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Travels: the creation of a modern dance

Melinda Ellen Brown

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I am submitting herewith a thesis written by Melinda Ellen Brown entitled "Travels: the creation of a modern dance." I have examined the final electronic copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Science, with a major in Human Performance and Sport Studies.

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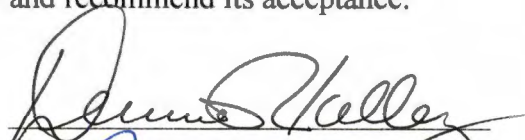
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Dr. Gene McCutchen, Major Professor

We have read this thesis
and recommend its acceptance:



Accepted for the Council:



Interim Vice Provost and
Dean of The Graduate School

Travels: The Creation of a Modern Dance

A Thesis

Presented for the

Master of Science

Degree

The University of Tennessee, Knoxville

Melinda Brown

May 2001

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ABSTRACT

The purpose of this choreographic thesis was to combine selected methods of modern dance choreography with photography to create a multi-media work titled Travels. After examining the most current approaches to choreography, the methods of improvisation and site-specific dance were selected. The author then chose twenty photographs of landscapes to serve as the inspiration and backdrop for the movement. This thesis discusses the choreographic process used to create the work as well as the production elements that were involved.

The choreographer used photographs of deserts, bodies of water, trees, and mountains, as the motivation for improvising movement. Using the concepts of site-specific dance, the choreographer presented this movement while simultaneously projecting the landscapes onto a cyclorama. Eleven dancers from the University of Tennessee Dance Company were used. The dance was set to the music of jazz artist, Pat Metheny, and was approximately ten minutes in length. It was the choreographer's intent to create the illusion of a journey through different natural environments. Travels was performed in public presentations at the Clarence Brown Theatre on March 1, 2, & 3, 2001 and at the Southeast Region American College Dance Festival in Gainesville, Florida on March 8, 2001. At the performance in Florida, Travels was adjudicated by the internationally renowned choreographers, Sean Curran, Fernando Bujones, and Brenda Way.

TABLE OF CONTENTS

<u>Chapter</u>	<u>Page</u>
1. INTRODUCTION	1
Statement of Purpose	2
Definition of Terms	3
Scope of the Study	4
Significance of the Study	4
2. REVIEW OF LITERATURE	5
Masters' Theses and Dissertations	5
Books	8
Periodicals: Magazine and Journal Articles	12
Summary	16
3. THE CHOREOGRAPHIC PROCESS	17
Selection of the Photographs	17
Presentation of the Photographs	18
Description of the Dance	18
4. PRODUCTION ELEMENTS	24
Making the Slides	24
Projecting the Photographs	25
Selecting the Music	26
Selecting the Costumes	27
Designing the Lighting	27
5. SUMMARY, CONCLUSIONS, AND RECCOMENDATIONS FOR FURTHER RESEARCH	29
Summary	29
Conclusions	29
Recommendations for Further Research	32
REFERENCE LIST	34
APPENDICES	36
A. Photographs	37
B. Spatial Design Outline	58
C. Music	61
D. Costume Sketch and Cost Analysis	63
E. Lighting Design: Control Board Settings and Photographs	65
VITA	71

LIST OF PLATES

<u>Plate</u>	<u>Page</u>
1. Lighting Design for <u>Travels</u>	69
2. Lighting Design for <u>Travels</u> (continued)	70
3. Concert Program	In Pocket
4. Videotape	In Pocket

CHAPTER 1

INTRODUCTION

Choreography is a creative process that involves many different approaches. The art of creating modern dances depends on how each individual uniquely gives “ordered external expression to internal imagery, feelings, and ideas” (Press, 1992, p. 95). In reviewing current literature, it is evident that most choreographers agree that content and form are the two integral components of a choreographic work. Content is defined as the meaning or emotional idea behind the movement and form is considered the technical structure of the work. Some choreographers place their emphasis on the story behind the movement, others feel that it is more important to emphasize how the movement is crafted. Even though there are discrepancies on how choreography should be initiated, most choreographers feel that the traditional methods of choreography involve certain set standards and rules that are valuable to the choreographic process (Press, 1997).

The traditional approaches of choreography include the use of elements such as, space, time, energy, and motion (Poore, 1991). The variables of each element are numerous. Some of these methods take their structure from the compositional rules of modern art which include; line, shape, rhythmic design, and dynamics (Lundahl, 1983). Others use the compositional rules of music theory such as “ABA thematic development” and “theme and variations” (Press, 1997).

The most recent approaches to choreography include the use of improvisation and site-specific dance. Improvisation is movement that occurs spontaneously in response to some initial idea (Minton, 1997). Site-specific dances are those that are created for a

specific place. This place can be indoor or outdoor, natural or man-made, urban or rural (Lefevre, 1996). Both of these approaches to choreography are not limited to a certain form and their content (if any) varies.

In studying the wide spectrum of approaches to choreography, it is evident that there is not much information on how successful, contemporary choreographers are composing dances. With the emergence of the twenty first century, there has been an overwhelming boom in modern technology. This technology has impacted dance with the incorporation of computers, video, television, and photography. The inspiration for today's choreographers is changing. They have more elements to create with than just content and form. The traditional approaches to choreography are relevant as they provide crucial compositional elements for creating a dance, but there is insufficient evidence of how these traditional methods are being integrated with the technological advances of the modern world.

Statement of Purpose

The purpose of this study was to determine the current approaches to modern dance choreography and to use selected choreographic methods in combination with photography to produce a multi-media dance work titled Travels. The research gathered from a review of literature determined the choreographic methods to be used in the dance. The photographs of various landscape photographers provided the inspiration for the concept of the work and served as an integral visual backdrop for the dance.

Definition of Terms

1. **Contemporary-** between the years of 1990 and 2000.
2. **Modern dance-** the style of dance that originated as a rebellion from classical ballet in the early 1900's. It began with modern dance pioneers Martha Graham, Doris Humphrey, and Mary Wigman. Today, modern dance is loosely defined as anything that cannot be categorized into another dance style. Certain modern dance movement techniques have been developed such as Graham, Horton, Cunningham, Hawkins, and Release Technique. There are not any set rules or guidelines that must be strictly adhered to which gives modern dance choreographers freedom in their creativity.
3. **Successful-** achieved some degree of notoriety as a modern dance choreographer and are well- known in their field.
4. **Traditional methods-** choreographic approaches that were developed between the years of 1950 and 1989. These methods include the elements of space, time, energy, and motion as well as the term non-literal dance which is "movement for movement's sake" that does not portray a particular message (Chaffee, 1974). They also involve the concept of improvisation which is spontaneous movement often motivated by an idea or suggestion.
5. **Technology-** the multi-media wave of computer, video, television, film, and photographic imaging that has become a part of dance choreography since 1990.

Scope of the Study

The review of literature used in this study will cover the most recent publications on the current approaches to choreography. The landscape photography that will be displayed in the work will be selected from photography books and will be in both color and black and white. The photographs will be chosen because of their content and inspirational value to the choreographer.

Significance of the Study

The choreographic work produced in this study will demonstrate how both current and traditional modern dance choreography can be combined with multi-media to produce a visually stimulating and exciting work of art. It will provide a greater awareness of the possibilities in choreography when combined with the mediums of modern technology. It will demonstrate how the creative process can be expanded to include not only the traditional methods of composition , but also the new forms of creativity that are within today's realm. It will provide insight on how to create a successful modern dance work in a changing modern world.

CHAPTER 2

REVIEW OF LITERATURE

The purpose of this chapter was to review current literature concerning approaches to modern dance choreography. The literature reviewed includes masters' theses, dissertations, books, and periodicals. It is organized by headers that categorize the type of literature that is being reviewed. The information in the review covers the years of 1974 through 2000. It includes traditional ideas on approaches to modern dance choreography as well as some current articles on the composition of dance. Most of the literature is based on interviews and is theoretical in nature.

Master's Theses and Dissertations

In a master's thesis, Chaffee (1974) reported on the existing theories which govern the act of creating a work of art. The purpose of her thesis was to provide a greater understanding of modern dance choreography through a study of the creative process in the arts. Chaffee examined the previous works of Gray, McDonough, Smith, Turner, and Wooten that was presented in the form of essays, descriptions, and analyses of dancers' works. The works of these authors discussed the various choreographic processes and development of choreographic styles.

Chaffee's (1974) study revealed that authors McDonough and Turner analyzed more recent choreographers who used what is termed a "non-literal" approach. These choreographers saw dance as movement for movement's sake and concentrated their efforts on exploring new ways of moving in different time and space. Gray, Smith, and Wooten, editors of *Focus on Dance*, presented views on composition and on theories of

dance styles. They felt that the creative process emerges as the dancer explores movement in an attempt to organize and clarify that which was intangible (Chaffee, 1974).

Chaffee (1974) also reviewed literature by authors, Lockhart, Ellfeldt, Seldon, and Martin. She found that the choreographic elements of form, content, and technique were essential in creating a work of art. The term form included the manipulation of the elements of space and time. Content was defined as the essential meaning behind the creation. Technique is described as the style used in the choreographic process.

Chaffee (1974) concluded that the process of creating cannot be prescribed and that there is no guarantee of success because success in artistic creativity cannot be clearly defined. She implied that in producing a work of art, the artist must be concerned with form, content, and technique. The manner in which an artist chooses to use these three elements is the key to their creativity. The creative process is determined by the individual creator's means of expression and also by the time period in which he or she lives.

In her doctoral dissertation, Lundahl (1983) studied compositional form in modern dance and modern art. Her purpose was to find the parallels between modern dance and modern art as they relate to line, shape, rhythmic design, light, and dynamics. Lundahl's (1983) work was based on a review of literature on modern dance choreographers and works of modern art. In the first part of her dissertation, the term form was defined in different words by dance and art authors Seiberling, Doubler, and Stolnitz. Then, Lundahl (1983) found in-depth consistencies between form in modern

dance and art as she studied the choreographic philosophies of specific modern dance companies, Pilobolus, Mimi Garrard, Alvin Ailey, Alwin Nikolais, Martha Graham and Bella Lewitsky. These were then compared to the philosophies of art authors, Ellen Stodolsky, Hans Theodore Flemming, and Maitland Graves and to the works of artists Norbert Kricke and Jose De Rivera.

Lundahl (1983) concluded that the principles of form in the compositional structure of both art and dance are basically the same for many modern artists and choreographers even though their approach to composition may vary. Both art forms are concerned with an organized visual effect. It is when the specific parts: line, shape, rhythmic design, and dynamics are structured in a particular manner that a work of art represents a definite form (Lundahl, 1983).

In a master's thesis, Poore (1991) studied the choreographic elements of space, time, energy, and motion to find their definition and implementation through a non-literal approach to choreography. Poore (1991) obtained her information by researching dance books and periodicals written by well-known scholars in the dance field. Her purpose in writing this thesis was to determine how these elements effect non-literal choreography. Historically, choreographers have categorized the elements in dance in many ways and have labeled each category to include all of its variables. Poore (1991) discussed these in the body of her text.

Poore (1991) focused on the opinions of choreographers and dance authors Humphrey, Blom and Chaplin, Louis, and Ellfeldt. After an overview of the different individual philosophies on the essential elements of composition, Poore (1991)

summarized them into the categories of space, time, energy and motion; Space is defined as the area around the physical body. It may be as large or small as the choreographer chooses and it also involves the elements of line, level, range, and shape. Time serves as the period in which the dance exists and involves tempo, rhythm, and duration. Energy is defined in terms of movement qualities which refer to how the weight of the body is distributed during movement. Motion is defined as the illusion resulting from movement and two questions may be asked: a) does motion or movement come first? and b) are motion and movement the same? (Poore, 1991).

“Non-literal” choreography was then defined as a form of communication which allows dance to exist for its own sake (Poore, 1991). The work of non-literal choreographers Massine and Nikolais was examined in regards to the use of these elements in their approach. Poore (1991) concluded that there is difficulty in distinguishing the individual elements of modern dance because it is hard to separate them in a unified choreographic work. Poore (1991) also suggested that non-literal choreography, even though abstract in form, is not void of emotion.

Books

In a book, Rogosin (1980) brought together a series of taped conversations with famous American choreographers that were made over a period of years as she hosted the radio show, *Dance Today*, for a non-profit station affiliated with the Pacifica Foundation. Some of the interviews were also taken from dance reviews given by Rogosin and from discussions which she hosted at the Brooklyn Academy of Music. Her purpose in writing this book was to share with her readers the wealth of information that she acquired in her

many years of working with famous choreographers. The choreographers are arranged in historical sequence to demonstrate the emergence and growth of modern dance. The list of choreographers includes; Ted Shawn, Charles Weidman, Martha Graham, Erick Hawkins, Merce Cunningham, Alwin Nikolais, Bella Lewitsky, Alvin Ailey, Twyla Tharp and Eliot Feld. She explained that in each interview she chose questions which would bring out each individual choreographer's aesthetic philosophy.

Rogosin (1980) gave a personal description of her encounters with these choreographers at the introduction of each interview. She implied that the early choreographers such as Martha Graham, Ted Shawn, Charles Weidman, and Erick Hawkins felt that choreography was developed by an emotional purpose, a desire to express an idea through movement. The later choreographers such as Merce Cunningham, Alwin Nikolais, Bella Lewitsky, Alvin Ailey, Twyla Tharp, and Eliot Feld put more emphasis on form in their choreographic approach. Rogosin (1980) drew no conclusions to her interviews with these famous creators of dance. The reader is left to interpret the conversations and make his or her own assumptions.

In her book, Smith-Autard (1996), a well-known British author and researcher of dance in education, provided a thorough overview of the choreographic process. The purpose of her work was to answer the question, "What are the guidelines or rules that are reflected in the art of those who have mastered their craft?" Through the examination of books, journals, lecture reports, and videos, Smith-Autard (1996) composed a general method for choreography. She included sections on the history of making dances, the meaning behind the movement, eight different methods of construction, using resources

to teach dance composition, evaluating choreography, and a section on practical assignments for developing choreographic skills.

The body of Smith-Autard's (1996) book covered the different kinds of stimuli for choreography; auditory, visual, kinesthetic, tactile, and ideational. She wrote about the different styles of dances; abstract, lyrical, dramatic, comedy and improvisational. She addressed the elements of time and space and the development of motifs. Smith-Autard (1996) also included the elements of musical composition as a means for approaching choreography.

Her book focused more on the content and form in dances rather than the technical aspects of choreography such as lighting, stage design, music, and sound (Smith-Autard, 1996). She implied that by studying the rules of choreography that are followed by successful choreographers, the reader will gain a better understanding of dance composition. Smith-Autard (1996) concluded that many people find difficulty in the art of creating dance often because of a lack of confidence due to insufficient knowledge of these guidelines.

Minton (1997), who holds a doctorate in dance, wrote about choreography using an improvisational approach. Her purpose was to make the reader more aware of the subtleties found in the movements of everyday life and to demonstrate how these can be used in choreographing dances. Minton's (1997) text was based on her many years of experience in teaching and directing dance and included these issues: exploring and improvising movement, designing and shaping a dance, identifying choreographic form, and the staging of performance. Her other goal was to educate the reader on the recently

published National Dance Content Standards which were researched and developed by the National Dance Association (Minton, 1997, p. viii):

1. Identifying and demonstrating movement elements and skills in performing dance.
2. Understanding choreographic principles, processes, and structures.
3. Understanding dance as a way to create and communicate meaning.
4. Applying and demonstrating critical and creative thinking skills in dance.
5. Demonstrating and understanding dance in various cultures and historical periods.
6. Making connections between dance and healthful living.
7. Making connections between dance and other disciplines.

Minton (1997) defined improvisation as the ability to spontaneously explore movement that is conceived in a concept or idea. She focused on non-traditional choreographic methods which involve relaxation, going with the flow, creating atmosphere, and overcoming mental blocks. The reader was given goals for forming a dance. The dance must contain a beginning, a middle and an end that all relate to the main form of the dance. Minton (1997) identified and explained the traditional choreographic forms; AB, ABA, suite, rondo, theme and variations, narrative, and collage. She stressed the importance of the relationship between form and content. In the last chapter, Minton (1997) explained the principles of staging a performance. These involved the technical aspects of the performance such as costuming, lighting, sets and props, and accompaniment, as well as how to handle publicity.

Minton (1997) implied that her approach to choreography is more exploratory and free than the traditional approaches. She suggested that improvisation is the key to choreographic process and that this process is circular rather than linear. It was also

suggested that the choreographer keep a journal so that he or she may gain a greater understanding of their own work in the reflection of their ideas.

Periodicals: Magazine and Journal Articles

In an international review journal, *Sulcus* (1992) interviewed the modern dance choreographer Mark Morris. The purpose of the interview was to discuss his two works; *L'Allegro* and *Dido and Aeneas* which were presented at the Theatre des Champs-Elysees in Paris. She asked Morris questions about his choreographic vision, focusing on the use of classical music in his composition.

In both works, Morris set his choreography to the vocal Baroque music of Handel and Purcell (*Sulcus*, 1992). Morris explained that all the rhythms and forms of baroque music come from dance in the first place, which makes it easy to choreograph. He created a work by finding a piece of music that appealed to him and then composed the movement either by using a written score or by simply listening to the work. He utilized both symmetry and geometric patterns, and was a firm believer in structure. Morris's technical influences included Spanish dancing and the choreography of Laura Dean, Lar Lubovitch, and Hanna Khan (*Sulcus*, 1992).

Sulcus (1992) concluded that some of the negative responses to Morris's choreography may have been because he made no attempts at realism. His choreography was a literal response to what was happening in the music and the lyrics. She suggested that he was above all a creator of shapes rather than steps and that his mimed passages could often appear static. *Sulcus* (1992) implied that her interview with Morris made it clear that he was entirely sure of his choreographic vision and was unlikely to alter it.

In a monograph, Press (1992) focused on the integration of process and craft in the teaching of modern dance choreography from a historical perspective. Press was an artist in residence in the Santa Barbara public schools. Her purpose in writing the article was to answer the question, "What are the constitutional elements in choreography?" Press (1992) suggested that in order to teach choreography one must have an understanding of it.

Press (1992) implied that for many years, choreographers/teachers seemed to be divided between two integral components of choreography; the objectivity of craft and the subjectivity of motivation and creativity. She defined objective as that which is motivated by external forces and subjective as that which is motivated by internal forces or emotional creativity (Press, 1992). The body of the article was a historical overview of these two issues based on interviews with modern dance choreographers and critics Louis Horst, Jean Erdman, Alwin Nikolais, and Doris Humphrey. Each individual philosophy on modern dance choreography was examined to determine where the emphasis in composition is placed.

Press (1992) concluded that Horst, Nikolais, and Humphrey all suggested that form was more relevant to choreography than the initial motivation for its creation. Erdman, on the other hand, felt as though choreography should be inspired by life, ideas, feeling, and experience. Press (1992) implied that both approaches are relevant to choreography and that by answering the questions, "What is craft? What is creativity? and What can be taught about them?" one can have a greater philosophical knowledge of what choreography is, which in turn will make them a better choreographer/teacher.

Lefevre (1996), the Minnesota correspondent for *Dance Magazine*, focused on site-specific choreography in her article *Site Specific Dance: Dance as Big as All Outdoors*. The purpose of her article was to inform the reader of the current practice of choreographing dance for a specific environment. This could cover a variety of territory; indoor or outdoor, natural or man-made, urban or rural. Her text was based on the research of recently performed site-specific works and on interviews of site-specific choreographers. Lefevre (1996) implied that much of site-specific choreography is influenced by sources such as indigenous ceremony, pagan ritual, butoh, Dadaism, and post-visual modern art and theater. The reader was reminded that site-specific dance traverses economic, racial, and religious borders. It often involves the whole community and the dances are usually presented free of charge.

Lefevre (1996) interviewed Elise Bernhardt, the director and producer for the New York City based dance company Dancing in the Streets (DITS). This company, as of 1996, was the nation's only full-time presenter, producer, and commissioner of site-specific dance (Lefevre, 1996). Bernhardt expressed that her goal in creating a site-specific dance company was to get everyday people to accept dance and be interested in it and to see how dance could transform their environment. Lefevre (1996) gave a detailed description of DITS's butoh inspired performance of *Breath* in Brooklyn's Long Meadow and Prospect Park Ravine. The purpose of this work was to "suspend time and evolutionary history to create an allegorical interpretation of humans' relationship to nature" (Lefevre, 1996).

In her interview with Los Angeles choreographer Heidi Duckler, Lefevre (1996) was enlightened on the importance of architecture to site-specific dance. Duckler choreographed works for laundromats, gas stations, swimming pools and libraries. Her works were the beginning of multi-layered cultural commentaries. Mary Lee Hardenbergh, a Minneapolis choreographer, sought out over-looked urban environments for her site-specific dances because she wanted to bring them to life and give the public a new appreciation for where they live (Lefevre, 1996).

Lefevre (1996) concluded that site-specific dance may never duplicate the communal unity achieved by primitive tribal dances that were based on the landscape, but that they do fulfill a fundamental interaction among people, performance, and place. She suggested that site-specific choreographers, through their use of dance, change the perceptions of how the public views a certain place. This perception assists in bringing balance and harmony between humans and the natural world.

In the periodical *Dance Magazine*, Eichenbaum (2000) wrote about the collaboration between choreographer, David Parsons and photographer, Howard Schatz. The purpose of her article *David Parsons: 'Images' Focuses on Reality* was to discuss his latest work and to give a historical overview of the success of The Parsons Dance Company. Much of her text was based on an interview with David Parsons who stated that in his choreography he wanted to experiment with "lighting, music, and sound" and to "collaborate with other artists and nurture dancers" (Eichenbaum, 2000).

Eichenbaum (2000) explained that Parsons new work *Images* was conceived and developed by both Parsons and Schatz. The photographs were an integral component of

the dance. "With magnified black and white images projected behind the dancers, the audience can observe extreme closeups of a shoulder, a facial expression, a sweeping gesture, or a sensual encounter", (Eichenbaum, 2000). She explained that to develop the photographs, Parsons would videotape his choreographed movement and send it to Schatz who then would photograph the most dramatic segments of the dance. In reference to this work, Parsons stated that "going to the essence of dance is just the body...relying on the physical body alone can be a great restriction" (Eichenbaum, 2000).

Eichenbaum (2000) concluded with the history of David Parson's dance company. She explained that the company who tours and performs annually around forty weeks a year is operating in the black. Their executive director, Frank Sonntag, implied that this was possible through treating the dancers well, low overhead, and extreme efficiency. Eichenbaum (2000) stated that, "Parsons features almost all of his dancers in almost every piece and routinely produces solos for his company members, providing them with live music, lighting, and audiences."

Summary

Literature on modern dance choreography indicates that most choreographers agree on the two choreographic elements of content and form. It is in the process of creating these elements where discrepancies occur. Some choreographers structure their work based on the compositional rules of modern art and music, some find movement through improvisation, and others use more contemporary methods such as site-specific dance. There has not been much literature written on the use of multi-media in choreography which implies that further research is needed in this area.

CHAPTER 3

THE CHOREOGRAPHIC PROCESS

The purpose of this study was to determine the current approaches to modern dance choreography and to use them in combination with the visual images of photographs in a multi-media dance work titled Travels. The pictures of various landscape photographers (Appendix A) provided inspiration for the concept of the work and became a backdrop for the actual dance. This chapter explains the choreographic process that was used to complete the study.

Selection of the Photographs

The motivation for the dance work Travels came as a result of the research gathered from the review of literature and from the inspiration of photographs taken by landscape photographers. This subject matter was chosen by the choreographer in an effort to expand on the traditional methods of choreography and to incorporate the visual aspects of multi-media, specifically photography. Travels presented a movement journey that was illustrated by changing landscapes. The selection of photographs was made by the choreographer following a review and research of different landscape photographers. The photographs that were chosen were in both black and white and color and presented images of forests, fields, mountains, oceans, and deserts. They were taken at different times of the day and illustrated the seasons of fall, spring, summer, and winter. These specific photographs were selected because of the initial emotional response of the choreographer and their ability to inspire movement. Twenty photographs were chosen and then made into slides. These were projected onto a screen that provided a montage of

landscapes as the backdrop for the dance. The movement in Travels interpreted the choreographer's and the dancers' physical and emotional reactions to the changing scenery.

Presentation of the Photographs

The choreographer chose the order in which to present the landscapes according to their subject matter. Photographs of similar images were grouped together in an effort to keep the choreography from becoming disconnected. The movement for the photographs with like landscapes was somewhat the same with slight variations. There was a gradual change in the quality and intent of the dance as the landscapes changed. The first four slides were images of the desert, followed by four photographs containing bodies of water, eight photographs of trees in various growth stages and seasons, and ending with four images of vast mountain ranges. The final photograph displayed a full moon over a mountain top and was chosen to end the presentation because it portrayed the night at the end of the visual journey.

Description of the Dance

The dance was choreographed using the traditional choreographic technique of improvisation. The choreographer let the movement develop in response to the changing landscapes. Using the ideas of site-specific dance, the choreographer incorporated the developed movement into the landscapes. Eleven dancers were used in the work which was approximately ten minutes in length. It was set to the music of jazz artist, Pat Metheny as the choreographer felt that this music complemented both the movement and the photographs with a continuous traveling quality. The dance was a progressive

journey, which flowed like a story with a movement introduction, climax, and ending.

The choreographer chose to have the dance movement continually flow from left to right as if the movement was traveling. This path of direction was selected to imitate the process of reading which made the movement easy to follow. This meant that the dancers would continually run behind the backdrop after exiting the right side of the stage so that they could enter again from the left.

The number of dancers used in each section gradually increased in quantity, reaching all eleven dancers at the climax of the work and then dwindling back down for the ending. One dancer began and ended the dance. The choreographer chose this method as an analogy to a journey. As one travels, many people are encountered along the way. There are times of solitude and times of great company.

With each slide that was presented, a new group of dancers would enter the stage in different spatial designs (Appendix B). These spatial relationships would mostly remain the same, from the dancer's entrance to exit, for each movement phrase. Sometimes they were clustered and sometimes in a horizontal line. No vertical lines were used as the choreographer felt that traveling horizontally was a more aesthetic image. Vertical lines would also hide the dancers behind each other and their movements could not be seen. Depth was achieved by having the dancers enter from the three different wings on the stage.

Each slide inspired different movement qualities. Sometimes the choreographer would improvise and choreograph the movement on her own. At other times, she would have the dancers improvise movement from which she would select phrases and insert

transitions. The movement reflected literal objects in the landscapes as well as the emotional feeling inspired by viewing the landscape.

The first stage of movement in the dance was inspired by the photographs of the desert. The opening photograph was that of a dry, cracked desert against a horizon line of a giant sand dune. This section's movement reflected the open expanse of the desert and its rolling dunes. The quality of the dance was very slow and elongated, gradually getting quicker and more percussive. Some of the movements were sharp and brittle like the dryness of the desert. Others went down to the floor and back up again as the dancers imagined the navigation of the sand dunes.

The second stage of movement led the audience to several different bodies of water. The movement quality for this section had a smoother feel. Dancers' arms often mimicked the motion of swimming and their torsos and hips would undulate like waves. For slide number 6, the choreographer attempted to capture the ebb and flow of the ocean hitting large jagged rocks. In slide number 7, the dancers tiptoed and balanced on river rocks in a mountain stream. Much of the movement was circular and fluid.

In section three, the dancers imitated the knotty branches of leafless trees. Their arms and hands often appeared somewhat disfigured and asymmetrical. Their motions were disjointed and jerky. In this section, the dance did not travel as much as it did in the first two sections and the dancers were sometimes stationary like the trees. There was a partner section with lifts that symbolized the growth and height of trees. In slide 13 and slide 15, snow covered the tree filled landscapes and the movement increased in tempo and intensity as the dancers portrayed children leaping and frolicking in winter play. This

was the longest section of the dance as the choreographer felt most inspired by the photographs of the different trees.

For the final section of the dance, which contained the climax of the journey, the movement was choreographed in response to the photographs of mountain ranges. These represented hurdles and difficulties that might be encountered in one's travels. There were many lifts in this section that were both difficult to perform and high in elevation. For the climax, during slide number seventeen, the dancers formed a human mountain that one dancer ascended, suspended, and then tumbled off to be caught by another dancer who spiraled her off stage. The dance ended with a gradual decrease in movement velocity as the number of dancers changed from eleven to one. As a fleeting gesture, two dancers, connected in a lift, quickly spiral across the stage like a shooting star, leaving the one dancer to complete the journey to its end. Finally, the dancer exits and the audience is left with the image of slide number 20, a full moon over a mountain range against a purple night sky. The following description in Table 1 is a summary of the dance which explains the movement that was created in response to each visual image.

Table 1 Movement Outline

Slide #	Slide Description	Length of Movement Phrase	Number of Dancers	Movement Description
1	cracked, dry, desert Color photo	6 phrases of 8 counts	one	slow and controlled with expansive extremities
2	rolling, sandy desert with a patch of dried brush Black and white photo	6 phrases of 8 counts	two	slow and expansive with rolling like the dunes of the sand, movements that went up and over
3	shadowed sand dunes that look like mountains color photo	6 phrases of 8 counts	three	quicker movement (like blowing sand), turning like the rolling dunes and leg extensions that resembled the peaks
4	rippled sand dunes black and white photo	6 phrases of 8 counts	one	fluid movement that rolled in ripples like the dunes
5	cool, blue pool of water with large boulders color photo	4 phrases of 8 counts	four	smooth, wave-like movement with undulations and hip spirals
6	ocean with large, jagged rocks black and white photo	5 phrases of 8 counts	five	running and retreating like waves
7	water flowing over river rocks in a stream color photo	6 phrases of 8 counts	five	skipping, hopping movement like the water, a little unbalanced, like navigating rocks in a stream
8	expansive blue sky against a serene lake color photo	7 phrases of 8 counts	four	swimming movements with wave-like undulations
9	a leafless tree with knotty branches, covered in green moss color photo	6 phrases of 8 counts	two	the movement was stationary like the tree, the arms became the tree branches
10	tree trunks in a foggy forest color photo	6 phrases of 8 counts	one	a dancer improvised movement as if hiding amongst the trees
11	dry, leafless, tree with falling, breaking branches color photo	5 phrases of 8 counts	four	blowing movement, the dancers improvised the breaking tree branches culminating in a lift which simulated the leafless tree
12	tall, skinny, white barked tree trunks in a dark forest black and white photo	8 phrases of 8 counts	six	three groups of partners who illustrated the imaginary branches growing from the tree tops
13	dark sky over a snow covered field with leafless trees color photo	7 phrases of 8 counts	one	this dancer leaped and jumped through the snow covered field with freedom and abandonment in a wide open space

Table 1 continued

14	two dark leafless trees against a foggy mountain color photo	6 phrases of 8 counts	nine	this was a series of lifts that traveled across the stage representing the height of the trees
15	dark trees against a snowy field black and white photo	6 phrases of 8 counts	three	improvisational movement as if the dancers were running, leaping, and rolling in a snowy open field
16	colorful bursts of leaves on trees, spanning over a lake color photo	5 phrases of 8 counts	seven	turning and spiraling as if leaves being blown across the water
17	gigantic mountain peak against a bright blue sky color photo	6 phrases of 8 counts	ten	this was the climax of the dance where the dancers made a human mountain which one dancer climbed and then leaped
18	a snow covered mountain range over a snowy tundra, aerial view color photo	5 phrases of 8 counts	four	two couples entered in lifts, as if running in the air, that spiraled down to the ground and then off of the stage
19	a sunset over a dark mountain range color photo	4 phrases of 8 counts	two	slow, elaborate, elongated movement that symbolized a winding down
20	a huge moon over a gray mountain range color photo	4 phrases of 8 counts	three	a soloist is finished the journey with the slow movement in which she began her travels, two dancers crossed the stage in a spiraling lift as if they were a shooting star

CHAPTER 4

PRODUCTION ELEMENTS

There were many production elements involved in the creation of Travels. These were: 1) making the slides 2) projecting the photographs 3) selecting the music 4) selecting the costumes 5) designing the lighting. The choreographer was responsible for all of these elements with the aid of technical support and a lighting designer. Each of these elements will be discussed in detail below.

Making the slides

equipment used:

Reprorit II A copy stand
Leica 35 mm camera
color slide film ISO 160

To make the slides, the landscape photography books were opened to the selected photographs and placed under the lens of the camera which was loaded with film and fastened into a copy stand. The lens aperture of the camera was set at 5.6 and at a speed of 1/30 second. By using the enlarger on the copy stand, each photograph was either enlarged or reduced so that it would be proportionally the same size for the slides. Some of the photographs were slightly cropped so they would fit into a selected rectangular focus frame. There were both vertically and horizontally shaped photographs. Some of the vertical photographs would not completely fit into the focus frame, leaving space on both the right and left sides of the slide. These slides were later masked with black tape on either side so that no light would shine through when projected. After the twenty

photographs had been re-photographed, the film was removed from the camera and sent to a photo processing lab to be developed into slides.

Projecting the Photographs

equipment used:

- 2 Kodak Ektagraphic III AT slide projectors
- 2 Kodak Carousel Transvue 80 slide trays
- 2 Kodak Projection Ektagraphic FF Zoom Lens, 100 to 150 mm, f/3.5
- 1 Spindler & Sauppe Dynamic Dissolve dissolver
- 2 Da Lite Project-O-Stand projector stands
- 1 3 prong extension cord
- 1 cyclorama

For the actual performance of Travels, the slides were projected onto a white cyc which was hanging in the fourth wing on the stage. To project the slides, two slide projectors, equipped with zoom lenses, were placed in the audience about 150 feet from the cyclorama. These projectors were placed on two stands on the raked audience or "house" floor and made to sit level by adjustable legs. A dissolver was used to slowly fade one slide into another and this was placed in between the two projectors. Each of the projectors were plugged into the dissolver unit. To make the slides dissolve, half of the slides were placed in a slide tray on one projector and half in the other. As one slide dissolved, the other projector light would come on, projecting the next slide onto the cyclorama. The timing on the dissolver was adjustable and the choreographer found that a setting of 4 produced a smooth transition between slides. For focusing the projectors, two focus slides were used, one in each projector. These slides, each containing a rectangular focus frame, were simultaneously projected onto the center of the cyclorama, focused,

and then lined up symmetrically so that each slide would appear in focus and in the same place on the cyclorama even though two projectors were used.

The projected slide image on the cyclorama did not span the entire width of the stage which was what the choreographer had originally intended, but about seven feet of unused cyclorama was left on either side of the horizontal images and about ten feet on either side of the vertical images. There were two options to correcting this problem: a) to move the slide projectors closer to the stage which would have eliminated several rows of audience seating or b) to have placed a projection surface closer to the edge of the stage (down stage) which would have eliminated stage space for the dancers. The choreographer decided that neither option was feasible and to maintain the original position of the projections even though they were not exactly what she had first envisioned.

During the actual performance, the projections were manually operated from their position in the audience house. The power to all equipment was turned on and one button on the dissolver unit was pushed to initiate the slide projections. To progress the slides, this same button would be pushed at designated times within the dance. The operator had to be familiar with both the movement and the music of the dance so that the slides were projected at the appropriate times.

Selecting the Music

The selection of music was not a difficult process as the choreographer already had a song in mind for Travels. The music chosen for the dance (Appendix C) was a jazz composition written by well-known jazz guitarist Pat Metheny and his pianist Lyle Mays.

The song *Are You Going With Me?* was an instrumental jazz melody in 4/4 meter which slowly progressed in both tempo and dynamics. The song contained a definite beginning, climax, and ending which helped to orchestrate the flow of the movement. The choreographer selected this piece because of its instrumentation and its ethereal quality which reminded her of traveling to distant places. The music set the mood for both the visual images and the movement by invoking feelings of relaxation and continuity.

Selecting the Costumes

Selecting the costumes for Travels (Appendix D) involved consideration of both the dance and the projections. The costumes needed to complement the movement, the dancer, and the image. Because the movement involved intricate floor work and lifts, the costumes had to be form fitted to the body so that they would not distract from the movement or hinder the dancer. A basic 100% nylon scoop neck leotard and tight cotton/lycra dance pants were selected. These garments needed to be a color that would not blend into the landscapes, but stand out against the changing scenery. Since both color and black and white images were used, the color black was chosen because it would be visible during both types of photographs and was flattering to the lines of the dancers' bodies. This black color also kept the projections from appearing on the dancers.

Designing the Lighting

The lighting for Travels (Appendix E) was selected by the choreographer with the assistance of a lighting designer. It was important that all light, except for that of the projectors, be eliminated from the cyclorama and the black marley dance floor so that the projections would be bright and clear. Keeping the floor dark also aided in the illusion

that the dancers were a part of the actual landscape. It was decided that the only light needed for the dance was minimal side lighting, at the shin level, in all three wings, on both sides of the stage. These lights contained no color and were set at thirty percent. This setting slightly illuminated the dancers bodies and faces without interfering with the projections on the cyclorama. There were no internal lighting cues in the dance. The work began in a blackout and the lights came up simultaneously with the music and opening slide projection. The lighting did not change until the very end when there was an eight count fade of the lights to black, leaving only the last projection image visible. This projection then slowly dissolved from the cyclorama, producing a complete blackout.

CHAPTER 5

SUMMARY, CONCLUSIONS, AND RECCOMENDATIONS FOR FURTHER RESEARCH

Summary

The purpose of this thesis was to research the current approaches to modern dance choreography and to use selected choreographic methods in combination with photography to produce a multi-media dance work titled Travels. Through a review of literature, the choreographic method of improvisation and the concept of site specific dance were selected for use in the choreographic process. Twenty photographs of different landscapes provided the inspiration for the movement of the work and also served as a visual back drop for the dance. In combining the elements of landscape photography, movement, and music, a multi-media work of approximately ten minutes was produced. The choreographer chose this subject matter in an attempt to expand on the choreographic process by adding photography as a visual component that would be equally as significant as the movement and an integral part of the dance.

Conclusions

Based on audience response, the actual performance of Travels seemed to be a success. The choreographer received positive comments about the beauty of the landscapes, the choice of accompaniment, and the intricate movements of the dancers. A few observers felt that the projections in combination with the dance were visually overwhelming. One audience member suggested that fewer landscapes be used with less

movement from the dancers. The choreographer had felt as though some audience members would find the photographs more appealing to watch, some would find the movement more interesting, and others would be able to enjoy both the dance and the images together as a complete work of art. It was her intention that each element of the work be able to stand on its own as well as work as one.

Both the choreographer and the dancers were pleased with the outcome of Travels. The choreographer felt that it accomplished her mission of creating a visual movement journey through magnificent and intriguing landscapes. The dancers were confident with their technical performance and seemed to enjoy the work. In retrospect, the choreographer did find that if she were to choreograph the dance again, she would have made several changes in the elements of movement and production.

When the dance was first rehearsed in the actual performance theater, several problems were encountered. It was evident that the choreographer had not allowed sufficient time for the dancers to safely cross behind the stage between movement sections. Consequently, some of the dancers were late for their entrances and mentally disoriented once they entered the stage. After removing a few of the dancers from certain sections and lengthening some of the movement phrases, the problems were somewhat resolved, but several extra rehearsals were required in the performance space. The dancers had to familiarize themselves with the musical counts between sections and with the three stage wings from which they entered so they would be oriented after quickly crossing behind the stage.

In hindsight, the choreographer would also have decreased the number of dancers that she used for Travels. As the rehearsal process progressed, a few of the dancers were having difficulty with the technical aspects of the movement. These dancers had trouble maintaining their spatial relationships with the other dancers and with executing some of the dance. As a result, one dancer was actually removed from a section and one of the spatial designs had to be altered. The choreographer had originally chosen eleven dancers to represent the people and relationships that occur while traveling over a long period of time. This could probably have been achieved by using fewer dancers with strong technical abilities.

One aspect of the choreography that was often overlooked by the audience members was that the dance flowed in only one direction. The choreographer felt that this path of direction would depict a flow of travel that continuously moved on without returning to places already seen. The dancers were running in a frantic dash behind the stage to keep the movement continually flowing from left to right. This added an element of extreme difficulty and physical exertion to the dance. The audience only viewed the smooth flow of movement across the stage and did not seem to contemplate or question how this was actually happening.

When viewing her work in its completion, the choreographer discovered a recurring trend of circular patterns in her movement phrases. This was not intentionally planned, but was definitely evident in the choreography. She felt that the landscapes may have inspired this continuous pattern of movement. Nature happens in cycles which was represented by the different seasons portrayed in the photographs. Also, the landscapes all

seemed to have a rolling quality such as the sand dunes, the mountains, the water, and the round trunks of the trees. It occurred to the choreographer that natural landscapes must contain many circular patterns which she subconsciously finds appealing.

The choreographer would have made two changes in the production aspect of Travels. With more preliminary preparation, the choreographer would have had a white scrim hung closer to the front of the stage (down stage) so that the projection image would have filled the entire width of visible stage area. This would have involved redesigning the spatial placement of the dancers while on stage and for their entrances and exits. Also, the choreographer would have experimented more with the costuming of the dancers. While the black color of the costumes made the dancers stand out against the projections, it also placed too much emphasis on their faces, hands, and feet, instead of their entire bodies. This problem was not discovered until the dancers actually performed the dance with the projections and the lighting, two nights before the first performance. At that point, it was much too late in the production to change the costumes. While it may not have been the most aesthetic choice for costuming, the choreographer was not extremely concerned because she felt that the dancers' bodies were still clearly visible.

Recommendations for Further Research

This thesis focused on modern dance choreography combined with photography. Through the review of literature, it is evident at this point in time that the subject of multi-media and dance has not often been discussed. The choreographer feels that with the constant expansive growth in technology and the development of sophisticated imaging, this will soon become a popular method of choreography and more literature

will be published on this subject matter. Further study of current periodicals would perhaps provide some insight into this growing trend in choreography.

This thesis concentrated solely on the medium of photography. Film, video, and computer generated imaging are other mediums that could be used in choreography. Each of these mediums is an art within itself and would require extensive research and planning in order to use them in combination with dance. All of these mediums open creative doorways that expand on the choreographic process and could possibly be an exciting new way of viewing dance.

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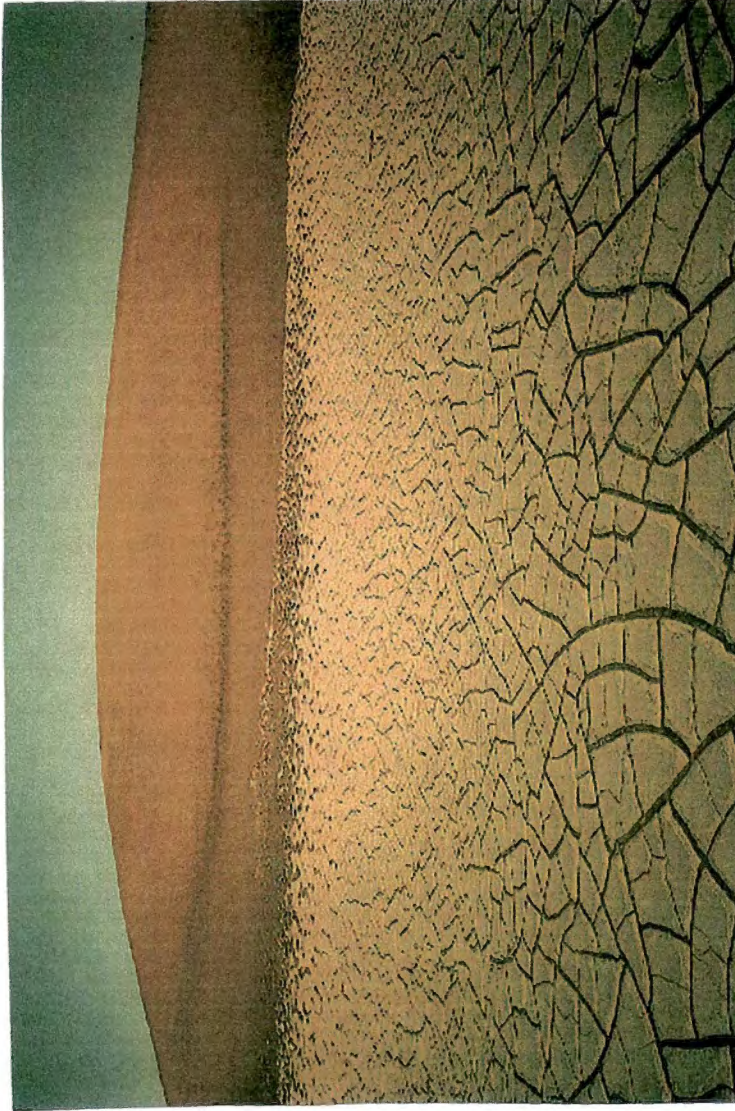
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Sulcas, R. (1992, January/February). Man on the move. Dance and Dancers, 9-11.

APPENDICES

APPENDIX A
PHOTOGRAPHS

Slide 1 *Untitled*



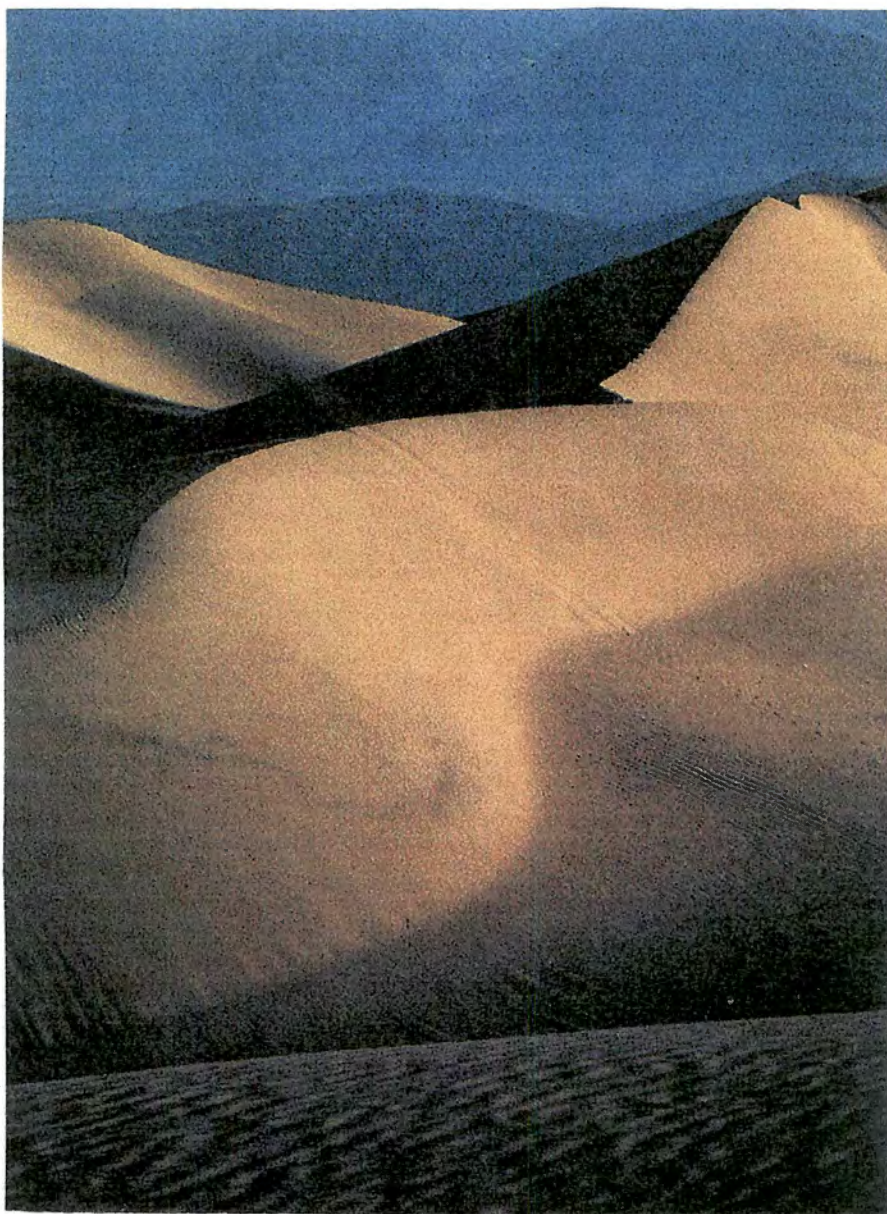
Slide 1 from Landscapes of the Spirit (p. 17), by W. Neill, 1997, Boston, New York, Toronto, London: Bulfinch Press.

Slide 2 *Dunes Death Valley, 1938*



Slide 2 from Edward Weston's California Landscapes (p. 16), by J. L. Enyeart, 1984, Boston: Little, Brown, and Company.

Slide 3 *Untitled*



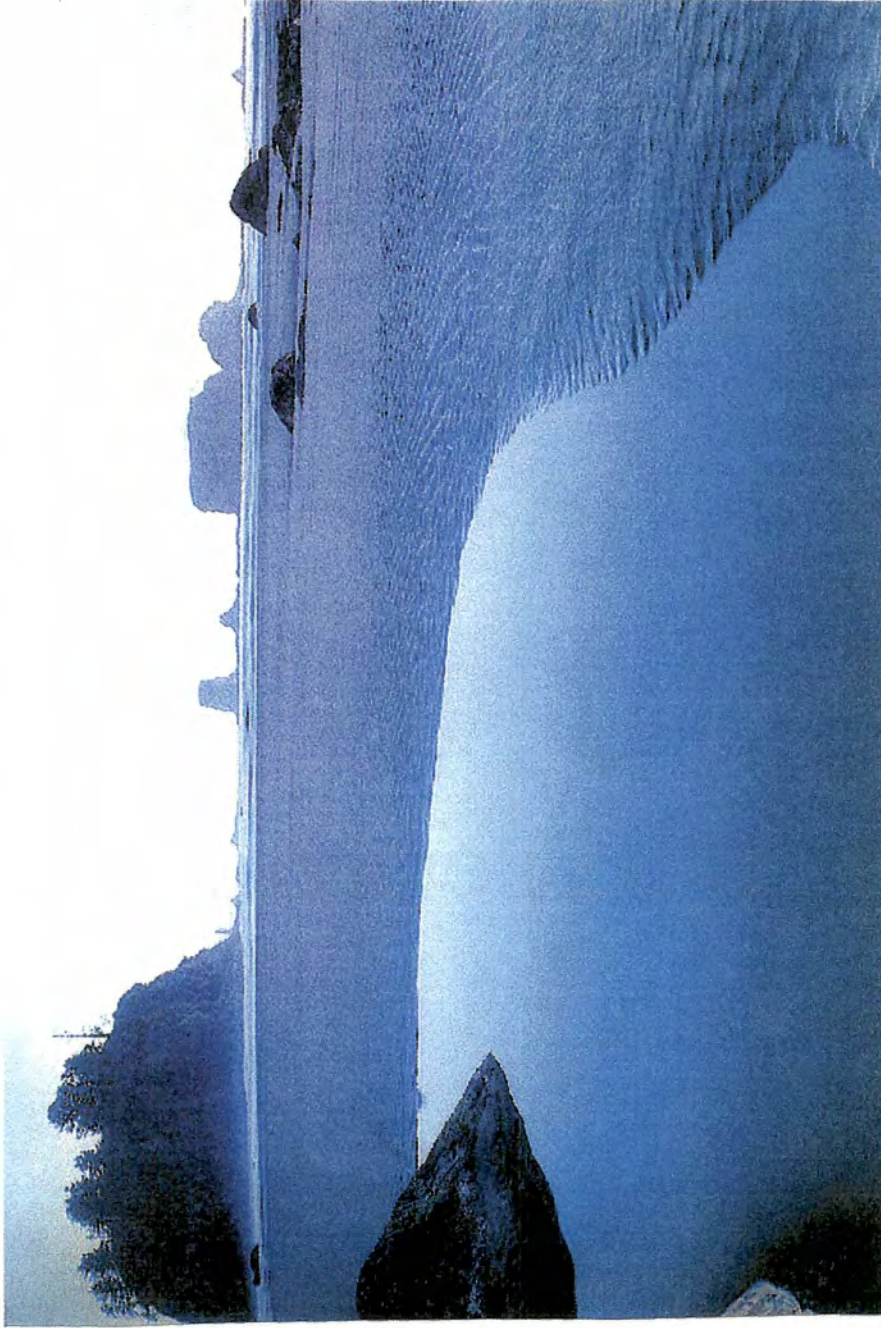
Slide 3 from The Expressionist Landscape (p. 19), by Y. Li, 1989, New York: Amphoto.

Slide 4 *Oceano*, 1936



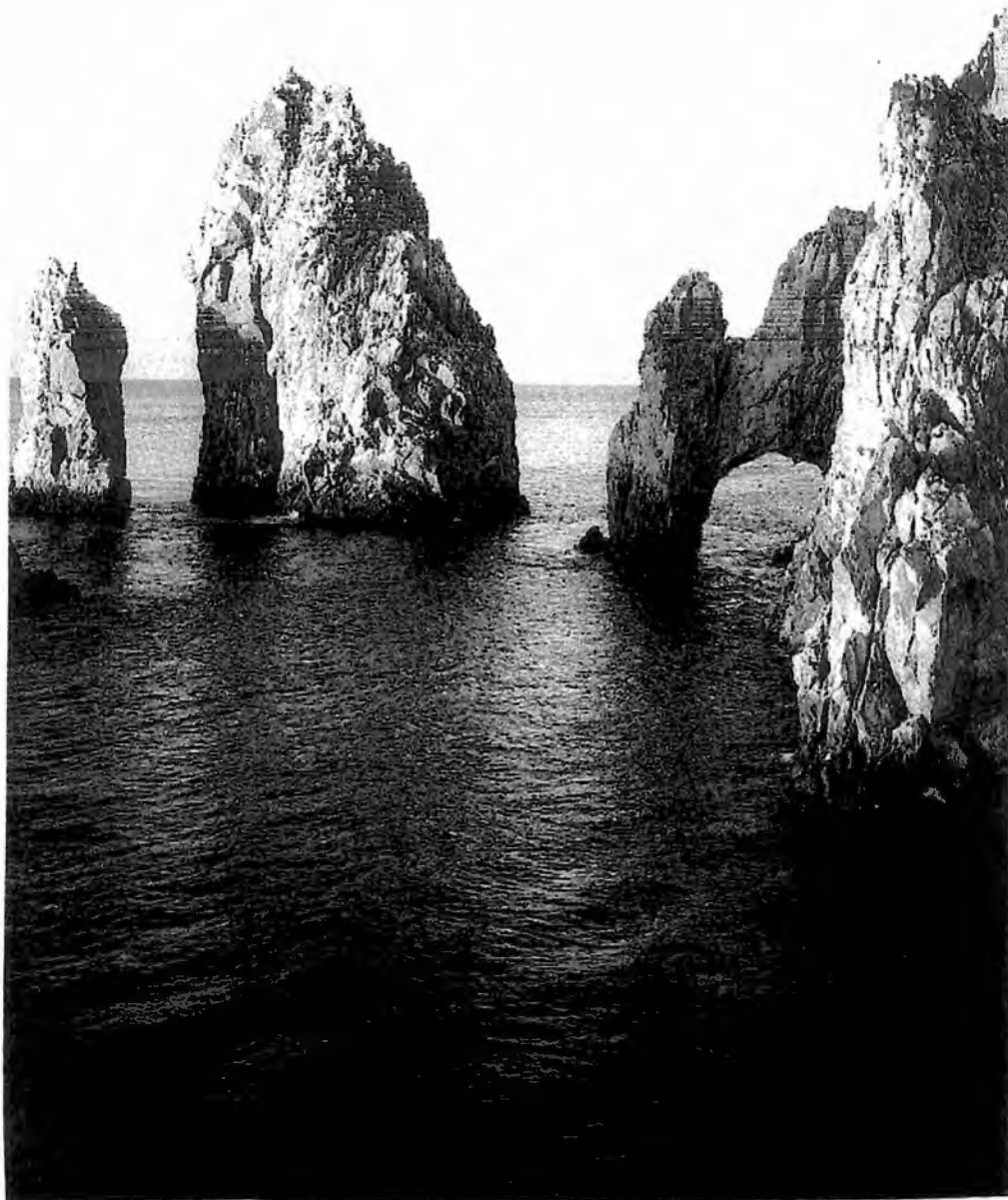
Slide 4 from Edward Weston's California Landscapes (p. 98), by J. L. Enyeart, 1984, Boston: Little, Brown, and Company.

Slide 5 *Ocean Beach, Olympic National Park, Washington*



Slide 5 from Water: Worlds Between Heaven and Earth (p.88), by A. Wolfe, M. A. Gilders, and C. Biegert, 1999, New York, Stewart, Tabori, & Chang.

Slide 6 *Lands End, Baja California, Mexico*



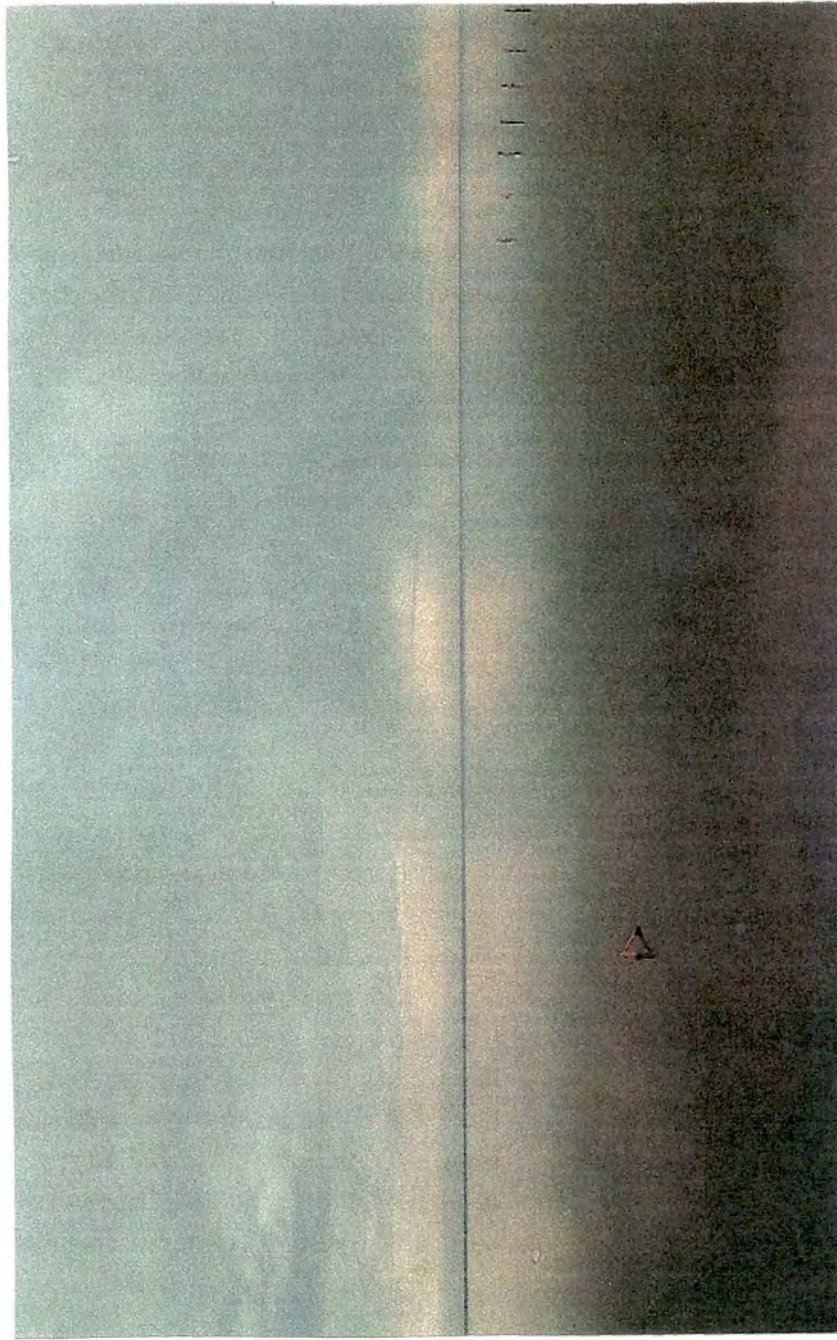
Slide 6 from *Terra Incognita* (p. 7), by S. Mulhgan, 1998, Kansas: University Press of Kansas.

Slide 7 Rapids, Sol Duc River, Olympic National Park, Washington



Slide 7 from Water: Worlds Between Heaven and Earth (p. 28), by A. Wolfe, M. A. Gilders, and C. Biegert, 1999, New York: Stewart, Tabori, & Chang.

Slide 8 *Untitled*



Slide 8 from Desert Cantos (p. 39), by R. Mistrach, 1987, Albuquerque: The University of New Mexico Press.

Slide 9 *Untitled*



Slide 9 from Landscapes of the Spirit (p. 63), by W. Neill, 1997, Boston, New York, Toronto, London: Bulfinch Press.

Slide 10 Douglas Firs (*Pseudotsuga Menziesii*) in the Fog, Olympic National Park, Washington



Slide 10 from Water: Worlds Between Heaven and Earth (p.138), by A. Wolfe, M. A. Gilders, & C. Biegert, 1999, New York: Stewart, Tabori, & Chang.

Slide 11 *Untitled*



Slide 11 from *Desert Cantos* (p. 48), by R. Mistrach, 1987, Albuquerque: The University of New Mexico Press.

Slide 12 Aspens, North Rim, Grand Canyon National Park, Arizona



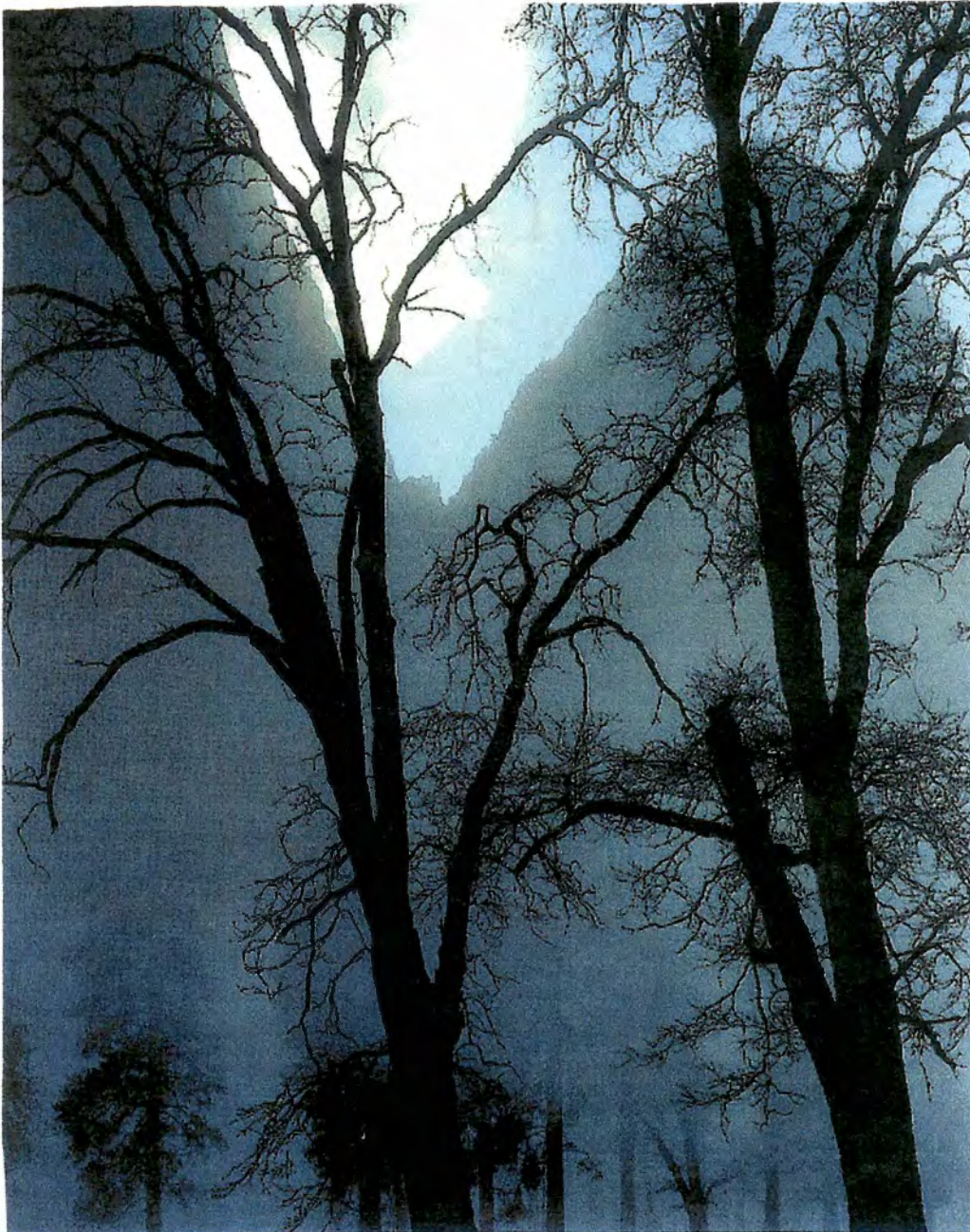
Slide 12 from *These We Inherit: The Parklands of America* (p. 12), by A. Adams, 1962, San Francisco: Sierra Club.

Slide 13 *Untitled*



Slide 13 from The Expressionist Landscape (p.137), by Y. Li, 1989, New York: Amphoto.

Slide 14 *Untitled*



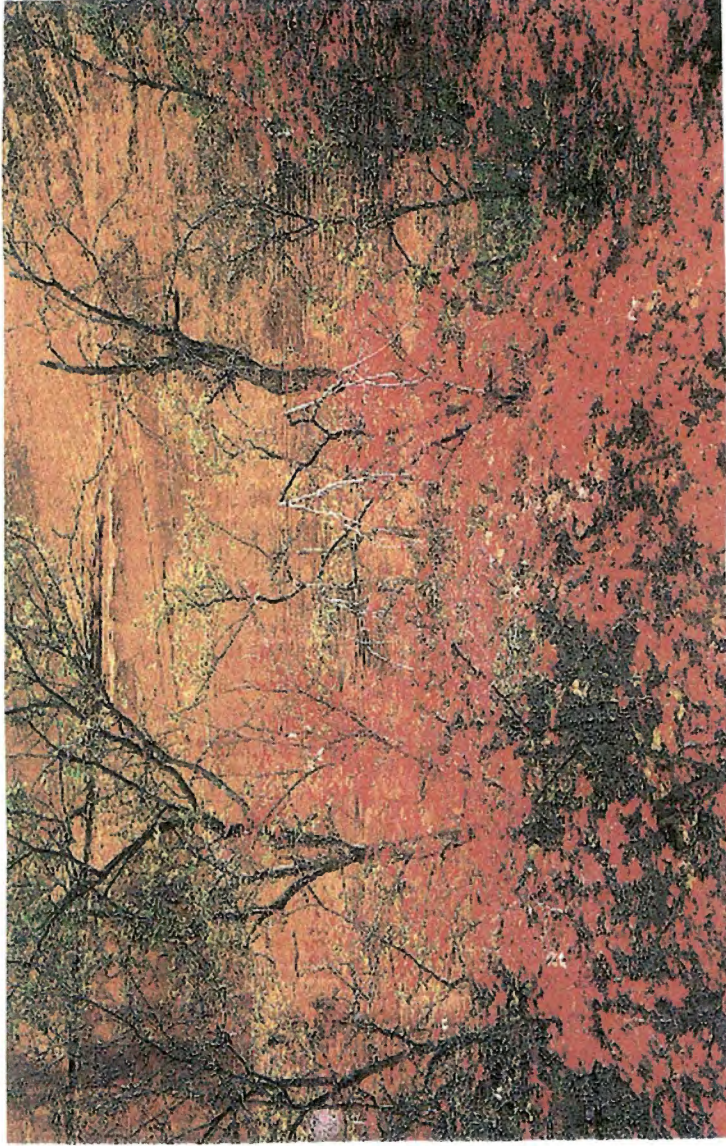
Slide 14 from *Landscapes of the Spirit* (p. 51), by W. Neill, 1997, Boston, New York, Toronto, London: Bulfinch Press.

Slide 15 *Linden, Valley Forge Pennsylvania*



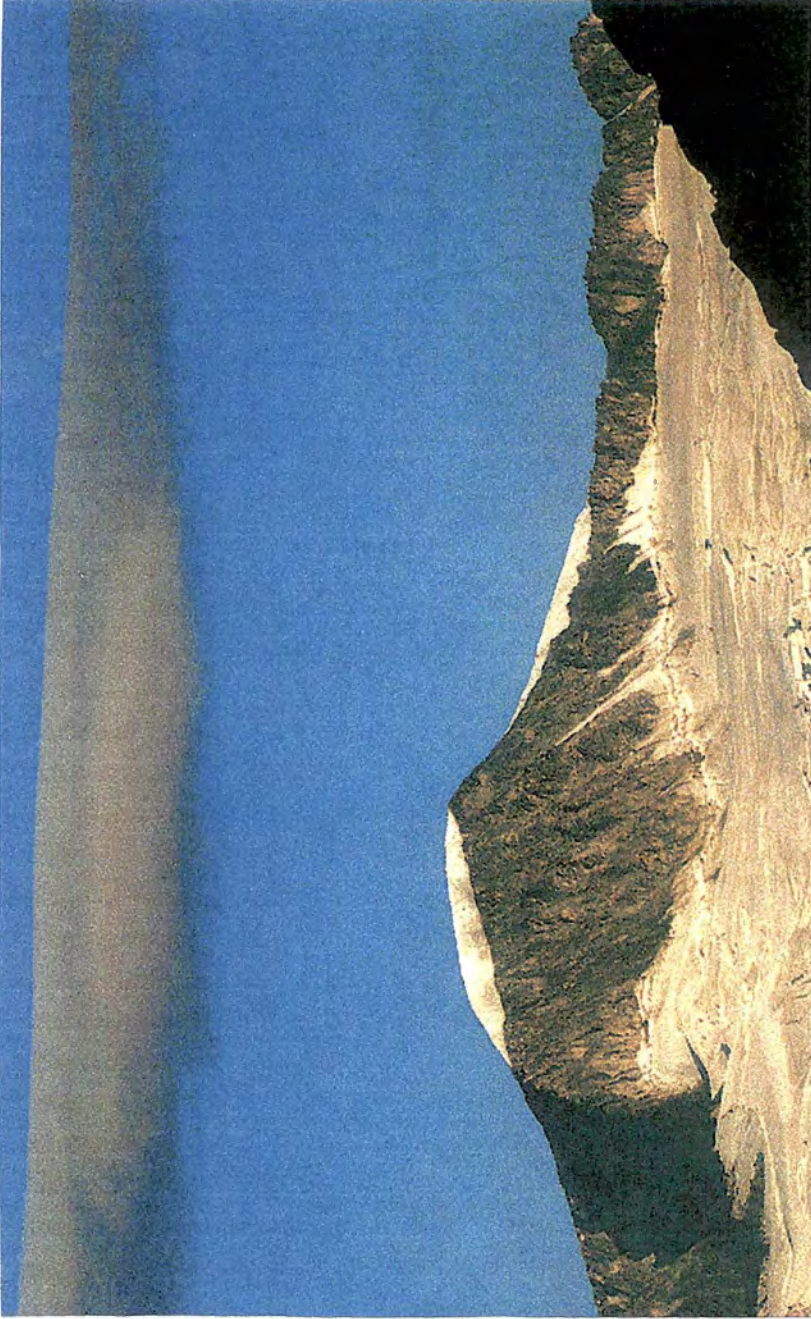
Slide 15 from Terra Incognita (p. 28), by S. Mulligan, 1998, Kansas: University Press of Kansas.

Slide 16 *Untitled*



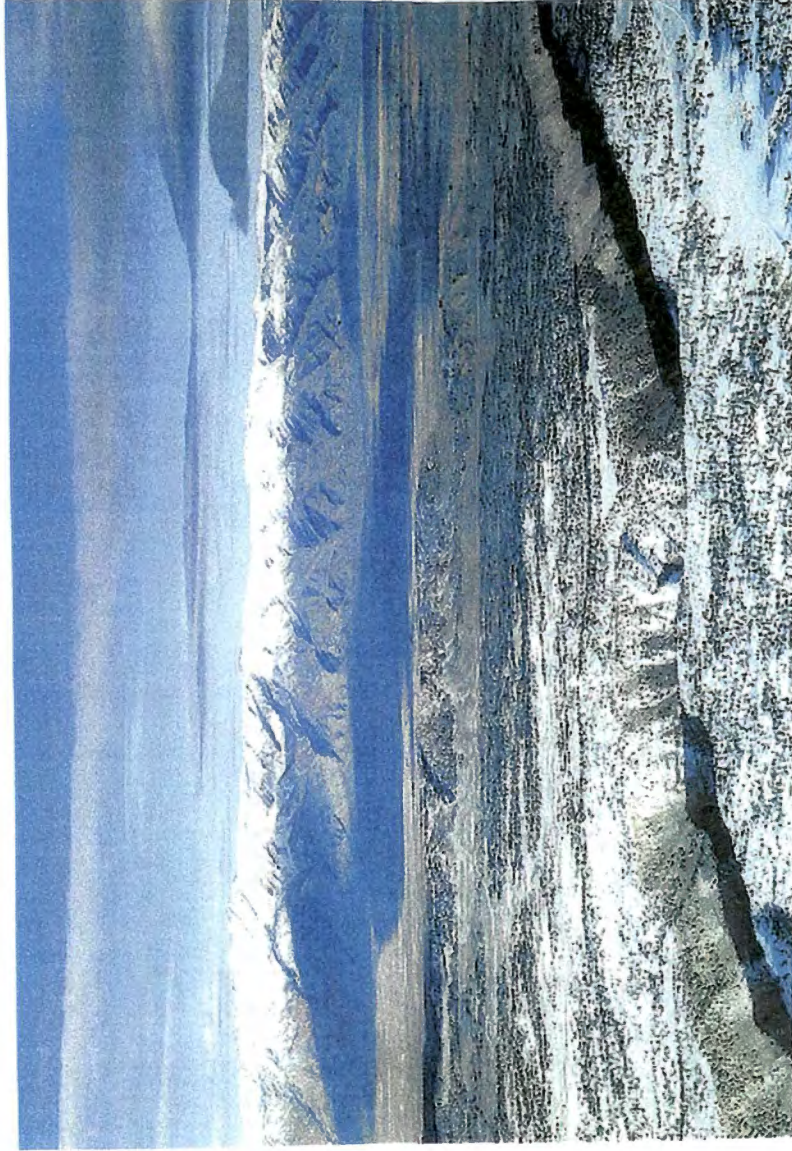
Slide 16 from Landscapes of the Spirits (p. 112), by W. Neill, 1997, Boston, New York, Toronto, London: Bulfinch Press.

Slide 17 *Untitled*



Slide 17 from Jean Odermatt: Skyscapes (p. 140), by J. Odermatt, 1997, Zurich, Berlin, New York: Scalo.

Slide 18 *The Sierra Nevada Near Bishop, California*



Slide 18 from Extraordinary Landscape (p. 138), by W. Garnett, 1982, Boston: Little, Brown and Company.

Slide 19 *Untitled*



Slide 19 from Jean Odermatt: Skyscapes (p. 62), by J. Odermatt, 1997, Zurich, Berlin, New York: Scalo.

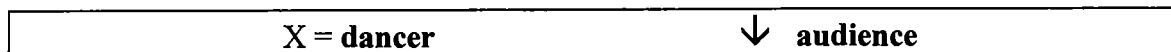
Slide 20 *Full Moon Over Cholatse. Khumba Region, Nepal. Jenny Hager*



Slide 20 from Mother Earth (p.8), by J. Boice, 1992, San Francisco: Sierra Club Books

APPENDIX B
SPATIAL DESIGN OUTLINE

Figure 1 SPATIAL DESIGN OUTLINE



X

slide 1

X X

slide 2

X X
X

slide 3

X

slide 4

X X X X

slide 5

X X X
X X

slide 6

X X X
X X

slide 7

X X
X X

slide 8

X X

slide 9

Figure 1 (continued)

X

slide 10

X X
X X

slide 11

XX

XX

XX

slide 12

X

slide 13

XX XX
XX

slide 14

XXX

X

X

X

slide 15

X X
X X X
X X

slide 16

X XXXX
X XXXX

slide 17

XX XX

slide 18

X
X

slide 19

X
XX

slide 20

APPENDIX C

MUSIC

MUSIC

The following information concerns the music selected for the choreographic thesis, Travels:

Are You Going With Me? by Pat Metheny and Lyle Mays. From the compact disc, Offramp, 1982, ECM Records.

Guitar Synthesizer, Guitar, Synclavier Guitar.....	Pat Metheny
Piano, Synthesizer, Autoharp, Organ, Synclavier.....	Lyle Mays
Acoustic and Electric Bass.....	Steve Rodby
Drums.....	Dan Gottlieb
Percussion, Voice, Berimbau.....	Nana Vasconcelos

APPENDIX D
COSTUME SKETCH AND COST ANALYSIS

COSTUME SKETCH

Figure 2

Leotard

Designer: Baltogs
Material: 100 % nylon
Color: black

Pants

Designer: Baltogs
Material: cotton/lycra
Color: black

Cost Analysis

Eleven leotards @ \$8.00 each.....\$88.00
Eleven pants @ \$22.00 each..... \$242.00
TOTAL.....\$330.00

APPENDIX E

**LIGHTING DESIGN:
CONTROL BOARD SETTINGS
AND
PHOTOGRAPHS**

Figure 3 Lighting Design for Travels: Control Board Settings

Expression 3 Version 3.03	Electronic Theatre Controls, Inc.																												
	Page 1												07 April 01																
Cue/Type	Up/Down	Wait	Link	Follow	Rate	Label	-----																						
357	XF	2	Blackout																										
001	02	03	04	05	006	07	08	09	10	011	12	13	14	15	016	17	18	19	20	021	22	23	24	25					
026	27	28	29	30	031	32	33	34	35	036	37	38	39	40	041	42	43	44	45	046	47	48	49	50					
051	52	53	54	55	056	57	58	59	60	061	62	63	64	65	066	67	68	69	70	071	72	73	74	75					
076	77	78	79	80	081	82	83	84	85	086	87	88	89	90	091	92	93	94	95	096	97	98	99	00					
101	02	03	04	05	106	07	08	09	10	111	12	13	14	15	116	17	18	19	20	121	22	23	24	25					
126	27	28	29	30	131	32	33	34	35	136	37	38	39	40	141	42	43	44	45	146	47	48	49	50					
151	52	53	54	55	156	57	58	59	60	161	62	63	64	65	166	67	68	69	70	171	72	73	74	75					
176	77	78	79	80	181	82	83	84	85	186	87	88	89	90	191	92	93	94	95	196	97	98	99	00					

Figure 3 Continued

Expression 3 Version 3.03 Electronic Theatre Controls, Inc.
 Page 1 07 April 01

Cue/Type	Up/Down	Wait	Link	Follow	Rate	Label
400	XF	7				Travels--w/Music
001	02 03 04 05	006 07 08 09	10 011 12 13 14 15	016 17 18 19 20	021 22 23 24 25	
			30 30 30 30 30 30			
026	27 28 29 30	031 32 33 34	35 036 37 38 39 40	041 42 43 44 45	046 47 48 49 50	
051	52 53 54 55	056 57 58 59	60 061 62 63 64 65	066 67 68 69 70	071 72 73 74 75	
076	77 78 79 80	081 82 83 84	85 086 87 88 89 90	091 92 93 94 95	096 97 98 99 00	
101	02 03 04 05	106 07 08 09 10	111 12 13 14 15	116 17 18 19 20	121 22 23 24 25	
126	27 28 29 30	131 32 33 34	35 136 37 38 39 40	141 42 43 44 45	146 47 48 49 50	
151	52 53 54 55	156 57 58 59	60 161 62 63 64 65	166 67 68 69 70	171 72 73 74 75	
176	77 78 79 80	181 82 83 84	85 186 87 88 89 90	191 92 93 94 95	196 97 98 99 00	

Figure 3 Continued

Expression 3 Version 3.03

Electronic Theatre Controls, Inc.
Page 1 07 April 01

Cue/Type	Up/Down	Wait	Link	Follow	Rate	Label
405	XF	3				Black w/MusicEnd
001	02	03	04	05	006	07 08 09 10 011 12 13 14 15 016 17 18 19 20 021 22 23 24 25
						00 00 00 00 00 00 00 00 00
026	27	28	29	30	031	32 33 34 35 036 37 38 39 40 041 42 43 44 45 046 47 48 49 50
051	52	53	54	55	056	57 58 59 60 061 62 63 64 65 066 67 68 69 70 071 72 73 74 75
076	77	78	79	80	081	82 83 84 85 086 87 88 89 90 091 92 93 94 95 096 97 98 99 00
101	02	03	04	05	106	07 08 09 10 111 12 13 14 15 116 17 18 19 20 121 22 23 24 25
126	27	28	29	30	131	32 33 34 35 136 37 38 39 40 141 42 43 44 45 146 47 48 49 50
151	52	53	54	55	156	57 58 59 60 161 62 63 64 65 166 67 68 69 70 171 72 73 74 75
176	77	78	79	80	181	82 83 84 85 186 87 88 89 90 191 92 93 94 95 196 97 98 99 00

Plate 1 *Lighting Design for Travels*



photograph by Josh Hamrick

Plate 2 Lighting Design for Travels (continued)



photograph by Josh Hamrick

VITA

Melinda Ellen Brown was born in Sarasota, Florida. She attended the University of Tennessee, Knoxville, from 1987-1991, where she received a B.S. in Education; Major in Dance. After several years of teaching, dancing, and choreographing professionally, Melinda entered the graduate program of Sport Management at UTK and in May 2001, was awarded an M.S. Degree in Human Performance and Sport Studies with a concentration in dance and multi-media.

Currently, Melinda teaches modern, jazz, and composition at the University of Tennessee and directs the University of Tennessee Dance Company. She has received numerous grants for her choreography and has shown her work at the Kennedy Center for the Performing Arts. She has choreographed works for the University of Tennessee Dance Company, Chattanooga Ballet, Circle Modern Dance, First Light Dance Theatre, Terpsichord, and many others. Melinda guest teaches dance workshops throughout the Southeast and is the Eastern Vice -President of the board of the Tennessee Association of Dance.