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WELLFORD, JANE. Kairos. 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. 1 - 27.

"Kairos" is a dance for six dancers. The central idea explores ways in which people spend the valued element of time, through work, play, travel, existence and even death. The dance consists of three sections illustrating three separate aspects of time: Section I - "Passing," Section II - "Nevermore," and Section III - "Always."

The first section begins with all six dancers entering the stage at different times carrying on five various properties to be placed in designated areas of the stage. The properties represent different ways in which people spend their time. These properties are used in Section I only. Since Section I deals with the passing of people in time, this section is composed mainly of all types and tempos of crossing patterns as the dancers move across the stage, often relating to each other and the properties. Section II is concerned with limited time and mental or physical death. The sharp, mechanical, percussive movements of the three unrelated dancers in this section are extremely important in conveying the emotionalism of despair and loneliness that accompany this aspect of time. A second trio of dancers begins Section III upstage left in a mound of human bodies

which is moving like an amoeba. One by one the dancers move apart from their mass and become separate time entities as they move with flowing, organic, graceful movements representing time "always". The dance concludes with two of the three dancers exiting the stage and the third dancer remaining in motion as the lights fade out. Section I will be brightly illuminated with warm colors to give a morning effect. Section II is very dimly illuminated to portray the dancers in almost silhouette form. The lighting for Section III increases in intensity and gives a soft effect. All of the six dancers wear long sleeved, scoop-neck leotards with matching tights and waistbands: two in blue, two in red and two in yellow. Three of the dancers wear matching demi-skirts with their leotards and tights: one in blue, one in red and one in yellow. The other three dancers wear matching scarfs around their necks. The accompaniment for the dance is (1) "Divertimento" by Werner Heider as performed by The Modern Jazz Quartet and Orchestra, (2) "Concertino for Jazz Quartet and Orchestra", third movement by Gunther Schuller, also performed by The Modern Jazz Quartet and Orchestra, and (3) "Peace Piece" by Bill Evans.

The success of the dance is dependent upon two main areas: (1) the characterization of the dancers in their roles, and (2) the contrast in the way the movements in each of the three sections are performed.

KAIROS

by

Jane Wellford

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
1975

Approved by

Luis E. Rodriguez

Thesis Adviser

APPROVAL PAGE

This thesis has been approved by the following committee
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11/17/75
Date of Examination

ACKNOWLEDGEMENTS

The preparation of this thesis proved to be both a rewarding and enjoyable experience because of the time and guidance provided by Dr. Lois Andreasen, Mr. Randolph T. Wellford, Dr. Arthur B. Hunkins, Ms. Linda Alvarez and Ms. Gayle Wulk. Special appreciation is expressed to the six dancers, Sally Harrell, Robin Runstadler, Gretchen Morris, Chris Hollowell, Libby Wilson and Alison Koprowski for their gifts of time, energy and enthusiasm.

MUSICAL ANALYSIS

DIVERTIMENTO

by

Werner Heider

and

CONCERTINO FOR JAZZ QUARTET AND ORCHESTRA, THIRD MOVEMENT

by

Gunther Schuller

Performed by The Modern Jazz Quartet and Orchestra

PEACE PIECE

by

Bill Evans

503620

Arrangement of Music for Choreography

Section I	Divertimento, Eight Minutes, Fourteen Seconds. Recording - Atlantic 1359, New York, Atlantic Recording Corporation. Publisher - Unable to locate.
Section II	Concertino for Jazz Quartet and Orchestra, Third Movement, Five Minutes, Fifty-Four Seconds. Recording - Atlantic 1359, New York, Atlantic Recording Corporation. Publisher - New York, MJQ Music, Inc. and Associated Music Publishers, 1925.
Section III	Peace Piece, Six Minutes, Thirty-Seven Seconds (Only Four Minutes of this Section of Music are actually used). Recording - New York, Riverside Records/Distributed by ABC Records, Inc. Publisher - Unable to locate.

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INTRODUCTION

The choreographer's purpose in writing this paper was to: explain the evolution and theme of the dance, "Kairos"; and discuss the significant aspects of the dance's three sections. The motivation for the dance came from the choreographer's personal interest in the many ways people spend the valued element of time. The initial thought, however, stemmed from a church workshop concerning the ways people have become victims of overcrowded time schedules and remedies for the problems this incurs. The workshop focused upon two primary questions: "What time is it in my life?" and "How can I make the most of the time I have left before me?".¹ These and other pertinent questions inspired the choreographer to put her thoughts and ideas into dance form for the creation of "Kairos".

Kairos is a Greek word for time. More specifically the word means "man's time"² or "a specified segment of time."³ The choreographer chose "Kairos" as the title for her dance because its meaning is precisely what the dance was about--how man spends the valued element of time.

Of all the ways people spend time--waiting, traveling, working,

playing, existing, or becoming victims of time in mental or physical death--the choreographer chose three different aspects of time to illustrate her observations. The first section, "Passing", depicted different ways in which people pass their time. Section II, "Never-more," illustrated that time, in human terms, is limited, and "Always," the final section, represented the eternity of time for others. Time was represented in these three aspects because of the choreographer's interest and also because of the very different movement qualities which could be explored in each section. Where the first section was somewhat busy and lively, the second section had qualities of blues and despair. The third section, in total contrast, promoted a peaceful feeling through its gracefulness and continuity. All three sections portrayed an entirely different mood as reflected through movements, level changes and lighting. However, the style of the movements in all three sections was a unifying factor.

The first section, "Passing", was characterized by the actual passing of people in time as they carried on the routine of everyday life represented by continual crossings of solo and group dancers entering and exiting the stage. As the dancers passed each other, they communicated briefly with each other or with the stage properties, using dance movements abstracted from everyday gestures.

There were representations of executives, secretaries, athletes, old people, children, mothers, painters and priests whose everyday gestures were abstracted and transformed into dance movements by the choreographer.

Some people who by-pass their fellow men, ignoring their struggles, sufferings, and joys, miss a great deal of the meaning of life and what it offers. They miss the opportunity to experience what is hidden below the surface of existence . . . They lack the sense of significance of persons and situations, and the world appears to them more often than not, an accumulation of meaningless happenings.⁴

The essence and feeling conveyed by Laban's words were precisely the idea and feeling behind the choreographer's intentions of Section I. "Passing" conveyed a rather cold and shallow view of persons in their passing of time; however, it was a way of portraying a view of people one gets as if peering through a keyhole or merely viewing a situation without knowing the feelings or personalities of people other than by face value or stereotype.

Section II, "Nevermore," dealt with limited time and mental or physical death. The three dancers in "Nevermore" represented those people in time who (1) had "retired early" in life by withdrawing into themselves, (2) had "quit living" mentally, and (3) felt they had wasted their lives and wanted to make up for lost time. Through the use of strong dynamics, fast and slow tempo, and asymmetrical

design, the trio of dancers portrayed the extreme emotionalism of despair and loneliness that accompany this aspect of time.

In total contrast, the final section, "Always," concerned itself with the theme of time eternal and the fact that time "is" and always "will be." Through the use of organic phrases and breath rhythms in the dance movements, the continuity of time is represented as the three dancers move with incessant flowing and graceful movements. This third section marked the conclusion of "Kairos" and the curtain slowly closed as one dancer remained in motion on the stage and the lights slowly faded out.

SCOPE OF THE STUDY

Section I - "Passing"

The main focus of Section I was concerned with the passing of people in time, i.e., people passing one another as if on the street. Properties and gestures were used to make the meaning more clear and to heighten the action of the dance movements.⁵ The choreographer is in agreement with Doris Humphrey when she stated that properties are "objects which are deliberately abstract or meant to be symbolic."⁶ The five different properties used in this section are intended to be used as symbols or abstractions for different ways people spend their time.

If thinking takes place in the realm of images, many of these images must be highly abstract since the mind operates often at high levels of abstraction.⁷

The properties include a small stepladder, a medium size red rubber ball, a tennis racket, a wooden chair and a mock traffic light on a stand. These five properties were chosen by the choreographer for such symbolic representations as follows: (1) stepladder - work and manual labor, (2) rubber ball - children and the element of play, (3) tennis racket - sports and leisure time, (4) wooden chair - the aged, the existing and the business world, and (5) traffic light -

the stopping and going of our lives.

The second area of choreographic concern was the use of gestures, virtual gestures in particular. According to Langer, a virtual gesture is an abstraction of an actual gesture found in daily expressions of emotion and feeling.⁸ The choreographer took the general feeling of the actual gesture from everyday life and changed it into a virtual gesture through a process of distortion.⁹

Virtual gesture may create the semblance of self-expression without anchoring in it the actual personality, which as the source only of the actual gestures, disappears as they do in the dance. In its place is the created personality, a dance element which figures simple as a physical human or superhuman Being. It is this that is expressing itself.¹⁰

Several examples of virtual gestures can be cited throughout Section I. Rudolph Arnheim states that "the abstractness of gestures is even more evident when they portray action."¹¹ This was seen when two dancers were in effect playing tennis behind the tennis racket. These virtual gestures were abstracted from actual gestures used in playing the game of tennis. Another example was shown when a dancer entered downstage left with running leaps circling around the rubber ball. This was an abstracted and distorted form of a basketball player's dribbling gestures. The three dancers directly behind this "dribbling" dancer performed virtual gestures taken from cheerleaders.

Immediately following this segment came the entrance of the painter and then a secretary whose gestures were a little more actual than virtual. "To express the essence of work, the dance movement must contain certain characteristics which are imbedded in the original action."¹² In the case of the secretary, the typing movements were displayed through movement of the feet rather than the hands. This process, called transposition, is a method of stylization where the action of one part of the body is transposed to another. This process is also referred to as "substitution" by some choreographers.¹³ Many other examples of virtual gestures can be traced throughout the "Passing" section such as daily gestures abstracted from a mother holding a baby, a flirting girl getting "picked up", children playing hide-and-seek and a priest passing on the way to vespers.

The enthusiasm and enjoyment shown by the dancers as they "developed their roles" caused the choreographer to enjoy her work on this section perhaps more than any other section.

Section II - "Nevermore"

Since "Nevermore" was concerned with limited time and mental or physical death, concern for the dynamics, design and tempo of the three dancers' movements were most important in conveying the despair and loneliness that accompany this particular aspect of time. "Deeply felt emotion always begins in the middle body where the heart, the lungs and the viscera respond immediately and first."¹⁴ With this in mind, the dynamics of sharp, percussive contractions stemming from the center of the body were chosen as the basis of movement for this section.

The selection of music for Section II was based primarily upon the tempo and the mood portrayed by the composer. The tempo of the music was very slow and of blues quality in the beginning, and developed into an exciting, fast tempo toward the end. The movements of the dancers likewise were at first slow and sustained and were then accelerated in tempo. The tempo change and the acceleration of the dance movements after the three dancers had come to a collapsed state, dealt with people who realize their lives have been wasted and are trying to make up for lost time. The dancers were able to promote this frantic, frenzied feeling through the use of sharp,

mechanical dynamics to a quickened tempo.

"Designs are chosen which will accurately convey an attitude to some human activity or feeling."¹⁵ Asymmetrical designs were used in this section mainly because they expressed conflict.¹⁶ The conflict being expressed by these designs was of an inward nature or conflict of the self. Some of the movement designs in this section were symmetrical for the sake of variety and giving some sense of rest to the observer's eye with a balanced design. However, the choreographer intended for the strongest movement designs in the dance to appear asymmetrical.

The choreographer experienced some problems in getting the three dancers to move in a fast mechanical manner for the ending segment of the dance. The dancers had to experience a feeling of dehumanization into a mechanical state before they could actually feel comfortable in this segment.

Section III - "Always"

The entire third section was composed of organic phrases and breath rhythms. An organic phrase is a series of movements in which each movement grows out of the preceding movement.¹⁷ The choreographer chose the use of organic phrases to give this final section the continuity needed to convey its meaning. Breath rhythms were also used to promote the feeling of gracefulness and life. A breath rhythm is "the simple rise and fall of the breath in its original location in the chest."¹⁸ However, this is not the only area in which breath rhythm is experienced.

The idea of breath rhythm--the inhalation, the suspension and the exhalation--can be transformed to other parts of the body. One can breathe with the knees, or the arms, or the whole body.¹⁹

Examples of breath rhythms noticeable from the beginning of "Always" were cited where the three dancers were in a mound on top of one another upstage right and were "breathing" as one unit with their entire bodies in a circular motion. An example of the breath rhythm stemming from the knees and arms could be seen when two of the dancers performed a trio of breath rhythms using both the knees and arms in unison. Breath rhythms were used in the organic phrases

throughout the entire section with regard to other body parts such as head, trunk and legs.

There was a good rapport between the dancers and the choreographer during rehearsals of this section. The dancers said the movements "felt good" to perform and therefore enjoyed doing them. Comments were also made by the three dancers that performing this section gave them a "peaceful feeling."

Throughout the dance, the dancers experienced an ease of moving that they had not been subjected to in their own dance backgrounds, i.e., the mechanical movement taught in Section II and the breath styles in Section III. It was rewarding for the choreographer to see the dancers' learning process throughout their entire dance. The dancers were easily enough to grasp the challenge.

The quality of "dance" evolved according to the original expectations. In the opinion of the choreographer, the success of the dance stemmed from the enthusiasm and energy shared by the dancers. Unlike many choreographic experiences, there were no technical or personality problems that developed. The dancers provided for the choreographer a rewarding and overall enjoyable experience.

CONCLUSION

In conclusion, the dance proved to be a learning and enjoyable experience for both dancers and choreographer. The choreographer recognized that when her particular movements were imposed upon other dancers, the look and design were not always the same. Therefore, choreographically some of the movements had to be altered to better suit the particular bodies and styles of the dancers.

Throughout the dance, the dancers experienced new ways of moving that they had not been accustomed to in their own dance backgrounds, i.e., the mechanical movement segment in Section II and the breath rhythms in Section III. It was rewarding for the choreographer to view the dancers' learning processes throughout these sections since the dancers were capable enough to grasp new challenges.

The creation of "Kairos" evolved according to the original expectations. In the opinion of the choreographer, the success of the dance stemmed from the enthusiasm and energy shared by the dancers. Unlike many choreographic experiences, there were no technical or personality problems that developed. The dancers provided for the choreographer a rewarding and overall enjoyable experience.

FOOTNOTES

¹Robert A. Raines, To Kiss The Joy (Waco, Texas: Word Books, Publisher, 1973), book coverlet.

²G. Abbott-Smith, A Manual Greek Lexicon of the New Testament (New York: Charles Scribner's Sons, 1936), p. 226.

³Ibid.

⁴Rudolph Laban, The Mastery of Movement (London, England: MacDonal and Evans, Ltd., 1960), p. 103.

⁵Doris Humphrey, The Art of Making Dances (New York: Grove Press, Inc., 1959), p. 145.

⁶Ibid.

⁷Rudolph Arnheim, Visual Thinking (California: University of California Press, 1969), p. 116.

⁸Suzanne K. Langer, Feeling & Form (New York: Charles Scribner's Sons, 1953), p. 175.

⁹Humphrey, The Art of Making Dances, p. 123.

¹⁰Langer, Feeling & Form, p. 181.

¹¹Arnheim, Visual Thinking, p. 117.

¹²Humphrey, The Art of Making Dances, p. 116.

¹³Ibid, p. 122.

¹⁴Ibid, p. 112.

¹⁵Ibid, p. 60.

¹⁶Ibid, p. 57.

¹⁷Virginia Moomaw, quoted from Choreography Class at the University of North Carolina at Greensboro, 1974.

¹⁸Humphrey, The Art of Making Dances, p. 107.

¹⁹Ibid.

PHOTOGRAPHIC DATA

Video Tape

Distance of Camera to Stage: 47'

Lighting: Regular studio lighting with additional stage lights.
Additional lights: PJ spots at each leg.

Camera make and number: Sony Video Camera, AV 3200

Lens: 20-55 mm.

Process: Stationary

Tape: $\frac{1}{2}$ inch

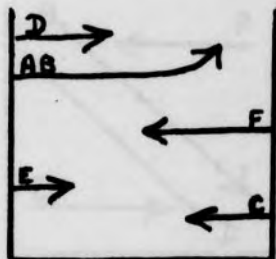
Videorecorder: (Deck) Sony AV3650

Sound: Microphone - 3' from tape recorder. Volume setting on T.R. 5.

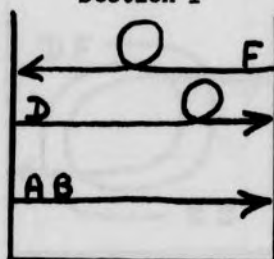
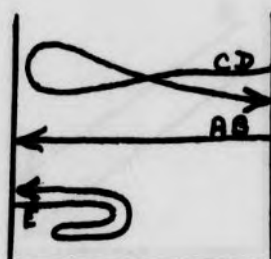
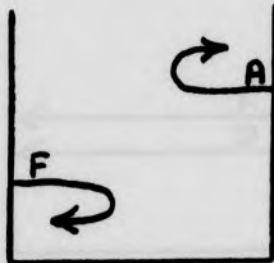
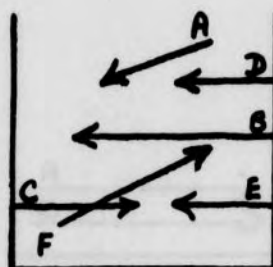
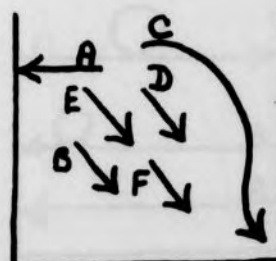
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CLARIFICATION OF MOVEMENT

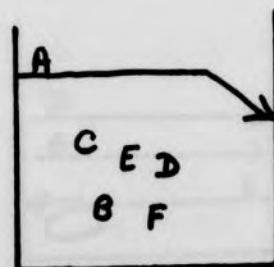
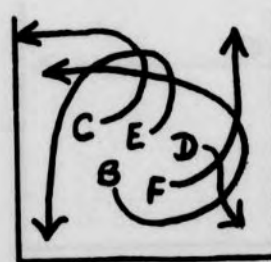
Section I



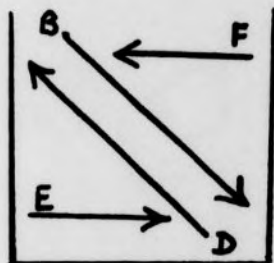
1. Prop Entrance

2. Executives
and Secretary3. Tennis Game
and Old People4. Teacher and
Children5. Painter and
Secretary6. Subway or
Bus

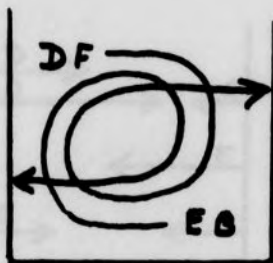
7. Hide and Seek

8. Priest and
Hide and Seek9. Arabesques
to Places

SIX DANCERS ARE LABELED A B C D E F



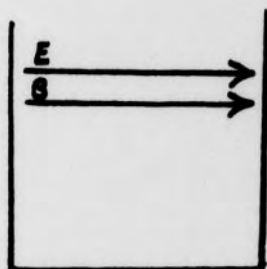
10. Balances



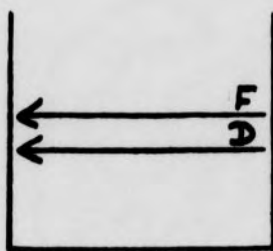
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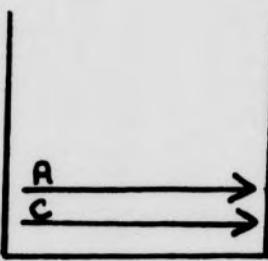
12. Crossings



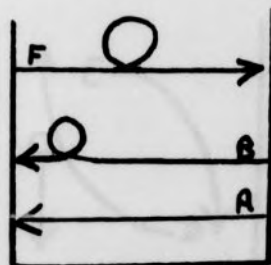
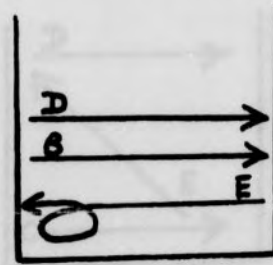
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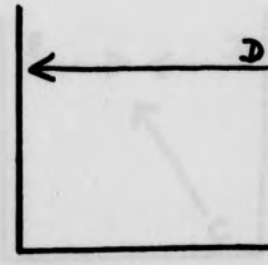
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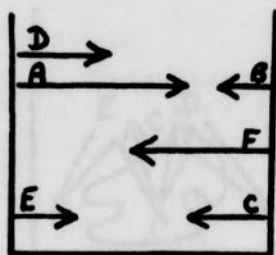
15. Crossings

16. Executives
and Secretary

17. Old People



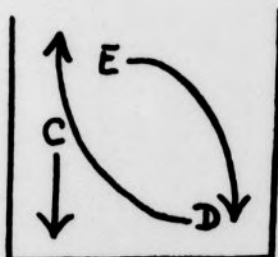
18. Tennis Player



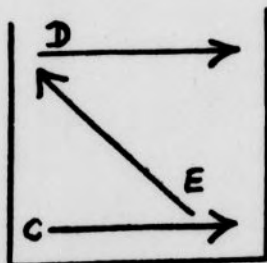
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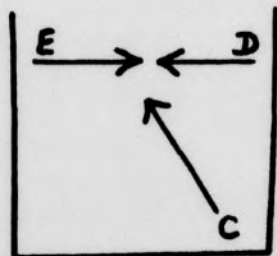
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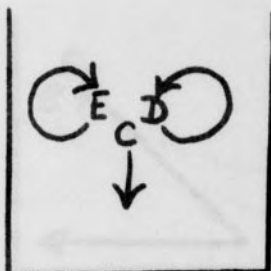
1. Slinky Step



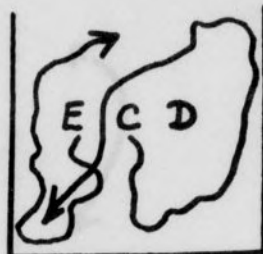
2. Turn and Push Step



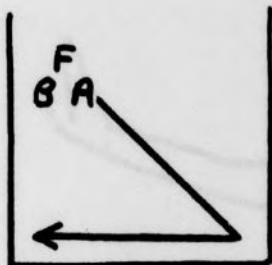
3. Turn and Push Step



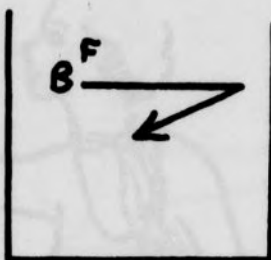
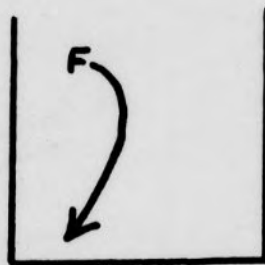
4. Leap Steps

5. Elbow Thrust
Walk6. Mechanical
Movements7. Dancer "D"
Goes Crazy

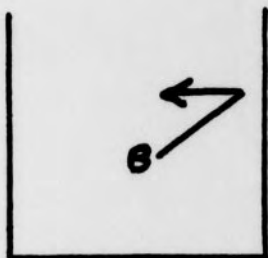
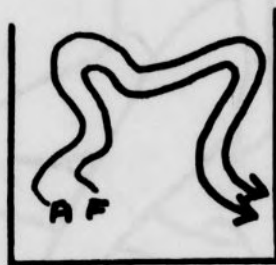
Section III



1. Run and Turns

2. Leans and
Pull Extension

3. Swim Step

4. Arm Twirl and
Floor Roll5. Exit Dancers
"A" and "F"

Dancer A, B and F -
Dance started, work
started with walking
steps, wristband
and scarf.

Dancer 4 - Yellow

Dancer 5 - Blue - 400

Dancer 6 - Red - 400

COSTUMES

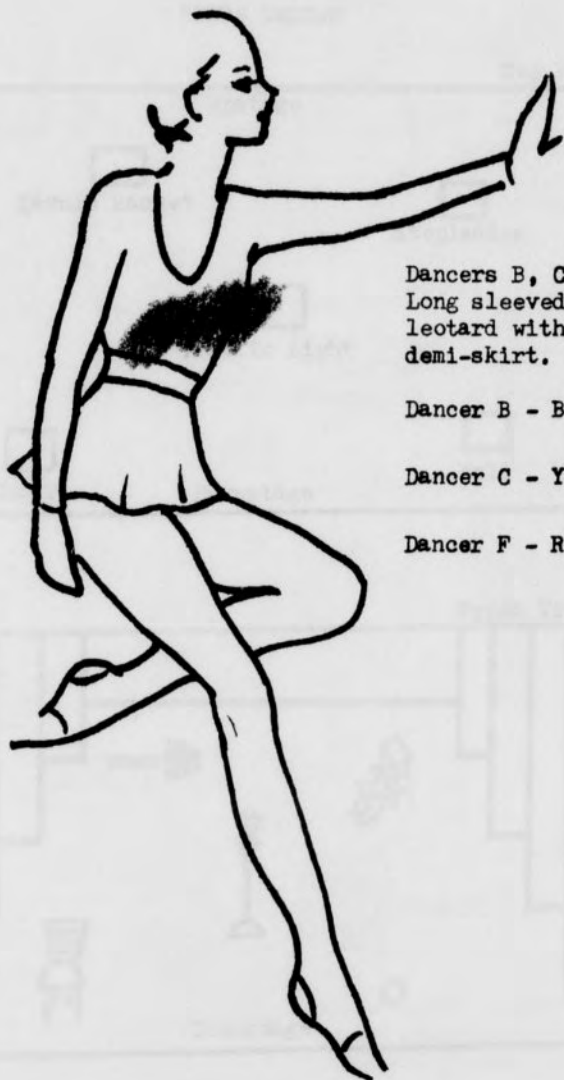


Dancers A, D and E -
 Long sleeved, v-neck
 leotard with matching
 tights, waistband
 and scarf.


Dancer A - Yellow


Dancer D - Blue


Dancer E - Red



Dancers B, C and F -
Long sleeved, v-neck
leotard with matching
demi-skirt.

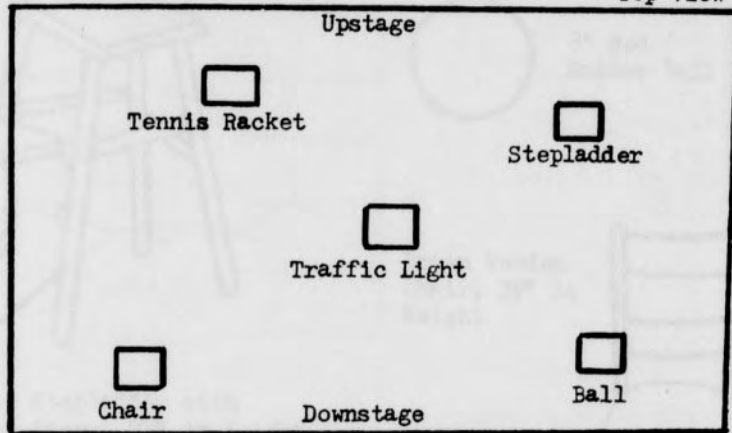
Dancer B - Blue 

Dancer C - Yellow 

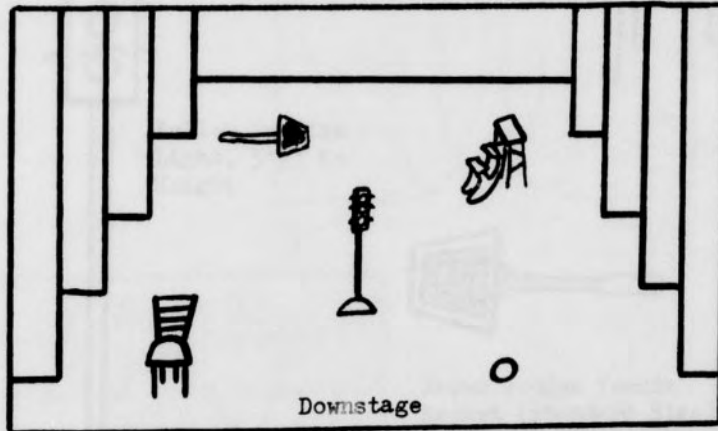
Dancer F - Red 

STAGE DESIGN

Top View



Front View



STAGE PROPERTIES



White Stepladder with
Green Steps, 23" in Height



8" Red
Rubber Ball

Brown Wooden
Chair, 39" in
Height

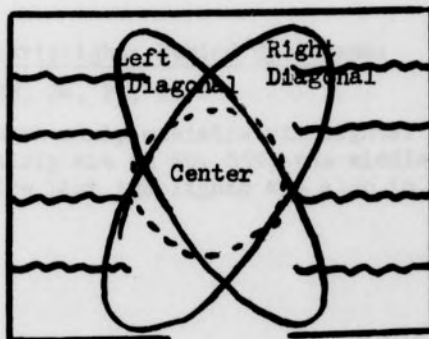
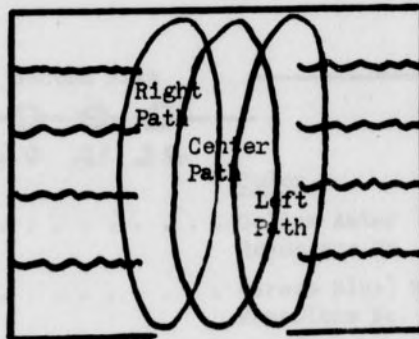
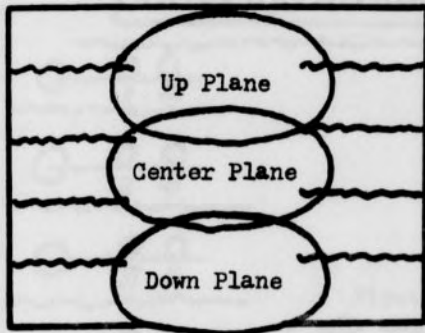


Yellow Traffic
Light, 5'7" in
Height



Brown Wooden Tennis
Racket (Standard Size)
in Wooden Press

LIGHTING DESIGN



CURTAIN, LIGHT AND MUSIC CUES

Section I

- Cue 1 - Curtain opens moderately; #1, #5 and #12, 0-8 (eight seconds).
- Cue 2 - The music begins; #16, #17 and #21, 0-8; #4, #8, #9, #13, #18 and #22, 0-5 (fifteen seconds).
- Cue 3 - As music ends, #16, #17 and #21, 8-0; #4, #8, #9, #13, #18 and #22, 5-0 (ten seconds).

Section II

- Cue 1 - Lights will be completely out until three dancers are in place on their backs in center stage.
- Cue 2 - Music begins, all blue striplights (#859) #23, #24, #25 and #26, 0-9; all pink striplights (#826) #23, #24, #25, and #26, 0-4 (sixteen seconds).
- Cue 3 - After music on 60 seconds, #4, #8, #9, #13, #18, #22, 0-8; #2, #11, #16, #14, #7, #15, #19, and #20, 0-2 (ten seconds).
- Cue 4 - As music ends, striplights (#859) #23, #24, #25 and #26, 9-0; striplights #23, #24, #25, and #26 (#826), 4-0 (ten seconds).

Section III

- Cue 1 - Lights will be completely out until three dancers are in place upstage right in mound.
- Cue 2 - Music begins, striplights (#826) #23, #24, #25, and #26, #10, #3, #14, #6, #7, #19 and #20, 0-7; #1, #4, #13, #8, #18 and #22, 0-3 (thirteen seconds).
- Cue 3 - Right before two dancers exit stage left, #10, #3, #7, #19 and #20, 7-0; #1, #4, #13 and #8, 3-0 (seven seconds).
- Cue 4 - As music fades away and one dancer remains in motion on stage in motion, #14, #6 and #19, 7-0; #18, and #22, 3-0 (fifteen seconds). Curtain also begins to close on this cue (seventeen seconds).

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