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POWELL, RUTH ANNE. ANOMALY. (Video Taped) (1974)
Directed by: Miss Virginia Moomaw. Pp. 17.

ANOMALY is a dramatic dance. It is concerned with fear of new ideas and with violence and intolerance that are often a result of this fear. Because of the dramatic and emotional content of the piece the choreographer chose to make this statement of fear of new ideas by illustrating it through a specific event. The dance has a plot that has to be carefully revealed so that an audience could follow it. The choreographer used the flash back technique. It became important to the choreographer to know how the audience perceives in order to know what images to present. It then became necessary to investigate theories of perception. Rudolf Arnheim was found to have several publications that were applicable.

The music used was Claude Debussy's Le Martyre de St. Sebastian.

The dance has six people, a soloist who represents the Anomaly, and two groups of two and three who represent people who cannot tolerate new ideas. The soloist and the two groups are seen all together as the lights come up. The set suggests a barren, formidable place full of rocks and crags. The costumes they wear suggest Medieval skirts but are intended to be symbolic rather than authentic in representation. We get the impression that something horrible has happened when the groups rush frantically to center stage. Their agitated movements subside as they seem to calm themselves and they turn, each in a different direction, and move off stage all doing the same movement pattern. All this is done to silence.

In section II the soloist left by herself begins to dance then pauses at the up stage right corner. As the music begins she moves to

down stage left and off. When the soloist and the others return they see that her movement pattern is different from theirs and throughout the dance they try to manipulate her. They see that she is different and they cannot tolerate this. They try harder and harder to change her movement pattern to one more like their own as the music gets more and more dramatic. Then the music suddenly ceases as the dancers try even harder to change the soloist, their feet becoming the angry accompaniment. When they finally lose all restraint they carry her off to kill her. A red flickering is seen on the scrim as they lower her into their violent midst and their movements reach their most violent. As if in sudden realization of what they've done, they turn and rush to center stage as the music returns. They exit the same way as in the beginning and using the same movement pattern as the soloist, until the last person disappears and the music and lights fade out.

ANOMALY

by

Ruth Anne Powell

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
1974

Approved by

Virginia Moomaw
Thesis Advisor

APPROVAL PAGE

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

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And to:

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Le Martyre de St. Sebastien

by

Claude Debussy

- Section I Silence 4 minutes
- Section II Movement I, Section 1 meas. 1-60
- Section III Section 2 meas. 1 - 39
 Section 3 1 - 64
- Section IV Silence 6 minutes
- Section V Movement II, Section 3 meas. 26-33
 Movement I Section 1 meas. 5-19

Recording: RCA VICS - 1404 - stereo

Score: A. Durand & Sons, Editors, Durand Co.
 4 Place de la Madeleine, Paris
 1911

Ideas for dances often come from observations of life. General concepts are abstracted from their naturalistic context. The general concept of the thesis entitled ANOMALY is resistance to change and the eventual acceptance of it. The choreographer feels this behavior is inevitable. This universal pattern of resistance and acceptance is presented through the depiction of a specific event in the dance.

ANOMALY was first envisioned after the choreographer had done a study on medieval manuscripts. The study was concerned with the many copies of the Apocalypse that were made in Spain between the years 800 A.D. and 1400 A.D. It spoke of the "Second Coming of Christ" and the "Day of Judgment" and were so important to the people as to shape their very life styles. This was fascinating to this writer and inspired further thought. Pictures depicting the "Harrowing of Hell" and the "Blowing of the Trumpets on the Day of Judgment" frequently were found painted in vibrant colors on church walls. But, the one theme in manuscripts as well as frescos that seemed to be the main factor in determining the Spanish psyche and temperament was that of the "False Prophet."

Hell and eternal damnation were not beyond the realm of real possibilities to the medieval mind. Being an almost illiterate society, including the noble class in large part, the people were of a kind that would today be called "narrow" or limited in scope. The "Age of Reason" was not to come for many generations still, and the prevailing attitude was one of submissiveness and fear of authority. The main authority was, of course, the church. It is easy to see why the church emphasized the

False Prophet since anyone having different ideas could be identified as one and dealt with accordingly. No one wanted to be caught following the teachings of the wrong creed since that was tantamount to roasting in Hell. Therefore the only way to be sure of following the "right" creed was to follow that of the established church. It was commonly believed that in tried and true tradition, there was safety and peace of mind. Often anyone with a new idea was labeled as a heretic and dealt with severely. Change was seen as a threat to peace and stability.

Universality is an important factor to consider when deciding on a workable idea for movement. This theme, the resistance to change and the inevitable acceptance of it is one that we all can recognize and with which we can identify. Societies have been known to familiarize and accept ideas that reflect attitudes that at first exposure caused great controversy. Women getting the vote, the abolishment of slavery, and to go back even further, the acceptance of the spherical shape of the world, are examples of subjects capable in their day of causing some of the most heated debates.

The choreographer feels that intolerance to change is an emotional concept. By this it is meant that when one reacts negatively to an idea that represents change it is because of the fear of uncertain results. This fear of the unknown is an emotional reaction and to the choreographer a very human one. In this respect people have not changed since the beginning of civilization--and are not likely to change. It seems to the writer that our technological advancement has far exceeded our maturation in matters of humanism.

Choreographically it was felt that the best treatment of an emotional subject such as intolerance, would be a dramatic one. One single event

is related dealing with specific people, the Spanish, and a specific time, the Middle Ages. The events should necessarily unfold logically like the plot of a play. The subtle relationship between the single person representing a new idea and the group representing people who are intolerant had to be carefully built up so the audience would be sure to understand the content. The emotional quality of the idea lent itself to certain dramatic effects such as the climax occurring during an ominous silence and the use of the special lighting effects simulating fire. The movements were chosen for their dramatic potential, their clarity, and their ability to mix well compositionally and transitionally. Clarity in this sense means clarity of meaning or intent rather than of line or shape.

As the work progressed it became apparent that there was one element more than any other that stood out as being the most important and which required the most careful application. This was the element of audience perception. It became of increasing concern that the movements, the costumes, even the set would come across as intended. An understanding of how an audience perceives was, then, the subject of much research. The success or failure of the piece hung precariously on the ability of the choreographer to choose the right meaning-laden image. As a result the field of audience perception was explored and it was found that there are few writers indeed who have experimented in this area. One outstanding author was found upon further pursuit and the choreographer found his theories especially applicable to this piece. This author was Rudolf Arnheim.

Very often we have the idea that abstract or symbolic forms of art are to be understood by people learned in a particular art media, but

according to Arnheim this simply isn't true. Meaning very often is derived from works of art in which there is no intended meaning. The human mind is conditioned, Arnheim says, to organize whatever stimulus it receives and although not every person will organize the same way, thereby coming up with similar conclusions, it still remains that every unimpaired mind does in some way or fashion seek to organize.¹

Through experiments and research on the part of Arnheim and others it has been found that this is true due to two reasons. One is that over the centuries we have "learned" that is, associated through constant reinforcement, certain schemata for representing reality. An example of this is the portraying of death by closing the eyes and dropping the head. This is unrealistic, the eyes would not close by themselves but it is never misconstrued as anything else but death. But if an actor or dancer were to drop the head keeping the eyes open and changing the expression of the eyes and the whole face to one of a cold blank stare, as in real death, this would be too realistic. The audience would be disturbed by this and the illusion would be lost. In a painting the materials used are not human, they're paint or crayon or some kind of other material so even if the intent of the artist is to recreate actuality, it is still not actuality. It is removed from actuality by virtue of the fact that the materials used are not actually part of the subject itself. In dance there exists a problem because "the dance presents the material body of the dancer, created by nature, not by man."² The fact that a real human body is the medium does not mean that the feelings or ideas expressed are the feelings or ideas that the body is actually feeling and expressing at that moment. The body is only the

medium, not the actuality.

". . . in order to be art, the body must become form and be accepted as such. If the spectator views the dancer as belonging to practical reality, he sees something monstrously unnatural, comparable to what we should feel if we met a Picasso figure walking in the public street."³

It is essential that dance maintain this "psychic distance" so that it will maintain its effectiveness as an illusion. The conventionalized movements we have come to associate with certain indisputable meanings are as old and reliable as the dramatic closing of eyes cited before.

The second reason that the mind organizes stimuli into meaningful shapes is that psychologically we are affected by a thing's appearance.

". . . we recognize expression in human and inanimate objects because every shape is organized to convey a message about itself. Every object has a dynamic character that makes it come alive to the senses when we look at it."⁴

These are the psychological influences on perception in an audience that the choreographer wanted to be able to manipulate. For in being able to foretell a psychological reaction is to be sure of conveying the intended meaning of any particular piece of art. This is not to say that the artist, in any medium, seeks to please or create for an audience, but rather that he creates knowing how his creation will be perceived.

In dance, perception is influenced and enhanced by creative manipulation of the medium--movement by three main elements of dance--dynamics, time, and space.

The first of these, dynamics, concerns the use of energy to convey certain qualities. These qualities carry meaning that is comprehensible to the observer. In other words dynamics convey how the dancer feels about the idea he is expressing. The dancer needs to know how to move in such a way as to be comprehensible. He learns eventually, after years of practice, because he has trained not only his muscles but more importantly, his kinesthetic sense. Kinesthetically the dancer and the choreographer in experimenting with movement, is able to adjust and re-adjust his energy level and body shape to produce just the right set of images to the audience. If the choreographer has been correct in choosing the right images for the dancer to perform and if the dancer is successful in accurately performing them, then the audience will perceive what the choreographer had in mind. This is suspected to be true because there is a ". . . fortunate correspondence between the dynamic patterns of what the dancer perceives through his kinesthetic nerves and what the spectator is told by his eyes."⁵ Arnheim also writes that not only is this applicable to the dance but to all motor acts. He says, "It seems safe to assert that all motor acts are expressive, even though in different degrees, and that they all carry the experience of corresponding higher mental processes, if ever so faintly."⁶ This may seem to be stretching the point, but its value lies in its emphasis on the contention that all movement is capable of conveying some kind of meaning as long as there is someone around to observe it. This reinforces the statement made earlier in which it was pointed out that the choreographer has to know what movements or gestures convey what meanings in order to employ the right ones for the idea intended. If all movements convey something,

then it would behoove the choreographer to know the meanings corresponding to each movement, so that a mistake won't be made such as intending to show a deep emotional feeling by using lots of feet and hand movements. Deeply felt emotion is expressed first in the torso and if this torso movement isn't present, all the hand and feet movements will convey something different. The choreographer also has to realize that no matter what movements are performed the audience will want to derive a meaning from it whether one was intended or not. It is known that audiences become frustrated from striving to ascertain a meaning from a dance full of movements having no intended meaning. If the choreographer wishes to create simply a mood with no plot then care should be taken to use only movements that will elicit a feeling of mood in the audience. So even for the artist who deals exclusively in abstract dance it is important to know what movements are capable of influencing an audience's perception.

Just as the dancer uses his kinesthetic senses to perform convincingly, so does the audience use its kinesthetic sense to perceive. There is a ". . . valid correspondance between bodily behavior and the related kinesthetic perception."⁷ Arnheim's statement is backed by the observations of blind people by Pierre Villey. He maintains that they are kinesthetically aware of what gestures they make and that they use the same gestures to express certain emotions as sighted persons do. "The same gestures recognized by him the blind person in a statue will evoke within him the same sentiments."⁸ This indicates that these emotional gestures are universal, thereby recognizable to almost every audience member.

Concerning time, Arnheim writes:

". . . the high speed of an object may be perceived as being caused by the great motor power in the object and/or the small resistance of the medium. Slowness is seen as being the result of weakness or lack of effort on the part of the object and/or great resistance of the medium."⁹

Movements are not seen as in a vacuum but rather as being the results of active forces. In the statement of speed cited above, either the object itself or the medium is seen as having the force to motivate. Which way it is taken depends on additional qualities present. Speed by itself doesn't determine what feeling we will receive. Quality must be added. A very fast movement done with a low amount of energy looks like the medium is offering little resistance. But, the force will seem to come from the object itself if the speed and the energy level both are high. Different combinations of high and low speeds and energy levels determine different outcomes. In ANOMALY the soloist has movements that are either done quickly with much force or slowly with little force. The quick movements give the feeling that this person has great power and has a very strong will. The slow movements with little energy create the feeling in the observer that the soloist is relaxed in her security. She is not in turmoil over her convictions nor is she striving to make others see things the way she sees them, nor upset that they do not. She is very sure of what she thinks and her movements reflect this confidence. On the other hand, the other dancers represent people who want to appear confident but actually on the inside they have deep-seated doubts. Consequently, their movements are strong in quality and/or

devoutly submissive, yet laced with moderately fast, low energy movements showing nervousness and lack of self-confidence. The first group enters for the first time in section II with a pattern including bowing and rising which gives them the appearance of pompous devotion yet the small transitional steps are quiet and hesitating suggesting their underlying doubt. The second group in this section has a soft devotional spiraling downward movement followed by a reaching to the heavens as if for supplication. Yet the next time they appear they enter with a violent high kick which indicates that they are not really so humble as they would like to appear, hinting of their ability to be savagely violent. The soloist doesn't have any movements which suggest doubt. No hesitancy, just a clear-eyed acceptance of her own beliefs.

Another defining element which has been touched on earlier is the element of meanings conveyed by specific body parts. Arnheim notes that "If one asks observers to compare movements issuing from the head or limbs with those springing from the torso, they describe the former as conveying intellectual, conscious action whereas the latter suggest nonconscious, largely emotional behavior."¹⁰ Doubt, devotion, frustration, anger, violence and submission are all deeply felt emotions. In ANOMALY there are no "almost felt" or "half-hearted" emotions. Everything from beginning to end, except on the part of the soloist, is motivated by highly emotional feelings. Therefore a great many of the movements by the two groups are torso initiated or torso influenced. Almost no torso controlled movement is done by the soloist. She is intellectually aware and is motivated by logic. The groups have chosen to avoid or ignore intellectualism or are totally unaware of it and are emotionally motivated.

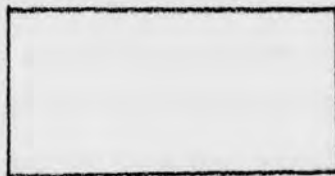
To be more specific, in order to allow the audience to perceive the desired dramatic feeling, the feeling itself has to be broken down to its basic dynamic parts. As Arnheim so deftly puts it,

". . . a trembling mouth may be a sufficient symptom of despondency. However the dancer's body must not only allow us to understand that there is sadness, but make us experience it by movements whose visible dynamic qualities correspond to those of sadness, his whole body may dramatically collapse, head and arms may droop, in order to create visible sadness for our eyes and feelings."¹¹

And further on he says "Not that dance movement has always to be extensive; but large or small, it must be a translation of its content into visible language."¹² The drooping head and dramatically collapsed body are structural dynamic characteristics of the expression of the emotion of sadness. These are the characteristics that the audience will perceive as expressing sadness. In ANOMALY one movement that expresses anguish is a contraction in the torso initiating a downward spiral which is done with the hands in front of the face with spread fingers.

The second element of dance which when knowingly manipulated can be made to illustrate the choreographer's intent is space. Shapes are important in the use of Space. As dynamics express how the dancer seems to feel, so shape expresses what the dancer seems to feel. Shape in itself seems to have an effect on an observer's sense of balance. Some shapes elicit the sense of tension, others are the characteristic of repose.

To explain, Arnheim says, "We acknowledge that every person...has certain general biological needs,"¹³ and that we require clarity and simplicity for the purpose of orientation; balance and unity for tranquility and good functioning; variety and tension for stimulation. Some patterns satisfy these needs better than others. For instance the square or cube and the circle or sphere are simple and seem to be balanced whereas deviations of squares or circles make an ambiguous statement. Rectangles having a 2:1 ratio may create a disturbing reaction since psychologically this implies unity at the same time this threatens to break up into two squares.¹⁴



Rectangle with 2:1 ratio

Other shapes are more or less ambiguous depending on their complexity. In ANOMALY the emotionality of the situation called for use of shapes that were unbalanced and in their off-centeredness created a sense of tension. There is much use of pulling lines that want to tear apart from the normal central line of the figure. Off balance shapes are created by a thrusting of the hip out of line or leaning the whole torso in one direction as in a lunge. The soloist's shapes are much more balanced than either of the group's. The next to last section of the dance done in silence was all angular, off-centered, pulled apart shapes since this is the climax and represents the explosion of all the built-up tensions that grew between the Anomaly and the group.

Shape can also help to indicate which things belong together. When the first group and later the second group appear for the first time in

section II as two separate groups they move in unison and their identical shapes create an impression that each in the group are alike and that they belong together. This illustrates Arnheim's "Principle of Similarity." This ". . . asserts that the degree to which parts of a pattern resemble each other in some perceptual quality will help determine the degree to which they are seen as belonging together."¹⁵ The two groups are similar yet different. The shape of the movements and even the shape of the costumes refer to this paradox. The costumes all look like abstracted skirts. The most general features of any skirt are: that it is made of material, hangs from the area somewhere between the hips and the waist, and that it encircles the legs. These are the common elements of the skirts for both groups that indicate that they are alike in some ways. In this case they are designed this way because both groups are very concerned with doing and thinking the right things. But three skirts are paneled and two are striped.

There are differences in the movements of the two groups also. Both groups move with the attitude of self-confidence but they manifest confidence differently. One group uses an assertive right kick; the other group uses a percussive hopping pattern. Both groups show signs of doubt--again a similarity but one group shows it with a contradictory submissive-aggressive pattern while the other uses a pattern with hesitancy mixed with authority. The submissive-aggressive pattern is characterized by the soft downward spiral followed by a short quick run with the torso leaning forward. The hand and arm shoots up, then quickly comes down as the body spirals downward again. The pattern combining hesitancy with authority, cited before, is of short running steps

interrupted by the arm sweeping up and another quick step. This is followed by a strong bow and a quick forward advance with a turn.

The members of the groups begin to switch allegiance and after a while the movements become the identification. Without the obvious difference in movement shapes and costume shapes the group switching would go unnoticed. It is important to the choreographer that the audience be aware that these quiet changes are occurring because this helps to emphasize the uncertainty of the people. The choreographer wants to show that they don't seem to know what group to belong to, indicative of their underlying lack of confidence. Herein lies the crux of the matter as the writer sees it. The group doesn't like what the soloist is doing because it is different from what they are doing. They are intolerant of her and seek to change her movements to be more like their own. They assume different to be wrong yet they are not absolutely sure that they themselves are right. So in an effort to be "on the right side of the fence" they constantly switch sides or groups. Without the obvious differences in movement shapes and costume shapes it would not be clear as to what changes were taking place among the groups' members. The point the choreographer wants to make that is--being right is more important than knowing what "right" is--would be lost or at best confusing.

The spacial element is responsible for how the audience receives the other two elements of dance, time, and dynamics. Where a dancer or group is placed on a stage can make a difference in effect. Certain parts of the stage can make a difference in effect. Certain parts of the stage are more potent in meaning than others. There are strong areas and weak areas which are useful in creating a character type or setting a mood.

The center of the stage is the strongest spot followed by the corners. The areas in between have a tendency to weaken the character. The soloist frequently pauses in the corners, which emphasizes her strength.

The grouping of dancers can be balanced or unbalanced and the stage actually seem to be weighted down although rationally the observer knows the stage is not actually affected. This is because the audience "knows" or feels what is in balance and what is not without taking actual measurements. Arnheim says, "When looking at an unbalanced pattern, the observer is said to experience a feeling of unbalance in his own body by some kind of spontaneous analogy."¹⁶ This is his theory on the matter and has not been the subject of controlled experiments, so the reason behind it is unknown.

One practice of western society that seems to have an influence on our sense of spacing is the fact that we read from left to right. It has been shown in experiments that "There is a compositional 'arrow' leading from the left to the right which is perceived even though the eye may move in the opposite direction or indeed cross the track in an arbitrary zigzag."¹⁷ An experimenter, G. Buswell, is cited in Arnheim's book, Art and Visual Perception, as having done a study on this phenomenon. He recorded the eye movements of observers while they were looking at pictures and the results showed ". . . there was surprisingly little connection between the order and direction of fixations and the compositional structure of the picture."¹⁸

Because of the tendency to read from left to right the left side of the stage is seen as being stronger. Arnheim points out that there is ". . . a curious difference between being important and 'central' at the left and being heavy and conspicuous at the right."¹⁹ For this

reason the soloists first movements traverse a path from upstage right to downstage left.

There is a difference between a stage that is slightly unbalanced and very unbalanced in the way it is perceived. The slightly unbalanced stage creates a sense of tension whereas the very unbalanced stage looks like it wants to topple over. ANOMALY is a very emotional dance and deals with tension created by alternating patterns of balance and unbalance. To the audience the former gives a feeling of rest, of taking a breath, and the latter builds up the tension. The choreographer felt that it was necessary to give the audience a chance to breathe periodically. The dance is twenty minutes long and without these pauses, the audience would become emotionally fatigued.

The choreographer discovered that Arnhem had many good points for predicting how an audience would perceive a dance. The judicial and knowing use of dynamics, shape, and space can help tremendously in choosing just the right choreographic material.

FOOTNOTES

- ¹Entropy and Art (Berkeley, 1971), p. 3.
- ²Toward A Psychology of Art (Berkeley & Los Angeles, 1966), p. 262.
- ³Ibid.
- ⁴Entropy and Art (Berkeley, 1971), p. 4.
- ⁵Toward A Psychology of Art (Berkeley & Los Angeles, 1966), p. 261.
- ⁶Ibid. p. 69.
- ⁷Ibid. p. 68.
- ⁸The World of the Blind (London, 1930), p. 320.
- ⁹Art and Visual Perception (Berkeley, 1971), p. 372.
- ¹⁰Toward A Psychology of Art (Berkeley & Los Angeles, 1966), p. 263.
- ¹¹Ibid.
- ¹²Ibid.
- ¹³Ibid. p. 103.
- ¹⁴Ibid.
- ¹⁵Art and Visual Perception (Berkeley, 1971), p. 67.
- ¹⁶Ibid. p. 24.
- ¹⁷Ibid. p. 364.
- ¹⁸"How People Look at Pictures," G. Th. Buswell. Cited from Art and Visual Perception (Berkeley, 1971), p. 364.
- ¹⁹Art and Visual Perception (Berkeley, 1971), p. 23.

VIDEO TAPING DATA

Distance of camera to stage - 35'.

Lighting - Overhead lights and eight P. J. spot lights on poles
behind legs.

Camera make and number - Sony AVC 3200 AVC 2400

Lens - Infinity, and for close ups 15 meters. Aperture F 28.

Process - Distance shots done with stationary placement of two
cameras with two decks, three feet apart.

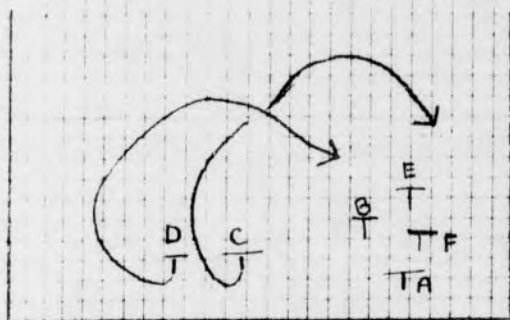
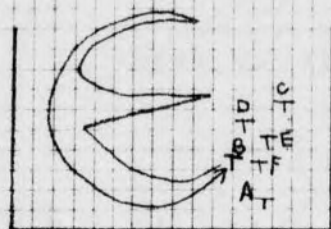
Tape Size - $\frac{1}{2}$ ".

Sound process - audio tape.

Close ups:

1. Section I meas. 1-4 and Section IV meas. 63-93.
2. Section III dancers A and F meas. 20-39.
3. Section II dancers A,B,E meas. 41-43.
4. Section IV dancers A,B,E,F meas. 60-63.

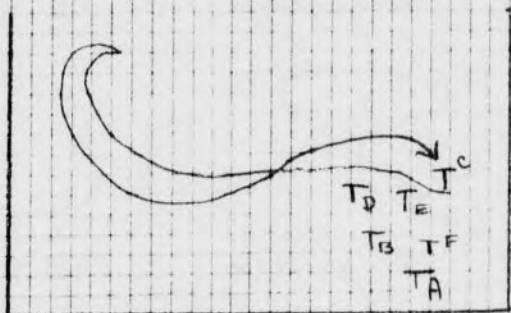
SECTION I

Silence $\frac{4}{4}$ moderate meas. 1-4

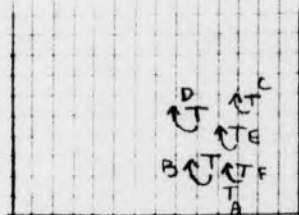
meas. 5-14



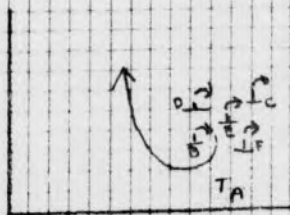
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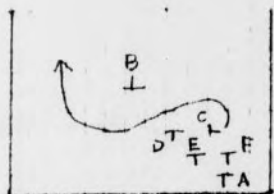
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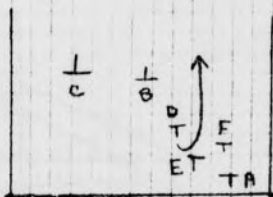
meas 34-38



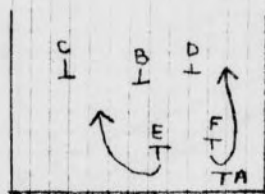
meas 39-42



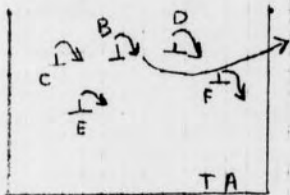
meas. 40-43



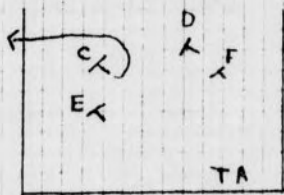
meas. 41-44



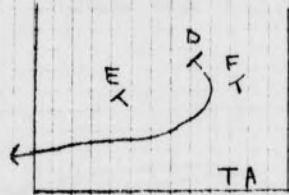
meas. 46-48



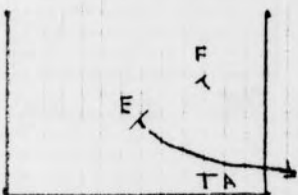
meas. 51-55



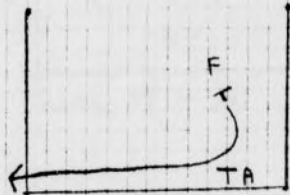
meas. 52-55



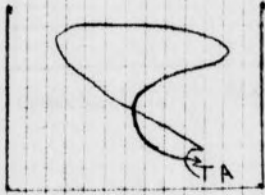
meas. 53-57



meas. 54-58

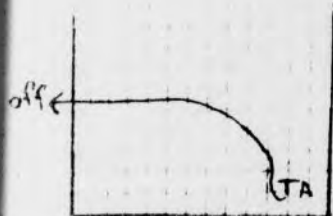


meas. 55-61

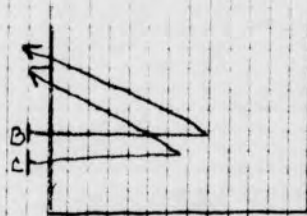


meas. 62-70

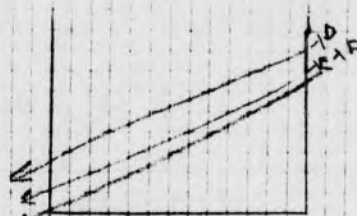
SECTION II



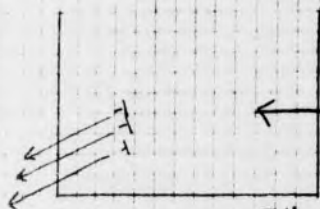
meas. 1 - 16
Moremt. I sec. 1



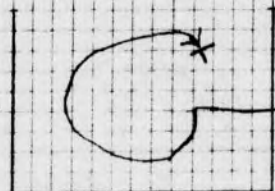
meas. 15 - 25



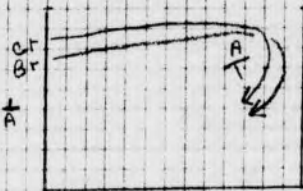
meas. 25 - 37



meas. 32 - 34



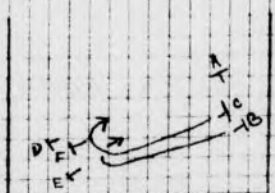
meas. 37 - 40



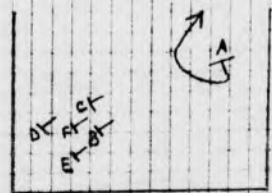
meas. 40 - 44



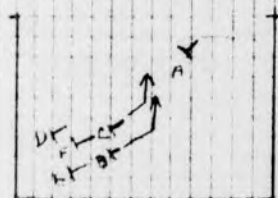
meas. 44



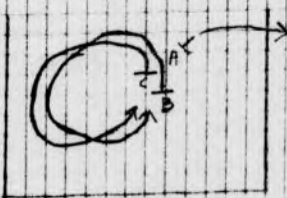
meas 44 - 47



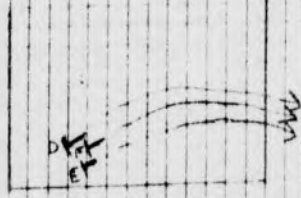
meas 47 - 49



meas 49 - 52

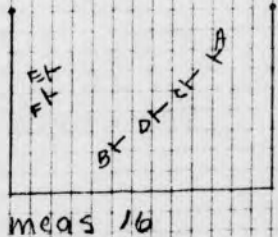
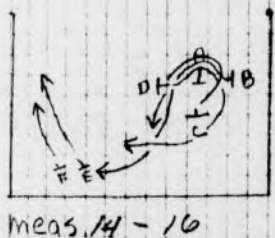
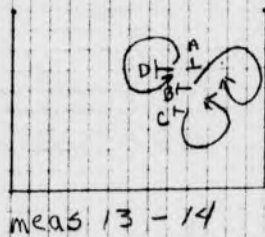
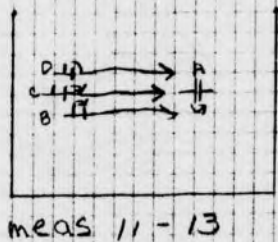
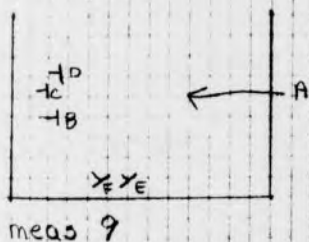
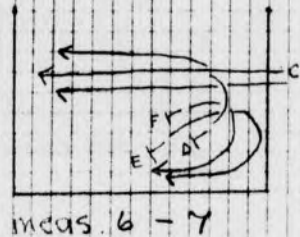
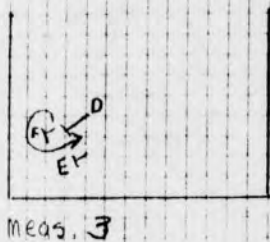
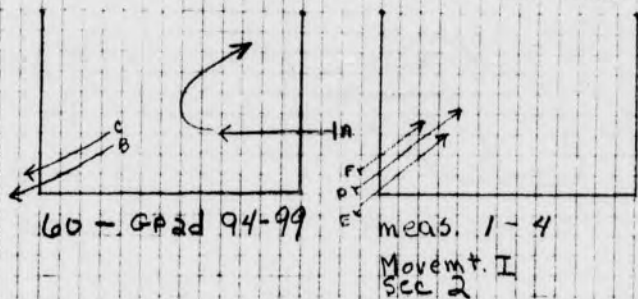
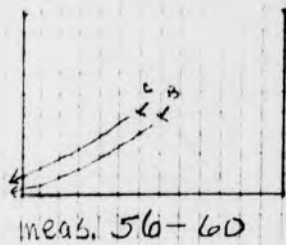


meas 53 - 56



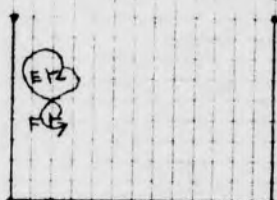
meas 53 - 56

SECTION III

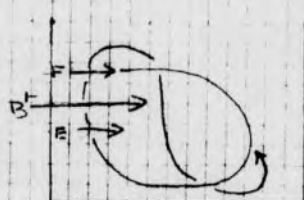




meas 19-21



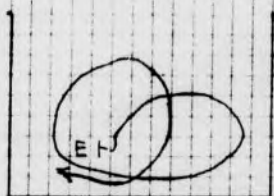
meas 21



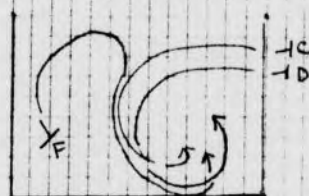
meas 21-30



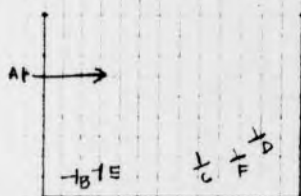
meas 21-29



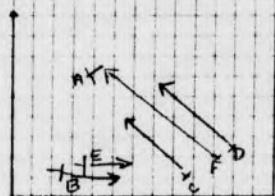
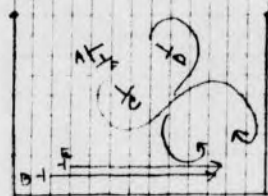
meas 21-30



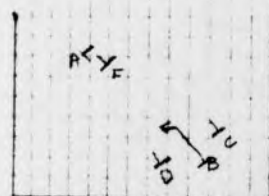
meas 30-32



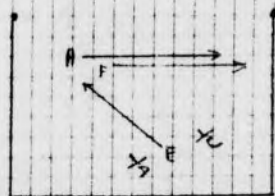
meas 32-39

meas 1-15
section 3

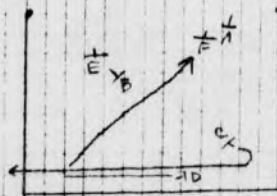
meas 15-20



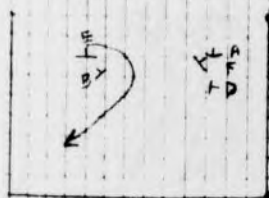
meas 20-24



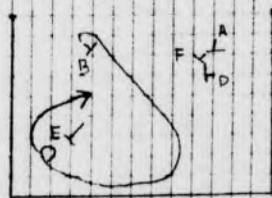
meas 24-39



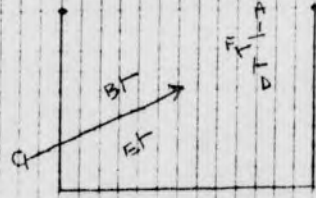
meas 24-35



meas 50-57



meas 58-63

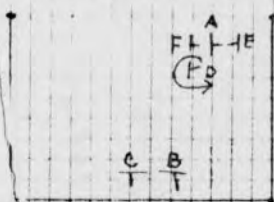


meas 63-64

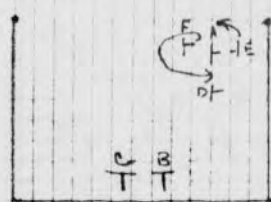
SECTION IV



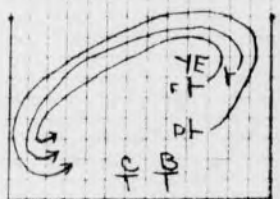
meas. 4
Silence $\frac{4}{4}$ moderate.
meas. 1-4



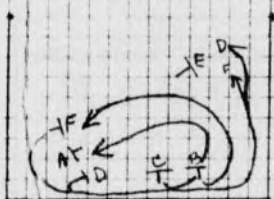
meas. 5



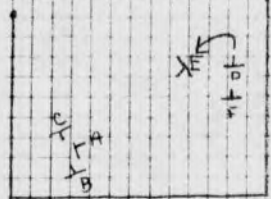
meas. 6



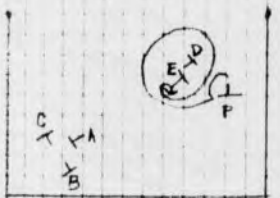
meas. 7-9



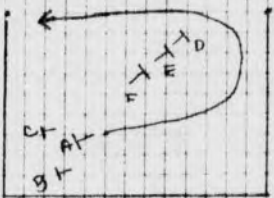
meas. 8-11



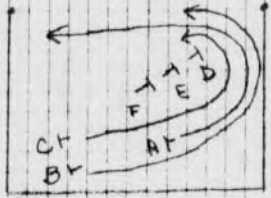
meas. 12



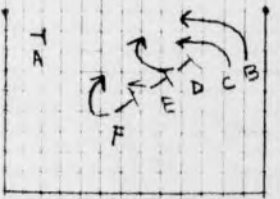
meas. 15-22



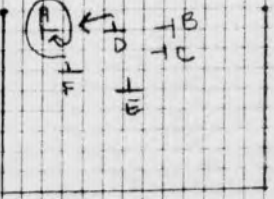
meas. 25-30



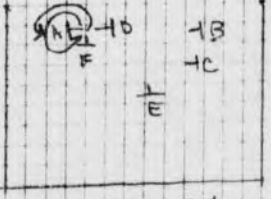
meas. 26-30



meas. 28-30



meas. 31



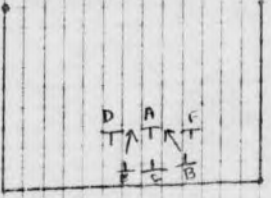
meas. 32-34



meas. 35-36



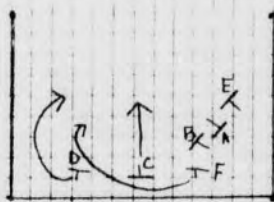
meas. 37-38



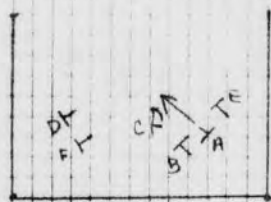
meas. 41



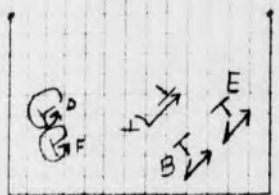
meas. 41-43



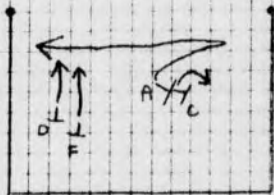
meas. 41-43



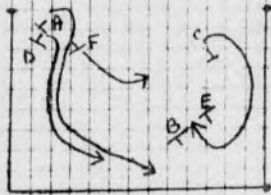
meas. 43-45



meas. 46



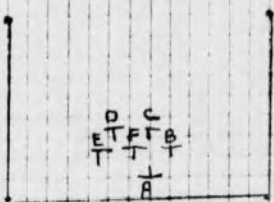
meas. 47-51



meas 52-54



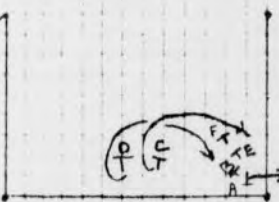
meas. 52-56



meas. 57-59



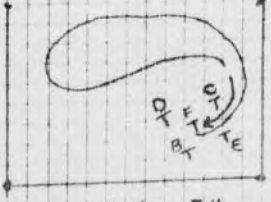
meas 60-63



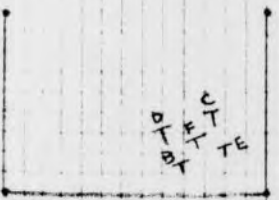
meas. 64-66



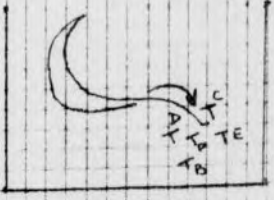
meas 66-75



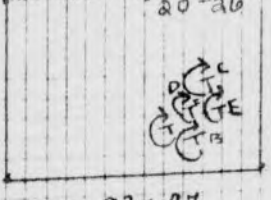
meas. 74-84



meas. 84-86



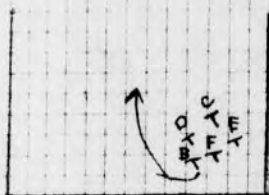
meas. 86-93



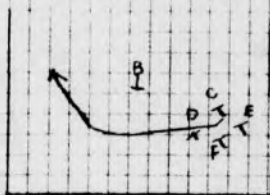
meas. 93-97

movement I, sec 3 Meas
80-86

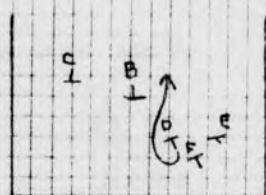
SECTION V



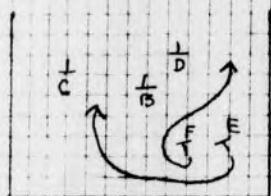
musical meas. 26-29



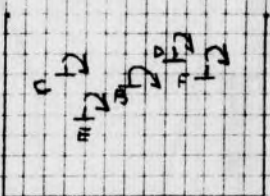
meas 28-30



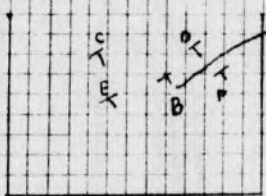
meas. 29-32



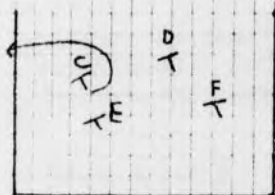
meas. 31-33



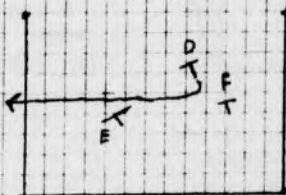
Mpremt. I sec 1
meas 5



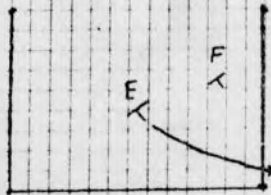
meas 5-15



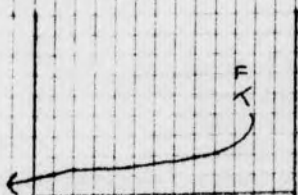
meas. 6-16



meas 7-17



meas. 8-18



meas 9-19

Front

Back



Dancer A
Anomaly. Macramé front piece
in white with gold turtle neck
leotards and tights.

Dancers D E and F



Maroon panels of material with
velvet-like nap. Royal blue
leotards with square neck.
No tights.

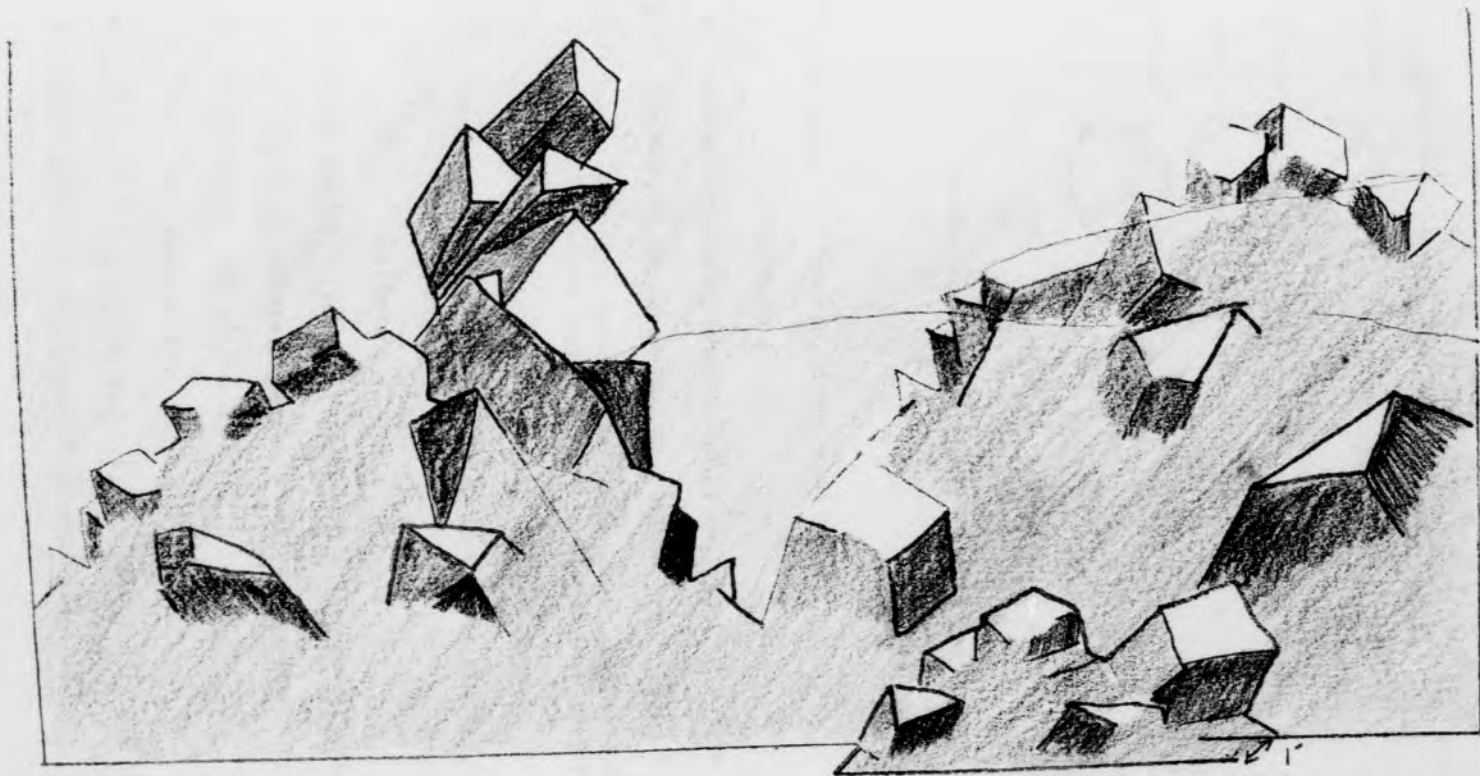
Dancers B and C
Front same as back.



Two maroon striped
skirts. Crocheted
hip band, single
crochet strips
from ladder
crochet pattern.

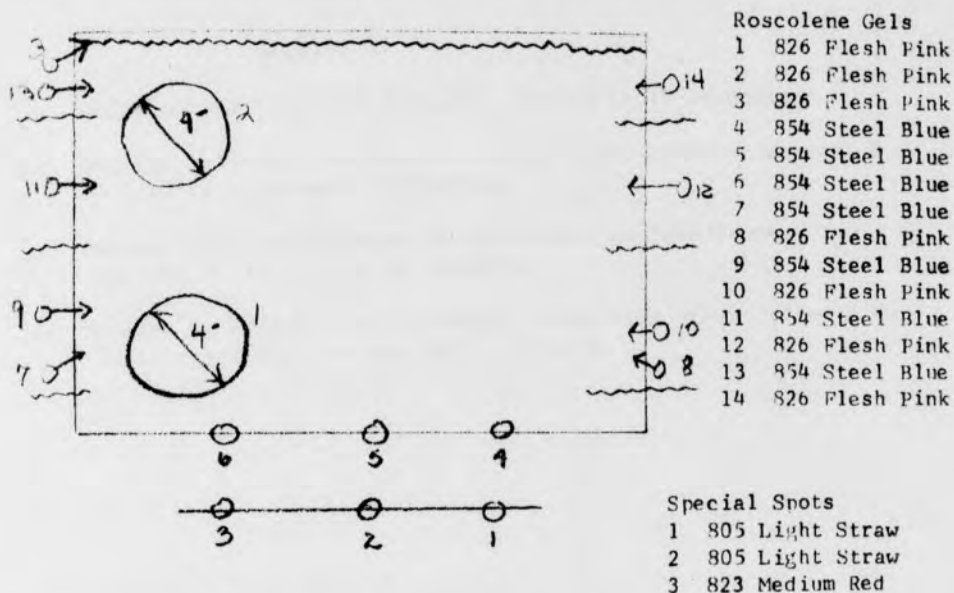
Crochet pattern for strips. Chain
from hip band to desired length
less 4". Chain 2 more, D.C. in
second chain from hook. D.C. in
every chain to band. Attach to
edge of band with slip stitch.
Chain 6, attach last chain to
band 6 D.C. away * Chain 12,
attach last chain to 6th D.C.
from band. Turn work, S.C. up
7 chains. Repeat from * to end
of row. Chain 2, D.C. to band.

SET DESIGN



Ground row 1' in front of scrim

Painted back drop with scrim covering



Curtain opens in darkness, dancers on stage.

Section I

- Cue Dancers begin. Lights 4,5,6,13,14, Sp 2 0 - 7 in 16 seconds.
- Cue Dancers run to center stage. Lights 7,8,9,10, 0 - 7 in 10 seconds.
- Cue Dancer B starts moving after pause meas. Lights 7,9,10,13,14
6 - 4 following dancer F so that lights to 4 at her exit.
- Cue A turns to front Sp 2 7 - 10 in 10 seconds.
- Cue A comes from down stage left to down stage right. Lights 10,11,
Sp 1 0 - 7 in 10 seconds.

Section II

- Cue Music begins. General lighting 0 - 7 in 16 seconds.
- Cue A left alone on stage meas. . All lights except Sp 1 7 - 4.
- Cue Music stops. Sp 1 7 - 0.

Section III

- Cue Sp 1 7 - 0. Lights 1,2,3,4,5,6, 0 - 7 7 0 - 10 in 16 seconds.
- Cue First group D, E, F, exit. General lighting.

Section IV

- Cue Music stops. 1,2,3,7,9,11,13, 10 - 6 in 16 seconds.
- Cue Dancers lifting A approach up stage right corner. Special 3
0 - 10 in 5 seconds flickering.
- Cue Dancers turn simultaneously and slowly to face front.
Special 3 10 - 0 in 20 seconds.
- Cue Dancers E, F only ones on stage, travelling off. Follow F so
that lights to 0 at her exit. Curtain.

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