"NIVRITTI," AN ORIGINAL DANCE COMPOSITION BASED ON SELECTED PHASES OF THE OCEAN AND ITS RELATIONSHIP WITH THE SUN AND THE MOON

THESIS

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

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By

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The problem of this study was to arrange, develop, and stage creatively a complete dance composition in four parts using the ocean as a thematic source.

The five specific purposes relating the theme and the choreography were developed and expressed through the medium of modern dance.

A written report including the historical and scientific background of the thematic source and the choreographic process was also submitted. A video-tape recording is also available of the completed dance composition.

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CHAPTER I

ORIENTATION TO THE STUDY

Introduction

The ocean is a world within a world, unique unto itself; it is a mysterious phenomenon whose crashing sounds, dancing waves, and constant restlessness reveal its importance to man. The ocean possesses an irresistible magnetism to the man who derives his living from the ocean, to the artist who taps a unique source of inspiration from the vastness of its beauty, to the scientist who studies the complexity of this world of water. Civilizations such as the Phoenicians, Polynesians, and Vikings were all composed of seafaring people (26). Man continues to probe the oceans today as did Pythas, the first Greek to observe the movement of oceans and tides on the shore of the Mediterranean (26).

Whether literally or metaphorically, choreography inspired by the ocean might seem to be limited in contrasting movement qualities, not considering the turbulance and violence of the raging sea; for at first glance, the ocean's waters appear to move repetitiously forward in the same form and dynamic quality. In reality,

the contrary is found, for there are three hundred million miles of water composing the ocean, a source of continual energy changes and limitless movement.

Dance and the ocean parallel each other in many respects. Housed deeply in the dancer's body is a constant restlessness--a motivation to move, to discover, to create. Like the ocean, dance has a pulsating rhythm that is its beauty, for the substance of movement is rhythm. The rhythm of the ocean or lake on the shore is as natural as the rhythmic beating of the heart (22).

Consider abstractly the movement of the ocean. Initiated by the gravitational pull between the earth and moon, sun and stars, the continual movement of the ocean actually begins at a center point. This gravitational force is far more vast than the center from which the dancer moves, yet the concept is the same. For example, the side lift executed with the body is similar to the lift of the wave crest before its center is lost in a tumultuous crash of foamy water.

The moon is twenty-seven million times smaller than the sun, yet the nearness of the moon to the earth gives the moon's power more than twice the pull of the sun (3). Even the heavenly stars exert a small gravitational pull. Just as the strength of the moon governs the water of the ocean, it also affects the fluids of the human body,

creating in both a rhythm of ceaseless movement. In further comparisons, the waves move as the dancer moves, in over-and-under curves. Due to the roundness of the earth, the rotation on its axis, and the gravitational pull from the celestial planets, all movement travels in an arch. The analogies between the ocean and human movement are numerous, and both can be appreciated scientifically or creatively.

Statement of the Problem

The problem of the study was to arrange, develop, and stage creatively a complete dance composition in four parts using the ocean as a thematic source.

Purpose of the Study

The purpose of the study was to communicate, through the medium of dance:

(1) The causative relationship of the sun and the moon to the earth as each rotates in its orbit thus affecting the ocean.

(2) A contrast of ocean and body rhythm to include a range of conditions from calm to stormy.

(3) A vocabulary of human movement that conveys the characteristics and moods of the ocean.

(4) The relationship of body movement to the nature of the ocean.

(5) Movement depicting metaphorical images of the ocean.

Definition of Terms

For the purpose of clarification, the following definitions were given:

Modern Dance. The investigator accepts Turner's definition of modern dance when she stated:

> Modern dance is an art form that uses movement as a medium of expression. It is the result of intentional ordering of movement by a choreographer. The movement is created in response to the re-experiencing of emotional values which are thus given a new existence. The expressive movement is highly selected, spacially designed and organized through rhythmic structure; the result is the communication of an idea, mood, feeling, state or situation (30, p. 1).

Metaphorical. The investigator accepts Webster's definition of metaphorical when he stated:

> Metaphorical: a figure of speech in which a word or phrase literally denoting one kind of object or idea is used in place of another to suggest a likeness or analogy between them (31).

Choreography. The investigator accepts Lockhart's and Pease's definition of choreography when they stated:

> Choreography is the art of planning and arranging dance movement into a meaningful whole; the process of building a composition; a finished dance work (17, p. 154).

Delimitations of the Study

The thematic source of choreography for the study was limited to material related to the ocean. The presentation of the choreography was limited to five dancers, four females and one male. A time limitation of twelve to fifteen minutes was established for the performance of the dance composition.

Historical and Scientific Background of the Study

The actual origin of the earth is still not known, with many hypotheses dating as far back as 1750 when Thomas Wright suggested the planets and sun were developed as centers of condensation in clouds of cosmic dust and gases (8). There are also discrepancies as to the age of the earth, but most scientists agree that the earth had its beginning close to 4.6 billion to five billion years ago (8, 19).

Theories on the formation of the moon are as abundant as those concerning the formation of the earth without any precise conclusions for either. Sir George Darwin first advanced the theory of the moon's birth playing a major role in the shaping of the earth in 1878 (8, 9, 16). Darwin believed the moon was pulled out from the earth's crust as the mantle was beginning to solidify; and by sharing the same rotation as the earth,

the moon went into orbit rather than flying into space. Proponents of Darwin's theory believe the Pacific Ocean basin to be the result. It has been theorized that the earth and moon were formed simultaneously by two condensation centers forming in the cold mass of dust and gas. The earth became the larger of the two masses with the moon the smaller in a double planet system (8).

The origin of the oceans is as baffling as the origin of the earth itself. The most popular theory is that the ocean basins were formed by a violent settling process of the outer crust of the earth after solidification of the earth's mantle. As a young planet, the earth was desolate and covered with hot molten rock, which was surrounded by a cloud of steam as it began to cool. Slowly the atmosphere became saturated and began to release some of the water which had formed, to once again rapidly vaporize as it hit the still warm earth. As it continued to cool, the earth soon began to collect water in the basins on its surface until the ocean and lakes were filled (1, 8, 9). However, the earth's topography during that period is quite different from that of today. Throughout its existence much of the earth's surface has been covered by water. Today, 70.8 percent of the earth's surface is covered by water (9, 11) or, in other words,

about three-fourths of the surface of the globe is water (3). According to King (16), 97 per cent of all the water on the earth's surface is found in the oceans.

In order to understand the action of the water, it is important to study the topography of the ocean floor. For thousands of years the floor of the ocean was erroneously thought to be smooth. Man's lack of knowledge was limited because instruments which would have enabled him to explore the ocean floor had not yet been invented. It was not until the 1920's that the echo sounder was invented enabling scientists to measure the depth of the ocean by using sound.

The oceans do not cover the surface of the earth evenly. There are three major divisions of water: the Pacific, the Atlantic, and the Indian. The southern section of each forms the southern, or Antarctic, ocean which has its own shaped basins and topography. The topography of the ocean floor is also divided into three divisions: the shelf, the slope, and the abyss (7, 8, 9). In his underwater exploration, man has found the earth's crust to be only two to three miles under the ocean surface in contrast to the twenty-five miles found below the land surface (9). The shelf is the gentle gradient slope of the beach as it gets deeper and deeper, extending to a depth of sixty to eighty fathoms (7).

The shelf can be compared to a shallow platform around the edge of the land. The width averages approximately thirty miles, but may extend hundreds of miles. Beneath the shelf there is a marked increase downward to a depth of fifteen hundred to two thousand fathoms which is referred to as the slope (7, 9). The slope varies in steepness corresponding to the width of the shelf and can be regarded as the real edge of the continents. The narrower the shelf, the steeper will be the slope (7). The slope contains more interruptions by deep crevices and canyons and extends down about two miles at which point the floor shelves much more gradually to the abyssal depth of the ocean (7, 9). The abyss is the deepest part of the ocean. It is usually quite flat (9); however, it also contains great trenches and mountains (7).

Waves have always been a constant source of attention throughout history from the early sea voyagers to the oceanographers of today. The three hundred million cubic miles of ocean waters (28) are continuously and unceasingly moving in a variety of ways (1, 12). Waves are not regular but occur in many different sizes and forms, intermingle and often overtake each other. Waves do not always move in the same direction as the wind and should not be confused with a mass of moving water.

The ocean is not always chaotic, and waves of the ocean will never conform completely to the ideal waves recorded on paper. A wave made on a fluid surface consists of a series of "S" shapes or senusoidal undulations (7, 24). This "S" form moves along at a steady speed in a direction perpendicular to a line of crests. At this point, all crests are straight and parallel and of equal distance from one another. A wave in a simple wave train has four principal characteristics of height, wave-length, period, and velocity (5, 7, 16, 24).

The mechanics of a wave and factors relating to it are very complex. It is important for clarity that a few definitions be given. A wave has two major points. The crest is the high point; the trough is the low point. Wave height is referred to as the vertical distance from trough to crest. Wave length is the horizontal distance from adjacent crests. The time in seconds for a wave crest to travel a distance equal to one wave length is known as the wave period. Velocity, as the term implies, is the speed of advance of the wave form (1, 3, 8, 16). Other terms will be defined as they are needed.

Waves are not things; they are movements. When the water becomes disturbed by local wind, crests will not be parallel or straight. Nor is it possible to locate identifiable features; for the shape of the ocean is

continually changing and one crest may not be followed by another (5, 24). Waves driven by the wind deviate from the senusoidal or "S"-shaped waves.

Waves most typically found in the ocean on calm days are referred to as simple oscillatory progressive waves (5, 6, 12, 16, 24, 27). Gross (11) referred to groups of progressive sea waves as sea trains. As the wave moves, the water particles below the surface are also moving. Water in waves are made up of minute parts referred to as particles. The particles flow in nearly circular orbits as the wave passes (8). Clemons (5), King (16), and Sverdrup (27) clearly explain this orbital process as it ties in with the motion on the surface. As the crest of a wave approaches, the particles are rising; as the crest reaches overhead, they are moving in the direction of the wave motion; when the crest has passed, the particles are falling; and when the trough is overhead, they are moving backward against the wave motion. As the particles orbit at the surface, the diameter must be equal to the wave height and be completed once every wave period (24). In long waves, the orbital movement extends farther below the surface than short waves due to the wave length. These orbits become smaller and smaller as they descend to lower depths (12). This orbital motion can easily be seen by tossing a bobble

into the ocean or lake and observing how it floats in the water and moves through a circle in a vertical plane (3, 5, 12). The crest of the wave carries the bobble upward and slightly forward as the trough brings it down and back to its original position. The wave form is all that moves.

King (16) divided the ocean wave into groups: deep water waves and shallow water waves. Russell (24) also has a similar classification. Swallow (28) determines a deep water wave if the water's depth is greater than the wave length. Both agree that the orbits of all water particles are circular in deep water. The diameter of a deep water orbit is at its maximum at the surface while the full wave height is decreasing sharply below the surface. As Clemons (5) also points out, the orbits in deep water are almost circular; but as the depth increases, the size of the orbit decreases. Water moving along the ocean floor can only move horizontally (5). According to King (16), waves in deep water can be defined by length and height, and of particular importance is the relationship of the two which gives the wave its steepness.

The wave is defined as shallow when the water's depth is less than half the wave length (16, 23). In contrast, waves in the open move independently of the bottom as they roll towards the shore where the water's

shallowness begins to reduce their speed while increasing the height (3, 5, 15, 28). The vertical movement is restricted near the bottom. The orbits in which the water particles move become ellipses by being squeezed vertically and elongated horizontally (16, 24). Orbits are completely flattened out on the very bottom and the particles move backwards and forwards in horizontal straight lines (5, 24).

Most waves are the result of the wind on the water. Waves are developed as the air pressure on the surface changes, and the frictional drag of the moving air against the water creates ripples. This friction is referred to as shearing stress (4). Once a ripple is started, there is a side against which the wind can press transferring the energy from the air into the water. As more energy from the wind is imparted to the water, the small waves begin to grow quickly. Waves in the open ocean which have grown to their full height from the winds' energy form irregular patterns referred to as the sea (1, 3, 5, 15). As the wave continues to grow, its size depends on how strong the wind blows. A wave can grow only to a height of one-seventh the distance between crests. This is known as steepness (1, 9). As Bascom (1) explains it, the steepness is the ratio of the wave's height to

the wave's length. When a small wave exceeds its steepness, it topples into a foamy mass of water known as whitecaps (1, 9). The wave breaks to form whitecaps when there is not enough water in the trough to support the water particles moving forward in the wave crests (12).

The wind generates many waves of varying lengths and sizes. The waves that are short in length reach their maximum height quickly, then dissipate, while waves of longer length continue to grow (1). The development of the wind wave is dependent upon three factors: the force of the wind, the time, and the distance the wind is free to move over the water. This time and distance is commonly referred to as the fetch (1, 3, 7, 9). When the waves reach the maximum period and height for the strength of the wind developing them, the sea is then fully developed. At this point the waves have absorbed as much energy as they can from the wind.

There is a time that the height of the wave becomes so great in relation to the depth of the water, the wave becomes unstable and breaks (5, 9, 12, 16, 24). When a wave breaks, the ratio of the depth to the wave height is four to three, but it is also affected by the steepness of the wave and the slope of the bottom (9, 16, 23). Breaking waves are divided into plunging breakers and spilling breakers (8, 9, 16, 24). Plunging breakers are

the spectacular waves seen collapsing close in to shore, where the bottom rises sharply. The plunging breaker generally began as a low wave. As this low wave moves into shallower water, it becomes increasingly asymmetrical as its advancing face becomes steeper (8, 24). When the face reaches its vertical point, the top crest shoots forward. The rest of the crest falls in a graceful arc forming an air pocket, before plunging into the water and creating a loud crash, turbulent water, and dissipating energy (8, 23).

In contrast to a plunging breaker, the spilling breaker forms from a steep wave as it moves towards a gently sloping beach in shallow water (8, 9, 24). This type of wave is more symmetrical until its rounded crest becomes increasingly steeper, eventually becoming pointed. At this stage, the pointed crest of the wave becomes foam and spills down its advancing face. As the water becomes more shallow the foam gradually increases, pushing the foam farther down the face of the wave and farther from the crest. Gradually, the whole crest dissolves into foam (24). Because the loss of energy is so small when only the tip of the crest spills, a wave of this type may continue for long distances with little loss of height (24). Surfboard riders like to ride the spilling breakers.

A wave breaking out at sea does not necessarily dissolve, but may be reabsorbed into a new wave or even several new waves which in turn may break many times before actually breaking onto the shore. Unlike any other waves, sea waves have lost their periods, velocity and length, are irregular, and move independently of each other (1, 3, 5). The wave height is also irregular; however, waves rise from a mean sea level and are thus more easily definable (1). Bascom's (1) explanation describes the sea in layers. Each layer represents a series of sine waves, analogous to a sheet of corrugated iron, each with its own characteristic heights, wave length, and direction. These layers are combined to form the true surface of the sea, deviations being allowed for. Often a number of crests or troughs coincide, forming very high or very low spots; or, in some instances, cancelling themselves out (1).

The wind can change a relatively calm ocean into a raging sea within minutes. Sir Francis Beaufort, a British navel officer, in 1805 devised a system for mariners to estimate and record the velocity of the wind encountered at sea (19). The original Beaufort scale ranged from zero, denoting the calmest ocean with winds less than one mile per hour, to twelve, denoting hurricane

status at seventy-three and above miles per hour (1, 9, 19).

Typhoons, hurricanes, and tornadoes are all twirling masses of air on the land and on the water. This twirling mass of air may be several hundred miles in diameter, and in the case of the hurricane, have a low pressure center which is referred to as the eye. When the storm center hits, there may be a period of time ranging from minutes to an hour of calm, fair weather which lasts until the other side of the storm arrives. An independent rise of the water level during a violent storm is known as a storm tide or surge (1, 3, 5, 10). This temporary rise of the water level is caused by the low pressure of the storm area surrounded by a high pressure area (1, 3, 15). This difference causes the sea to hump up under the low pressure area and, as the storm moves towards the coast, the water rises so quickly there is little possibility for escape (1, 3).

Hurricanes are especially destructive when they coincide with the high tide causing extremely high water (18). Hurricane winds often blow the tops off the waves by sheer violence causing added damage (3). This damage is caused by the wind and water establishing a fast landward surface current, preventing the excess water to flow back out to the sea along the bottom (1, 3).

Moving away from the storm area, the distance between the successive wave crests increases. The crests become lower, rounder, and more symmetrical (1). The waves begin to move collectively in groups of similar heights and periods known as swells (1, 3, 5, 6, 11, 19). These swells may travel for hundreds of miles with little loss of energy (1, 10, 19). It is not surprising to find a swell on a distant shore, the aftermath of a storm that occurred hundreds of miles away (19).

A swell usually has a period of five to sixteen seconds; there are, however, occasionally longer ones (1, 12). Swells are bundles of energy composed of waves called trains (1). The velocity of the group as a whole is only about half as fast as the velocity of an individual wave in correspondence with its length; thus, it would take a swell, with an average period of twelve seconds, two days to cross one thousand miles (1). As the swell reaches the shallower water of a coast line, it begins to feel the drag of the bottom and undergoes changes in direction, velocity, and length (1, 3). The swell is then commonly referred to as a ground swell (5, 10).

The most destructive phenomena of the ocean that has no relationship to the wind, is the seismic sea wave or tsunamis. The term seismic sea wave is derived from

the Greek word seismos meaning earthquake (5). Tsunamis is a Japanese word commonly referred to as a tidal wave (1, 3, 5, 8, 10, 15, 19). The term tidal wave, however, is a misnomer as it has nothing to do with the tides, even though it looks like a rapid, erratic rise in the tide. It actually is a shock wave, and results from an underwater volcano or earthquake (3, 5, 8, 10).

An earthquake can cause seismic sea waves in different ways. If the earthquake is sub-marine, it may cause a sudden drop of the ocean floor, leaving a column of water unsupported. As the water tries to recover its original level, or mean sea level, it begins to oscillate back and forth generating waves (1, 3). Similarly, the ocean floor may rise up producing the same result (1). Unlike the waves generated in storm centers, seismic sea waves are harmless while at sea. The wave heights are small except at the originating point (10). Waves generated in this manner have low wave heights and great wave lengths and can travel great distances with their velocity making up for the lack of wave height (1, 10, 18). Earthquakes, whether on the land or on the bottom of the sea, can often cause sub-marine landslides (8). These, too, send out seismic sea waves. Earthquakes may also cause giant landslides that dump masses of rock into the ocean. This sends out waves similar to tsunamis;

however, this is not precise by the definition of tsunamis. Waves caused in this way usually develop in a harbor or peninsula and are therefore more localized (1, 10, 19). This does not imply that the damage caused is not as great, for it is.

Tsunamis can also result from the sudden release of the earth's energy through a volcano. Volcanos which erupt frequently are relatively mild and most of the destruction is caused by the hot, molton lava which pours out.

The tide, or what many call the pulse of the earth, has been a recurring phenomenon since the beginning of time. The tides were recorded by Greek historian Herodotus as early as the fifth century B.C. along the shore of the Red Sea (19, 24). Pytheas is said to have been the first to note the movement of the tides and relate the spring and neap tides to the phases of the moon (24, 26). Around the first century B.C., the Roman historian Pliny the Elder accurately recorded the relationship between the full moon and the occurrence of high water (19, 24).

The study of the tides is a long and complicated one, for never is the tide exactly the same as the one preceding it. Tide is derived from the Anglo-Saxon word tyd which means seasons (24). The tides are the longest waves in the ocean having periods of twelve hours and

twenty-five minutes (1, 6). There are two tides daily coming and going fifty minutes later each day. The relationship of the tides to the moon is made more apparent as the moon also arrives fifty minutes later each night (6). If there are two tides daily with one high and one low, the tides are known as diurnal (5, 8, 29). If the levels of the tides are approximately the same, then the tides are known as semidiurnal (3, 5, 19, 29). There is also a mixed tide in which the levels are different having a higher low water, a lower high water and a lower low water (11, 19). As the tide comes in, it is referred to as the flood tide, whereas the going out is referred to as the ebb tide (5, 6, 19). Slack tide is the brief point in time when the water seems to stand still before going back out, usually occurring within an hour of high or low water (1, 19).

The tides are caused by the gravitational pull on the surface of the earth by the moon and, to a lesser degree, the sun (1, 7, 8). As they rotate, the earth and moon are revolving around a common center, which is located at the center point of the earth due to its greater mass (4). The rotation of the earth and the moon has been compared to a pair of dancers revolving around each other (2). The ocean is not the only thing

affected by this gravitational pull for the earth's surface responds slightly despite its rigidity (19, 29). It is also interesting to note that with each rise and fall of the tide, a person will gain and lose a fraction of an ounce in weight (9).

To fully understand the tides, it is important to understand the relationship of the relative position of the sun, the moon, and the earth to each other. The moon's gravitational pull is much weaker than the sun's; however, the moon is important due to its nearness, making it the major tide-producing force. The sun is important due to its greater mass (7, 9, 12). The tide-producing force of the moon is about twice that of the sun's (7).

If the earth were smooth and completely covered by water of equal depths as it revolved around the moon, two humps would form, one under the moon and one on the opposite hemisphere (5, 8). This bulge on the opposite side is caused by the gravitational pull of the moon pulling the water away from the earth on the one side, and pulling the earth away from the water on the other (1, 5, 8, 19). If there were no friction between the earth's surface and the water, there would be two high tides and two low tides per day (1, 8, 19). This does not happen because there is enough friction between the

water and the earth's surface for it to drag the bulges a little. The surface friction causes the bulges to drag, and the gravitational pull causes them to hump, causing them to reach a state of equilibrium (1, 8, 16). The bulges do not return to the same point because the moon's motion around the earth changes, necessitating movement slightly farther than one revolution to again return directly under it (1, 8). The lunar day is twenty-four hours and fifty minutes long (29).

Because of its great distance from the earth, the sun similarly produces smaller tides than the moon. The effect of the sun is also important because it is through the interaction of the sun and the moon's gravitational pull that the most significant tides are generated (19). The solar day is twenty-four hours long (29).

The earth revolves around the sun in an elliptical orbit in the same manner as the moon revolves around the earth (6, 8, 19). The elliptical orbits of the planets make the distance between earth and moon and earth and sun different at various points in their respective orbits (1, 8). The sun's tide-producing force is greatest when the earth is nearest the sun or perihelion; when the moon's tide-producing force is nearest the earth, it is called its perigee (1, 8, 19). When the moon, the sun, and the earth are more or less in line, the lunar and

solar forces combine to form the spring tides (6, 8, 10). The spring tides come from the Germanic word spring which means to jump (5). The tide springs up to reach the highest high water and also the lowest low water (5, 6, 8, 10, 12). Spring tides occur when the moon is in its full or new moon quarter (1, 5, 8). The neap tides are formed when the sun, the moon, and the earth are at right angles as during the first and third quarters of the moon (1, 5, 8). During the neap tides, the range between high and low water is the smallest (5, 6, 8, 12).

There is one more factor to consider in the generating of the tides: the declination of the sun and the moon (5, 6, 19). The sun and the moon do not revolve directly around the earth at the equator. The sun is in this position only twice each year and the moon only twice during approximately 27 1/3 days (8). When the moon is at its maximum northern declination, the tidal bulges are asymmetrical; when the moon moves back, they equalize (8, 19). The highest tides of the year are caused by the sun and the moon when both are at their greatest declination and are over the equator (19).

The form and the rhythm of the tide depends upon the size of the ocean basin, the depth, and the surface area (3, 5, 6, 19). Each tide has its own period of oscillation and rhythm (3, 19). There are three types of waves

found in the tides: (1) the progressive wave, which may flow around the world reflecting the external forces of the tides; (2) the standing wave where the rhythmic rise and fall is modified by the swinging of water or seiche caused by a nearby enclosed basin; and (3) the tidal current which flows through inlets or narrowing channels (4, 5, 6). The incoming water is transformed into a powerful wave of rushing water called a bore or eagre (also spelled aeger), meaning sea god (5). The word bore has been derived from several languages. Bore, of Norse extraction, means hole while the old English refer to it as wave or carry (5). Most bores are insignificant except to the oceanographer; however, there are places in the world in which the bores are spectacular and feared.

Related Literature

The investigator found no previous research studies which duplicated the present study. Several studies are closely related in that they presented original choreography and a written report of the entire study.

Rae (23) choreographed a suite of compositions based on the evolution of dance from the time of primitive man through the present. Participants in the study were composed of eleven students selected from the Modern Dance Group of Texas Woman's University, Denton,

Texas. Rae (23) used a combination of pre-composed and original accompaniment.

Nicoll (21) developed and produced a suite of dances based on phases of Mexican religion and specific elements of the everyday life of Mexican women. A written report of the entire study describing the choreography, costumes, musical accompaniment, and historical survey ranging from the time of the Spanish conquest of Mexico to 1951 was also developed in conjunction with the study.

"Textural Perceptions," choreographed and presented by Martinez (18) comprised a suite of seven dances associated with Seven Selected Fabrics. Martinez (18) utilized a thematic source for the development of the dance composition and was of an essentially abstract quality. The written report included a description of the seven modern dance compositions comprising the suite in respect to narration, thematic content, number of dancers, form, lighting, and stage sets. The appendix contained photographs depicting selected movements illustrative of the choreography and costuming. The music for Martinez's (18) study was pre-composed by various composers with a marrator.

Mitchell (20) choreographed and presented a suite of dances depicting the spirit of New England life during the colonial period. A comprehensive report of the life

and times of the New England colonies, along with details of accompaniment and costumes, were included. The appendix contained details and sketches of costumes, photographs of stage sets, and movements characteristic of each section and costumes. Folk songs and hymns were used as the musical accompaniment for Mitchell's (20) study. A unique aspect of the accompaniment was the use of the dancers singing phrases as they moved. Mitchell's (20) study omitted related literature.

Stephenson (25) choreographed a suite of seven dances based on selected aspects of the characteristics, sensations, and associated symbolism of color. The written report included detailed information pertaining to the meaning and development of color as a thematic source for the dance composition as well as a description of the choreography, accompaniment, costumes, lighting, and stage sets. The appendix included photographs of selected movements symbolic of the color depicted and sketches of the costumes. The study used a thematic source and was abstract in nature. Stephenson's (25) musical accompaniment was composed by the accompanist-composer for the modern dance group of Texas Woman's University, Denton, Texas. Stephenson's (25) written report included an overview of dance as an art form.

Harris (13) choreographed a creative dance entitled "Growplay" developed from the natural growth and play movements of children. A discussion of modern dance and detailed review of the growth and development of infants through age ten is included in the written report. Also included are photographs of the dancers demonstrating in dance form the stages of growth in a sequential order. Harris (13) did not include in the written report any discussion of the creative dance composition, musical accompaniment, stage sets, costumes, or review of the related literature.

Summary

Chapter I contained a brief introductory comparison to the ocean and dance. Upon researching historical and scientific materials, the choreographer found the ocean and dance significantly related in movement and rhythm.

This chapter included a statement of the problem which was to arrange, develop, and stage creatively a complete dance composition in four parts using the ocean as a thematic source. There were also five specific purposes included in the study. These purposes were to communicate through the medium of dance:

(1) The causative relationship of the sun and the moon to the earth as each rotates in its orbit thus affecting the ocean.

(2) A contrast of ocean and body rhythm to include a range of conditions from calm to stormy.

(3) A vocabulary of human movement that conveys the characteristics and moods of the ocean.

(4) The relationship of body movement to the nature of the ocean.

(5) Movement depicting metaphorical images of the ocean.

The investigator included the definitions of modern dance, metaphorical, and choreography in order to give a more complete understanding to the study. The study was limited to material relating to the ocean. The presentation of the choreography was limited to five dancers: four females and one male. These dancers were chosen from members of Dance Theatre of the Southwest. A time limitation of twelve to fifteen minutes was established for the performance of the completed dance composition.

Included in this chapter was the historical and scientific background of the study's thematic source. The material discussed briefly the theories of the origin of the earth, the moon, and the ocean. The topography of the ocean floor was discussed as it has a direct relationship to the movement of the waves. Because of their importance, a much more detailed account of the waves and wave formation was given. A detailed discussion of the

tide was also included due to the direct relation of waves and tides.

Chapter I contained a review of literature relating to other studies in terms of creative dance compositions being used to convey thematic sources through movement.

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CHAPTER II

THE CHOREOGRAPHIC PROCESS

Because of the investigator's background and interest in all phases of educational dance and in the use of essentially abstract movement as a means of communication, a creative thesis developed in the medium of modern dance was selected for presentation in partial fulfillment for a Master of Science degree at North Texas State University. The choreography and production entitled "Nivritti" was a result of this research.

Permission was obtained from the chairman of the Department of Health, Physical Education and Recreation and the Graduate Office to develop "Nivritti," the first creative master's thesis in the area of dance at North Texas State University in Denton, Texas.

Procedures

For background information, material relating to the physical nature of the ocean was studied. Creative theses and dissertations were also reviewed. Choreography for the creative thesis "Nivritti" was based upon background information gleaned from research relating to the

historical and the scientific aspects of the ocean and firmament. The dance was divided into four sections.

Background material was presented to members of Dance Theatre of the Southwest in an orientation session. It was important for the dancers to fully perceive and understand the choreographer's intent in order for them to execute and project the desired movement qualities.

Selection of Dancers

The four members and one apprentice of Dance Theatre of the Southwest were selected to participate in the thesis project. The basis for selection of members of Dance Theatre of the Southwest was level of skill and availability of the dancers to meet scheduled rehearsals. Permission was granted from the director of Dance Theatre of the Southwest to use the dance members and to present the composition in the Dance Theatre of the Southwest's Spring Concert on March 6, 7, 8, 1975.

Rehearsals

During the month of January the choreographer worked on a movement vocabulary for the dance composition on a daily basis. Upon request of the choreographer, the dancers would meet to learn various movement phrases. These rehearsals were scheduled on a regular basis, daily for two hours, as the choreography neared completion

during the month of February. Thereafter, the composition was rehearsed along with the other dances to be performed in the concert. The dance was performed in the Dance Theatre of the Southwest's Spring Concert, March 6, 7, 8, 1975.

Choreography

The dance composition was divided into four sections. Four female dancers depicted the phases of the ocean and the one male dancer depicted the sun and the moon, known as the sun-moon.

A detailed analytical description of the choreography is not included in this paper as a video-tape recording is available.

To establish a feeling of reality to the choreography, color slides (see appendices A, B, C, D) of the sky, the sun, the moon, and various moods of the ocean were used preceding and following each section of the dance composition. The slides were projected onto a cyclorama located five feet in front of the upstage wall.

Section I. "The Restless Waters"

The choreographer developed the first section of the dance composition from information researched on the overall characteristics of the ocean.

The curtain opened on a dark stage, with the dancers in place. The music began as the curtain was half opened. The first series of slides was projected after the curtain was completely open. The movements of this section were large, flowing, and emphasized direction in the spacial and floor patterns. The dynamic quality ranged from a quiet subtlety to a high level of energy. The movement was flowing and continuous, analogous to the continual movement of the ocean. The over-and-under curves represented the oscillating of the waves. The side lifts were patterned after the cresting of the waves as they move through the water. Circular movements developed by the dancers exemplified the elliptical orbit of the water particles in the wave as they move. Movements for this section were more literal in meaning than in the latter three sections of the dance composition. All movement in the first section was developed within diagonal floor patterns. This was to help distinguish the various sections from one another rather than to depict any specific characteristic of the ocean.

Section II. "The Sun-moon and the Rising Tides"

The male dancer began the second section with a solo which metaphorically combined the sun and the moon. The floor pattern for the sun-moon began with an entrance from

downstage right directly across to approximately six feet out from the wings stage right. The sun-moon's next sixty seconds of movement was axial action performed in this isolated stage area. The sun-moon dancer then moved in vertical and horizontal directions, while manipulating a prop representative of the cyclical shapes of the sun and the moon. Upon completion of the solo dance, the sun-moon remained in a stationary kneeling position at center stage left, the prop resting in a half-moon shape on the floor. One female dancer representing the low tide entered stage right. Upon the entrance of the second female dancer, the sun-moon arose to move downstage left. The sun-moon remained downstage left until the four female dancers representing the tides had entered the stage and completed the remaining portion of the second section. Upon the exit of the female dancers, the sun-moon followed by exiting downstage right. The square floor pattern of the sun-moon, with the entrance and exit at the same point on the stage, represented the circular rising and setting of the sun and also the rotation of the moon around the earth.

The first of the four female dancers representing the rising tides entered downstage right moving approximately three or four feet onto the stage. The movements, which represented the low tide, were on the floor with a

low but intense energy level. The second female dancer entered center stage right and moved approximately five to six feet onto the stage ending up slightly past the first dancer. The second dancer was referred to as the middle tide by the choreographer. Scientifically, there is no middle tide; however, in dealing with one aspect of the creative process, the choreographer took the liberty to establish a feeling of continuity by adding a middle tide. The mid-tide encompassed movements ranging from low levels to high levels. The energy level was medium, slightly less intense than for the low tide. The third and fourth dancers represented the high tide. The movements for the high tide were strong and intense yet maintained a subtle and sensitive quality. The movements were also on a very high level. Through a transitional phrase, the low and mid-tide dancers joined the dancers depicting the high tide, thus developing the tide at its fullest point before returning to low tide. Horizontal floor patterns were developed to represent the rising tides and to show the intensity of the coming in and the going out of the water as it is pulled from low tide to high tide and back by the sun-moon positioned downstage left.

Section III. "Seasounds"

"Seasounds" was developed using the highest level of dynamics possible. The movements ranged from extremes of low to high levels. This section depicted the turbulent, chaotic, and raging sea stemming from storms, earthquakes, or man-made explosions. To emphasize the theme of this section, the floor patterns were not directed into formerly used linear paths but incorporated the total stage instead. The dancers were allowed to develop their own floor pattern within an established improvisational phrase. Twelve measures of seven counts were allowed. The dancers set their floor pattern using a standard seven-count phrase interspersed with movement used earlier in the choreographed portion of the section.

Section IV. "Reflections"

The final section was entitled "Reflections" and contained movement taken from the preceding three sections rearranged in various manners. The movement ranged from medium to high with the levels of energy encompassing the most subtle to the most intense. The dancers entered the stage during the showing of the slides. The initial movement was identical to the first section, except that it began on the opposite side of the stage.

Accompaniment

The musical accompaniment was designed to augment the theme in such a manner that the accompaniment and dance would compliment each other and add another dimension to the total image projected. Composer for the dance composition was David Anderson, North Texas State University music student. The basic instrumentation used was percussion, flute, and an electronic tape composed specifically for the dance composition. The composer attended rehearsals and took notes on the movement, tempos, and specific counts. The choreographer and composer discussed the effect desired in each section during the rehearsals. A tape was recorded with a metronome beat and the composer's voice counting to be used at rehearsals. Each was recorded on a separate track enabling either voice or beat to be taken out for practice. Upon completion of the music, the composer recorded the musical score on a rehearsal tape, then attended several rehearsals to check count accuracy and necessary tempo changes. He also helped the dancers count the music and point out specific music cues.

For the three performances, the musical score, except the electronic tape, was performed live to intensify the energy level and increase audience involvement in the dance.

Costumes

Costumes were designed to enhance and vividly accentuate the continual movements portraying various aspects of the ocean. Fabric was selected on the basis of color, texture, mobility, and expense. The choreographer designed and supervised the construction of the costumes, which were made by the dancers. Shades of blues and greens were used to represent the various color schemes of the ocean, with yellow representing the sun-moon.

The basic costume design (see appendices E, F) for the female dancers was a one-shoulder-strap shift which was slit on each side to allow freedom of movement. The shifts were worn in the second and third sections of the dance composition. In addition to the basic shift, a wrist-length, circular cape, which was slightly longer in the back, was worn in the first and fourth sections. The cape slipped over the head and was held in place with elastic sewn to the seam to slip around the wrists.

The colors selected for the costumes were chosen from the choreographers interpretation of the ocean's colors during the various levels of the tides. The dancer representing the low tide wore a dark, navy blue shift and a medium blue cape. The dancer representing the mid-point between the low and high tides wore a kelly green shift with a pale, misty green cape. The dancer representing the high tide wore a forest green shift with

a cape of pale, misty blue. The second dancer to represent the high tide wore a shift of medium blue with a cape of kelly green.

The sun-moon costume for the male dancer was leotards, tights, and cape. The cape was circular, slightly longer in the back and slit up the seams to three or four inches down from the shoulder.

Prop

A prop consisting of a narrow strip of flexible formica approximately thirty-six inches by two inches was used to exemplify the sun-moon's image. The formica strip was painted yellow and flecked with gold to highlight and reflect the stage lights. The prop was carried by the sun-moon during the solo which began the second section.

Lighting

Lighting for the choreography was designed by Robyn Flatt, light designer for the Dallas Theatre Center in consultation with the choreographer. After observing a studio rehearsal, the light designer discussed the desired effect and possible moods to be achieved through lighting. A tentative light plot (see appendix G) was then formulated.

The lighting was designed to heighten and enhance the dancers' movements and prop, thus creating certain dramatic effects for emphasizing thematic content. Included in the lighting development was the use of slides. One Kodak Carousel slide projector was set at the procenium stage right and another directly in front of the first row center seat. The two projectors were timed to overlap one another in order to create a smooth transition and to eliminate a white cyclorama during the showing. A total of twenty-five slides were shown in four-second intervals. A series of eight slides opened the dance composition; three slides served as transitions from section one to section two; five slides from section two to section three; five slides from section three to section four; and three slides were projected in four-second intervals as the last dancer left the stage which ended the composition as the music ceased. A representation of slides from each section is included in appendices A, B, C, D.

At the technical rehearsal, a complete light rehearsal was executed, including projection of the slides. Changes were made for improving the timing of the slides and changing intensity of the lights at different points throughout the dance composition. Gels of blue, green, and frost were used to intensify the colors of the costumes and add to the total atmosphere of the ocean.

The sun-moon's lighting was of low intensity with bright amber spots located downstage right, upstage right and downstage left.

Final Procedures

The final procedure of the creative thesis was the public presentation of the original dance composition entitled "Nivritti." The dance composition was included in the formal concert presented by Dance Theatre of the Southwest on March 6, 7, 8, 1975 in the University Theatre on the North Texas State University campus. A committee of three experts, chosen on the merits of their choreographic and professional dance experience, judged the validity of the choreography prior to the final performance. Criteria used for determining the choreographic validity was based upon the recommendations found in Lockhart and Pease, Modern Dance, and in the book entitled Professional Preparation, published by the American Association of Health, Physical Education and Recreation. There was unanimous agreement among the judges that "Nivritti" was valid and met the criteria for a choreographic work.

Members of the thesis committee were present at one of the three public performances. The audience included students, faculty members, guests, and members of the surrounding community.

Summary

Chapter II contained a detailed account of the choreographic process from the review of the background information to the presentation of the completed dance composition.

Because this study was the first creative thesis to be developed in the area of dance, permission was obtained from the Chairman of the Department of Health, Physical Education and Recreation and the Graduate Office of North Texas State University in Denton, Texas.

The relationship of the background information regarding the physical nature of the ocean and the present choreography was established. This background material was also presented to the dancers in order for them to understand the choreographer's intent and enable them to project the qualities desired in the movements.

The dancers were selected by the choreographer from members of Dance Theatre of the Southwest. The dancers were chosen according to their availability to meet rehearsals and their level of skill. Permission was granted from the director of Dance Theatre of the Southwest to perform the dance composition in the Spring Concert presented March 6, 7, 8, 1975 by the dance company.

The choreographer worked on a movement vocabulary daily during the month of January. Rehearsals were scheduled by the choreographer to teach and revise the

movement phrases. As the choreography neared completion, daily two-hour rehearsals were scheduled and thereafter the dance composition was rehearsed along with the other dances to be performed in the Spring Concert presented by Dance Theatre of the Southwest on March 6, 7, 8, 1975.

A description of the dance composition included a synopsis of each of the four sections of the composition. Section I was entitled "The Restless Waters"; Section II, "The Sun-moon and the Rising Tides"; Section III, "Sea-sounds"; and Section IV, "Reflections." The development of the accompaniment was also discussed. A detailed description of the costumes was given. The basic costume design was developed by the choreographer and constructed under the supervision of the choreographer by the dancers.

Lighting for the composition was designed by Robyn Flatt in consultation with the choreographer. The lighting was designed to enhance the dancers' movements and heighten the colors of the costumes. Included in the lighting development was the use of slides. A total of twenty-five slides were used to project a sense of reality to the abstractness of the movement. The gels were of blue, green, and frost to intensify the colors of the costumes and add to the total atmosphere of the ocean. Amber spots intensified the solo of the sun-moon.

The final procedure was the presentation of the original dance composition entitled "Nivritti." A committee of three experts judged the validity of the choreography prior to the final performance. Criteria used for determining the choreographic validity was based on recommendations found in Lockhart and Pease (2), Modern Dance, and in the book entitled Professional Preparation (1), published by the American Association of Health, Physical Education and Recreation. Judges agreed unanimously that "Nivritti" was valid and met the criteria for a choreographic work.

Members of the thesis committee were present at one of the three public performances. The audience included students, faculty members, guests, and members of the surrounding community.

CHAPTER BIBLIOGRAPHY

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CHAPTER III

COMPARISONS, RECOMMENDATIONS FOR FURTHER STUDY, AND SUMMARY

Comparisons

The general purpose of the study was to arrange, develop, and stage creatively a complete dance composition in four parts using the ocean as a thematic source.

The five specific purposes relating the theme and choreography were developed and expressed through the medium of modern dance.

The first purpose was to communicate the causative relationship of the sun and the moon to the earth as each rotates in its orbit, thus affecting the ocean. Section II of the dance composition entitled "The Sun-moon and the Rising Tides" depicted the rising and setting of the sun and the moon's orbit around the earth through a metaphorically combined dance solo entitled The Sun-moon. The floor pattern denoted the orbital patterns of the sun and the moon. As the dancer moved through the floor pattern, he used a prop to depict the various phases of the moon's cycle as it rotates around the earth and sun at different times of the day while the earth is orbiting around the sun. The female dancers depicted the rising

of the tides. Their movements were strong rhythmically and intense in dynamics representing the gravitational pull of the sun-moon on the ocean waters.

The second purpose was to communicate the contrast between ocean and body rhythms which included a range of conditions from calm to stormy. The total dance composition contained a variety of rhythms and tempo changes exemplifying these conditions. Section III entitled "Seasounds" depicted the ocean in its raging, chaotic state with definable rhythms, building in intensity towards the end of the section. There were also tempo and rhythmic changes within each of the other sections of the dance composition; however, they were slighter in the degree of change.

The third purpose was to communicate a vocabulary of movement that would convey the characteristics and moods of the ocean. The choreographer developed movements for the dance composition based upon research regarding the ocean. The continually flowing movements were analogous to the oceans' movements.

The fourth purpose was to communicate the relationship of body movements to the nature of the ocean. To establish this relationship, the choreographer related through movement the human body to the ocean body. Both are influenced by the gravitational pull of the sun and

the moon, because both are basically composed of fluids. Just as the ocean is continually in motion, so is the body. Both have a life-giving, rhythmic pulse and move in various shapes and sizes of curves. The body execution of a side lift depicts the cresting of a wave and the force of a spilling breaker which catches and recycles energy. The total dance composition depicts these relationships.

The fifth purpose was to communicate movement depicting metaphorical images of the ocean. The choreographer applied the preceding purposes to develop movement that was metaphorical of the ocean. It is not possible for human movement to duplicate movement of the ocean; therefore, the choreographer had to take a basic ocean movement and apply it either abstractly or literally to the dancer.

Recommendations for Further Study

The background research and choreographic experience stimulates recommendations for further creative work. Suggested studies are:

1. A study which incorporates the use of the videotape throughout the entire creative process from initial conception to the finished production.
2. A study that experiments with the use of a videotape while actually teaching choreography to

dancers. Research might be conducted to determine if choreography is learned faster with or without the use of a video-tape.

3. A study designed to compare teaching effectiveness in movement with or without using a rehearsal tape of voice and metronome.
4. A study based upon a specific aspect of the ocean. A choreographic composition could be developed on the topography and/or the currents found in the ocean.

Summary

Chapter III contains a statement of the general problem of the study which was to arrange, develop, and stage creatively a complete dance in four parts using the ocean as a thematic source.

This chapter also included a comparison between the specific purposes of the study and the actual choreographic process.

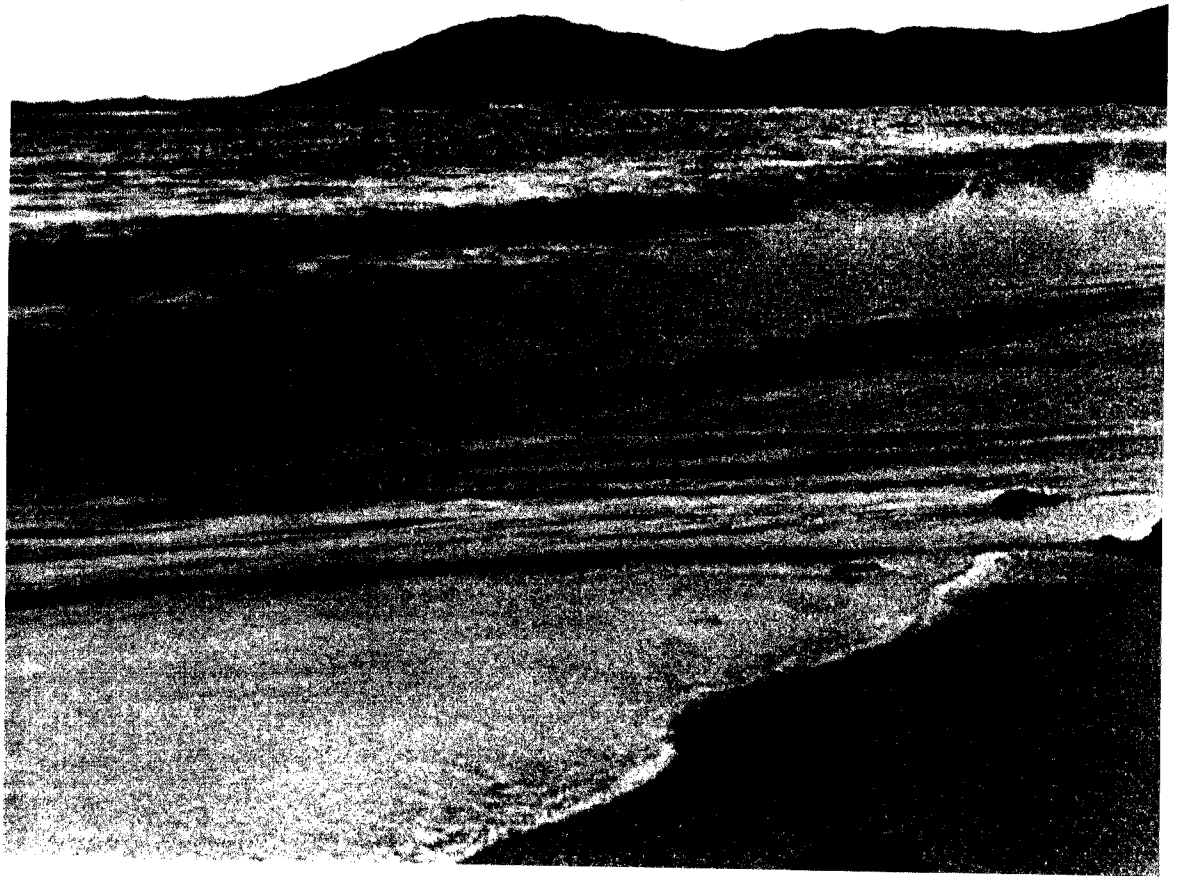
Several recommendations were suggested for further study using the creative process and video-tape equipment based upon other aspects of the ocean.

APPENDICES

APPENDIX A

SECTION I. "THE RESTLESS WATERS"

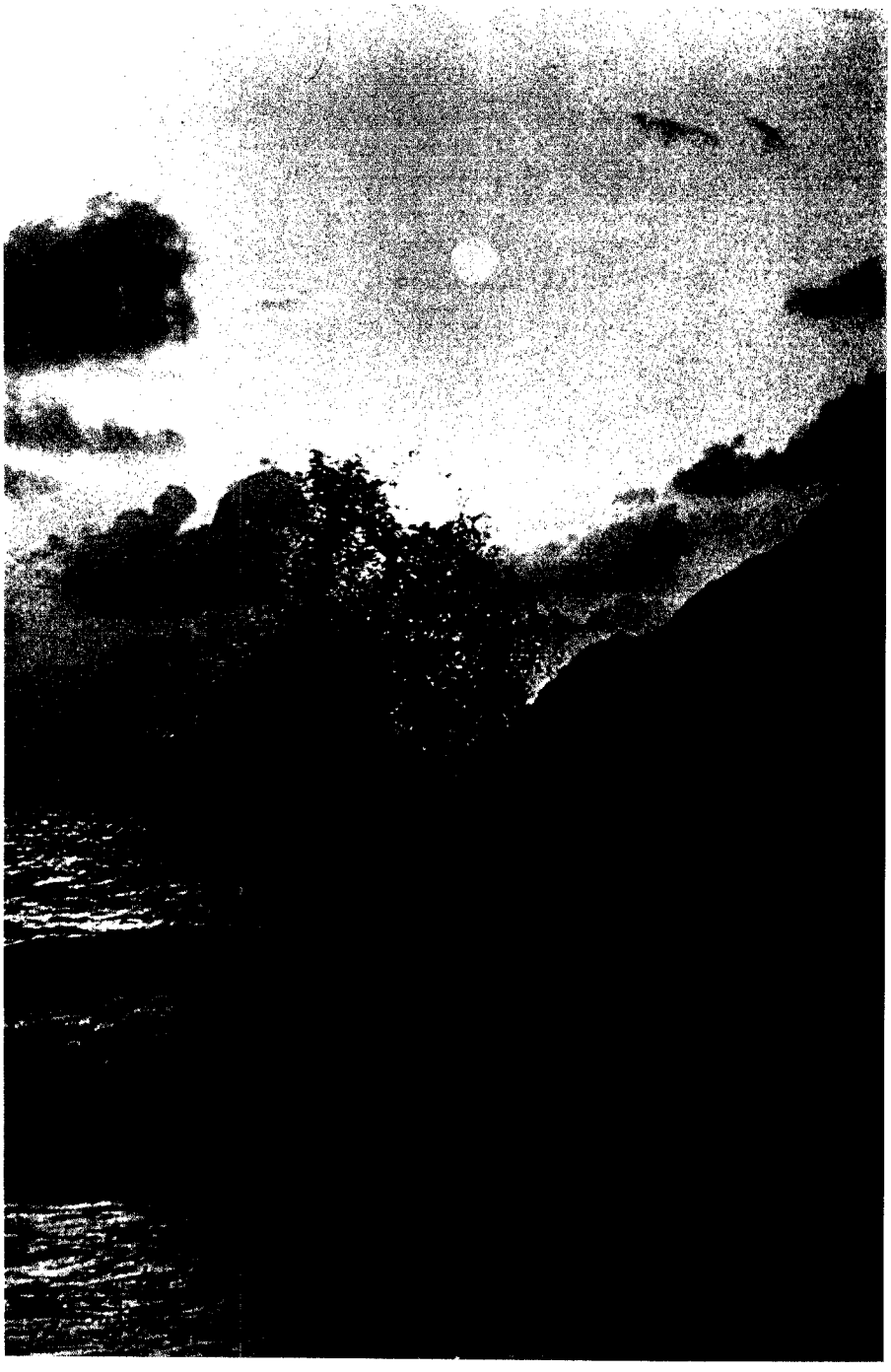
Representative photographs of color slides.



APPENDIX B

SECTION II. "THE SUN-MOON AND THE RISING TIDES"

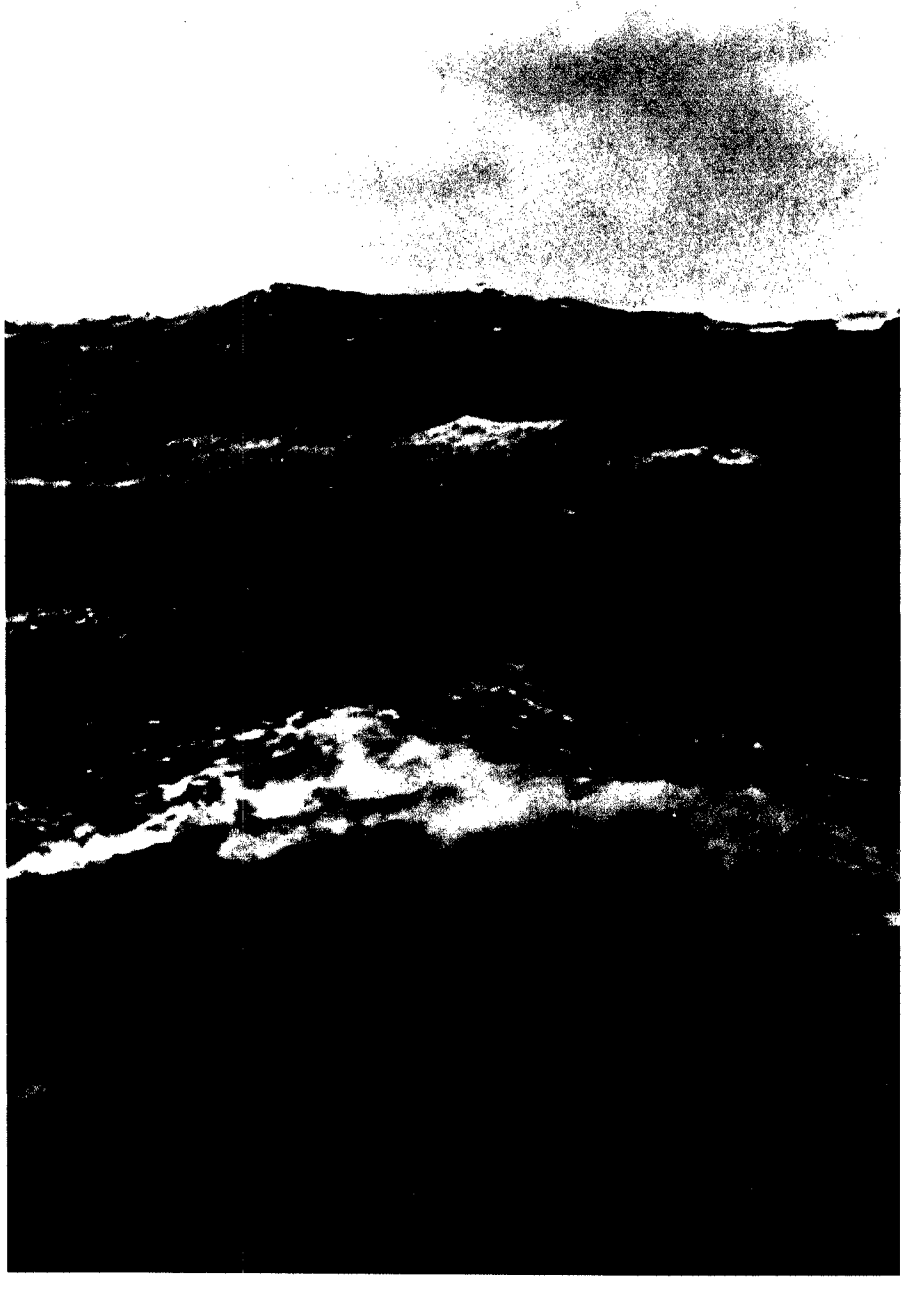
Representative photographs of color slides.

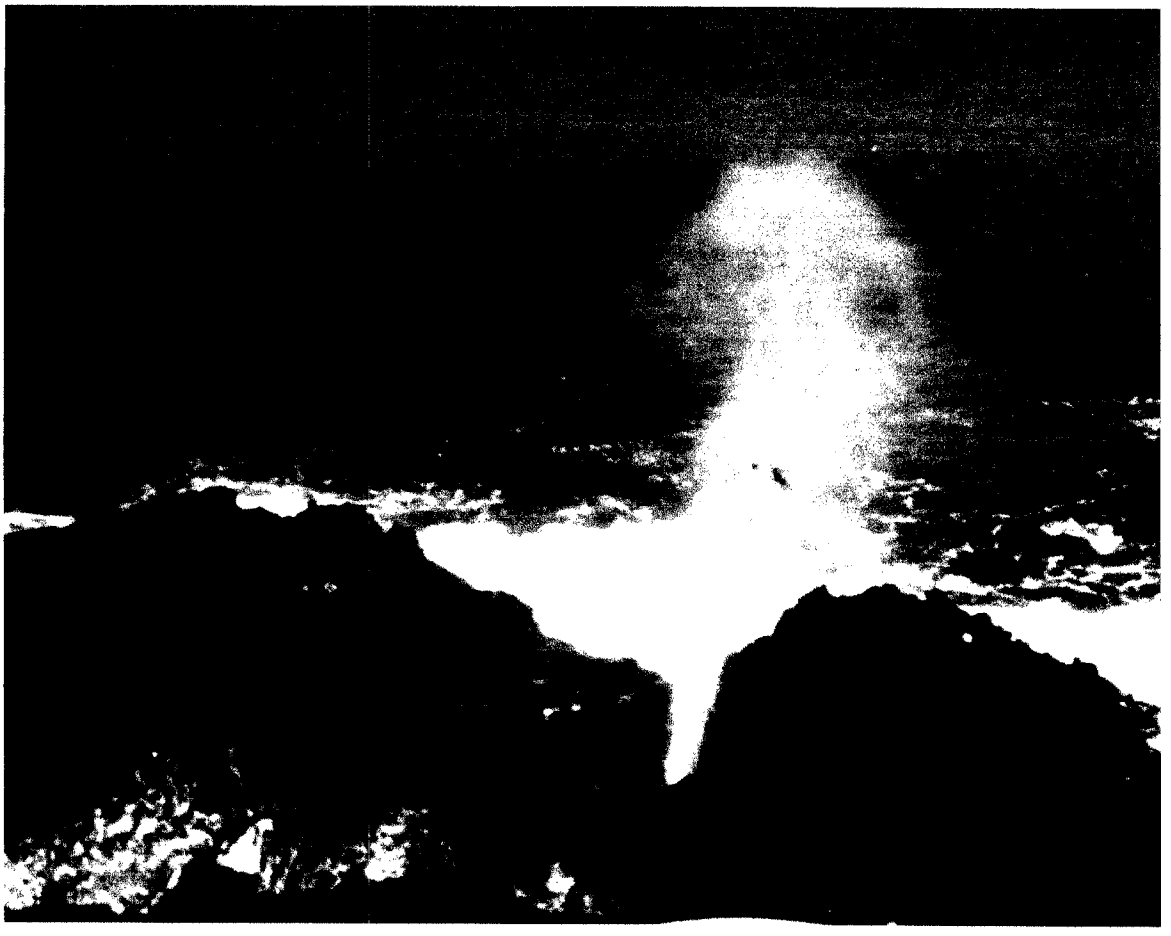


APPENDIX C

SECTION III. "SEASOUNDS"

Representative photographs of color slides.

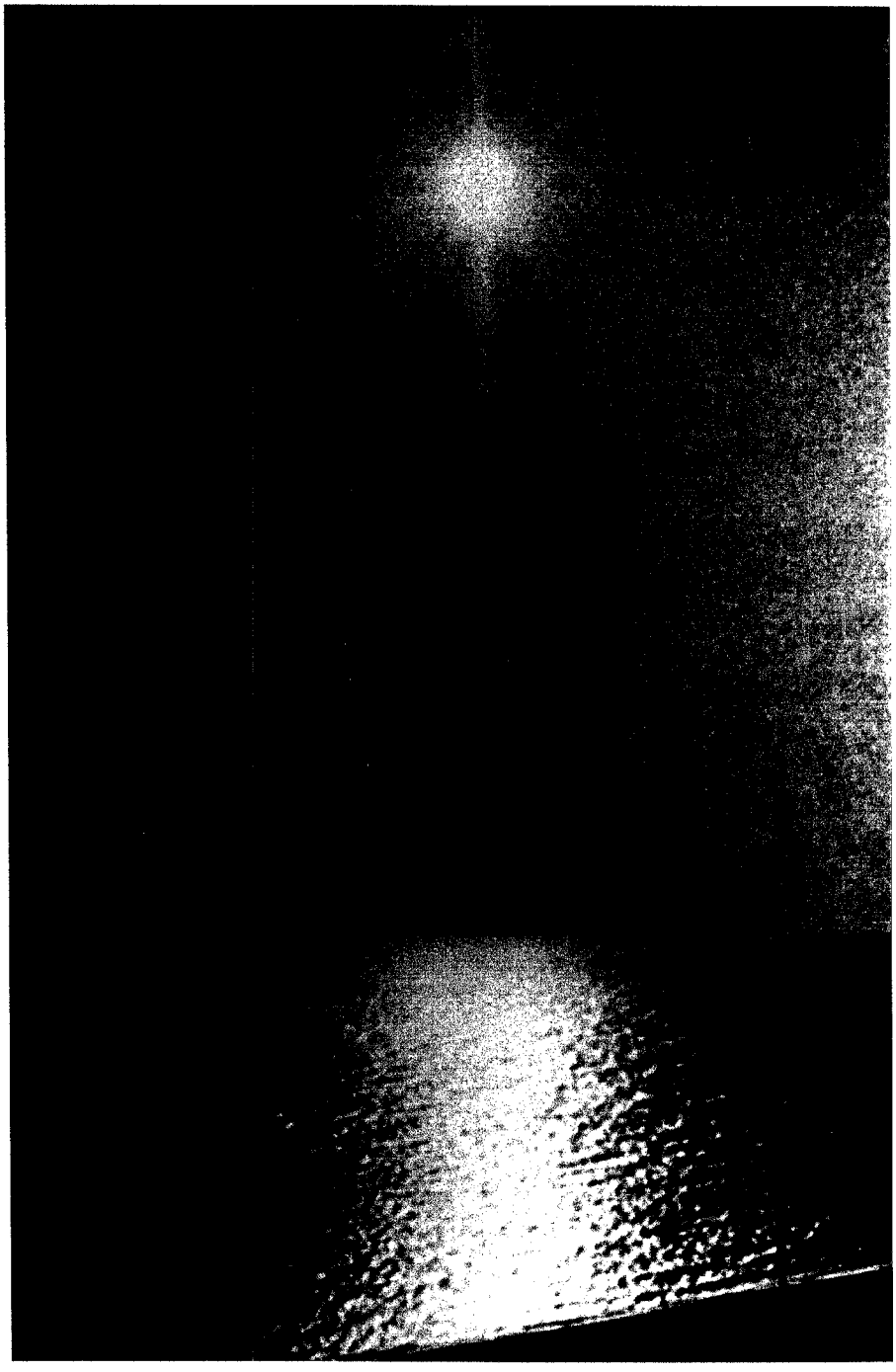




APPENDIX D

SECTION IV. "REFLECTIONS"

Representative photographs of color slides.



APPENDIX E

SECTION I. "THE RESTLESS WATERS"

SECTION IV. "REFLECTIONS"

Photographs of costuming.

APPENDIX F

SECTION II. "THE SUN-MOON AND THE RISING TIDES"

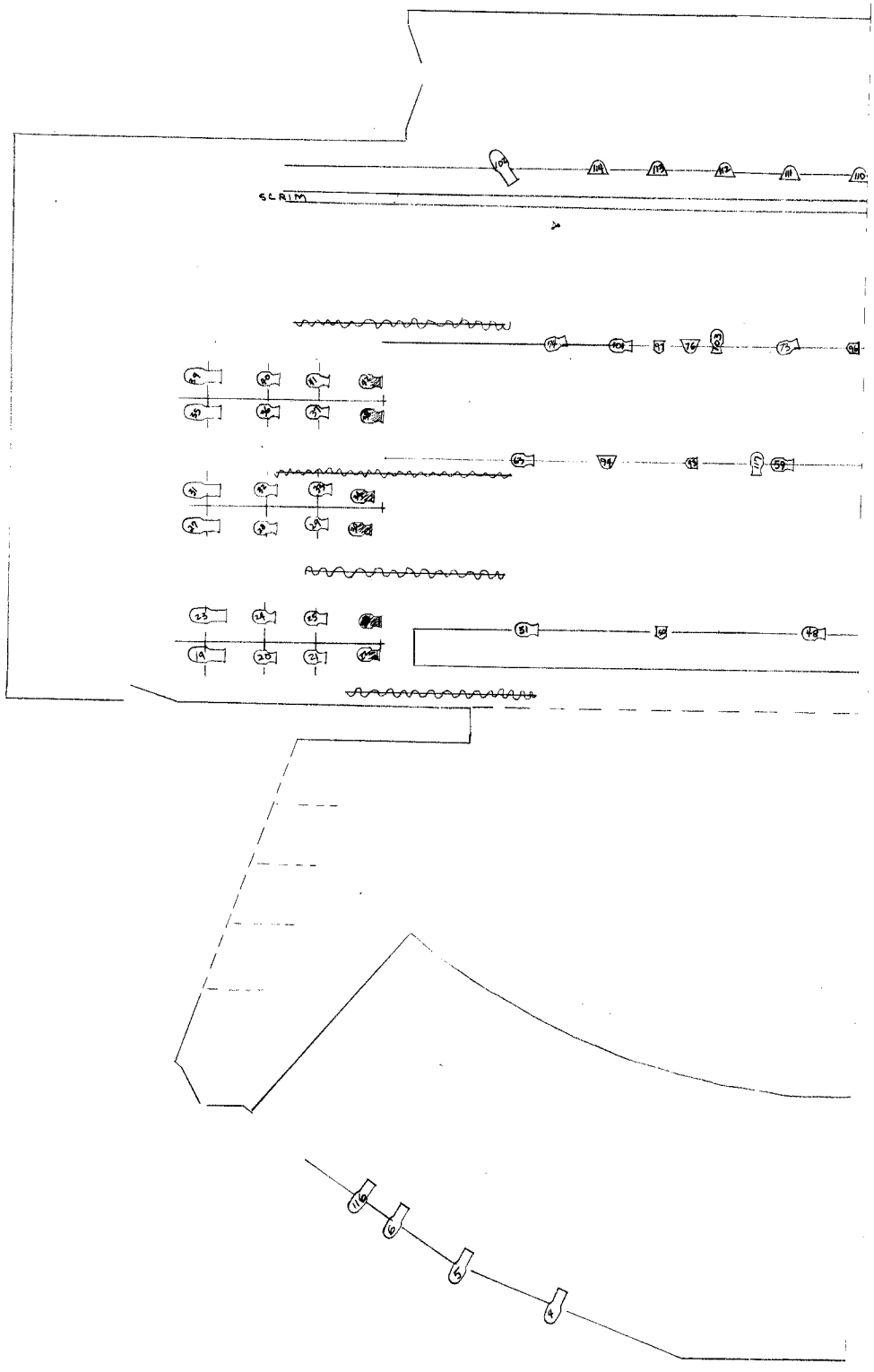
SECTION III. "SEASOUNDS"

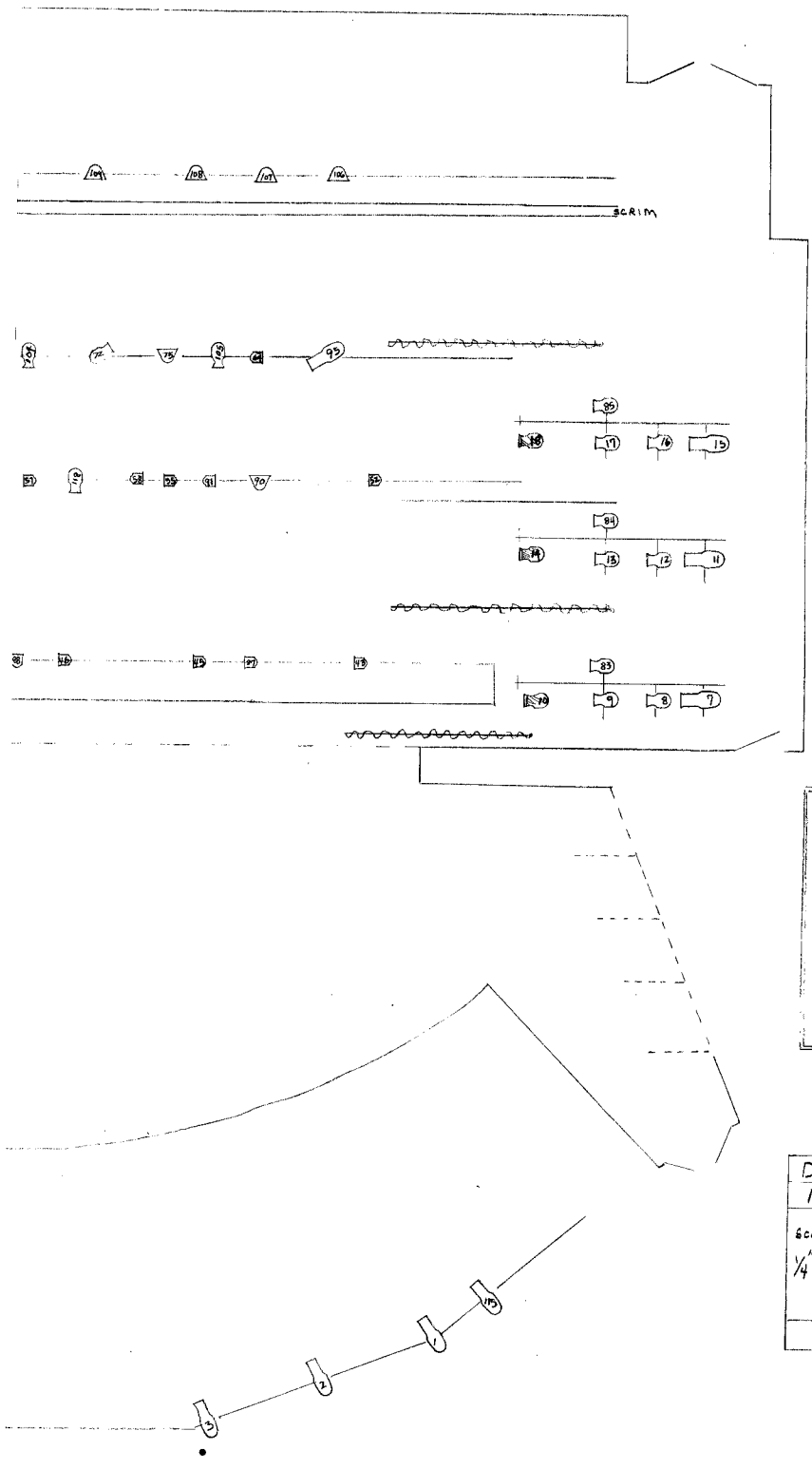
Photographs of costuming.

APPENDIX G

LIGHT DESIGN

Light plot, instrument schedule, and cue sheet.


SCRIM



Key

- 8" Leko
- 6" Leko
- 4½" Leko
- 4½" Leko on Floor
- 6" Fresnel
- 16" Scoop
- 8'-3 Color Strip

Dance Theater of the Southwest		
North Texas State University		
Scale 1/4" = 1'	Robyn Flatt Dallas Theater Center Dallas, Tx 75205 Spring 1975	Plate I
Light Plot		

INSTRUMENT SCHEDULE

Dim	Number	Position	Instrument	Lamp	Color	Use
1	4	Beam rt	8" Ell.	1,000 wt	Pink 226	Front wash I-VI
1	5	Beam rt	8" Ell.	1,000 wt	Pink 226	Front wash I-VI
1	6	Beam rt	8" Ell.	1,000 wt	Pink 226	Front wash I-VI
2	1	Beam lf	8" Ell.	1,000 wt	Lav 842	Front wash I-VI
2	2	Beam lf	8" Ell.	1,000 wt	Lav 842	Front wash I-VI
2	3	Beam lf	8" Ell.	1,000 wt	Lav 842	Front wash I-VI
3	22	Fl. lst T	4 1/2 Ell.	500 wt	DK Blue 861	Ankle busters sr
3	30	Fl. 2nd T	4 1/2 Ell.	500 wt	861	Ankle busters sr
3	38	Fl. 3rd T	4 1/2 Ell.	500 wt	861	Ankle busters sr
4	20	lst tree	6" Ell.	750 wt	861	Side wash sr
4	21	lst tree	6" Ell.	750 wt	861	
4	28	2nd tree	6" Ell.	750 wt	861	Side wash sr
4	29	2nd tree	6" Ell.	750 wt	861	
4	36	3rd tree	6" Ell.	750 wt	861	Side wash sr
4	37	3rd tree	6" Ell.	750 wt	861	Side wash sr
5	10	lst tree	4 1/2 Ell.	500 wt	Green 871	Ankles sl
5	14	2nd tree	4 1/2 Ell.	500 wt	Green 871	Ankles sl
5	18	3rd tree	4 1/2 Ell.	500 wt	Green 871	Ankles sl
6	9	lst tree	6" Ell.	750 wt	Pink 830	Sl side wash
6	13	2nd tree	6" Ell.	750 wt	Pink 830	Sl side wash
6	17	3rd tree	6" Ell.	750 wt	Pink 830	Sl side wash
7	103	3rd Elec.	6" Ell.	500 wt	Blue 251	Bk lite
7	104	3rd Elec.	4 1/2 Ell.	500 wt	Blue 251	Bk lite
7	105	3rd Elec.	6" Ell.	500 wt	Blue 251	Bk lite
8-10	51	lst Elec.	6" Ell.	750 wt	Pink 226	Hi side
8-10	48	lst Elec.	6" Ell.	750 wt	Pink 226	Hi side
8-10	63	2nd Elec.	6" Ell.	750 wt	Pink 226	Hi side

INSTRUMENT SCHEDULE--Continued

Dim	Number	Position	Instrument	Lamp	Color	Use
8-10	59	2nd Elec.	6" Ell.	750 wt	Pink 226	Hi side
9	43	1st Elec.	6" Frez	500 wt	Blue 251	Hi side
8-10	101	3rd Elec.	6" Ell.	750 wt	Pink 226	Hi side
9	45	1st Elec.	Frez	500 wt	Blue 251	Hi side
9	46	1st Elec.	Frez	500 wt	Blue 251	Hi side
9	52	2nd Elec.	Frez	500 wt	Blue 251	Hi side
9	55	2nd Elec.	Frez	500 wt	Blue 251	Hi side
9	57	2nd Elec.	Frez	500 wt	Blue 251	Hi side
13	107	4th Elec.	Scoop	1,000 wt	Blue 861	Cyc-scrim
13	109	4th Elec.	Scoop	1,000 wt	Blue 861	Cyc-scrim
13	111	4th Elec.	Scoop	1,000 wt	Blue 861	Cyc-scrim
13	113	4th Elec.	Scoop	1,000 wt	Blue 861	Cyc-scrim
17	83	1st tree	6" Ell.	750 wt	Straw 809	Warm sl side wash
17	84	2nd tree	6" Ell.	750 wt	Straw 809	Wash sl side wash
17	85	3rd tree	6" Ell.	750 wt	Straw 809	Wash sl side wash
21	95	3rd Elec.	8" Ell.	750 wt	Green-Blue 858	Back diag
22	91	2nd Elec.	6" Frez	500 wt	Frost 801	Dn lite
22	93	2nd Elec.	6" Frez	500 wt	Frost 801	Dn lite
22	96	3rd Elec.	6" Frez	500 wt	Frost 801	Dn lite
24	87	1st Elec.	Frez	500 wt	Dk Amber 817	Sun dn left
25	50	1st Elec.	Frez	500 wt		Sun dn rt
27	75/76	3rd Elec.	Scoop	1,000 wt	Dk Blue 861	Front cyc wash
28	72	3rd Elec.	6" Leko	500 wt	Blue 251	Far upstage wash
28	73	3rd Elec.	6" Leko	500 wt	Blue 251	Far upstage wash
28	74	3rd Elec.	6" Leko	500 wt	Blue 251	Far upstage wash
29	8	1st tree	6" Ell.	750 wt	Green-Blue 858	Sr side wash
29	12	2nd tree	6" Ell.	750 wt		Sr side wash
29	16	3rd tree	6" Ell.	750 wt		Sr side wash
30	st rt	Bal	6" Frez	500 wt	Lav 842	Musicians

INSTRUMENT SCHEDULE--Continued

Extras

Use in same dimmer or with:

Dim	Number	Position	Instrument	Lamp	Color	Use
7	117/118	2nd Elec.	6" Leko	500 wt	Blue 251	Bk lite
4	19/23	1st tree	8" Leko	500 wt	As needed	Side wash
4	24/26	1st tree	6" Leko	500 wt	As needed	Side wash
4	27/31	2nd tree	8" Leko	500 wt	As needed	Side wash
4	32/34	2nd tree	6" Leko	500 wt	As needed	Side wash
4	35/39	3rd tree	8" Leko	1,000 wt	As needed	Side wash
4	40/42	3rd tree	6" Leko	500 wt	As needed	Side wash
6	7	1st tree	8" Leko	1,000 wt	830 or	Side wash
6	11	2nd tree	8" Leko	1,000 wt	as needed	Side wash
6	15	3rd tree	8" Leko	1,000 wt	As needed	Side wash

CUE SHEET

Cue		Time	Action
1	10 cts		House lights out
2	after 5 cts in dark	Medium	*Slide A 10
3	4 cts	Medium	A 0 B 10
4	4 cts	Medium	B 0 A 10
5	4 cts	Medium	A 0 B 10
6	4 cts	Medium	B 0 A 10
7	4 cts	Medium	A 0 B 10
8	4 cts	Medium	B 0 A 10
9	4 cts	Medium	A 0 B 10
10	5 cts	Medium	B 0 1 10 3 8 2 6 4 7 10 21 22 29
11		Medium	1 7 2 13 3 21 4 22 5 0 29 0
End Section I Movement			
12	4 cts	Medium	A 10
13	4 cts	Medium	A 0 B 10
14	4 cts	Medium	B 0 A 10
15		Medium	A 0 13 10
16	2 cts	Medium	17 10 25
17	Sun moves back	Medium	4 8 22 10 6 24 28
18	Sun sits	Medium	24 3 10 6 0 4 5 29

CUE SHEET--Continued

Cue	Time	Action
19 Tides exit	Medium	3, 4, 5, 29↓o; 6↑10, 24
20 Sun exit	Fast	6, 13, 17, 24, 25, 28↓o; A↑10
End Section II Movement		
21 4 cts	Medium	A↓o B↑10
22 4 cts	Medium	B↓o A↑10
23 4 cts	Medium	A↓o B↑10
24 4 cts	Medium	B↓o A↑10
25	Medium	A↓o 13↑10; 3↑10, 4, 7, 8, 22
26 10 slow cts	Slow	3, 4, 8↓o; 5↑10, 9, 25
27 10 slow cts after 25	Slow	21↑10 then 3↑10, 4, 8
28	Medium fast	3, 4, 8↓o; 21, 22, 25↓o; 5, 7, 9, 13↓o; A↑10
End Section III Movement		

CUE SHEET--Continued

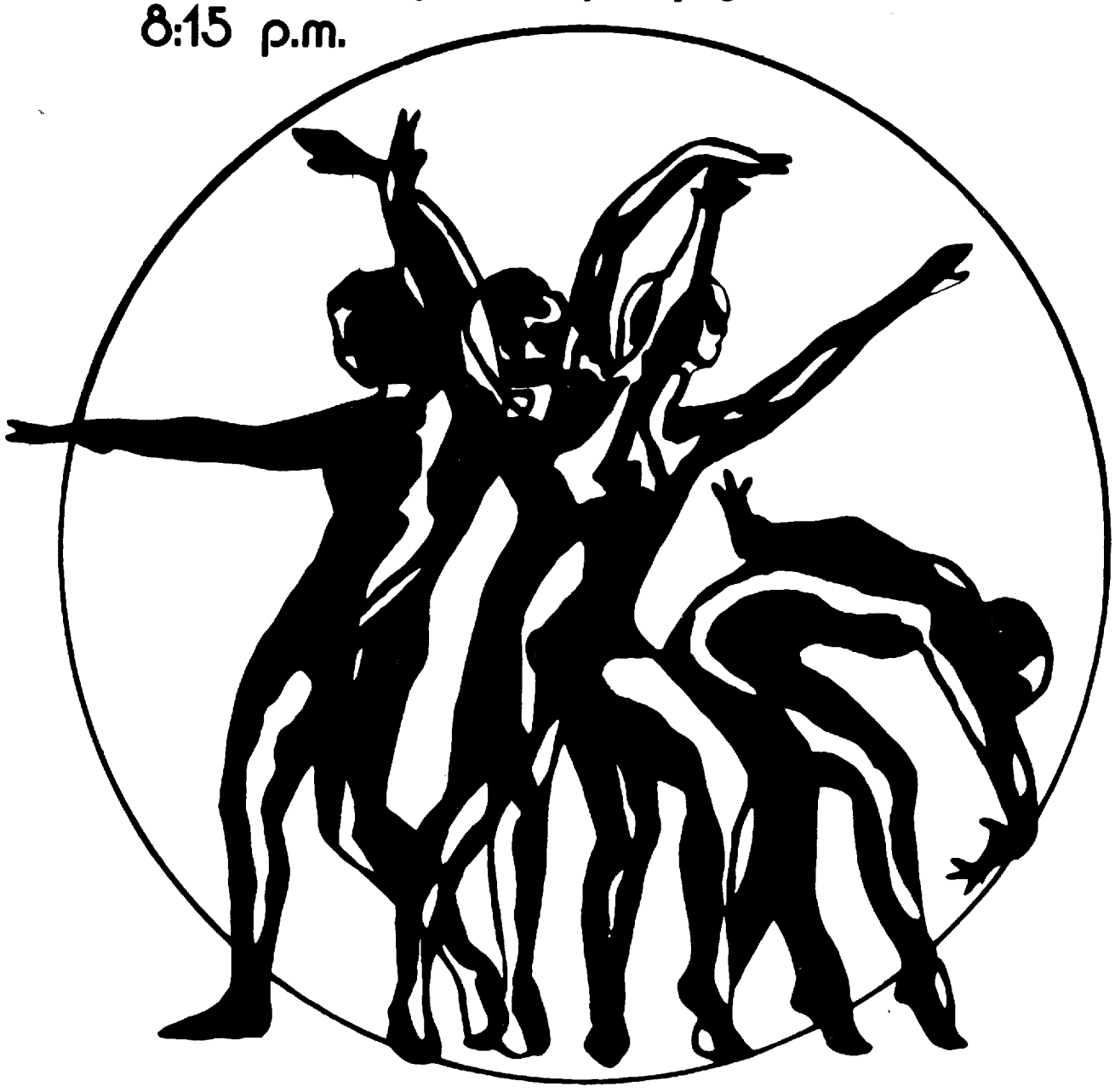
	Cue	Time	Action
29	4 cts	Medium	A$_0$ B^{10}
30	4 cts	Medium	B$_0$ A^{10}
31	4 cts	Medium	A$_0$ B^{10}
32	4 cts	Medium	B$_0$ A^{10}
33	Medium	Medium	A$_0$ 1^{6} 2
			3^{10} 4 5 17 29
			8^{10} 9
			7^{10} 13 21 22
34		Fast	M$_0$aster F$_0$ade
End Section IV Movement			
35	4 cts	Medium	A^{10}
36	4 cts	Medium	A$_0$ B^{10}
37	4 cts	Medium	B$_0$ A^{10}
38	4 cts	Medium	A$_0$
39	5 cts after blackout		M^{10}aster F^{10}ade 33 up full
40	lights out after 3rd bow		M$_0$aster F$_0$ade
	House Lights		

*A Front slide projector
B Side slide projector

APPENDIX H

CONCERT PROGRAM

university theatre
north texas state university
march 6, 7, and 8, 1975
8:15 p.m.



DANCE THEATRE OF THE SOUTHWEST IN CONCERT

the company

Dance Theatre of the Southwest Company Members, Left to Right: Sandi Combest, Diane Gregg, Tara Fletcher, Dickie Arnold.

Photo by Don Elliott
Loveless Photography

Dance Theatre of the Southwest was chartered as a non-profit, culturally and educationally oriented dance company in February, 1973. Founder and artistic director of the company, Sandi Combest wanted to offer students of the dance an opportunity to dance professionally without being forced to New York to seek a professional career in dance. Many fine and beautiful dancers and choreographers are outside the New York City area today.

Since its inception, the Company has performed and taught in several cities, both in Texas and outside the state. Premiering their first works in November of 1974, they were aided in adding to their repertoire by a grant from The Commission on the Arts and Humanities. Proving their professional quality, the Dance Theatre of the Southwest has again been awarded a grant for Ms. Combest to choreograph a new work, which is being premiered in the present concert.

The company is composed of four members, with two apprentice-understudy members. All are encouraged to participate in various phases of company activities, including performing, teaching, choreography, and administration and public-relations. In the past, as now, the group is available for performances, lecture-demonstrations, and workshops, both locally and on-tour. Here are a few comments which have been made on the artistic quality of the company: "Have not seen better artistic quality in dance in any part of the country . . ." ". . . grace, exuberence and effortless ease . . ." ". . . excellent timing and the security in difficult balances . . ."

program

FROM THIS TIME, FROM THIS PLACE

This dance depicts symbolically, the process by which a company is formed. The central figure draws each individual into the unit and must work to overcome passing distractions. The association gradually strengthens as they discover the joy of moving together, the playful gaiety and the tender concern of one to another. A solidarity grows, the dancers reverentially dedicate themselves to each other and to the sacred ground from which the company, Anteaus-like, draws its strength.

Choreography . . . . . Mimi Marr
Costume Design . . . . . Mimi Marr
Music Composed by . . . . . "Canon in D," Johann Pachelbel
†Violins: Tim Mullins, Julie Galloway; Violas: John Baker, Frances Blanchard;
Violoncello: Martin Mangold
Lighting Design . . . . . Ron Castleman
Dancers . . . . . Dickie Arnold, Sandi Combest,
Tara Fletcher, Diane Gregg

ROSES UNDER NOSES

"A yawn is quite catching, you see, like a cough. It just takes one yawn to start other yawns off."

Dr. Seuss's *Sleep Book*

Choreography . . . . . Diane Gregg
Costume Design . . . . . Diane Gregg
Voices . . . . . Diane Gregg, Rod Phillips
Dancers . . . . . Dickie Arnold, Sandi Combest,
Tara Fletcher, Diane Gregg

THE HUSH

Taken from the book, *In the Wake of the Halot,* the Hush is a fantasyland in which man explores the numinous.

Choreography . . . . . Gayle Tucker
Costume and Set Design . . . . . Gayle Tucker
Music Composed by . . . . . Barett
Dance Characters:
The Man . . . . . Tara Fletcher
Death . . . . . Diane Gregg
The Hush (representing the numinous) . . . . . Dickie Arnold
Fantasy Ice People . . . . . Sandi Combest, Diane Gregg

intermission

+*NIR VITTI*

Literally flowing back

"Man is a creature of the land who finds in himself an irresistible urge towards the sea."

Robert C. Miller, *The Sea*

Choreography . . . . . .Tara Fletcher
Costume Design . . . . . .Tara Fletcher
Music Composed by . . . . . David Anderson
Film . . . . . Mark Riley
Slides . . . . . George Head, Joe Woods

I. The Restless Waters

Dancers . . . . . .Dickie Arnold, Sandi Combest, Tara Fletcher, Diane Gregg

II. The Sun/Moon and The Rising Tides

Dancers:
Sunmoon . . . . . .Daniel Llanes
Tides . . . . . .Dickie Arnold, Sandi Combest Tara Fletcher, Diane Gregg

III. Sea Sounds

Dancers . . . . . .Dickie Arnold, Sandi Combest Tara Fletcher, Diane Gregg

IV. Reflections

Dancers . . . . . .Dickie Arnold, Sandi Combest, Tara Fletcher, Diane Gregg

**THUNDERPUMPER*

Choreography . . . . . .Kelly Holt
Costume and Set Design. . . . . .Kelly Holt
Lighting Design . . . . . Ron Castleman
Dancers . . . . . .Dickie Arnold, Sandi Combest

* ** *APPARITIONS OF A FOOL*

From early medieval times, the fool has been an important figure in society, the church, and the theater.

I. Song of the Jester

II. Pagan Images

III. Adaptations
— an endless succession of mockeries —

IV. Fool's Wind
"The fool's wind scatters things and meanings yet in the confusion reveal glimpese of a counterpole to spirit nature . . ."

William Willeford, *The Fool and His Scepter*

Choreography . . . . . Sandi Combest
Costume and Set Design . . . . . Mark Williams
Music Composed by . . . . . .Dr. Gladys Lawhon
Dancers . . . . . Dickie Arnold, Sandi Combest, Tara Fletcher, Diane Gregg, Kerry Kerr

*Made possible "with the support of the Texas Commission on the Arts and Humanities and the National Endowment for the Arts, A Federal Agency."

**Premiere Works

+In partial fulfillment for the Master of Science Degree in Health, Physical Education, and Recreation, North Texas State University.

production staff

Stage Manager . . . . . Jim Prior
Lighting Technicians . . . . . Derek Kennedy, Cleta Watts
Sound Technician . . . . . Jeff Cowan
Wardrobe and Stage Crew . . . . . Debi Britt, Tonya Toney, Carmen Galvan
Box Office . . . . . Rosanne Gustine, Cile Davis, Patricia Hairston, Carolyn Garza, Ms. Glovie Maberry
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Special Thanks to:

Dr. Carl Marder
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Perry Combest
Dr. John Douthitt
Dr. Irma Caton
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Company Members and Apprentices, Left to Right: Sandi Combest, Kerry Kerr, Dickie Arnold, Tara Fletcher, Diane Gregg, Daniel Llanes.

Photo by Don Elliott
Loveless Photography

Sandi Combest

Sandi Combest has grown from an avid viewer of the dance to a progressive dance educator and professional performer. She received a Masters degree in dance and immediately began teaching at the college level as well as continuing her pursuit to develop her own strength and body awareness. She has studied professionally with many fine, outstanding teachers in modern dance. Her abilities to use lyrical qualities with faster, more percussive movement has produced an individual style both satisfying to the dancer and exciting for the audience.

Ms. Combest is associated with North Texas State University as Associate Artist-in-Residence in the Department of H. P. E. R.

Tara Fletcher

Tara Fletcher's ability to move with graceful fluidity and to conquer space with clarity gives her dance both beauty and coherence. Her training in modern dance began in 1967 with Sandi Combest, where she appeared in numerous performances with the University Dance Company.

Miss Fletcher's Dance career intensified when she became a graduate teaching assistant in dance at North Texas State University. Her experience also includes the teaching of children and teenagers.

Among her special choreographic contributions to the Dance Theatre of the Southwest is "Tapestry." This work was chosen to be performed at the Aspen Theatre Institute Dance Workshop where Miss Fletcher studied with Dena Madole.

Her most current choreographic achievement is "Nirvitti," which is presently being premiered by the company.

Dickie Arnold

The ability to combine strong dynamic and percussive qualities with a fine lyricism in movement gives Dickie Arnold a fine command of various dance styles. Miss Arnold is not only a dancer of the first order, but has also portrayed her talents in the choreographic field as well as being a very perceptive teacher of the dance.

Miss Arnold's training includes classes from outstanding professional teachers in various workshops and intensive study in both modern dance and ballet. She is currently teaching modern dance at North Texas State University in the H. P. E. R. Department.

After being with D. T. S. W. as an apprentice member for almost a year, it was only natural that she would now appear in major roles in the repertoire. Her appearance with the company can only strengthen the quality of the group.

Diane Gregg

Diane Gregg has been dancing since she was quite young, receiving ballet, tap, and jazz training, which has given her a very firm foundation on which to continue her professional pursuits in the dance world. Since beginning her college dance career, she has participated in classes from many of the professional master teachers.

Miss Gregg's performing experience includes The Austin Ballet Society, Texas Ballet Concerts, and the North Texas State University Dance Company. She is also a fine teacher of dance, having taught tap dance, and is presently conducting modern dance classes at North Texas State University in the Department of H. P. E. R.

Diane joined D. T. S. W. in October of 1974, and immediately portrayed her talents by quickly learning new and important roles in the company repertoire. She has a wonderful sense of perception for design and timing, projecting a highly professional atmosphere in her performance on the stage, as well as in her choreography.

Kerry Kerr

Kerry Kerr has an extensive background in several dance forms, having studied ballet at a younger age. She has continued her pursuit of dance at the professional level, and since 1970, Miss Kerr has continued her dance training at North Texas State University where she received her Bachelor's degree in 1974.

She dances with a lively lyrical quality and fine rhythmic sense which contributes to her choreographic and teaching talents. Kerry has performed with the University Dance Company in several styles of dance including modern, ballet, and jazz. These performances, along with her teaching experience, have given her an assurance in dance which is projected in the performance arena.

Miss Kerr is presently an apprentice in the company, gradually portraying her strength by accepting more prominent roles in the new repertoire of the company.

Daniel Llanes

Daniel Llanes, currently an apprentice with Dance Theatre of the Southwest, has in the past been involved in various types of art, including visual arts, crafts, filmmaking, and music. His dance experience began only four years ago at Southwest Texas State University, continuing study with the Austin Creative Dance Workshop as well as the Mexican Cultural Institute in San Antonio, Texas, and nearly a year of personal study before coming to work with the Dance Theatre of the Southwest.

Since coming to the company, Mr. Llanes has not only participated in studio class and an informal performance, but has also assisted in managerial as well as public relations work. This enthusiasm also prompts him to comment, "I love the dance. It is the most total art form I have ever experienced, if not the most challenging."

PROGRAM ADDENDA

"Niwritti"

Musicians - David Anderson
Arthur Barrow
Lighting Designer - Robin Flatt

"Apparitions of a Fool"

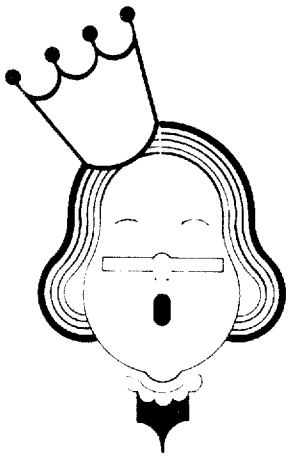
Musicians - Ken Futerer, Gladys Lawhon, Alice Moe, Tim Mullins, Eddie Snyder
Lighting Designer - Robin Flatt

Special Thanks to:
Mrs. Vern Fletcher
Dr. Mary Kaprelian
Ms. Mimi Marr
Ms. Marcia Schram
Carolyn Labus
John Henry

Announcements:

Apr. 10-11 Concert - University Dance Company, North Texas State University
Department of Health, Physical Education and Recreation

Tentative:
May 19-21 - Modern Dance Workshop - Conducted by Kelly Holt



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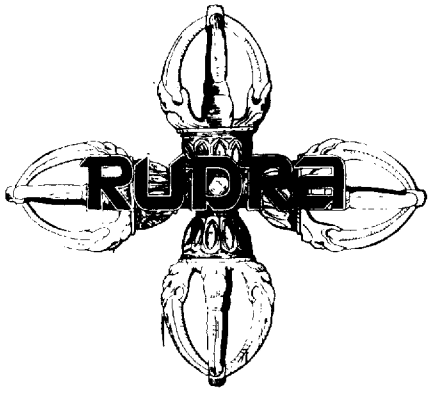

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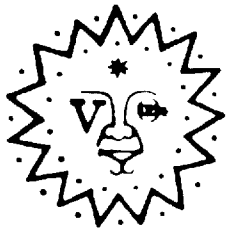

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