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DWYER, ANN. Fusion. A Video tape of the dance is available for consultation at the Walter Clinton Jackson Library at the University of North Carolina at Greensboro. (1975) Directed by: Dr. Lois Andreasen. Pp. 25.

Fusion is a dance for five dancers. The central idea explores the anxious, uncertain moments experienced by people when confronted with new personalities and new situations. The dance is in three sections. The first section begins with a solo dancer moving alone on stage in a free, expansive movement pattern. Group I enters causing uncertainty on the part of the solo dancer. This conflict is eventually resolved and Section I ends with the entrance of Group II. Section II explores the same basic idea but here the uncertainty exists on the part of Group I and the solo dancer and is resolved by Group II. In Section III a property which has been center stage throughout the dance is illuminated, the dancers are attracted to it and join together in an exploration involving the property. Fusion climaxes with the disappearance of the dancers behind the property. General lighting is used throughout the dance and the intensity of the lights varies as the intensity of the relationships develop. The dance concludes with a single light illuminating the stage property. The costume for the solo dancer is a lavender leotard and tights with a beaded purple belt. Group I is costumed in black leotards and tights with a black and white sash tied at the waist. Group II is costumed in yellow leotards and tights with a yellow and white sash tied at the waist. The accompaniment for the dance is Sergei Prokofiev's Sonata for Violin and Piano, Op. 80.

The success of the dance is dependent upon the dancers feeling and projecting a strong relationship within themselves as a performing unit. The choreographer was concerned that the dancers develop a sense of purpose during the actual process they went through in the creation and rehearsal of Fusion.

FUSION

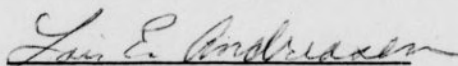
by

Ann Dwyer

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

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1975

Approved by


Thesis Adviser

APPROVAL PAGE

This thesis has been approved by the following committee of
the Faculty of the Graduate School at The University of North Carolina
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4/9/75

Date of Examination

SONATA FOR VIOLIN AND PIANO, OP. 80

by

Sergei Prokofiev

Arrangement of Music for Choreography

Section I	Third Movement, Andante Seven Minutes, Ten Seconds
Section II	First Movement, Andante assai, Six Minutes, Fifty- One Seconds
Section III	Fourth Movement, Allegrissimo Seven Minutes, Thirty-Four Seconds

Publisher: New York, Leeds Music Corporation, 1948

Recording: New York, ABC Records, Inc.
WGM - 8292

ACKNOWLEDGMENTS

The preparation of this thesis proved to be a rewarding experience because of the time and guidance provided by Dr. Lois Andreasen, Professor Virginia Moomaw, Mr. Preston Garraghty, Ms Carol Lock, Ms Linda Alvarez and Mr. and Mrs. Kenneth J. Dwyer. Special appreciation is expressed to the five dancers, Frances Bruggers, Lori Daren, Charles Embler, Nancy Schroeder and Janet Sigmon for their gift of energy and enthusiasm.

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GROUP INTERACTIONS IN CHOREOGRAPHY

In the process of creating Fusion the greatest single problem confronted by the choreographer was that of individual awareness and self value of the participating dancers as well as developing successful group interactions between the dancers. The choreographer anticipated that if the dancers could be instilled with a sense of their individual value during the process of creating this dance, they would be able to sense a purpose in their participation not only in the final production but also during rehearsals. Ducasse emphasized the importance of artistic purpose when he stated that "art is not a quality of things but an activity of man."¹ He elaborated on this concept to explain that when most of us think of art, it brings to mind specific paintings, dances, musical compositions, statues, etc.; however, the objects themselves are not really art but instead, they should be considered works of art. Art isn't a quality that can be easily detected in man's creations but rather it is an activity of man and the creations are the products of this activity.²

In order to deal with the importance of artistic process as a means of instilling human value, the choreographer became familiar with the movement styles of the five dancers who were to perform in Fusion and began to work together with them in creating a stimulating work of art. The whole process of dancers relating to one another began with a series of improvisations at the initial rehearsal. The dancers were asked to move to music while relating to an object, first

with their eyes open and then with their eyes closed. Later, this improvisation was carried further and one dancer was asked to make a shape and the rest of the dancers were asked to assume a shape in relation to her. They were asked to become aware of each other, moving when they felt appropriate. This improvisation was also done with eyes open and eyes closed. It was here that the choreographer was able to observe her dancers in a movement situation and where the idea of touching as a visible release from anxiety was explored and later incorporated into the final choreography of Fusion. Many times during rehearsals, it was the dancers themselves who provided the catalyst for a new movement idea. Here the choreographer learned the true meaning of the concept that "Dances are not merely performed by dancers; they are composed upon the bodies of dancers."³ When presenting a new movement sequence and correcting its execution by a dancer, very often, choreographer and dancer would explore together the possibilities of its development. In this way, the dance grew into something not only reflective of the choreographers' ideas but also unique in its performance by these five individuals.

Experimentations were also used to discover shapes and designs which would project the relationship of the dancers to an audience. The dancers were asked to "shape" together and the choreographer would then alter and improve upon the positions they had chosen. In this way, the dancers started to become comfortable with the idea of physical contact and were instrumental in the dance design. They began to develop a sense of their group interactions in Fusion and a working rapport with each other. Throughout the creation of this dance, the performers

were encouraged to express their own ideas as well as to work as a unit.

When working with a section of structured improvisation, the dancers very often provided the stimulus which was needed. The dancers would be given their floor pattern, the levels they were to cover in their movement sequence, the amount of time they had to reach their final positions and other restrictions to structure the improvisation. Then the choreographer would examine their movement ideas and set the section using their movements as a stimulus. It is true that "a choreographer both acts upon and is acted upon by what happens during the creation of a dance."⁴ The form in which Fusion was initially conceived altered drastically as the dance was actually taught.

After the desired amount of group cohesiveness was established, the choreographer incorporated familiar improvisations done by the dancers to be used in Section I of Fusion. Experimentation was again used to discover various movement and spatial patterns through which the dancers could sense the building of a relationship between Group I and the solo dancer. The choreographer sought for movement sequences which would have initially uncertainty and eventually a definite end to this uncertainty inherent in the movements themselves. Throughout this search, choreographer and dancers experimented with factors of these moods which the dancers could sense and which the choreographer felt could project to an audience. The nature of the subject matter of the dance presented the two-fold task of having the dancers sense the feeling and ultimately project that same feeling. Rudolf Laban has observed that:

Our desires can be fulfilled and our questions answered by a group of artists, individuals who have learned to master their personal effort-chemistry and to co-ordinate this with that of a group. This cannot be achieved merely by mechanical discipline. Their bodies, of course, must be trained to the task so that they can create shapes and shades of imaginary action, but their creations must symbolize and be pregnant with a life beneath and beyond sense perception.⁵

Throughout the creation and rehearsal of Fusion, the choreographer sought to provide the dancers with material through which they could develop a relationship which would allow them to perform at a level impregnated with a sense perception of each other and their material.

Section II required two distinct styles of movements and dynamics to be visually apparent to the audience. In anticipation of possible problems due to individual movement style and dynamic preferences, the choreographer had previously placed the dancers into groups according to their preference as to style of movement. It was felt that the dancers would be more comfortable and project more clearly in movement styles and dynamics which were already somewhat familiar to them, rather than dynamic and style qualities perhaps unfamiliar to them. The choreographer felt it was necessary to choreograph with the individuals in mind, however, at the same time the dancers were challenged to move in new and different ways within the structure of the style and the dynamics chosen.

Rudolf Arnheim states in Art and Visual Perception that "the introductory measures of a dance are no longer the same after we have seen the rest of the composition"⁶ and everything which comes before is constantly altered and influenced by that which comes after. Realizing

that much of the success of the dance would depend upon the final section, the choreographer chose not to choreograph the dance in sequence but rather to begin with Section III. When the performance of a dance is completed, the memory of the event is greatly influenced by the final sequences.⁷ The resolution or final statement of a dance remains most vividly in the minds of the audience. Doris Humphrey comments in the Art of Making Dances that "We are so constituted as individuals that we passionately long to be satisfied emotionally with our theatrical fare, and the supreme satisfaction is the final statement."⁸

In addition to the importance of initially working with the resolution of Fusion, other factors relating to the dancers themselves were taken into consideration. Section III dealt with the use of a stage property which the dancers could relate to as a unit toward a common goal. The choreographer believed that during the early rehearsal periods, it would be easier for the dancers to cope with a property rather than with human interactions, since the group was totally unfamiliar with each other. The differences in the movement styles of each individual were not stressed to an intense degree in this section which allowed the dancers to more directly concern themselves with group cohesiveness. Learning to move and to work together as a unit provided the dancers with the opportunity to become familiar with one another and to help build confidences which would be needed in Sections I and II.

As the dance Fusion was born and nurtured, it was not the intent of the choreographer to create a dance so literal that each movement had a defined meaning imperative for the audience to interpret. By using anxious, uncertain moments experienced by individuals when

confronted with new people and new situations as a point of departure, the choreographer chose to create a dance in which the performers would feel and project a strong relationship within themselves as a performing group. The universality of the situations explored in the dance Fusion, enabled dancers initially to relate to the subject on an individual basis but it took an involved process to get them to the point where they could relate to the movement material as a cohesive unit. The rise and fall of emotions experienced in our daily lives are difficult to abstract and still sense and project from the stage to the audience. It is a complex task for the choreographer to examine and abstract an emotion as she perceives it. This task becomes even more difficult when the thematic material for the dance is directly related to group interactions and cohesiveness as is the case in Fusion. Not only was it imperative that the dancers and choreographer relate on a theatrical emotional level, but also that dancers and audience communicate through the medium of movement similar experiences in life. Patricia Rowe stresses the importance of this communication when she states, "He [the choreographer] aims to explore through his own senses and those of his group to reach like senses in his audience."⁹ Realizing that "movement is a process by which a living being is enabled to satisfy an immense range of external and inner needs,"¹⁰ the choreographer tried to make rehearsals an enjoyable experience where the worth of each individual was recognized and expressed. Through the improvisations explored and the consideration given to the dancers' expressed ideas, a feeling of loyalty to the group began to emerge. Much time was devoted to the explanation of the motivation behind a

movement and the feeling which the dancers were trying to express. One very real problem which the choreographer encountered in the teaching of Fusion was the absence of dancers from rehearsals, often causing a de-energized lack of enthusiasm. The idea that one intent of Fusion was to have the dancers form a strong working relationship as a performing unit made the absence of a dancer difficult for the group to accept. Fusion is a dance where it is essential for the performers to be capable of transcending not only the mere memory of a sequence but also the concentration of feeling and intent. The dancers would not have been able to gain a sense of their purpose in the creation of Fusion if they were absent during its creation. It was interesting to note that one of the dancer's repeated absences from rehearsals somewhat alienated her from the rest of the group. When the dancer's attendance became more regular, the group's attitude changed to that of acceptance, however; she never became a member of the cortex of the group. At each rehearsal, the choreographer taught a new portion of the section being choreographed, even though the preceding movements might not have been completely polished. Partially this was due to the time element involved, but also it was discovered that this gave added incentive to the dancers to be present at every rehearsal. If it was necessary for a dancer to miss a rehearsal, a minimal amount of movement was planned for that dancer in the section taught. Dancers who were dependable were given a more involved and creative role.

The progression of relationships explored in Fusion can be paralleled to the development of group interactions which took place

during its rehearsal. Just as the separate dancers in this work relate as one unit in the last section, the dancers in Fusion became a cohesive unit during the ending rehearsals. In its final form, Fusion begins with one dancer alone on stage moving in a free airborne pattern. Group I enters upstage left moving in a very angular primitive pattern. There is uncertainty on the part of the solo dancer as to their intentions which is eventually relieved by Group I. Section I ends with Group I and the solo dancer in a unified shape upstage left and the entrance of Group II.

In Section II, the same basic idea as presented in Section I is explored. Group I and the solo dancer are uncertain as to the intent of Group II. Through a series of movement sequences, they are assured of Group II's desire for friendship and the conflict is dissolved. Section II ends with all five dancers in a unified shape downstage left.

In Section III, a property which has been center stage throughout the dance is illuminated. All five of the dancers are attracted to the property and they join together in exploring it. As the dancers become comfortable with the property, they engage in movement sequences relating to the property which is symbolic of their confidences in one another. As the dance ends, one by one the dancers disappear behind the property as they fuse into one memory.

The actual concert performance of Fusion in its completed form provided satisfaction for the dancers as a product of their weeks of work. Realizing that the dance was only performed once, the choreographer is of the conviction that the participants gained a sense of

purpose, or as Dewey called it, "participation in something inherently worthwhile"¹¹ from the actual process they went through during the creation of Fusion.

FOOTNOTES

- 1 Curt John Ducasse, The Philosophy of Art, p. 15.
- 2 Ibid., Ducasse, p. 15 - 16.
- 3 George Beiswanger, "Chance and Design in Choreography," The Dance Experience, p. 84.
- 4 Patricia Rowe, "The Selection of Movement Patterns," Focus on Dance V, p. 44.
- 5 Rudolf Laban, The Mastery of Movement, p. 158.
- 6 Rudolf Arnheim, Art and Visual Perception, p. 306.
- 7 Walter Sorell, The Dancer's Image, p. 11.
- 8 Doris Humphrey, The Art of Making Dances, p. 163.
- 9 Patricia Rowe, "The Selection of Movement Patterns," Focus on Dance V, p. 44.
- 10 Rudolf Laban, The Mastery of Movement, p. 158.
- 11 Mildred M. Landis, Meaningful Art Education, p. 23.

VIDEO TAPING DATA

Distance of camera to stage: Thirty-eight feet, ten inches.

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

Camera make and number: Sony Video Camera AVC-3650.

Lens: f/1.9 12.5mm.

Process: Stationary.

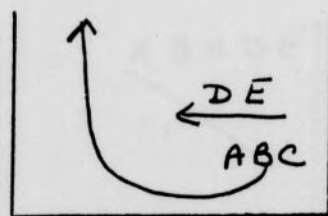
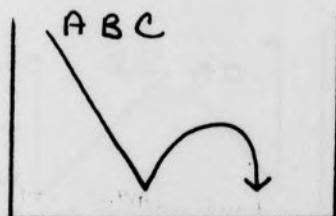
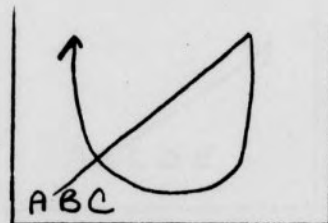
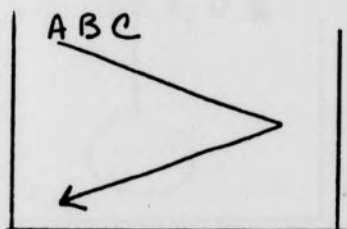
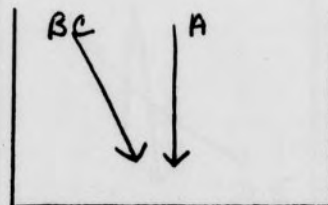
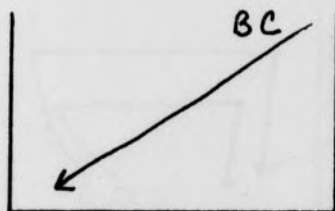
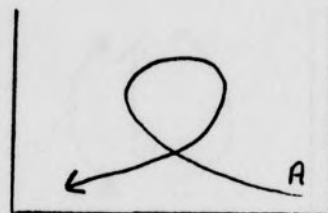
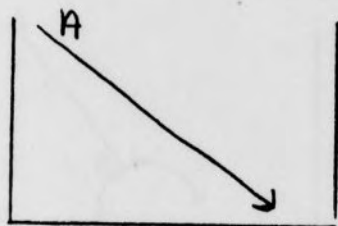
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Videocorder: Sony V.C. AV-3650 /CV-2000.

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

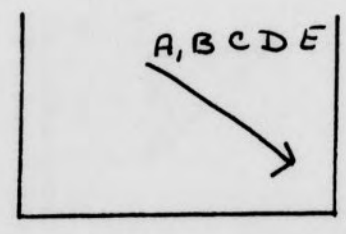
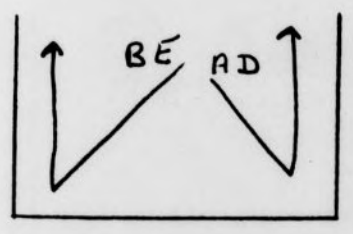
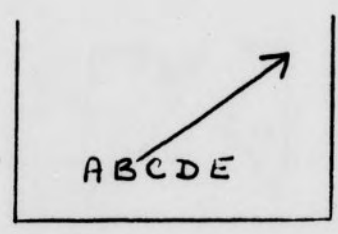
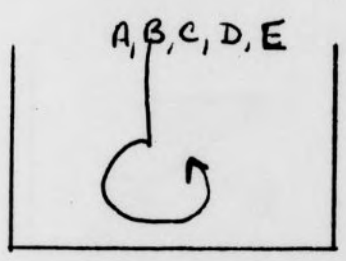
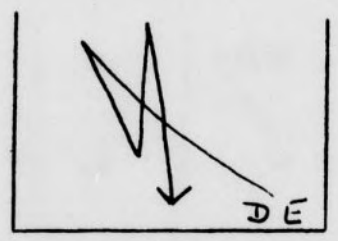
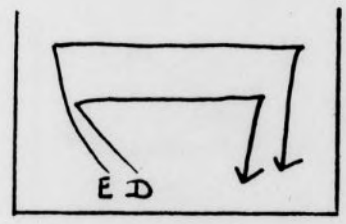
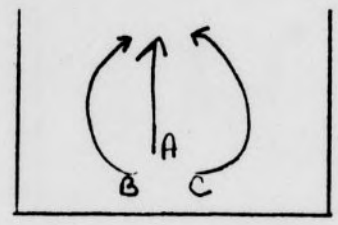
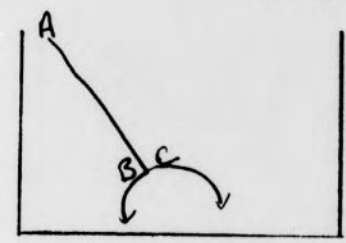
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CLARIFICATION OF MOVEMENT
SECTION I

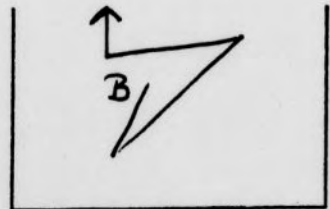
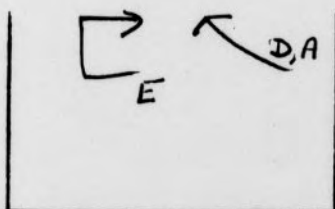
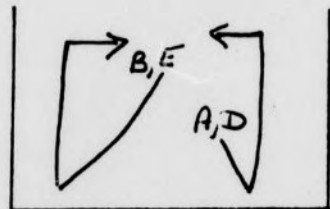
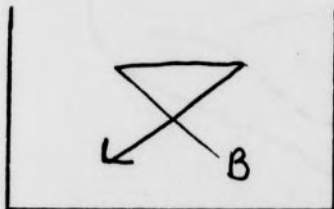
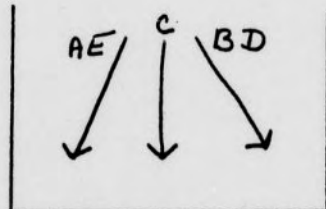
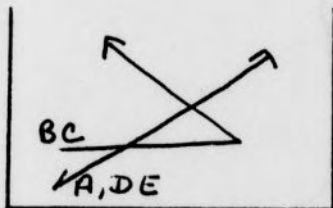
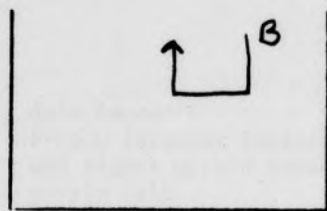
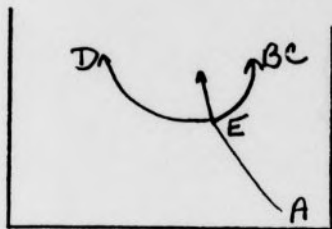


FIVE DANCERS ARE LABELED A B C D E

SECTION II



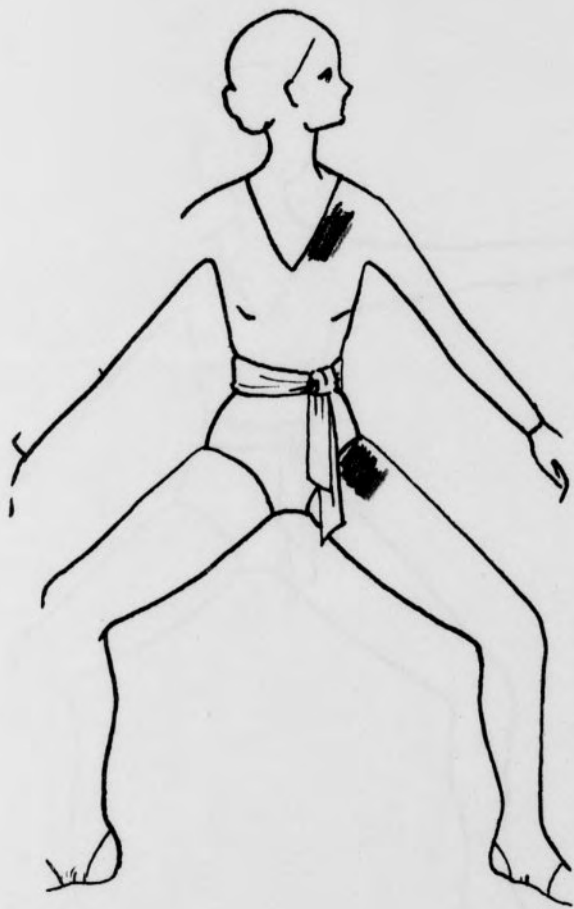
SECTION III



COSTUMES

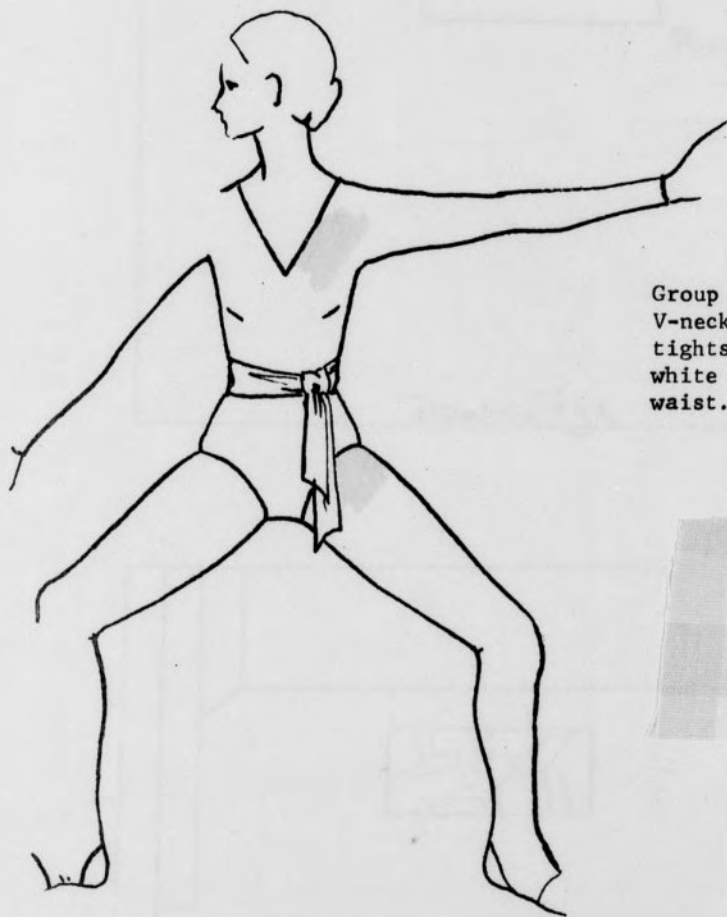


Solo Dancer -
V-neck lavender leotard
and tights with a beaded
purple belt.

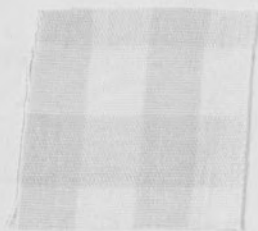


Group I -
V-neck black leotard and
tights with a black and
white sash tied at the waist.

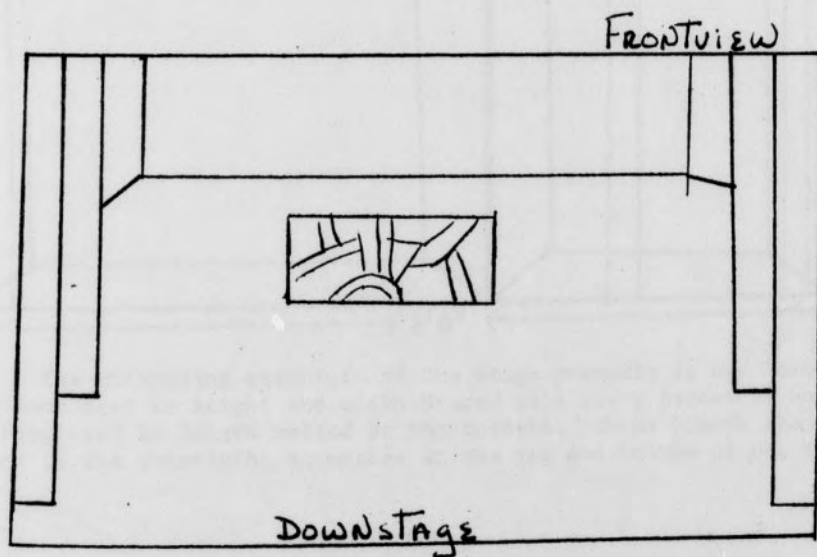
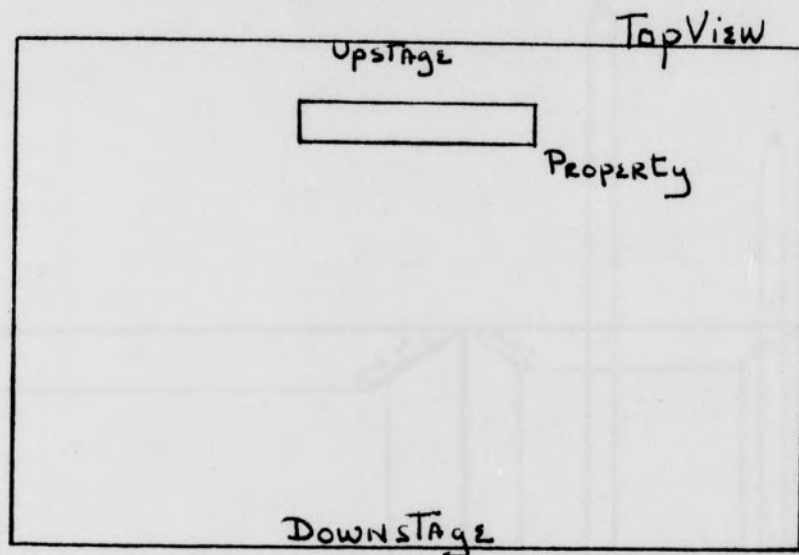




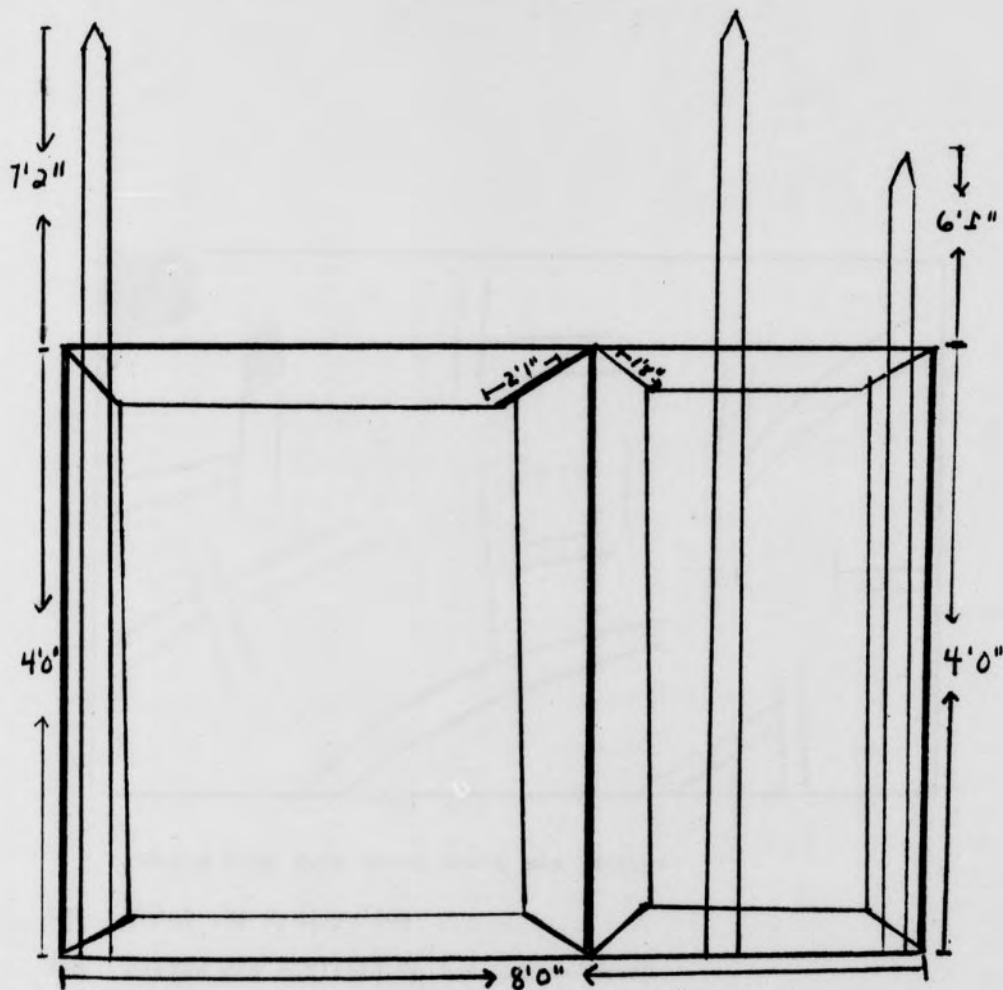
Group II -
V-neck yellow leotard and
tights with a yellow and
white sash tied at the
waist.



STAGE DESIGN

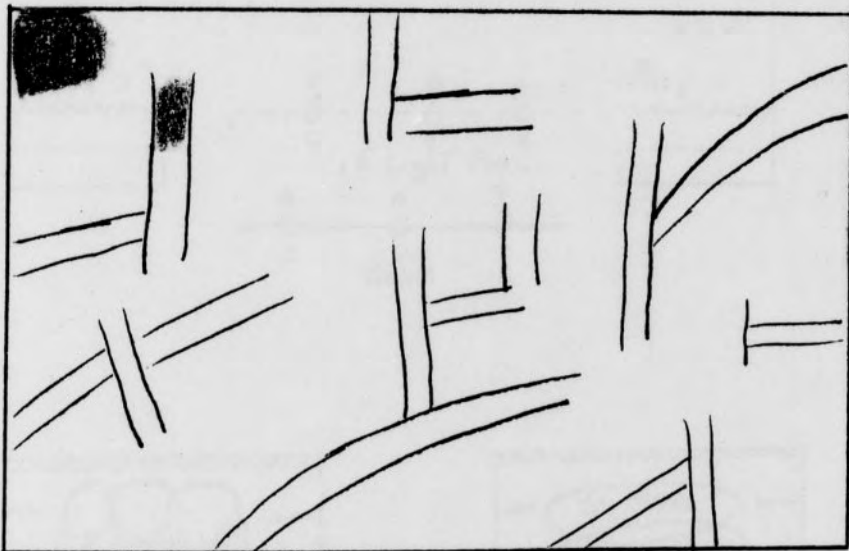


DETAILS OF STAGE PROPERTY



The underlying structure of the stage property is two boxes, each four feet in height and width braced with eight pieces of board one foot each in length nailed at the corners. Three boards are nailed to the underlying structure at the top and bottom of the boxes.

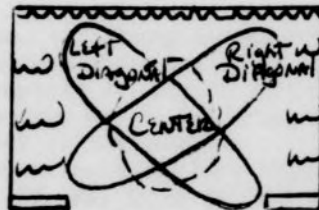
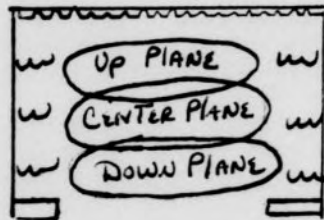
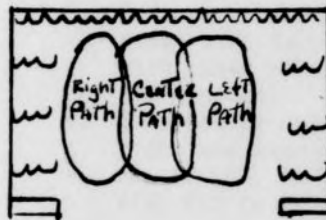
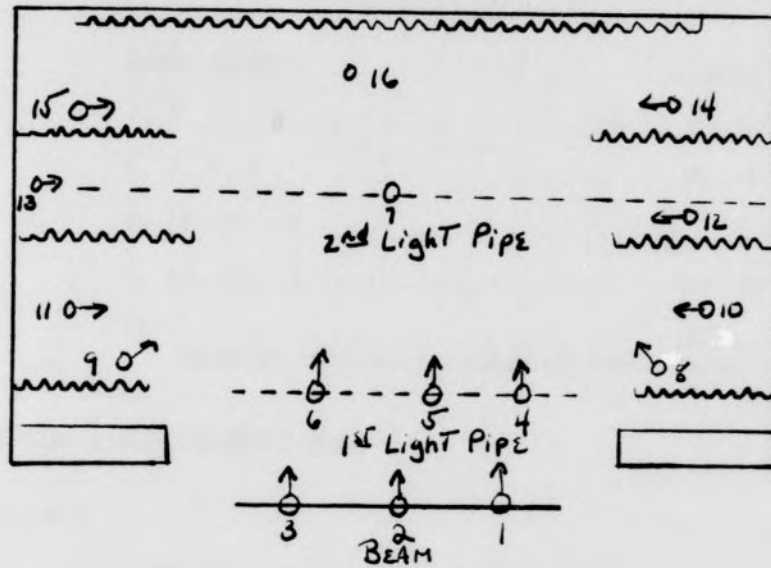
SHEET COVERING STAGE PROPERTY



White king size sheet which was batiked:

- 1st Sheet was dyed yellow
- 2nd Design was outlined in hot wax on sheet
- 3rd Sheet was dyed green
- 4th Wax was ironed off leaving multi-shaded pattern on the sheet

LIGHTING DESIGN



General Lighting

<u>Light Number</u>	<u>Color</u>
1, 2, 3	No. 2 Flesh Pink
4, 5, 6, 7	No. 29 Steel Blue
8, 10, 12, 14	No. 2 Flesh Pink
9, 11, 13, 15	No. 29 Steel Blue
16	No. 57 Light Amber (Special 150 Watt Lamp Mounted Inside Stage Property)

Curtain, Light and Music Cues

SECTION I

1. Curtain opens, moderate, on silence and darkness
2. #1, #2, #3, #4, #5, #6 to 0-6 (10 seconds)
3. Music begins as solo dancer enters upstage left, #8, #9, #10, #11, #12, #13, #14, #15 to 0-6 (10 seconds)
4. Dancers two and three enter upstage left, #1, #2, #3, #4, #5, #6 to 6-8 (10 seconds)
5. Solo dancer and dancers two and three form shape center stage with dancers two and three encircling solo dancer with their arms, #7 to 0-8 (10 seconds) and #8, #9 to 6-8 (10 seconds)
6. Solo dancer and dancers two and three form shape upstage right and dancers four and five enter, #1, #2, #3, #4, #5, #6, #7, #8, #9 to 8-4 (16 seconds) and #10, #11, #12, #13, #14, #15 to 6-4 (10 seconds)

SECTION II

1. Music begins, all lights except #16 to 4-7 (10 seconds)
2. All dancers form shape upstage center directly in front of stage property #7, #2, #5 to 7-9 (10 seconds)
3. All dancers from circle downstage center #1, #3, #4, #6, #8, #9 to 6-9 (10 seconds)
4. Dancers leave circle and form shape upstage left #1, #2, #3, #4, #5, #6, #7, #8, #9 to 9-7 (20 seconds)
5. Dancers shape downstage left, all lights except #16 to 7-4 (10 seconds)

SECTION III

1. 5 seconds after Section II ends, #16 to 0-8 (3 seconds)
2. Music begins, all lights except #16 to 4-6 (10 seconds)
3. As dancer touches stage property for the first time, all lights except #16 to 6-8 (3 seconds)
4. First dancer disappears behind stage property, #10, #11, #12, #13, #14, #15 to 8-6 (10 seconds)
5. Three more dancers disappear behind stage property, #1, #2, #3, #4, #5, #6 to 8-6 (20 seconds)
6. As last dancer disappears behind stage property, #7, #8, #9 to 8-0 (7 seconds), all other lights except #16, to 6-0 (5 seconds)
7. Curtain closes, moderately fast
8. Curtain closed, #16 to 8-0 (1 second)

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