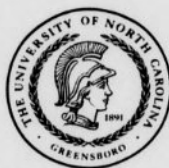


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WIKLE, KATHY SMITH. Nebula 2072.  
Directed by: Miss Virginia Moomaw. Pp. 25

Nebula 2072 is a design study based upon the idea of futurity. It is conceived in the hope that the spectator may enjoy interesting shapes and floor patterns created by the bodies of the dancers.

The music, Noise Study by James Tenny, and percussion using a bass drum and Chinese Tom Tom, black, white, and chrome colored costumes, and lighting which suggests spaciousness are aids in achieving an atmosphere of the future.

The dancers enter in a processional which is used throughout the dance in achieving unity. Three dancers in section one introduce the first of several geometrical body shapes which are to appear in the dance. Pulsating lights in this section are used in balancing the stage and further projecting the idea of a future existence. A manipulation of the processional is used for material in the transitions.

Section two introduces five dancers who follow a simple geometrical floor pattern employing movement suggestive of robots. The first dancers follow the floor pattern moving only the feet. The following dancers add movements of the hands and head, respectively. The constant pace of the section, enhanced by the sound of the dancers feet, is a desirable contrast to movement in sections one and three. The processional is again utilized in

moving from section two into section three.

Section three incorporates eight dancers, three of whom pass across stage performing various movement motifs. Movement of the five remaining dancers is a manipulated form of these motifs. Designs created by the relationship of bodies to bodies is a highly important feature of the section. The dance concludes as the dancers exit taking backward steps in the same processional seen earlier as the entrance.

The future to the author suggests a highly organized society exemplified in her choreography as design. The various elements of design including symmetry, asymmetry, balance, shape, floor pattern, and direction were principal concerns in Nebula 2072.

NEBULA 2072  
"

by

Kathy S. Wikle  
"

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

Greensboro  
July, 1973

Approved by

Virginia Mozman  
Thesis Adviser

APPROVAL PAGE

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

Thesis Adviser

Virginia Moorman

Oral Examination  
Committee Members

John Bennett

Rob Ross

Herman W. D. Hester

\_\_\_\_\_

July, 1973  
Date of Examination

## MUSICAL ANALYSIS

### Noise Study

by

James Tenny

Processional: Percussion Bass Drum and Chinese Tom Tom  
4-4 meter in drone style  
count 1 on bass  
count 2 on tom tom  
count 3,4

Dance and Recessional: Noise Study played three times

Recording: Decca DL9103

Score: Unavailable

448284

## ACKNOWLEDGMENTS

Grateful acknowledgment to Miss Virginia Moomaw for her continuous guidance, criticism, support, and interest in the preparation of this thesis. To Misses Maureen Burke, Catherine Findlay, Harriet Payne, Anna Peacock, Mary Peacock, Ruth Powell, Kuldip Singh, and Susan Underwood deep appreciation for patient and willing cooperation in the performance of this choreography.

## TABLE OF CONTENTS

CHAPTER	PAGE
THE USE OF DESIGN AS A CHOREOGRAPHIC ELEMENT IN "NEBULA 2072" . . . . .	1
PHOTOGRAPHIC DATA . . . . .	10
CLARIFICATION OF MOVEMENT . . . . .	11
COSTUMES . . . . .	13
STAGE SET . . . . .	17
LIGHTING DESIGN . . . . .	18
Stage Areas For Lighting	
General Lighting	
Special Lighting	
Curtain and Light Plot	
BIBLIOGRAPHY . . . . .	24



## THE USE OF DESIGN AS A CHOREOGRAPHIC ELEMENT IN "NEBULA 2072"

During each epoch of history, man has shown the need and the desire to create. As man's expression became of greater importance to him and to others, it evolved into an art form. Man has used art to express, communicate, and preserve meanings and emotions of his everyday life. To be sure, art tells of man's advancement technologically, socially, or even religiously; but more important, it is a means for understanding ones self in relation to the many stimuli bombarding the individual from day to day. (5:45) A great deal of this stimulation is external, physical or social; however, some is internal or psychological. The response to this stimulation, both external and internal, pleasant and unpleasant, yields the vast amount of material available to the artist for sharing his experiences with others. Pleasure for many artists comes when others partake of the feeling being communicated. It is this desire to share which prompted man to search for means of translation. (5:52) Although each of the fine arts, dance, music, poetry, drama, painting and sculpture have different media, one factor common to all is the human need to reveal a part of the inner life in some tangible external form. The medium chosen by this author is dance. While most of the principles presented here are applicable to each of the art

forms they will be discussed henceforth solely as they are related to dance.

From primitive man until present day the only instrument required for dance is the body. With the body as a vehicle, movement-motion has been used to fulfill man's innate desire for expression. Any number of expressive movements may be communicated daily by the body. It must be understood, however, that they are only accompanying feeling and are not art forms. (5:56) While running in the snow may communicate feelings of joy and excitement, it is not a form of art. To express, for example, joy the choreographer must become aware of characteristics common to persons expressing such an emotion. By reconstructing these characteristics through movement into a form using principles set up for artistic composition the choreographer may achieve a truly artistic statement which conveys joy.

For the experienced artist who in addition to having been generously exposed to sources and materials and is highly skilled in the technique of his medium, this process is a relatively simple act of creating from impulses. (12:42) Sadly enough, the process may become complex and frustrating for the beginning choreography student. Equally distressing to the novice choreographer is the lack of experience and knowledge in movement.

The student must learn to control movements and to use them effectively for expressive purposes. (4:2)

Each individual must decide exactly what the rules for the creative process are. Questions of when and where can be answered only by the creator. An idea, a sight, a sound, or a silence are responded to in different ways by the same and by different people. The response to a stimulus appears most important when viewed as the element which sets into motion the creative faculties of the artist.

In choosing subject matter, this author listed characteristics which were to be required of the dance. It was to be light, enjoyable, undramatic, and easily digestible as opposed to profound, dramatic, or depressing material. With these characteristics in mind the search for a suitable subject was begun. It was soon decided that an idea projected into the future would incorporate characteristics desired by the writer as well as present an exciting challenge to the creative imagination.

Having chosen a subject, it was then necessary to select suitable materials and techniques. The selections were not simple ones as the author realized the importance of each element in successfully communicating the idea. Numerous factors were interdependent. Design, for instance, was altered when a rhythm pattern was added. Likewise, some interesting, though unanticipated, designs appeared when working with rhythm.

Unity was considered to be of utmost importance in holding the attention of the audience and making the dance have meaning for the spectator as a whole. The dance opened with a theme of material which appeared numerous times thereafter in the same and manipulated forms. The use of repetition particularly in section three also aided in the process of unification. Transitional materials between sections provided continuity in the choreography. A logical development of dynamics was achieved by increasing the number of dancers in each section. An antiphonal affect was projected as five dancers remaining on stage inherited characteristics of movements being performed by three dancers who moved across stage rapidly. These techniques, repetition of material, continuity strengthened through transitional phrases, and a logical development of dynamics, though only a partial listing of techniques used, were extremely important in making Nebula 2072.

Spatial design, being of major concern to the author, required great attention. It must first be understood that while spatial design is separated here for the purpose of discussion, in reality, it, like all aesthetic elements of a dance affects other elements. Spatial design is strengthened or weakened by the rhythmic time structure or the movement from which it originates. (3:43)<sup>51</sup> Likewise, many elements combine to form a spatial design. Symmetry,

asymmetry, balance, shape, line, texture, volume, direction, focus, and planes are constantly considered by the choreographer whose concern is spatial design. On the other hand, the audience is concerned principally with visual memory, the pictorial or sculptural effect. Through an awareness of relationships of one dancer to another or of one part of the body to another the spectator is guided to a better understanding of the subject matter. (14:151) Margaret H'Doubler stated that a sensitivity to space is an important choreographic device in communicating an idea. (5:141) Spatial design is used by the choreographer to clarify intentions. The attention of the spectator is attracted and held until the completed idea is exposed.

It is important not only to consider the designs made by a body in relation to the same body and to other bodies, but also to consider the floor patterns produced as the body flows through space. This too contributes much to the aesthetic value of the dance.

Spatial balance is a primary consideration in spatial design. Attention must be given to the body as it passes through each of the three planes, vertical, diagonal, horizontal. As always the choreographer must be constantly selecting with an awareness of what is to be communicated. While dancers in vertical or horizontal planes reflect stability or security, a diagonal plane communicates the opposite. The choreographer must thoroughly



understand and use this knowledge in achieving the desired effect.

A second kind of spatial balance, and one of particular importance in this choreography, was total movement design. In this type of spatial balance the choreographer must consider symmetry or asymmetry. Symmetry is soothing, stable and secure. Conversely, asymmetry is stimulating and insecure. While both have their place in design, Doris Humphrey warns that the use of too much symmetry is monotonous. Art should stimulate the spectator and perfect balance at all times is not stimulating. (8:50) Elizabeth Hayes explained symmetry by stating that "a movement taking place on one side of the dance area is structurally mirrored on the opposite side." (4:46) This is more often seen in the Classical Ballet. Moments of calm or repose may require symmetrical balance. The repeated use of such, however, may prove fatal to a choreographic effort.

Spatial balance is an important element in Nebula 2072. A vivid example of asymmetry is seen in section three where three dancers are used opposite two dancers. As the five dancers pass back and forth across stage they perform dissimilar movements as well as unison movements. The use of asymmetrical balance and varied movements are used to hold the attention.

Direction, according to Hayes, is significant in

terms of floor pattern. To best understand direction the reader must consider the relation of the body of the dancer to the path of the dancer. While a dancer may face side-ward, stage right for example, and move forward in relation to her body facing, she may also face forward, down stage, and take sideward steps. The direction of movement would be the same. The experience for the viewer, however, would be different. (4:40) By applying a knowledge of directions in space the author was able to arrive at movement and design which further enhanced the choreography. Numerous changes of direction were displayed in section two of Nebula 2072. Design patterns, resultant of staggered beginnings and endings, were interesting though quite simple. The use of directional changes in section three added a desirable fullness to the choreography and carried the piece to its climax.

Shapes proved to be extremely important in Nebula 2072. Geometrical shapes of individual bodies were used in an attempt to achieve a feeling of futurity. Second position plié with the arms in various perpendicular positions was used extensively for this purpose. It was often difficult to fully appreciate the many shapes which the human body was capable of producing. The author became most aware of this after viewing the video tape of the choreography. A number of interesting shapes appeared in the live performance. It was nearly impossible,

however, to be aware of only the shape. The use of video tape obscured the human characteristics and amplified the shapes and lines. Some lines were stronger than imagined. Other lines, considered important by the author, were lost entirely due to the medium of photography. A simple change of body facing could have saved some lines from concealment. A valuable lesson was learned by viewing the choreography through the objective eye of the camera.

Line and design were not confined to bodies and floor patterns in Nebula 2072. Both costume and stage decor picked up the geometrical line mentioned earlier in reference to movement. The costumes in black, white, and chrome represent to the author the sterility of the future. Repetition of geometrical shapes was underscored by the stage decor made of concentric circles surrounded by squares. Both the costumes and the stage decor were used to convey important lines and designs in Nebula 2072.

The importance of selection, organization and unification are most meaningful in the final synthesis. These and other choreographic techniques discussed throughout the paper must eventually be observed as a whole. Great insight into choreography was gained when it was possible to see the choreography in total. The addition of costumes, lights, and sound to the choreography led to even greater insight. Once separate elements were now combined to form a single entity. At this important



moment the choreographer must stand back and watch as a part of the inner self is being displayed in the form of dance for the first time. What was drawn from the choreographer is now being returned as satisfaction; satisfaction which stems from the fact that only this choreographer could have brought the dance into being.

## PHOTOGRAPHIC DATA

## Video Tape

Distance of camera to stage.....forty-six feet

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

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

Lens.....f/1.8 16mm.

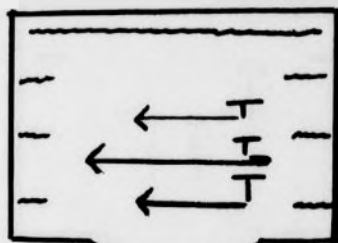
Process (Stationary)

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

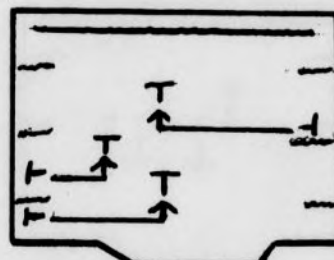
Videocorder.....Sony AV-3600

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

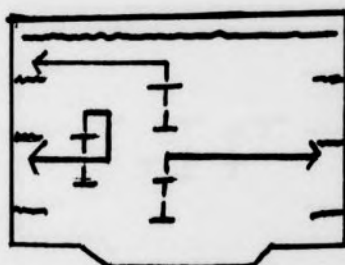
## CLARIFICATION OF MOVEMENTS



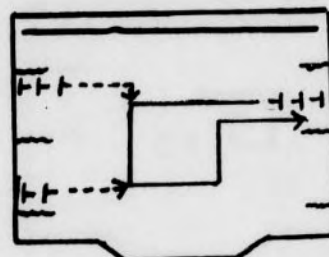
Tape 1: 40-45  
Tape 2: 40-45



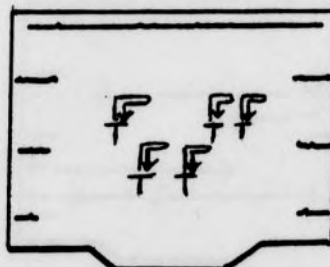
Tape 1: 84-93  
Tape 2: 87-95



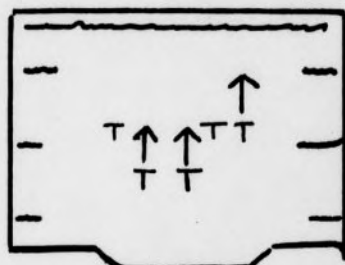
Tape 1: 100-112  
Tape 2: 100-113  
Movement of feet is  
same as movement in  
beginning procession.



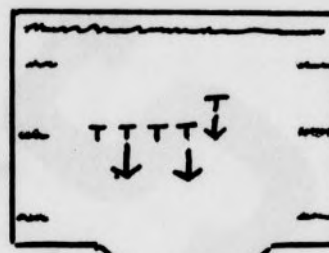
Tape 1: 112-123  
Tape 2: 114-125



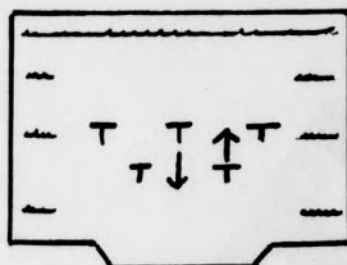
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Tape 2: 125-126



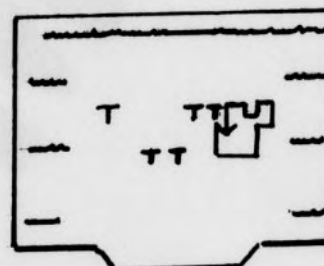
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Tape 2: 126-127



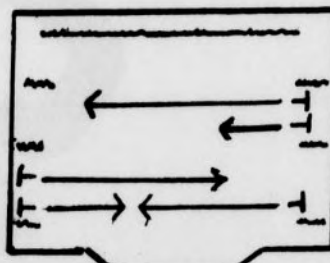
Tape 1: 127-128  
Tape 2: 127-128



Tape 1: 128-129  
Tape 2: 128-129



Tape 1: 130-148  
Tape 2: 130-147



Tape 1: 162-172  
Tape 2: 162-172

# COSTUMES

A faint, stylized line drawing of a person in a costume, possibly a dancer or performer, is visible in the background. The figure is wearing a long, flowing garment and has one arm raised. The drawing is light and serves as a decorative backdrop for the title.



### Section I

Sleeveless, black, nylon  
leotard and tights. Arm  
bands and bodice design  
constructed from aluminum  
tape.

## Section II

Sleeveless, white, nylon  
leotard and tights with  
black strips attached to  
form spirals.



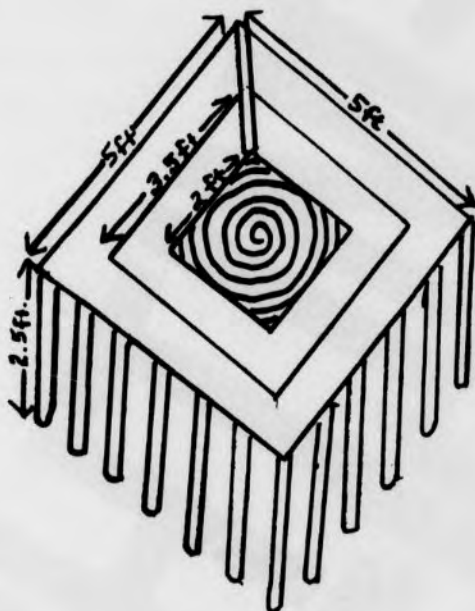
## Section III

White, long sleeve, turtle-  
neck leotard and tights  
with arrows constructed of  
aluminum tape.



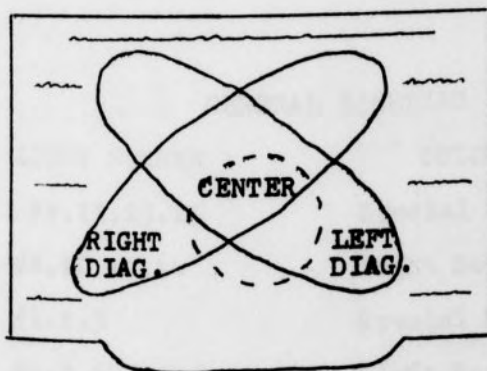
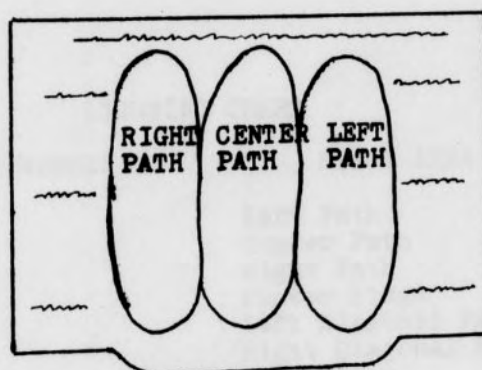
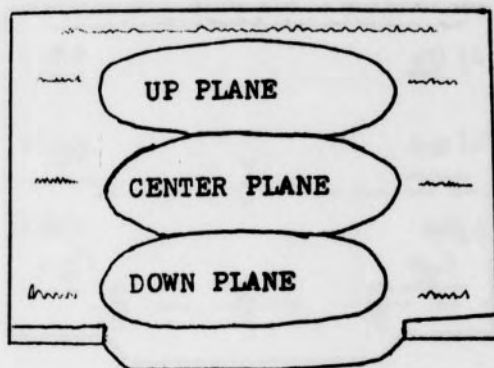


## STAGE SET

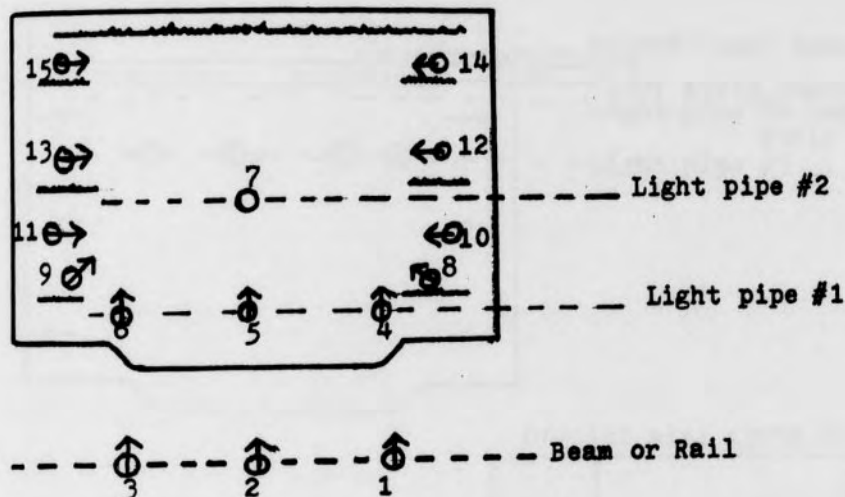


Squares and center spiral are composed of aluminum wire approximately  $\frac{1}{4}$  in. in diameter. The wire is attached to a piece of aluminum pipe which extends through the upper corner of each of the squares. Two inch diameter pipe cut into two and one half feet lengths are attached by a light weight wire to the lower sides of the largest square. A piece of black fabric is sewn to the back of the design. The set is suspended upstage center close to the "cyc". Piano wire attached to the three upper corners will be used for this purpose. The set should be spaced evenly from top to bottom and from side to side.

# LIGHTING DESIGN



STAGE AREAS  
for  
LIGHTING



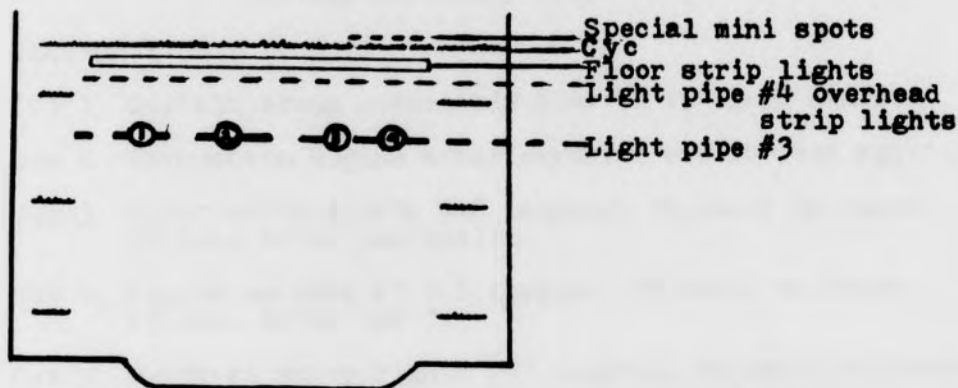
## LIGHTING CHART

LIGHT NUMBER	STAGE AREA
#1, #4	Left Path
#2, #5	Center Path
#3, #6	Right Path
#7	Center Stage
#8	Left Diagonal Path
#9	Right Diagonal Path
#10, #11	Down Plane
#12, #13	Center Plane
#14, #15	Up Plane

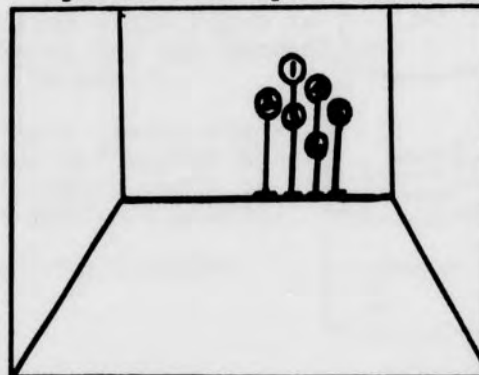
## GENERAL LIGHTING

LIGHT NUMBER	COLOR
#9, 11, 13, 15	Special Steel Blue #29
#8, 10, 12, 14	Light Scarlet #62
#1, 2, 3	Special Steel Blue #29
#4, 5, 6	Light Scarlet #62
#7	Light Scarlet #62

## SPECIAL LIGHTING



Special mini spots front view



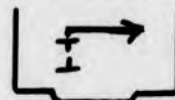
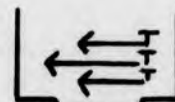
## COLOR CHART

LIGHT NUMBER	COLOR
Floor strip	All White
Overhead strip	All White
Pipe #3 Lights # 1,2,3,4	Special Steel Blue #29
Specials # 3,6	Bright Pink Roscolene #827
Specials # 1,5	Yellow Green Roscolene #878
Specials # 4,2	Light Green Blue Roscolene #858

## CURTAIN AND LIGHT PLOT

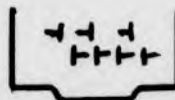
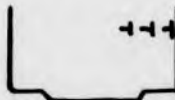
## SECTION I

- Cue 1 Curtain opens moderately slow on to black stage.
- Cue 2 Percussion begins after curtains are 10 feet apart.
- Cue 3 Floor strip lights 0-8 (approx. 30 sec.) to begin 30 sec. after percussion.
- Cue 4 Lights on pipe #3 0-8 (approx. 30 sec.) to begin 15 sec. after cue 3.
- Cue 5 Overhead strip lights 0-8 (approx. 30 sec.) to begin 15 sec. after cue 4.
- Cue 6 When last dancer gets down stage right in this position music begins and all general lights up 0-4 (approx. 30 sec.).
- Cue 7 When dancers begin to move toward stage right all general lights 4-0 except syke and #3,6,9,11,13. Mini spots begin on and off at random in a moderate pulse.
- Cue 8 When two dancers reach this position mini spots to 0.



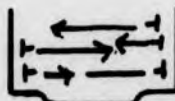
## SECTION II

- Cue 9 When three dancers enter stage left, general lights 0-4 (approx. 16 sec.) and upper and lower strip lights 8-4 (approx. 16 sec.).
- Cue 10 When dancers are in this position and start to exit all general lights 4-0 (approx. 16 sec.).



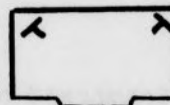
## SECTION III

- Cue 11 When dancers enter from stage right and stage left, strip lights 4-8 (approx. 16 sec.).
- Cue 12 When dancers move from down stage right backward over head strip 8-0 (approx. 30 sec.).



Cue 13 Lights on pipe #3 8-0 (approx. 30 sec.) to begin  
15 sec. after cue 12.

Cue 14 Floor strip lights 8-0 (approx. 30 sec.)  
to begin 15 sec. after cue 13. When  
dancers arrive in these positions lights  
should be at 0.



Cue 15 Music should be fading out when dancers get to  
position in cue 14.

Cue 16 Curtain closes moderately fast.



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