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IMPROVISATIONAL METHODS USED IN THE CHOREOGRAPHY OF ALL THINGS UNCONSIDERED

A Thesis

Presented for the

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Degree

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Susan L. Hamby

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ABSTRACT

Improvisation can be a valuable experience and a useful tool for the dancer. This ability to create spontaneously can also serve as a choreographic device and as an artistic form on its own merit. The purpose of this thesis was to explain the role of improvisational methods in the various phases of the dance-making process. The study first discusses the works of five contemporary choreographers who have used extemporaneous formats in creating and performing dances. The author then explains the process whereby improvisation was employed in the construction of an original dance, titled All Things Unconsidered.

The choreographer directed a group of seven dancers from the University of Tennessee's New Repertory Dance Company in extemporaneous problems and exercises designed to build particular skills and a strong foundation in improvisation. The choreographer then gleaned specific movements and ideas from the dancers' improvisations, several which had been videotaped during one of the rehersals. From these movements and ideas she developed units of material which were worked out in cooperation with the dancers to establish the content of the dance. Two units required the dancers to improvise within a given structure during each performance.

The culmination of this choreographic thesis was the public presentation of All Things Unconsidered at the Clarence Brown Theatre on March 10, 11, and 12, 1983 and at the Tennessee Theatre on May 7, 1983.

TABLE OF CONTENTS

CHAPTER		PAGE
I.	INTRODUCTION	1
	Statement of the Problem	2
	Definition of Terms	2
	Scope of the Study	4
	Significance of the Study	5
II.	RESEARCH RELATED TO THE CHOREOGRAPHIC PROJECT	7
	Ann Halprin	7
	Simone Forti	14
	Trisha Brown and Yvonne Rainer	17
	Steve Paxton	29
III.	THE CHOREOGRAPHIC PROCESS	33
	Stage I: Improvisational Rehearsals	33
	Stage II: Gathering Materials for the Dance	39
	Outline	41
IV.	PRODUCTION ELEMENTS FOR ALL THINGS UNCONSIDERED	60
	Costume Design	60
	Accompaniment	61
	Lighting Design	62
V.	SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS FOR FURTHER RESEARCH	64
	Summary	64
	Conclusions	65
	Recommendations for Further Research	69

BIBLIOGRAPHY 70

APPENDICES 74

A. SUPPLEMENTAL MATERIALS USED IN THE CONSTRUCTION OF INDIVIDUAL PHRASES 75

B. RULES/STRUCTURE FOR THE FREEZE TAG IMPROVISATION 79

C. COSTUME SKETCHES AND COST ANALYSIS 81

D. LIGHTING CUE SHEETS 89

VITA 96

LIST OF FIGURES

FIGURE		PAGE
1.	Flow diagram following the important movement ideas from their sources to their realization in the final version of the dance	40
2.	The original movement score	48
3.	The movement score after modifications had been made	50
A-1.	Picasso painting interpreted by Dancer C	76
A-2.	Picture of a sculpture piece by Henry Moore interpreted by Dancer D	77
A-3.	Picture of a sculpture piece by Carmelo Cappello interpreted by Dancer D	78
C-1.	Dancers A and F	82
C-2.	Dancer B	83
C-3.	Dancer C	84
C-4.	Dancer D	85
C-5.	Dancer E	86
C-6.	Dancer G	87

LIST OF PLATES

PLATE

1. Lighting Plot . . . . . In Pocket

2. Program . . . . . In Pocket

3. Videotape . . . . . In Pocket

CHAPTER 1

INTRODUCTION

In the arts, improvisation is the term used to distinguish verse, music, drama, dance, etc., which is composed and performed without previous study or preparation. Improvisation is an important aspect of every art, because it is one means by which the creative intuition may be fully released and exercised (Halprin, 1969). The painter sketches or dabbles absentmindedly with colorful paints, the sculptor permits the hands to casually shape the clay, the musician allows the fingers to freely wander over the instrument. Likewise, the dancer traverses the space, with no intention of planning or editing the motions.

In her discussion of improvisation in dance, Chaplin (1976) states that "dance improvisation fuses creation with execution. The dancer simultaneously originates and performs movement without preplanning. It is thus 'creative movement of the moment'" (p. 42). Smith (1976) further explains that "improvisation is spontaneous, transient creation--it is not fixed, it is not formed" (p. 38). Choreographer and dancer Murray Louis (1980) describes dance improvisation as "the practice of creativity" (p. 124).

Although each of these statements describes the essence of dance improvisation, in reality, the concept is intangible and elusive; therefore, it does not lend itself to a strict definition. Steve

Paxton (1972), who has investigated this dance form from many perspectives, believes that improvisation:

> contains a spectrum of possibilities that run from the popular idea of total spontaneity to the special ability to attack a rigorous discipline as though for the first time, living each moment for its own unique quality" (p. 130).

Statement of the Problem

The purpose of this thesis was to discuss the application of various improvisational formats to the choreographic process. First, a review of literature focused upon the methods, works, and philosophies of a group of five choreographers who have included improvisational techniques in the course of creating and performing dances. The author then illustrated the means by which improvisational methods were used in making All Things Unconsidered.

Definition of Terms

The following terms were fundamental to this study and were applied specifically as defined below:

Abstract

"To extract the essence or essential meaning of an idea apart from the realistic or literal image" (Lockhart & Pease, 1977, p. 203).

Choreography

"The art of composing dances; the science of putting together steps to form a dance and separate dances to form a dance composition or ballet" (Cujoy & Manchester, 1967, p. 201).

Dance Improvisation

Spontaneous and simulataneous exploration, creation, and performance of movement that emerges as an inner directed response to an image, idea or sensory stimulus (Blom & Chaplin, 1982).

Free Improvisation

Improvisation in which the stimulus for action rests entirely with the personal feelings and attitudes of the person improvising (Halprin, 1969).

Initial Source

Indicates the origins of the predominant movements and ideas related to the creation of Individual Phrases within the work All Things Unconsidered.

Leading and Following

A game-type improvisation in which a dancer may either originate movement or mirror, shadow, oppose, or vary the actions of a fellow dancer.

Movement Exploration

A limited form of structured improvisation wherein the leader provides specific cues for motivating movement (Hawkins, 1964).

Movement Phrase

A small segment of a dance which has a beginning, middle, and end. It relates to the dance as a sentence does to a story (Blom & Chaplin, 1982).

Movement Problem

The premise for a movement exploration which focuses the dancer's attention on a specific aspect of dance and requires an objective approach to finding the solution (Hays, 1981; Lockhart & Pease, 1977).

Movement Quality

One of six broad classifications given to movements characterizing the manner in which energy or force is applied to, and withdrawn from, the different moving parts of the body (Lockhart & Pease, 1977).

Structured Improvisation

Improvisation in which the stimulus for action is directed by an external, predetermined guideline which makes choices for the dancers, but also leaves them room to invent (Stephano, 1974).

Scope of the Study

The artists chosen for discussion in the review of literature represent only a small group of choreographers who have experimented with improvisation in relation to making and performing dances. These particular artists were selected because they have worked consistently in this area for at least twenty years and thus, a substantial amount of literature has been generated about them. In addition, these artists' concerns with the nature of dance have resulted in especially unique approaches to extemporaneous movement.

Significance of the Study

The significance of the improvisatory experience in dance should not be underestimated. Psychotherapist J. L. Moreno (1947) has found that spontaneity is the locus, or the root of the self and the matrix of creativity. Moreno has written that "when spontaneity is at a zero, the self is at zero," and "If the spontaneity potential is unlimited, the self potential is unlimited. One is a function of the other" (p. 8). Likewise, Viola Spolin (1963) has stated that the intuitive experience is the most vital aspect of the learning situation:

> Through spontaneity we are re-formed into ourselves. It creates an explosion that for the moment frees us from handed-down frames of reference, memory choked with old facts and information and undigested theories and techniques of other people's findings. Spontaneity is the moment of personal freedom . . . It is the time of discovery, of experiencing, of creative expression (p. 4).

In dance, extemporaneous movement opportunities provide a means for the dancer to, as Murray Louis has described, turn the tables around and listen to the body to discover what it wants to do or say and how it wants to move (Cunningham & Ballard, 1980).

Ann Halprin (1969) wrote that "for the purpose of art, improvisation that is self-centered is meaningless and disturbing" (p. 52). She further stressed that spontaneous movement which is totally uninhibited and undirected is of little value beyond that of personal therapy. On the other hand, Halprin explained that if the improvisor calls upon the creative intelligence to shape and define the movement as it is being invented, improvisation can be a valuable learning situation. Similarly, Peter Slade (1968), in discussing the nature of spontaneity, noted

that "voluntary it must always be and unconstrained it may often be, but need not be, for spontaneous impulse can be guided" (p. 1). Thus, extemporaneous movement experiences are often structured, or given a predetermined format, which guides the dancer in the shaping and defining process and helps to make the experience meaningful. For as Slade has said, "if our instincts were not somewhat eased into a mould, there could be no civilization" (p. 1).

Whether performed individually or with a group emphasis, dance improvisation has many values to the person who desires to express himself or herself through movement. It can help to recover spontaneity, creativity, and imagination which is often lost when one reaches adulthood. The practice of improvisation helps dancers to become at ease with motion as knowledge is gained about the self and the body as an instrument (Duffy, 1982). For performers in the art of dance, improvisation "is a way of gaining an understanding of textures, imagery, depth and motional resonance that can lend a richness and poignancy to performance" (Louis, 1980, p. 124). Because it facilitates learning by experience, improvisation is indispensable as a preparation for choreography. Finally, improvisation can be a choreographic implement and a viable artistic form on its own terms.

CHAPTER II

RESEARCH RELATED TO THE CHOREOGRAPHIC PROJECT

Improvisation has long been a source for choreographic ideas and materials in many dance forms. However, since the 1950's modern dance choreographers in particular have explored the possibilities for the use of improvisation in the various phases of the choreographic process. The purpose of this chapter is to discuss the selected methods and works of a group of choreographers who have vigorously applied forms of improvisation, embracing the element of spontaneity in the course of making and performing dances. Ann Halprin, Simone Forti, Yvonne Rainer, and Trisha Brown, and Steve Paxton have been chosen from among many artists who have worked in this area because they have each dealt consistently with extemporaneous forms for a long period of time; therefore, a substantial amount of literature has been generated on their works, philosophies, and techniques.

Ann Halprin

Since the early 1950's, Ann Halprin has employed improvisatory formats to explore questions and express concerns about the nature of dance and the creative, artistic experience. Halprin began working extemporaneously as a means for reawakening her own creative intuition and has for the last twenty years continued to work in the realm of the spontaneous. Today she no longer makes dances in the conventional sense. Collaborating with her architect husband, Lawrence Halprin, she has expanded her theories to encompass a unique brand of communal,

ritualistic, artistic experience which she extends to various groups of non-dancers.

For many years Halprin was an established modern dancer and choreographer, dealing with conventional methods of composition. She eventually became dissatisfied and uninspired by her own works and those of her contemporaries. For this reason she broke from the traditional modern dance scene in 1950, moved to the west coast, and established an informal workshop atmosphere, which later became the Dancers' Workshop Company. The members of the workshop consisted of some trained dancers and other non-dancers who represented a wide, diverse background. With these interested people, Halprin gave herself free reign to explore through extensive improvisation (Macrino, 1971; Maletic, 1979; Rainer 1965).

In an interview with Yvonne Rainer (1965), Halprin explained the significance of this early improvisatory work. At that particular stage in her life, improvisation provided a valuable means for, in Halprin's words, "breaking down any preconceived notions I had about what dance was, or what movement was or what composition was" (p. 143). The object of these improvisations was not to be self-expressive, Halprin noted, but to "get at subconscious areas, so things would happen in an unpredictable way" (p. 143). Through extemporaneous movement, she and her students sought to discard stereotyped ways of reacting and to respond in modes which had been inhibited through previous training techniques.

Simone Forti (1974), who studied and performed with Halprin for four years, wrote about the improvisations performed at the workshop:

> We worked at achieving a state of receptivity in which the stream of consciousness could spill out unhampered. But at the same time a part of the self acted as a witness, watching for movement that was fresh and good, and watching the whole of what was evolving between us (p. 32).

Halprin admits that she was greatly influenced by Margaret H'Doubler, her dance teacher at The University of Wisconsin. She discussed in an interview with Vera Meletic (1979) the fact that H'Doubler was not concerned with specific styles or patterns of movement, but instead placed an emphasis on "movement as an expressive medium for communication" (p. 128). She further pointed out that this approach meant "understanding your body as action and, at the same time, being able to appreciate feedback so that the relationship of the feeling to the body movement was complete" (p. 128). This ability to sense movements in one's own body, H'Doubler called "kinesthetic sensitivity." She included improvisation, kinesiology, and anatomy in her dance classes to help students enhance this form of body sense.

In a similar fashion, Halprin guided the explorations of the Dancers' Workshop. To Rainer (1965) she explained, "As the teacher or director of the group, I never told anybody why a movement should be or how it should look. In that sense, too, they [the students] had to build their own technique" (p. 143). The group trained themselves technically by exploring and improvising with specific ideas which "isolated in an anatomical way and objective way the body as an instrument" (p. 2). For example, Forti (1974) tells us that the dancers improvised with flexion and rotation of various parts of the body, or

they explored the possibilities for moving the spine while running (p. 29). She recalls that Halprin had once asked them to observe for a period of time the motions of some object, plant, or animal in the environment and to abstract part of that movement with their own bodies (p. 31). Banes (1980) reported that Halprin would ask her students to sense how the added weight and momentum of a rock in either hand would change the relationships among the body parts (p. 22).

At other times, the emphasis would be on group sensitivity. Forti (1974), described an improvisation in which Halprin asked the group of about fifteen to stand close to each other, facing a single direction. Her instructions for the improvisation were to simply "follow the speed of the flow of the circle and not to initiate any changes" (p. 29). Forti recounted that for more than two hours, the group moved in a circular pattern around the room, gradually accelerating until they were running and slowly decelerating until they were once again still.

Halprin described to Rainer (1965) a type of improvisation which she used to challenge the responses of two dancers to each other:

> We would set up a situation where two people had a focus that concerned the amount of space between them. They would improvise and get a feeling of what could happen, and what one person did would elicit a response from another (p. 143).

Forti (1974) stated that it was Halprin's conviction that "every movement, every stepping off a curb, every fall of a leaf has its own particular quality" (p. 30). She taught her students to regard each motion as a valuable experience not to be discriminated against. In speaking with Rainer (1965), Halprin explained that while she and her

students investigated, they tried to find efficient ways to move and to distinguish between those motions which were organic and those which were performed out of habit. It was important, related Halprin, that "when we improvised we were finding out what our bodies could do, not learning somebody else's pattern or technique" (p. 143). Her objection to learning patterned movement was that the dancer tends to ignore the kinesthetic feeling of the movement. She discussed the value of this awareness with Maletic (1979):

> When you become aware of the movement and the feeling it's evoking you begin to have the freedom to use it consciously and excitingly, and that's when you begin to become an artist in your material (p. 128).

Halprin utilized these improvisations with specific focuses to develop movement combinations which would then be fixed, or set, and rehearsed for performance (Rainer, 1965). No explanation could be found as to exactly how this occurred. However, a description of the method which Trisha Brown used in creating her own Line Up may help to demonstrate one approach which Halprin might have used. In an interview with Sally Sommer (1977), Brown discussed the principle behind the work:

> Line Up is based on an improvisational or teaching device where you tell everybody to line up and lines do not stop forming and reforming for however long you let it go. This kaleidoscopic shifting in positioning is the main fabric of the piece (p. 9).

The dance was built in "sets" which consisted of about ten seconds of improvisation. After this brief period, which is according to Brown, "about how long we've found we can go before someone gets overloaded," the dancers stopped, went back to where they began, recalled what had

just been done, and memorized it (p. 10). There was no discussion because, "if you do any talking about it, you lose it" (p. 10).

Brown called this form "memorized improvisation." When questioned by Sommer (1977) about the difference between "memorized improvisation" and choreography, Brown explained that "memorized improvisation is capturing material which is off-the-cuff," whereas choreography "implies more thought first; and doing second; and then memorizing. Memorized improvisation is: doing, memorizing" (p. 10).

Halprin often arranged her dances through movement scores. Kostelanetz (1970) quotes Halprin as she explains the process:

> There is a very rigid structure (a score) which is carefully predetermined and schedules both the sequence of events and the stage materials with which these are involved. What is fluid are the ways in which performers select and develop the materials within the fixed score, which has been designed to allow for many choices inside the basic structure (p. 13).

Due to the overt, violent responses which she received to some of her works, Halprin became interested in exploring the encounter between the audience and performer. Consequently she began constructing dances which allowed the audience to explore their relationship to the performers through spontaneous participation (Rainer, 1965). In 1967 she presented Myths, a series of ten performances led by the members of the Dancers' Workshop and participants in one of her dance seminars. Halprin composed a public notice announcing the performance, which she included in an article written for the Fall, 1968 issue of the Drama Review:

> Myths are experimental. The performers . . . are unrehearsed. What unfolds is a spontaneous exploration of theatre ideas. Myths are meant to evoke our long-buried and half-forgotten selves. Each evening will explore a different relationship

> between the audience and performers and between our awareness, our bodies, and our environments (p. 163).

For each of the ten performances Halprin (1968) and artist Patric Hickey created a unique setting which was centered around a ritualistic theme. The aim of the performances, according to Halprin, was to "release people's buried creativity by answering one of their basic needs through ritual" (p. 164). Halprin further explained that in Myths the audience members became the performers, no longer "bound by accustomed passivity, by static self images, or by restricted clothing" (p. 163).

About Myths and her attitude toward dance at that time, Halprin (1968) wrote:

> I am interested in a theatre where everything is experienced for the first time, and I have stripped away all ties with conventional dance forms: in the lives of individual performers, their training, rehearsals, and performances form a process which in itself is an experience. I have come back to the ritualistic beginnings of art as a sharpened expression of life, extending every kind of perception. I want to participate in events of supreme authenticity, to involve people with their environment so that life is lived as a whole (p. 164).

Although Halprin's recent works have moved entirely out of the dance and theatre realm, she continues to use spontaneous working formats to deal with the architectural and ecological concerns which have captured her attention. Halprin (1968) sees the artist as "no longer a solitary hero figure, but rather a guide who works to evoke the art within us all" (p. 164).

Simone Forti

Simone Forti began dancing when she was twenty-one as a student and performer with Ann Halprin. In her book, Terpsichore in Sneakers, Banes (1980) relates that for four years Forti freely improvised, learning from Halprin principles and methods that influenced her own choreographic concerns for the next twenty years (p. 22). Writing in Handbook in Motion, a personal account of her dance career, Forti tells us that she presented her first series of dances in the Spring of 1961. The evening, which Forti (1974) titled, "five dance constructions and some other things," [sic] took place in a loft in New York City and consisted of the following dances: Slant Board, Huddle, Hangers, Platforms, Accompaniment for La Montes "2 sounds" and La Monte's "2 sounds," From Instructions, Censor, and Herding (pp. 56-67). Each of these dances implemented game structures in relation to different types of equipment resembling what might be found on a playground.

Banes (1980) noted that in each of these "dance constructions," activities were planned in advance of their performance, but specific movements were determined by the interactions of the performers to the rules of the game, equipment, and each other as the dance was occurring. Banes further suggested that in Censor and Platform, the movement was minimal and that the essence of these works was more in the realm of sound than movement; in Hangers, Accompaniment for La Monte's "2 sounds" and La Monte's "2 sounds" and Herding, movement was spontaneous, but the motivation for movement was completely removed from the

performer's control or required only basic sensory motor actions on the performer's part (p. 28).

Forti (1974) explained that for Slant Board, an eight-foot-square wooden ramp was placed against the wall so that its surface was at a 45° angle to the floor. Along the top of the ramp were attached six ropes, knotted at one-foot intervals. The three or four performers were instructed to use the ropes to move continuously up and down and across the board for the duration of ten minutes (p. 56). Huddle, in Forti's description:

> requires six or seven people standing very close together facing each other. They form a huddle by bending forwards, knees a little bent, arms around each other's waists, meshing as a strong structure. One person detaches and begins to climb up the outside of the huddle, perhaps placing a foot on someone's thigh, a hand in the crook of someone's neck, and another hand on someone's arm. He pulls himself up, calmly moves across the top of the huddle, and down the other side (p. 59).

Forti further explained that each person in the huddle, one after another, sometimes two at a time, climbs over the huddle. Those who are not climbing must constantly shift and work together to create a strong structure for those who are. The huddle is a cooperative, spontaneous, evolving unit.

Both Huddle and Slant Board were designed, according to Forti (1974), to be viewed by walking around and observing them while they were in progress, much like sculpture in a museum. Banes (1980) describes these two works as "cooperative games" which ask the participants to "formulate ad hoc, intuitive and consensual rules in order that the individual plans progress smoothly" (p. 27).

From Instructions was a game competition in which one performer was instructed to lie on the floor for the duration of the piece. A second performer was told to tie the first performer to some pipes that ran across the wall. Forti (1974) explained that "as the men's instructions are conflicting, the result is a physical conflict" (p. 66).

Dance critic Sally Banes (1980) interpreted Forti's game structures as "antidotes both to the symbol-laden narratives of the traditional modern dance choreographers and to the limitless improvisation of Halprin" (p. 28) Banes went on to explain:

> The fundamental elements of dance--balance, weight, momentum, energy, endurance, articulation of body--are explored in the most direct and economical manner. What matters is not so much the movements themselves, but the range of movements, from very relaxed to very tense, that can be generated in an orderly manner, according to the rules of the game but without a restrictive movement aesthetic. Games have a specific order supplied by their particular rules. But games also allow--indeed, promote--individualized solutions to the rules (p. 28).

Don McDonagh (1970) has written of Forti's game constructions:

> What has interested her is the discharge of energy in simple game-or task-oriented situations. Movement, any movement, could have a beautiful quality if done with purpose . . . it was motion and its qualities which one directed [one's] attention to (p. 171).

Banes (1980) suggested that Forti assumed a different role in making these dances as compared to that of the traditional choreographer. "Forti did not abstract and rearrange the movements in the games into a new, artistic composition. Her role as a choreographer was to invent the structure of the game" (p. 29). The result of this form Banes tells us, was that the movements appeared "raw," "comfortable,"

functional and unpretentious," and "devoid of elaboration through unnecessary gestures" (p. 29).

Trisha Brown and Yvonne Rainer

Trisha Brown and Yvonne Rainer also studied with Ann Halprin for brief periods; Brown, Rainer, Forti, and sometimes Steve Paxton, worked together in New York City, experimenting with dance largely through improvisation. Trisha Brown described the format that the group followed in an interview with Sally Banes (1978), "We thought up very simple structures that got us all focused on the same problem, but gave us room enough to explore what our various possibilities were" (p. 60).

Violent Contact was one of the structures which they explored and later performed. In describing to Banes (1978) the rules followed during the exploration, Brown stated:

> You could run with full strength into anyone in the space without warning, without any indication of what you were going to do; you could stand and receive someone else who was running into you, to give them something to hit up against; or you could dash out of the way and they could just go flying (pp. 60-61).

Brown emphasized to Banes that this particular structure was significant because it helped to illuminate the concept of contact between dancers in improvisation. She further explained that it aided in answering questions which were not dealt with in class--such as "why do you touch another person? What does it mean? How do you do it, and when do you do it?" (p. 61).

On Violent Contact, Banes (1980) has written:

> Besides feeding Brown's interest in the ways in which improvisation forces quick decisions and solutions, proliferating original actions without editing constraints, Violent Contact raised issues basic to group improvisation: How can formal aspects of improvisation take social connotations into account? (p. 78).

This structure later became the basis for a duet performed by Brown and Paxton in 1963 called Lightfall.

In another structure devised by Forti, the dancers arbitrarily pointed to a part of the room and selected a segment or object there to read as a score. Brown described this to Banes (1980) in the following terms:

> If you got a window, you could say the dance should be in four sections, and no one section has more weight than any other section, and the floor of the room should be divided into four parts. When we had agreed on as many details as we needed, we'd improvise, using our individual movement vocabularies (p. 78).

In 1976 Brown choreographed a dance called Line Up which incorporated this structure. Speaking with Sally Sommer (1977), Brown explained that one segment of the dance, called "Mother's Living Room," was "an improvisation motif in which you trace your mother's living room" (p. 15). She related that the idea was useful to her because:

> It has a spatial plan, there is always the overstuffed chair, and the radio that people get very involved in. It conjures up movement ideas, and yet it is usually laid out in a rectangle, and has order around its edges (p. 15).

In an interview with Effie Stephano (1974), Brown pointed out that when she first started making dances, she used structured improvisations because that was the method which worked best for her. She felt that structural improvisation provided sets of rules which made most of the

choices for one, yet left room for invention while performing (p. 17). Her first work, shown at the Judson Church in 1962, was an improvisation called Trillium. Brown (1978) had explored in the studio various ways to transverse the actions of sitting, standing, and lying. She recalls that she first broke each action down into its "basic mechanical structure, finding the places of rest, power, momemtum and peculiarity." (p. 46). She then "went over and over the material, eventually accelerating and mixing it up to the degree that lying down was done in the air" (p. 46). Remembering generally the work she had done in the studio, Brown improvised on the subject during the performance at the Judson Church. In a conversation with Banes (1980), she related that while she imposed upon herself the restrictions of standing, sitting, or lying, she did not notify herself of her intentions before the performance (p. 78).

Simone Forti also introduced the idea of using more game-like rules to structure the explorations. One of these which she and Brown performed in concert in 1961 was titled Over, Under and Around. In Handbook in Motion, Forti (1974) described the action of the improvisation as being limited to moving over, under, or around other dancers or moving to "visit bases" (p. 69). A radio provided the cues, signaling dancers to change actions or to move to a base. The dancers had choices, which they made privately, like deciding what sequence of actions to follow. Forti wrote:

> To visualize the general dynamics of this rule game, one must realize that often the cues come very quickly. And when you go to pass under someone, he may also be trying to pass under you, or over you, while the third player is trying to . . . [sic] (p. 69).

Terraine was a five part work which was choreographed by Yvonne Rainer and performed in April, 1963 at the Judson Church. Each of the five segments of the dance was structured in a distinct manner which allowed the dancers various degrees of freedom in choosing and performing prescribed activities. Two sections in particular, Diagonal and Play were based on game-type rules.

In Work 1961-73, Rainer's (1974) own account of her involvement with dance, she explained the structures and rules which determined the unfolding of the dance in these two segments. Diagonal was, according to Rainer, comprised of ten traveling movements, to be executed by any number of the six performers, and four additional traveling actions, to be performed only by two specified players. The floor pattern was restricted to the two upstage-to-downstage diagonals, which intersected in the center of the performing space. The sequence in which the traveling movements were executed was determined by cues from the players as the game progressed. When someone in the group called out a letter or a number, members of the group responded by performing the movement which corresponded to the cue. Different rules were established which gave the performers options to break from the group, although all of the motions were linked to the total of fifteen designated traveling phrases. Going out alone and breaking from the group also carried with it a penalty which required the dancer to wait to be picked up by other dancers (pp. 14-15).

Woven into the structure of Diagonal was a second game called Passing and Jostling, in which dancers could (1) walk in a random floor

pattern, (2) pass at right angles to the front of the other dancers, (3) jostle a fellow player with the shoulder, or (4) stand still. A set of rules was devised governing when these four actions should occur and how they would relate to the first game of Diagonal. Rainer (1974) stated that, "You had to alternate passing and jostling; you could stand still at any time, but were not free to resume walking until someone had jostled you" (p. 15). If a dancer was standing still on the diagonal pathway and was jostled, that player was to rejoin the Diagonal play.

The fourth segment of Terraine, titled Play, was a far more complicated game structure comprised of eleven specified units of material. Rainer (1974) explained that each unit was like a mini-game, with its own set of rules regarding "number of participants, ways of beginning and ending, ways of combining with other units, duration, and sequence (improvised or fixed)" (p. 22). Since there was no predetermined order for performing the units of material, this matter was left entirely to the dancers. However, players could be obligated to deviate from their own choice if another dancer called their name. Some of the units had priority over the others, and once a dancer began the material in those units, he or she was obligated to complete it, even if another player called his or her name. Rainer pointed out that she devised the rules in this way because she did not wish to see two of the units fragmented. The other segments she did not mind being interrupted (p. 24).

In addition to Terraine, Rainer (1974) choreographed Room Service in 1963, a dance based upon the game of "Follow the Leader" (p. 45).

In 1975, Trisha Brown and her company performed a similar improvisation in "Aspects de l'Art Actuel" (an arts festival) in Paris. Brown explained to Stephano (1974) that in this work, four performers, wearing blinders, danced in pairs, traveling in two different circles. When a dancer could see no one in front of her, she improvised movement. When another dancer came into her vision she copied that dancer. Brown pointed out that:

> There are times when you're copying two people simultaneously or one person, and as you progress around the circle and go out of seeing anyone, you make your own movement and they copy you because they see you (p. 21).

Paxton (1972) wrote that Barbara Lloyd similarly, introduced a "follow the leader" format to the Grand Union improvisations. In this game the leadership was also "determined by the direction in which the group faced (whoever could not see the others was the leader)" (p. 130).

Rulegame 5, choreographed by Trisha Brown in 1964, was another game-type improvisation which required the performers to use movement and language in order to achieve the prescribed goals. Brown (1978) tells us that five performers were to travel along a pathway marked by seven parallel rows of masking tape, "changing height in equal amounts from highest (erect) on row one to lowest (prone) on row 7" (p. 48). The rules were that the performers could pass others "only if the relationship of high, middle, and low is correct" (p. 48). If this was not the case, the performers verbally confronted each other, trying to make the necessary adjustments so that they could progress along the

parallel lines. Don McDonagh (1970) commented on the work, "the rules are simple but their working out is the dance" (p. 176).

Brown described to Sommer (1977) a different type of improvisation used in a piece which she choreographed in 1976 titled Solo Olos. In this dance the movement phrases were predetermined and the dancers simply rearranged the blocks of material, "playing" with the timing and spacing of the sequences as they progressed. Sommer illustrates that in "Spill," one of the segments within Solo Olos, a dancer remains on the side and:

> like the caller of a square dance, guides the performers into astonishing patterns, forming duets and trios, then moving them apart, causing echoes and delays . . . Instructions of "Trisha reverse, Trisha reverse! Judith (Ragir) spill, Judith reverse! Elizabeth spill! Trisha branch!" This is improvisation with timing and space, shuffling known phrases around like objects (p. 16).

Brown (1978) said that she used a similar form in her 1975 piece titled Locus. It was a highly organized dance in which the movement was set, but the performers chose the ordering of sections, the directions they would face, and the place where movements would be executed (p. 54). Banes (1979) wrote that Simone Forti presented two works in 1975 which employed a comparable strategy. These dances, Big Room and Red Green, were based on several "blocks of activities" which were given a relative amount of time in the performance. The dancers improvised with timing, sequence, and spatial relationships in each block, or activity, before moving to the next one (p. 36).

Rainer and Brown are among the choreographers who have used extemporaneous forms to test a theory about dance or to illustrate

specific concerns about the nature of dance performance. Banes (1980) has reported that in 1964 Yvonne Rainer performed Some Thoughts on Improvisation, a dance "in which her taped voice posed questions about the choreographic process and the nature of 'spontaneous determination' of movement design, while she in fact improvised" (p. 15).

In 1969, Trisha Brown performed a dance called Yellowbelly, a term which, in Aberdeen, Washington, where she grew up, means "a coward." The dance was an improvisation which confronted the expectations and inhibitions of the audience as well as the fears of the dancer. In the performance, Brown danced spontaneously only when the audience heckled her by calling out "yellowbelly" (Brown 1978, p. 45). When the audience refused or stopped yelling, Brown refused to move. Banes (1980) clarified Brown's intent:

> The real subject of the dance is those issues: will the dancer forget, through fear or anger, plans for movement? Will the audience agree to participate in the progress of the dance by expressing a reaction in advance, one, perhaps which does not correspond with its own feelings toward the event? In Yellowbelly, the ordinary predicament a dancer faces--the anxiety that the dance will be forgotten--is systematically intensified (p. 80).

Yvonne Rainer (1974), to whom the phenomenon of "spontaneous behavior" as a mode of performance has been of great interest, began to question the elements of control and authority in the construction of dances which utilized this type of behavior (p. 128). On this topic Rainer wrote:

> It seemed that once one allowed people's spontenaous expression and responses and opinions to affect one's own creative process, then the die was cast; there was no turning back to the old conventions of dictatorship. It then seemed a moral imperative to form a democratic social structure (p. 128).

It was this concern which influenced Rainer's work from 1969 to 1976. In 1969 she began constructing a piece which she titled Continuous Project Altered Daily. This dance, generally referred to by Rainer as CP-AD, was fashioned after a sculpture piece created by Robert Morris of the same title. The "definitive" version of the dance was presented in April of 1970 at the Whitney Museum in New York (p. 125). The structure of the dance was similar to the section called Play, performed in Terrain, because it was constructed of units of material which were interchangeable, requiring different numbers of performers. As in Play, the performers of CP-AD determined the sequence of events during the performance (p. 125).

However, CP-AD was unique in that it incorporated different phases involved in the process of making dances: from the task of generating movements and ideas, to the teaching and learning of materials, through the rehearsal and working out process, to the dancing of combinations in a performance manner. Rainer (1974) pointed out that within these categories, the performance included behavior which ranged from "actual" to "choreographed." The "actual" behavior was spontaneous, whereas the "choreographed" behavior was learned, revised, and presented in a stylized manner. This structure also made apparent the differences between "professional" dancing behavior and "amateur," everyday movements and activities (pp. 130-131).

Rainer (1974) explained that she discovered in this process "a curious by-product" which involved:

> the enrichment of the working interactions in the group and the beginning of a realization on my part that various controls I have clung to are becoming obsolete: such as determining sequence of events and the precise manner in which to do everything. Most significant is the fact that my decisions have become increasingly influenced by the responses of the individual members (p. 129).

Steve Paxton (1972) one of the performers in CP-AD, attributed the loosening of the structures, which gradually occurred over the one-year period in which the work evolved, to the fact that some dancers could not attend all of the scheduled performances. Rainer, he suggested, used this state of affairs "as a creative issue, and created partial forms to be completed in performance" (p. 129). Paxton reported that first, the dancers were allowed to reorder sections of the dance. Later, they were given freedom to bring in their own music, props, and finally, freedom to bring in their choreography. After this point, Paxton explained that CP-AD:

> began to function as a valuable exercise for the company in such departments as: where do social hierarchical roles originate and how can they be changed; [sic] how to make artistic decisions; how not to depend on anyone else unless it is mutually agreed; what mutually agreed means, and how to detect it (p. 129).

Paxton (1972) emphasized that as the performers worked to sort these ideas out, Rainer slowly submerged her own ego into the democratic working of the group. In the Fall of 1970, the performers of CP-AD formed the Grand Union, an organization through which they would share choreography. The founding members of the Grand Union were Becky Arnold, Trisha Brown, Dong, Douglas Dunn, David Grodon, Nancy Green, Barbara Lloyd, Steve Paxton, and Yvonne Rainer (p. 128). According to Paxton, the group began as "a repertory company with an inheritance

from CP-AD" (p. 129). They worked to create a situation whereby each member could contribute choreography without having to submit to a leader. To this end, wrote Paxton, "improvisation seemed the form in which all could participate equally, without employing arbitrary social hierarchies in the group" (p. 130). Material from CP-AD was available for performance if one needed it, but the options were by no means restricted to any particular source.

Members of the Grand Union worked together for six years, from 1970 to 1976, before they dissolved to follow individual interests. The group participated in residences and performed in cities, colleges, and universities across the country. At times the personnel changed, depending upon who was free to travel. Several of the participants continued to choreograph and perform their own works outside of the Grand Union.

Grand Union performances were ongoing and constantly changing. The form which evolved, a totally improvisational company, was as unplanned as the performances the group presented. There was no typical format to a Grand Union performance, as is indicated in "Program Notes by the Grand Union," reprinted in the 1973 Spring/Summer issue of Dance Scope:

> All of the work is improvised in performance . . . An ongoing, constantly changing approach to work results in no two performances being alike. Sometimes the evening seems to be about fun and games; sometimes it is solemn and highly symbolic. Sometimes it is hard to characterize. In this respect the Grand Union seems to be more about process, involvement, and transition than any fixed view of art and theatre (p. 29).

All of the members of the Grand Union were trained dancers and, thus, the performances were based on movement (Grand Union, 1972, p. 29). However, as Banes (1950) relates, any type of material was acceptable, and dancers sometimes played "characters" or expressed verbally their personal feelings. They used props, either as "real" or as fantasy objects. They played gags, attempted physical feats, and explored "backstage behavior" (p. 210). Banes further described the essence of a Grand Union performance:

> There were no answers, no goals, no expectations. Just two hours or so to look at some things. To try out some things. Making choices individually, collectively, then dealing with the implications and repercussions. Finding out how to respond (p. 215).

Unlike the other artists discussed in this chapter, the Grand Union followed no plan, no script, no score, no structure. Their goal was simply to be equal, work collectively and spontaneously, in a performance situation. As for the spectator, Trisha Brown related that "the audience is there to observe the fallout, how we manage, how we behave in this context (Grand Union, 1972, p. 31).

Halprin, Forti and others had also looked for alternatives to traditional power structures in the dance world. In fact, Steve Paxton (1972) believed that the Grand Union was "only the current manifestation of a decade-long exploration of social formulations in the theatre aimed at producing freedom for individuals of a group and spurring them on to new awareness" (p. 131).

Steve Paxton

Steve Paxton, a founding member of Grand Union, has been making his own dances since the early 1960's. Banes (1980) reported that for ten years he worked primarily within choreographic forms which were precise and orderly; however, during this time he frequently collaborated with others, often within an improvisatory format (p. 64). Luger (1977/78) on the other hand, reported that,

> Paxton experimented with informal performance situations which opened up possibilities for the performer. He chose to . . . give dancers options during performance by designing pieces in which they could make the ultimate choice about how and when to move" (p. 50).

Since the 1970's Paxton's work has become almost totally involved with improvisatory modes in solo, duet, and group forms. He is best known for his innovations in the duet form, a system of improvisation which he formulated called Contact Improvisation. Though it is sometimes presented as a theatrical event, Contact Improvisation is primarily an ongoing phenomenon which investigates the characteristics of the duet form in a spontaneous way. Partners give and take weight, lift and carry each other, fall and catch one another, and they even wrestle. All of this occurs within the continuity of everchanging states of balance.

In 1975, Paxton wrote an article in the Drama Review which outlined briefly the rationale of Contact Improvisation:

> Each party of the duet freely improvises with an aim to working along the easiest pathways available to their mutual masses . . . The shape, speed, orientation and personal details of the relationship are left to the dancers who, however, hold to the ideal of active, reflexive, harmonic, spontaneous, mutual forms" (p. 40).

Paxton further explained that the basis of Contact Improvisation is the use of the heightened senses of touch and balance. Partners in the duet must necessarily touch (1) each other, in order to transmit movement information; (2) the floor, being constantly aware of the play of gravity; (3) themselves internally, for maximum concentration and bodily sensitivity. Balance, contrary to its meaning in traditional dance forms, is defined by Paxton as "the body's relationship to that part which is a useful fulcrum, since in this work a body may as often be on head as on feet and relative to the partner as often as to the floor" (p. 40).

Though Contact Improvisation is a spontaneous form, the system involves specific areas of training which are first focused upon in isolated but related exercises and later within the framework of the form itself. Paxton (1975) explains that these areas of training include discovering attitude and developing a sense of cooperation, keeping a sense of time, taking weight safely, using the peripheral vision, and learning to fall. He further states that "training consists of encouraging the improvisors to explore the edge of their disorientation in spinning, rolling, flinging the body about, stopping when that edge is reached and working a bit this side of it in every session" (p. 41). Partners become oriented to each other by touching with every part of the body except the hands. They lean on each other, crawl, roll around on each other's lower legs, in order, says Paxton, "to train the legs to safely bear weight and to teach the layer-upon how to avoid putting weight on the side of the knee, ankle, etc." (p.

42). Improvisors also work on stretch, strength, and increasing the range of motion in joints.

Since 1972, when Contact Improvisation was first introduced in New York City as a dance form, Luger (1977/78) tells us that the concept has expanded to include a variety of social and learning settings. Hundreds of students in recreation centers, dance studios, colleges, and universities across the United States and abroad have found that Contact Improvisation is physically enriching and in Paxton's words "socially unbinding" (p. 51). Luger reports Paxton's belief that the appeal of Contact Improvisation for technically trained dancers is that this form is based upon rules which are designated but are not restricting. Thus Contact Improvisation allows these dancers to freely exercise a personal movement vocabulary, yet, to work within a structure which requires discipline (p. 51). For the untrained dancer, Paxton believes that Contact Improvisation can be enjoyed much like "surfing or skateboarding" or as a social dance. Luger asserts that for this reason Contact Improvisation is "appealing to watch and to do for many people who otherwise might not be involved in a performed dance form" (p. 51).

For many participants, technically trained in dance or otherwise, Contact Improvisation provides a release from the social conventions of the everyday world. Luger (1977/78) reports that in a question and answer period which took place after a Contact Improvisation performance, the audience showed interest in the ability of the dancers to subvert social connotations. Luger went on to explain that:

> By keeping the gaze going with the head rather than focused on the audience or one's partner, contactors avoid using the

> eyes for transmitting messages such as, 'Do you like dancing with me?' or 'What are you doing later?'" (p. 55).

Contactors also avoid the use of hands and fingers because these body parts are a large part of social contact, and grasping them is also likely to restrict the movements. Luger stressed that learning to cope with this "gland game," as Paxton calls it, is vital because dancing requires "constant, undivided attention" (p. 55). The partner who is preoccupied with social relationships is dangerous and is likely to be injured or to cause injury.

Luger (1977/78) reports Paxton's belief that:

> Although Contact Improvisation is attractive because it is socially liberating, it also develops "selfness" in people helping them to know themselves as an "isolated unit." Contactors are able to take command of the movement elements changing directions, level, tempo, smoothly and naturally (p. 52).

Ann Halprin, Simone Forti, Yvonne Rainer, Trisha Brown, and Steve Paxton have each explored the essence of the dance experience through various improvisational approaches. In some of their works, extemporaneous movement has provided the means through which theories of dance could be tested. In other works, game structures have created new ways to discover and display actions influenced by external objects, equipment, and events. In some instances, the dancers freely invented movement during the performance. In others, the dancers simply reacted in a spontaneous manner. For this group of choreographers, then, improvisation has been a fundamental medium for expression in dance.

CHAPTER III

THE CHOREOGRAPHIC PROCESS

The procedure followed in making All Things Unconsidered was a building process which occurred in two stages. Initially the group, which consisted of the choreographer and seven dancers, spent five three-hour rehearsals developing improvisational skills. The purpose of these rehearsals was to establish a solid working foundation. In the second stage, the choreographer and the dancers used experiences gained from the improvisational rehearsals to generate materials and structures for the dance.

In the following pages the author will describe the basic scheme of the five improvisational rehearsals and will give a detailed account of one of these sessions. The author will then discuss the means by which ideas and materials were formulated to construct the dance.

Stage I: Improvisational Rehearsals

In order to build a firm base in improvisation, the choreographer guided the dancers through problems designed to enhance spontaneity, concentration, and awareness. Other exercises were included to emphasize and challenge the dancers' skills in working as a group. In each improvisation the dancers were encouraged to find new and different ways to respond, thus increasing their capacities for movement expression. The five improvisational rehearsals also provided the choreographer with useful information about how the dancers worked, moved, and reacted to different types of improvisational stimuli.

The typical rehearsal included an extemporaneous exercise for warming the body and a structured improvisation designed to heighten group sensitivity. Defined movement problems were then given, and the dancers worked either individually or in groups to solve them. Finally, these problems became the basis for one or two structured improvisations which were performed several times and in various groupings. Often groups performed for each other, and usually a discussion of the improvisation followed.

A Sample Improvisational Rehersal

A description of the exercises and improvisations given in the third rehearsal is presented below.

Warm up: using the body, whole and parts. The dancers were first asked to select an open space in the studio and to begin working there with one isolated part of the body, such as the left shoulder, right knee, or the ribcage. The goal was to explore all of the possibilities for moving the body part before changing the focus to a different featured part. Even portions of the body which seemed small, insignificant or immoble, such as the thumbs or the nose, were to be explored.

Later the dancers were asked to let the featured body parts lead them through space or to let them initiate movements that traveled. The group also worked with allowing two or more parts to move, as if in a conversation, while the rest of the body served as a backdrop for the scene. Finally, the dancers were instructed to select one body part which would relay an important message to others in the room. The choreographer suggested that the dancers use a wide range of dynamics,

moving as though whispering, shouting, grumbling, or coaxing. When all of the dancers, led by a featured body part, had retreated once again to their own spaces in the studio, the improvisation ended. This type of exploration was given to provide the dancers with a thorough physical, as well as mental, warm up.

Heightening group sensitivity through leading and following. In a previous rehearsal, the group had investigated the primary and secondary qualities of movement as categorized and defined by Sherbon (1975, p. 11). Sherbon identified three primary qualities--swinging, percussing and sustaining--and three secondary qualities--collapsing, vibrating, and suspending. In this rehearsal, the choreographer wanted to illustrate the value of using a change in the quality of a movement to vary it. Accordingly, the choreographer asked the dancers to create an action which emphasized the swinging quality and to repeat the action, giving it first a percussive, then a collapsing quality. The group was then given time to explore the other movement qualities in the same manner.

The dancers were asked to improvise within the framework of leading and following (see definition of terms, p. 3), concentrating on using changes in quality to vary either their own movements or those of other dancers.

Problem 1: walking, directly and indirectly. The choreographer wished to explore the concepts of directness and indirectness as they are defined by Cecily Dell in A Primer For Movement Description (1970):

> Movement in which spatial attention consists of overlapping shifts in the body among a number of foci, we call indirect. Movement in which spatial attention in the body is pinpointed, channelled, single-focused, we call direct. Indirect and direct are the elements or qualities of the space factor (p. 29).

After introducing these terms and their definitions, the choreographer asked the group to explore them by walking, first in a direct manner and then in an indirect manner. The following improvisation was then structured by the choreographer:

1. The dancers chose a pathway, following it in either a direct or an indirect manner.
2. When the opportunity presented itself, two dancers made contact with any two of the same body parts and melted to the floor.
3. After a pause, one or both of the dancers were free to rise and repeat the process.
4. The improvisation ended when everyone had melted and was still on the floor.

Problem 2: moving through eight corners in space. The dancers were asked to draw an imaginary cube around themselves, large enough that each of its eight corners was just within reach with both feet firmly planted. The top four corners were designated as numbers one through four, and the bottom four corners were numbered five through eight. The choreographer instructed the dancers to explore different ways to touch each corner, moving consecutively from corner one to corner eight and back again from eight to one. The choreographer then

scrambled the number sequence and asked the dancers to move through the new series. This scrambling process was repeated several times. Each new sequence contained as many as eight or as few as two numbers. Within the sequence, the numbers often repeated, sometimes consecutively.

Problem 3: exploring an action phrase. The fourth improvisational exercise assigned to the group was one which is recommended by Smith (1980). Smith suggests using spatial variations, i.e., changing the size, level, direction, pathway, or combinations of these, to explore different ways of executing the action phrase "travel, turn, open, close, stretch" (p. 104). After a period of personal investigation, the dancers were asked to set one version of the action phrase and to demonstrate it to the group. Each dancer later taught his or her sequence to at least one fellow dancer.

Structuring a comprehensive improvisation. The culmination of this rehearsal was a structured improvisation which applied each of the above problems in an accumulative format. The outline of this improvisation is given below:

1. The improvisation began with the dancers scattered throughout the space, positioned in a twisted shape.
2. The dancers initiated a swinging movement, repeated it several times, and varied it by changing its quality (see Heightening group sensitivity, p. 35).

3. Following a pathway in either a direct or an indirect manner, the dancers made contact with fellow dancers and melted to the floor (see Problem 1, p. 35, 36, 37).
4. Individuals pronounced a series of numbers and moved in those sequences to each representative corner of their imaginary cubes (see Problem 2, p. 35).
5. The dancers executed the action phrase (see Problem 3, p. 36) as they moved to the corners of the performing space.
6. The improvisation ended when all dancers gathered at the upstage left corner, traveled together to downstage left, and assumed a twisted shape.

As had been the practice in the leading and following exercises, the dancers were free to follow and vary the movements of other dancers. In addition, they were allowed to work individually within a section for as long as they desired and to repeat any section at any point during the improvisation. Thus, the choreographer gave the basic structure of the improvisation, but she put no restrictions on time, allowed for some flexibility in sequence, and left all transitional materials to the dancers' discretion.

The above description represents only a sample of the exercises given during the improvisational rehearsals. Each of the five rehearsals incorporated the same types of exercises and problems and followed the same basic format. The choreographer made a videotape of the fifth rehearsal, which was later used for reference in the construction of the dance.

Stage II: Gathering Materials for the Dance

Once the group had developed an adequate improvisational base from which to work, the choreographer began gathering and shaping specific materials for the dance. Figure 1 is a flow diagram which follows the important movement ideas from their sources to their realization in the final version of All Things Unconsidered. Though this chart cannot represent all isolated bits of material which were included, it is a basic outline of the steps involved in the second stage of the choreographic process--the actual making and setting of the dance. Each of the units represented on the flow diagram will be further defined in the text below.

Creating a Phrase for Each Dancer

During a one-week period, the choreographer met with each of the dancers to make a different movement phrase for each one. In each case, the goal was to develop movements which had been originated by the individual dancer and to make a phrase which would draw from and compliment each dancer's uniqueness. Materials for these phrases came largely from specific movements or movement concepts gathered from the videotaped rehearsal and from movements which the dancers improvised as the phrases were being fashioned.

The following outline is a summary of the different techniques used in making four of these phrases:

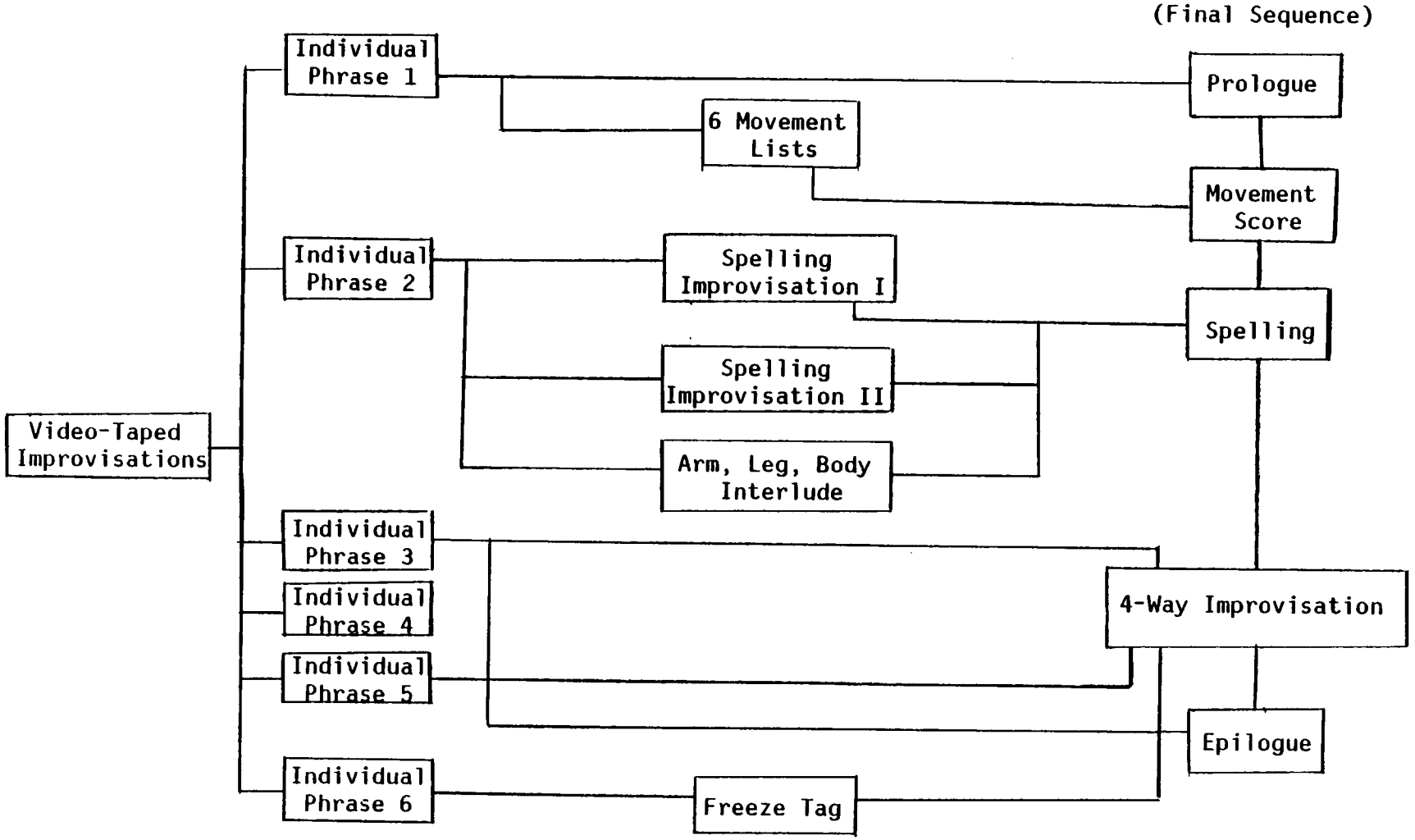

Figure 1. Flow diagram following the important movement ideas from their sources to their realization in the final version of the dance.

Outline

Individual Phrase 1: Dancer A

Initial Source: Videotape of movements performed by Dancer A in the fifth improvisational rehearsal.

Process:

1. The choreographer selected and named eight discrete actions performed by the dancer in the videotape.
2. The choreographer reorganized and varied the eight discrete actions, creating a movement phrase.
3. Dancer A and the choreographer met to view the videotape so that the choreographer could identify for the dancer those motions which were to be used in the phrase.
4. As the choreographer instructed her verbally, keeping actual demonstration to a minimum, Dancer A reconstructed the movement phrase for herself.
5. The choreographer gave specific suggestions for further expanding the phrase. Examples: "Could you do a roll on the floor between these two movements?" How could you vary that action if you made it into a run?"
6. Dancer A practiced the expanded version of the phrase until it became consistent.

Individual Phrase 2: Dancer B

Initial Source: A single movement idea gleaned from Dancer B's interpretation of the word "spell" from the fifth improvisational rehearsal.

Process:

1. The choreographer viewed the videotape and chose to explore and highlight the image of "spelling" with the body.
2. The choreographer met with the dancer and showed her the taped improvisation in which she had performed the spelling movements.
3. The choreographer improvised a loosely constructed phrase based on the image, including her own interpretation of the specific actions she had seen Dancer B perform on the tape. The dancer followed and learned the phrase as it was being created.
4. Dancer B then practiced the sequence, filling in the loose structure with her own spelling actions, until the definite phrase was determined.

Individual Phrase 3: Dancer C

Initial Source: Dancer C's interpretation of a Picasso painting (see Appendix A, Figure A-1) in one of the improvisational rehearsals, on-the-spot interpretations of words explored in an earlier improvisational rehearsal.

Process:

1. The choreographer met with the dancer and asked her to improvise specific kinds of movements or to interpret specific words. The choreographer selected the desired motions and asked Dancer C to remember them.
2. These movements, along with those recalled from the earlier interpretation of the Picasso, were combined to create a loosely-constructed phrase.
3. Single words and short phrases chosen by the choreographer and exerpts from James Thurber's "There's an Owl in My Room" (1945) were inserted at various points in the phrase.
4. While the choreographer made suggestions for modifications, Dancer C practiced the phrase until the definite sequence was determined.

Individual Phrase 4: Dancer D

Initial Source: Two words which the dancer had explored in the videotaped rehearsal and pictures of two different sculptures (see Appendix A, Figures A-2 and A-3).

Process:

1. The choreographer viewed the videotape and chose to work with the dancer's interpretations of the words "slash" and "circulate." The choreographer then selected several pictures of various types of sculptures.

2. Dancer D was asked to improvise, or to interpret, the two selected words. When the choreographer pinpointed a specific action, the dancer stopped, reviewed it, and memorized it. Suggestions for variations were made, and a short sequence of movements, representing each of the two words, was established.
3. The dancer was asked to chose two of the sculptures and to interpret them through motion, developing two cycles of movement.
4. The two short movement sequences and the two movement cycles were combined to make a single phrase. While the choreographer made suggestions for modifications, the dancer practiced the phrase until the definite sequence was determined.

Two additional phrases were fashioned, but the choreographer used the same methods as are illustrated above; therefore, their processes are not summarized. These four procedures are given in this format so that the reader can compare them, noting the various relationships between the dancer and the choreographer and the resulting materials in each situation.

Development of Material in Individual Phrase 1

Developing the material contained in Individual Phrase 1 was the next project undertaken by the choreographer. To this end, the eight

discrete actions which had been manipulated in Individual Phrase I (see Individual Phrase 1, Step 1, p. 41) were rearranged and listed in six different ways. These six movement lists were subsequently organized into a movement score.

Making the six movement lists. On paper, the choreographer listed the eight discrete actions which had been determined earlier in the construction of Individual Phrase 1. The choreographer then scrambled the order of the words and performed the movements in their new sequence. If all, or a part, of the series seemed logical and interesting, the sequence was recorded. This process was repeated until six lists, representing six different movement sequences, had been chosen and recorded. These lists appear in Table 1.

At the following rehersal, Dancer A, who was the originator of the eight discrete actions, was asked to demonstrate each one so that the others could learn them. The dancers were then instructed to investigate ways to vary each motion. Each dancer was then assigned one of the movement lists.

From previous discussions and experiments, the dancers were aware that simply stringing the movements together would not make a suitable phrase. Transitions required careful consideration, and contrasts in dynamics were needed. The dancers were encouraged to use a variation of a movement if it seemed more logical or satisfying than the original, but they were required to follow the given sequence. Thus, the order of the movements was determined by the choreographer, but the manner in

Table 1. The eight original actions and the six movement lists.

Eight Original Actions	List 1	List 2	List 3	List 4	List 5	List 6
Run	Run	Run	Crawl	Cram	Cram	Run
Turn	Turn	Parachute	Fall	Fall	V Jump	Turn
V Jump	Parachute	Turn	Up and Over	Cram	Crawl	V Jump
Cram	Cram	Parachute	V Jump	Crawl	V Jump	Cram
Up and Over	V Jump	Crawl	Fall	V Jump	Parachute	V Jump
Fall	Cram	Cram	Up and Over	Fall	Crawl	Cram
Parachute	Up and Over	Fall	V Jump	Up and Over	Run	Parachute
Crawl	Fall	Up and Over	Up and Over	Run	Cram	Crawl
		Cram	Parachute	Parachute	Parachute	Parachute
		V Jump	V Jump	Up and Over	Crawl	Parachute
		Fall	Up and Over	Run	Parachute	V Jump
			Cram		Crawl	

which the phrase unfolded, developed, and concluded was the dancer's choice and responsibility.

Making the movement score. The choreographer devised a movement score which organized the movement lists in relation to time. Figure 2 is the original version of this score, and Figure 3 shows the final score, after a series of changes were made. This particular movement score is read in much the same manner as a traditional musical score. It contains seven lines of action, to be performed simultaneously by seven different dancers. Time is represented horizontally from left to right; but unlike the traditional musical score, this movement score has no meter. Therefore, all time is relative, and the vertical lines simply tell the dancers when to begin sequences relative to the actions of others. Word cues encased in the vertical lines denote the specific movement sequence to be executed at that point.

In the beginning the group worked through the score carefully, each dancer demonstrating the assigned movement patterns so that others could identify movement cues. For example, the original score (Figure 2) indicates that Dancer B was to enter when Dancer A had completed her first sequence. To help Dancer B determine precisely when to make her entrance, Dancer A simply demonstrated the sequence for her. Dancer B, in turn, selected one action to be her entrance cue and thereafter began her own sequence at approximately that point.

Although the choreographer occasionally specified where an action should occur on the stage, the choice of the floor pattern which a

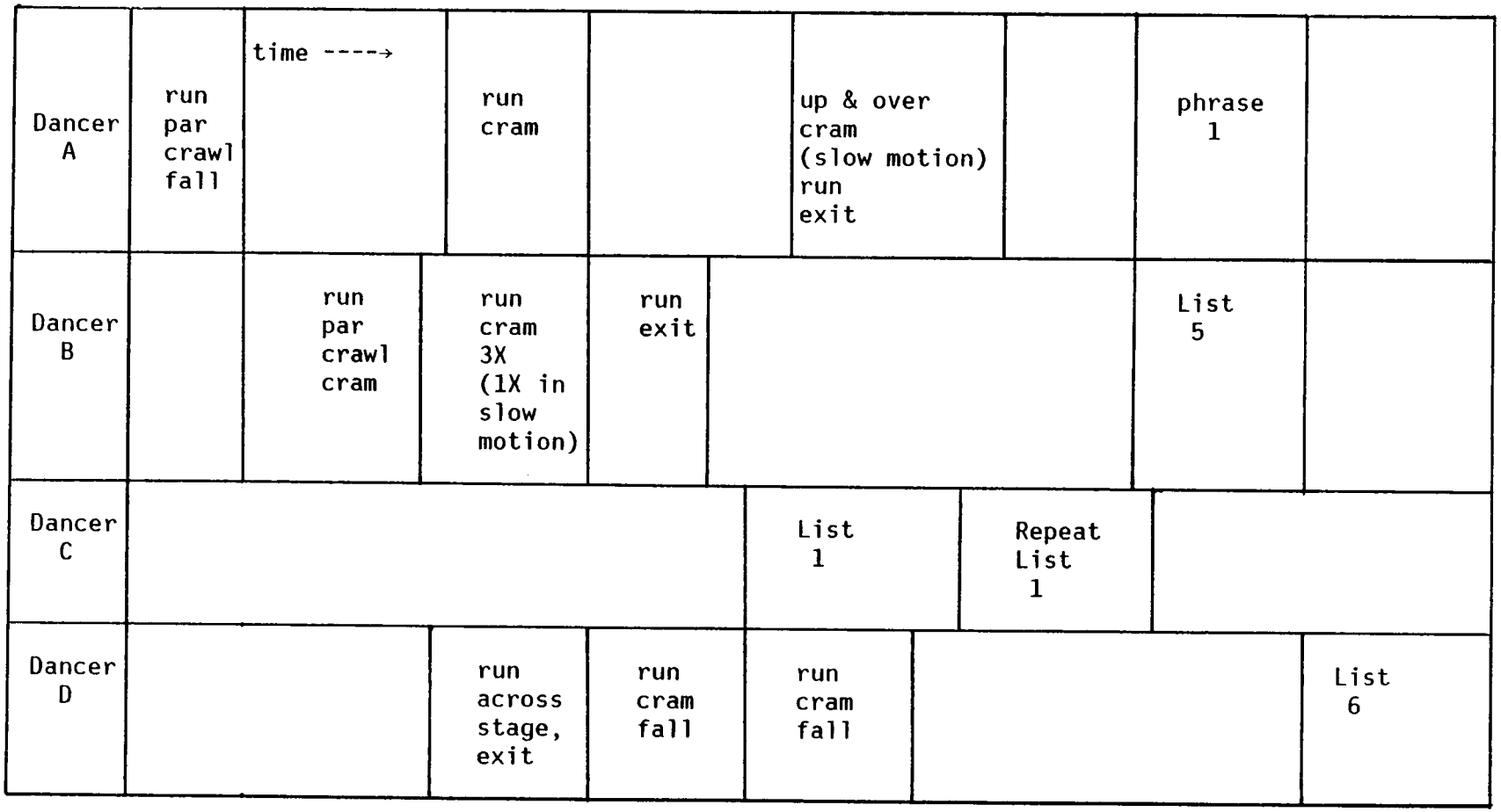

Figure 2. The original movement score.

<table>
<tr><td>Dancer E</td><td colspan="6"></td><td>First half of List 2</td><td></td><td>Second half of List 2</td><td></td></tr>
<tr><td>Dancer F</td><td></td><td>run par crawl fall V cram</td><td>run cram 3X (1X in slow motion)</td><td></td><td>run par crawl exit</td><td colspan="2"></td><td>List 4 exit</td><td colspan="2">enter</td></tr>
<tr><td>Dancer G</td><td colspan="3"></td><td>par crawl fall</td><td colspan="3"></td><td>List 3 exit</td><td colspan="2"></td></tr>
</table>

Figure 2. (continued)

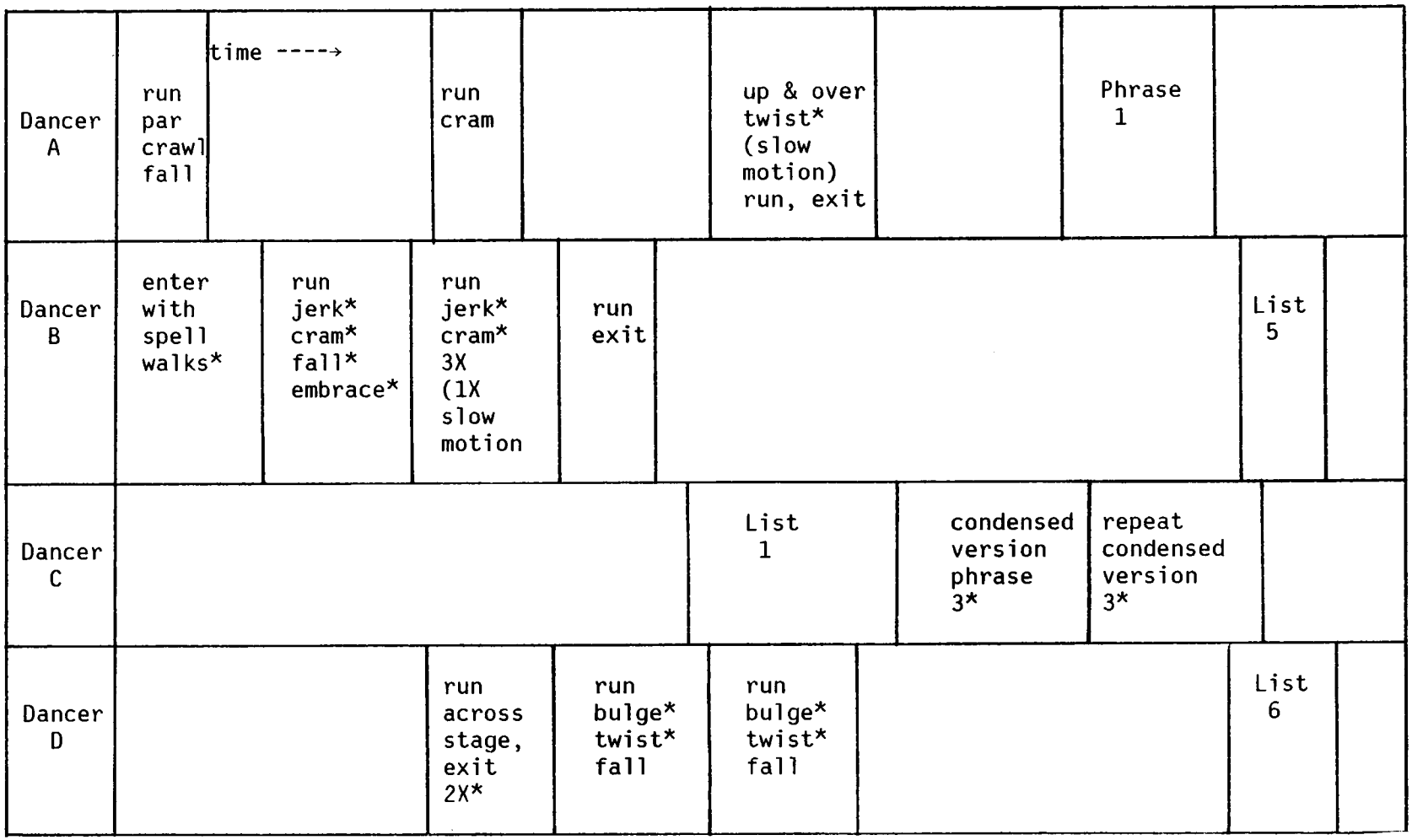

Figure 3. The movement score after modifications had been made.

*Indicates movements which were added to the first score.

Dancer E		First half of list 2		Second half of list 2	run* bulge* fall*			
Dancer F	run par crawl fall V cram	run cram 3X (1X in slow motion		run par V* spell* spell- walk* exit		List 4 exit		run* par* V* Fall*
Dancer G		par crawl spell* walk*	par* crawl* spell* walk* exit*		List 3 exit		run* par bulge* fall*	

Figure 3. (continued)

sequence followed was left primarily to the dancer. Generally, the dancers were encouraged to follow a pattern that utilized as much of the space as possible and to become consistent in following the pathways they had chosen.

Development of Material in Individual Phrase 2

The concept of "spelling," which had been the movement idea for Individual Phrase 2 (see Initial Source, Individual Phrase 2, p. 42), was further explored and developed in three different ways. First, an improvisation was devised in which the dancers made shapes to represent letters of the alphabet. Later, the dancers were required to interpret and perform a series of tasks based on the spelling material. A set movement sequence was also extracted directly from Individual Phrase 2 and was adjusted slightly to incorporate material accidently discovered during a rehearsal. These three blocks of material were first explored separately but were later combined and modified to form the structure for a single improvisation. The author will explain each of these methods and their integration in the text below.

Spelling Improvisation I. Initially, the dancers were asked to investigate the image of "spelling" by recreating through movement single letters of the alphabet, complete words, and short sentences. After a period of individual exploration, the dancers examined the possibilities for creating these shapes as a group. The following structure was devised by the choreographer to incorporate these ideas into a simple improvisation:

1. The dancers began in a prone position on the floor.
2. They rose from the floor, spelling the letters they chose as individuals.
3. The dancers continued to spell as they moved toward other dancers, and they began to spell in groups.
4. Dancer C, determined when the improvisation would end by performing her "exploding" movement.
5. At the sound of the "explosion," all dancers ran, stopped, and fell to the floor.

The essence of this improvisation was not the presentation of specific letters, identifiable to an audience. On the contrary, most of the shapes had no obvious resemblence to the letters they represented. However, the image of spelling gave the dancers a precise, mutual approach to the task of making abstract shapes. The results was that the improvisation was cohesive and dealt primarily with two-dimensional shapes which progressed in a very direct way from one to another.

Spelling Improvisation II. The choreographer devised for each dancer a series of instructions, or tasks, based on the spelling material. A list of these tasks include:

Dancer A

1. Spell the word "polka," medium speed.
2. Hold the "A" and travel five "large spell walks."
3. Change directions and travel five "small spell walks."

4. Spell the word polka at slow speed.
5. Travel twenty-five small spell walks at fast speed.

Dancer B

1. Spell five letters at fast speed.
2. Spell five letters at slow speed.
3. Spell five letters on the floor at medium speed.
4. Change your place in space using small spell walks.
5. Plan three long pauses somewhere between numbers one and five.

Dancer C

1. Begin walking immediately, taking seven large spell walks.
2. Spell five letters at slow speed.
3. Use small spell walks to move to a different place between each two letters.

Dancer D

1. Spell twenty-six letters in fast speed.
2. Plan four pauses during number one.
3. Move to five different places in the space, using small spell walks and traveling at fast speed.

Dancer E

1. Spell your name at medium speed.
2. Spell your name in reverse and accelerate.
3. Move to another place in space using large spell walks.
4. Repeat instructions one and two at slow speed.

5. Move to another place in space using small spell walks.

6. Repeat instructions one and two and decelerate.

Dancer F

1. Spell fifteen letters on the floor at slow speed.

2. Change your place in space using small spell walks.

3. Spell ten letters on the floor and accelerate.

4. Change your place in space using small spell walks and slow speed.

In addition to the shapes, the instructions were designed to emphasize changing speeds in movement. The dancers were asked to move at slow, medium, or fast speeds, to accelerate or to decelerate, and to pause at various times during the tasks. To travel, the dancers were required to use one of two specified walks--the "large spell walk" and the "small spell walk."

Though the instructions given to the dancers were specific, some matters were left open to individual interpretation and invention. The element of time, for example, was a relative concept since there was no musical rhythm to follow; therefore, each dancer's representation of the different speeds was slightly different. In most cases, the dancers were told how many letters to spell, but they were not given specific letters to reproduce. When instructed to move to another place, the dancers were told how to move, but not where to go. Thus, this series of tasks functioned as a structure for the spelling improvisation and to highlight differences and changes in the speeds of the movements.

Arm, Leg, Body Interlude. An account of the "Arm, Leg, Body Interlude" provides an example of how a choreographic idea was discovered by accident. The choreographer extracted a segment from Individual Phrase 2 and taught it to four of the dancers with the intention of having it performed in unison. When the dancers had some difficulty remembering the correct sequence, the choreographer suggested that during rehearsals they cue each other by pronouncing the name of the moving body part on the appropriate beat. The next attempt to perform the phrase in unison, using the verbal cues, resulted in sporadic bursts of "Arm . . . Leg . . . Arm . . . Leg . . . Arm . . . Leg . . . Body!" This accidental version proved more interesting and humorous than the original, and the mistake was incorporated into the structure of the dance. Each dancer, then, performed the identical sequence but used her own timing in the movement and her own inflections in the words.

Integration of the three units of spelling material. The three units of spelling material described above were finally integrated into the following structure:

1. The improvisation began with the dancers lying prone on the floor (see Spelling Improvisation I, p. 52).
2. The dancers rose from the floor, performing their respective lists of tasks given in Spelling Improvisation II.

3. When the dancers had completed their tasks, they moved toward each other, creating shapes as a group (see Spelling Improvisation I, p. 52).
4. Three dancers exited, and the four remaining dancers performed the "Arm, Leg, Body Interlude" two times.

Development of Material in Individual Phrase 6

A portion of the material from Individual Phrase 6 was used in a structured improvisation based on the game of Freeze Tag. In this game, one player is designated as "It" and chases other players in an effort to "tag" them. A tag from It leaves victims "frozen," unable to move until a free ally manages to allude It, reach the frozen player, and "thaw" him or her. When It has frozen all players leaving no one free to thaw an ally, he or she may become a free-running player.

The rules for Freeze Tag served as the basic structure for the improvisation. Within that framework, the dancers had other requirements which were based on sequences selected from Individual Phrase 6 and which changed with the events of the game. For example, before a free-running player could thaw a frozen ally, he or she was required to perform a short series of tasks which included a performance of the "rescue phrase." This rescue phrase was a sequence of movements taken from Individual Phrase 6. A detailed outline of the rules/structure, of the Freeze Tag Improvisation is given in Appendix B.

The Four-Way Improvisation

While working with the Freeze Tag Improvisation, the choreographer became interested in the concept of personal space (that area which a dancer can easily touch without changing places in the space), versus general space (all of the area which a dancer can only touch by taking steps). The choreographer chose five motions from the Individual Phrases: (1) "embrace," (2) "pat," (3) "twist", (4) "cram," (5) the "large spell walk." The goal of the Four-Way Improvisation was to use these five actions, and variations of them, to define and manipulate personal space and general space. The dancers worked to penetrate the personal spaces of other dancers and to create distances between the different personal spaces by exploiting general space.

Putting the Units of Material Together

The final step in the making of All Things Unconsidered was to tie the separate units of material together. Referring again to the flow diagram (Figure 1, p. 40), the sequence of material included in the final version of the dance is shown in the vertical column on the far right. Individual Phrase 1 served as a Prologue to the dance and was followed by the Movement Score, Spelling, and the Four-Way Improvisation. Individual Phrase 3 provided the closing statement, or the Epilogue.

Transitions, pulled from movements contained in each of the blocks of material, were fashioned to connect the units. Further,

modifications were made to unify the separate parts so that the dance flowed logically and progressively from beginning to end.

Throughout this process, the choreographer encouraged the dancers to make body and vocal sounds to accompany their movements. Thus, from an early stage the group was accustomed to being expressive, not only through movement but also through sound. A number of these movements and sounds were incorporated into the dance and became an integral part of the whole. For example, Dancer C used a large body action along with a forceful vocalization to create the image of an "explosion." All of the dancers performed a movement in which they patted either their own bodies or others, naturally producing a rhythmic sound. The dancers also pronounced isolated words and short phrases at various times during the dance. Some of these were their own ideas for accompanying movements, and others were given to them by the choreographer. Another example of the use of vocalizations in the dance is the monologue, presented by Dancer C at the conclusion of the dance. The dancer recited isolated statements extracted from James Thurber's (1945) "There's An Owl In My Room."

CHAPTER IV

PRODUCTION ELEMENTS FOR ALL THINGS UNCONSIDERED

The initial concepts for the production elements supporting All Things Unconsidered were determined by the choreographer and were based entirely upon the needs of the dance. These elements were developed in consultation with a visual artist, a musician, and a lighting designer. The treatment of each facet of production and its function within the dance will be discussed in detail below.

Costume Design

The prime considerations in selecting a costume for this dance were (1) that the dancers' entire bodies be clearly visible and (2) that the colors be vivid, in keeping with the comic nature of the dance. For these reasons the dancers wore long-sleeved, scoop-necked unitards dyed various shades which ranged from rust to yellow. To add variety, line, and interest to the costume, the dancers wore brightly colored scarves around their heads, necks, and torsos. At various points during the performance each dancer changed the manner in which his or her scarf was worn. Fabrics selected for these scarves were (1) a large, polka-dot print, (2) a colorful stripe (3) a pastel plaid, and (4) a navy and orange colored bandanna. Appendix C contains sketches of these costumes and a cost analysis.

Accompaniment

All Things Unconsidered was conceived and created without regard to music other than the sounds made by the dancers themselves. The dance came first, with an affinity to time which was uniquely its own. There were never any counts, and the nuances of the phrases were left to the judgement and sensitivity of the individual dancers, free to change with each performance. Various entrances, exits, and transitions were cued from the actions of others, but the relationship of the dancers to each other in time was always flexible. Likewise, the two structured improvisations included in the dance were designed to develop and conclude organically. Thus, the overall form and the general content of this work were consistent, but the "how" of the motion was not governed by external time factors.

It was therefore clear that appropriate accompaniment for this piece had to be adaptable to the gamut of movement choices that the dancers would make. It had to be free to unfold alongside the movement, without imposing on the natural time framework. The obvious solution was to accompany the dance with live, improvised music. To this end, a musician with previous experience in dance accompaniment was asked to play for the performance. The instrument selected was a prepared guitar with amplifier, capable of achieving a wide pitch range, flexible dynamics, and a number of different timbres. The musician was given total freedom to accompany the dance as he felt appropriate. He was, however, asked to leave the first and last solo segments in silence and to skirt the dancers' vocalizations.

The choreographer later decided that the dance could also be performed without accompaniment. It was believed that the sounds made by the dancers as they moved and the spoken words scattered throughout the piece were adequate the sustain the movement. In addition, the choreographer believed that silence would lend a powerful, dramatic intensity to the overall effect of the dance. Thus, All Things Unconsidered was presented for public performance both with and without musical accompaniment.

Lighting Design

The lights for the dance were designed to illuminate the performers from all sides and to create a warm, lively atmosphere on the stage. The cyclorama was lit in soft shades of red, yellow, and orange to compliment the colors of the dance. The sidelights were most crucial to this dance as they moved. The low sides, about one foot off the stage floor, were especially important because a great deal of movement occurred on a low level. These sidelights were gelled with ambers and pinks, contributing warmth and enriching the costume colors.

The dance began in darkness, and as Dancer A ran onto the stage, the lights burst on in full. The cyclorama was lit in a light shade of red, and the stage was illuminated brightly. At the point where Dancer A first exclaimed "Wow!," a warm-colored downlight was brought up to intensify that moment. When Dancer A fell to the floor, following a third "Wow!," the lights were extinguished abruptly.

After a few moments of darkness, the lights again burst on simultaneously with the entrance of three dancers. The intensity of the

lights was now less and the cyclorama was lit in shades of orange and yellow. Twice during the performance of the movement score, Dancer C asked, "Did you know?" and "exploded." Each time, a soft, warm downlight was focused upon her to highlight the instant.

During the "Spelling" segment, the overhead and front lights were dimmed and the low sides were intensified. This helped to create a linear space that complimented the kinds of movements being performed and to highlight the dances as they worked on the floor. As this segment progressed and the dancers began to stand, the middle sides brightened, and the intensity of the cyclorama deepened. When Dancer C prepared to perform the Epilogue, a special downlight illuminated her and helped to isolate her from the other dancers. After Dancer C walked away and Dancer A pronounced a final "Wow!," the lights faded to black.

The lighting plot for this dance is included in Plate A, and cue sheets are given in Appendix D.

CHAPTER V

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS FOR FURTHER RESEARCH

Summary

The choreographic process normally consists of four phases: (1) the choreographer develops a concept for the dance, (2) movement sequences are formed, (3) the movements are taught to the dancers and are perfected in rehearsal, and (4) the dance is presented for public performance. The purpose of this thesis was to investigate possibilities for incorporating improvisation into the choreographic process. In light of this, the choreographer gleaned specific movements and ideas from the dancers' improvisations, particularly those recorded on the videotape. The manner in which these ideas and movements were then developed and arranged into a dance was largely determined by the choreographer, in cooperation with the dancers. After the structure of the dance was firmly established, the dancers were allowed to return to extemporaneous forms, improvising in terms of timing, dynamics, levels dimensions, etc. It is this phase, the return to improvisational forms in the presentation of the dance, which made this particular process, and the final product unique. In summary, then, improvisation proved to be a vital tool in two phases of the choreographic process: (1) in the generation of movements and movement ideas and (2) in the actual performance of the dance.

Conclusions

The time that was devoted to building a strong improvisational base, which included the first five rehersals, proved worthwhile. Each dancer brought to the project a different background in improvisation since some had worked extensively in the area, while others had minimum exposure to the process. Thus, these first rehersals allowed the group to integrate their individual experiences, to establish a cooperative working foundation and a versatile set of improvisational skills.

Most of the extemporaneous problems which were given during these sessions were concerned with practical aspects of dealing with the materials of dance. In retrospect, the choreographer believes that she should have included more problems based upon imagery and abstract ideas. Problems which engaged the imagination would have encouraged the more expressive aspects of improvisation. Thus, a better balance would have been achieved between the functional skills and the creative, expressive skills.

A large portion of the material for the dance was derived from the fifth improvisational rehersal and from the videotape of this session. The rehersal was taped primarily for documentation and to provide useful feedback for the dancers. The choreographer had considered the possibility of using this taped material in the construction of the dance, but she had no idea how the material would be used or how it would relate to the total structure of the dance. In the end, the

ideas from this rehersal, many of them embodied in the videotape, became the theme of the dance.

The videotaped movement was readily accessible for close scrutiny and was, therefore, extremely useful in preserving movement. Movement which would have ordinarily been lost due to limitations in the ability of the human eye and memory could be precisely recorded and closely reconstructed through the use of the videotape. However, it appeared to the choreographer that to entirely recreate an improvisation from the videotape was both difficult and undesirable, since only a few isolated bits of material were actually interesting and potentially useful.

In the instances where specific movements were extracted from the tape, the dancers could observe the actions as they themselves had performed them, rather than as the choreographer interpreted them. In other words, there was no teaching and learning of movement in the traditional sense. Thus, the videotape was helpful in that a dancer's natural tendency toward creating an action was preserved. One of the goals of this process was to allow the dancers as much room for individual expression as possible, and being able to use the tape in this way contributed to the achievement of this aim.

The various devices used in structuring the movement patterns and improvisations for the dance were chiefly effective, although a few techniques required revision. The movement lists (see p. 46) worked adequately as a simple reordering scheme. However, in their performance the phrasing of the sequences became monotonous, because the

dancers tended to give equal, economical emphasis to each transition connecting the discrete actions. This problem was not outstanding and actually contributed to the untenable, whimsical impression which the dance left. Nevertheless, the choreographer wishes she had explored different options for helping the dancers to be less economical and more inventive with transitional materials.

The movement score (see p. 47) proved to be an efficient way to organize the various activities that were to be performed simultaneously. It also allowed flexibility in the execution of movement sequences. Having a visual representation seemed helpful to the dancers' understanding of the order of events and facilitated the construction of that segment of the dance.

In working through the "spelling" material, the dancers felt restricted by the tasks (see p. 53) and were later given the option to modify them, so long as the movements were consistent with the spelling theme. The Freeze Tag Improvisation (see p. 57) was not included in the final version of the dance because it was too complex to actualize in the allotted time. Given more time, the choreographer would have broken these rules down to form simple games, later building the complex game from these. The leading and following exercises were used in the first five rehersals to present methods for varying, repeating, contrasting, and highlighting movement. All of these were useful tools for maintaining compositional integrity in the performance of the dance.

The choreographer was pleased with the way in which the vocal and body sounds contributed to the dance. The sounds gave emphasis and interest to the movement, and the words added a bit of mystery, since they were spoken out of context. The musician was skillful at following the lines of action when he accompanied the dance, and his music seemed to integrate the sounds made by the dancers. However, the choreographer believes that more fullness and variety were needed and that the addition of other instruments would have enhanced the accompaniment. When performed in silence, the dance was also very effective. The words and sounds which the dancers made adequately supported the movement, and the silence added intensity to the dance.

The performance of the dance was outstanding. The group worked well together, maintaining concentration and sensitivity to each other throughout the dance. In the improvised segments, the dancers made fresh choices about what motions to perform and when and where to move, while maintaining compositional solidity. Each performer was individually expressive and contributed to the overall, high energy which the dance required. The choreographer found this individual expressiveness especially appealing. It is also important to note that the dancers expressed a unique pleasure and excitement in performing the dance. Possibly this attitude was linked to the fact that they did not know exactly what would occur on stage.

Based upon the reactions of the audience, the performance was entertaining; and judging from various commentaries about the work, it was intriguing. From the dancers' standpoint, the experience was

enhancing and challenging. Founded upon each of these responses and her personal feelings, the author concludes that the choreographic project achieved its objectives.

Recommendations for Further Research

The review of literature in this thesis was limited to a group of choreographers who began making dances around 1960. Many more recent choreographers are also using different improvisatory methods to meet criteria of their aesthetic concerns. However, due to the fact that they are recent and that authors in general seem to avoid the subject of improvisation, there is little to substantiate research on them. Further study, then, might involve establishing personal contact with these young artists through questionnaires or interviews designed to specifically question the significance and function of improvisation in their works.

Videotape is a relatively new development that is being discovered as a valuable tool in many areas of dance. A second possible area of research would encompass the use of videotape in the choreographic process. This study might discuss the application of videotaped improvisation in the course of making dances. It could also include other ways in which taped movement can be of aid to the choreographer.

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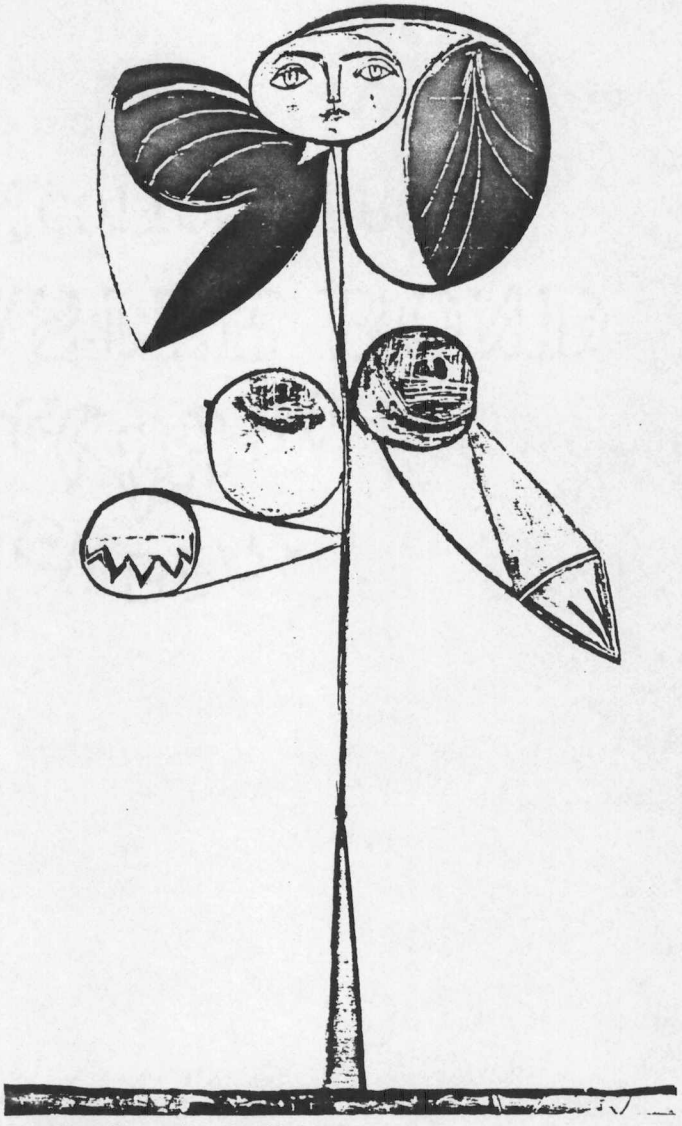
APPENDICES

APPENDIX A

SUPPLEMENTAL MATERIALS USED IN THE CONSTRUCTION OF INDIVIDUAL PHRASES



Woman-Flower (Françoise Gilot). Paris, May 5, 1946
Oil on canvas, 57¼ x 34½" (146 x 89 cm)
Zervos XIV, 167. Collection Ms. Françoise Gilot

Figure A-1. Picasso painting interpreted by Dancer C.

Photographic Source: Rubin, W. (Ed.). (1980). Pablo Picasso: A retrospective (p. 394). New York: Museum of Modern Art.

Figure A-2. Picture of a sculpture piece by Henry Moore interpreted by Dancer D.

Photographic Source: Sylvester, D. (Ed.). (1957). Henry Moore: Sculpture and drawings 1921-1948 (p. 136). London: Percy, Lund, Humphries and Company.

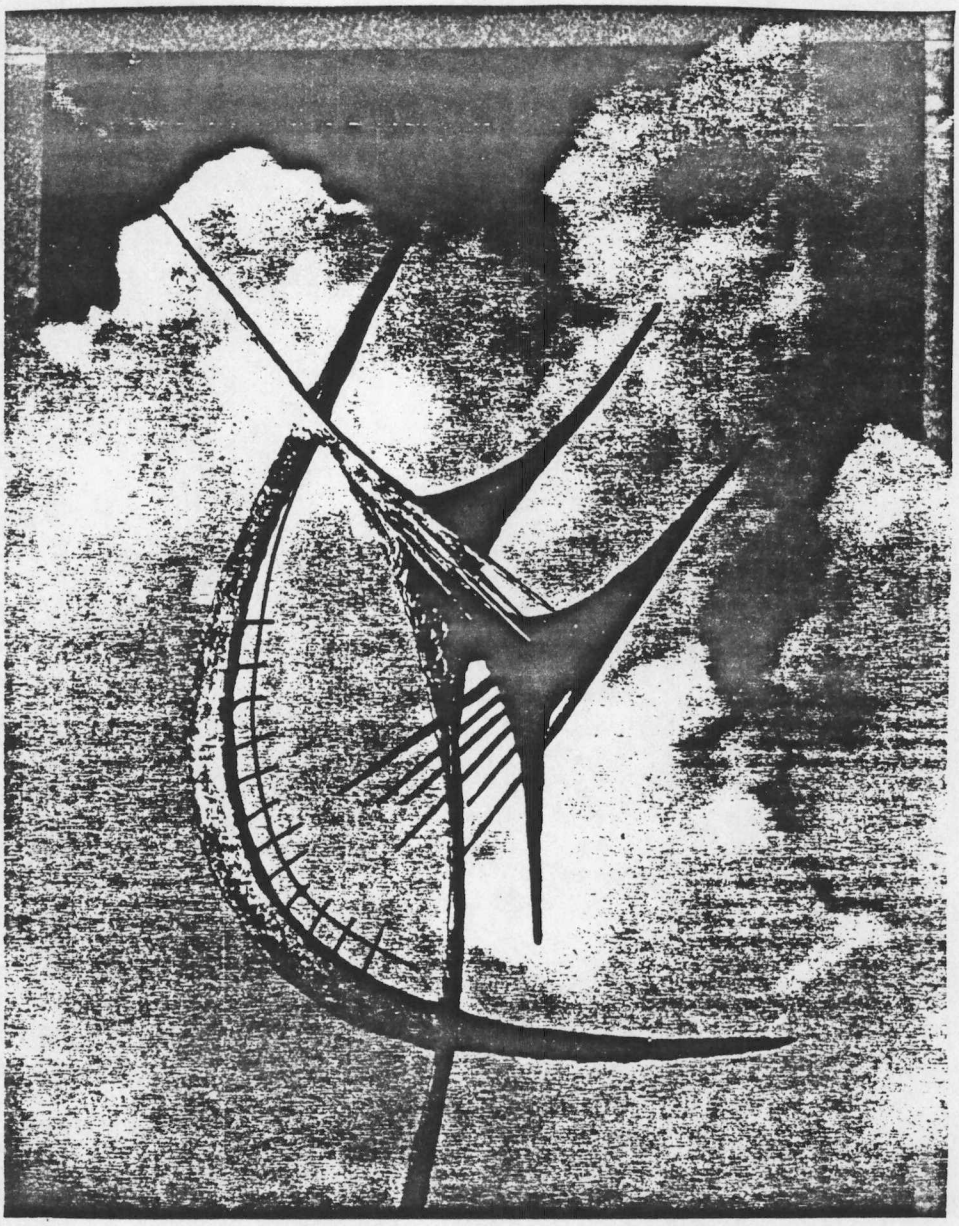


Figure A-3. Picture of a sculpture piece by Carmelo Cappello interpreted by Dancer D.

Photographic source: Trier, E. (Ed.). (1960). Form and space: Sculpture of the twentieth century (p. 27). New York: Fredrick A. Prager.

APPENDIX B

RULES/STRUCTURE FOR THE FREEZE TAG IMPROVISATION

Freeze Tag

OBJECT: To flee from the "embrace" of "It" and remain a free-running player.

RULES:

1. "It" attempts to "freeze" players by "embracing" them.

2. Free players avoid being frozen by either out running It or by assuming the "safe" pose.

3. It may not freeze a player who is in the safe pose.

4. A free player may assume the safe pose at any time and for as long as he or she likes.

5. If a free player is not in the safe pose and if that player is embraced by It, the player becomes frozen and must assume the frozen pose.

6. A frozen player may become free again only when he or she has been properly "thawed" by a free ally.

7. A free player may thaw a frozen player by completing the following sequence:

   (a) Move the frozen player into the shape of a letter of the alphabet,

   (b) perform the "rescue" phrase,

   (c) pronounce out loud the name of the letter chosen in (a) above.

8. When a free player has thawed a frozen player, he or she must perform the "restore" phrase twice before attempting to resuce another frozen player.

9. After completing the restore phrase, a free player may attempt to thaw another frozen player by following Rule #8.

10. When It has all of the players "in the deep freeze," he or she may call out the name of the player who is to become the new It.

11. Dancer C will decide when the game will end by performing her "exploding" movements at which time all players will run, stop, and fall.

APPENDIX C

COSTUME SKETCHES AND COST ANALYSIS

Figure C-1. Dancers A and F. Both Dancers wore long, polka-dotted scarves tied around their necks and did not change them during the performance.

Figure C-2. Dancer B. Dancer B entered with the bandanna tied across the lower half of her face, "bandit" style. She later dropped it to her neck, "cowboy" style.

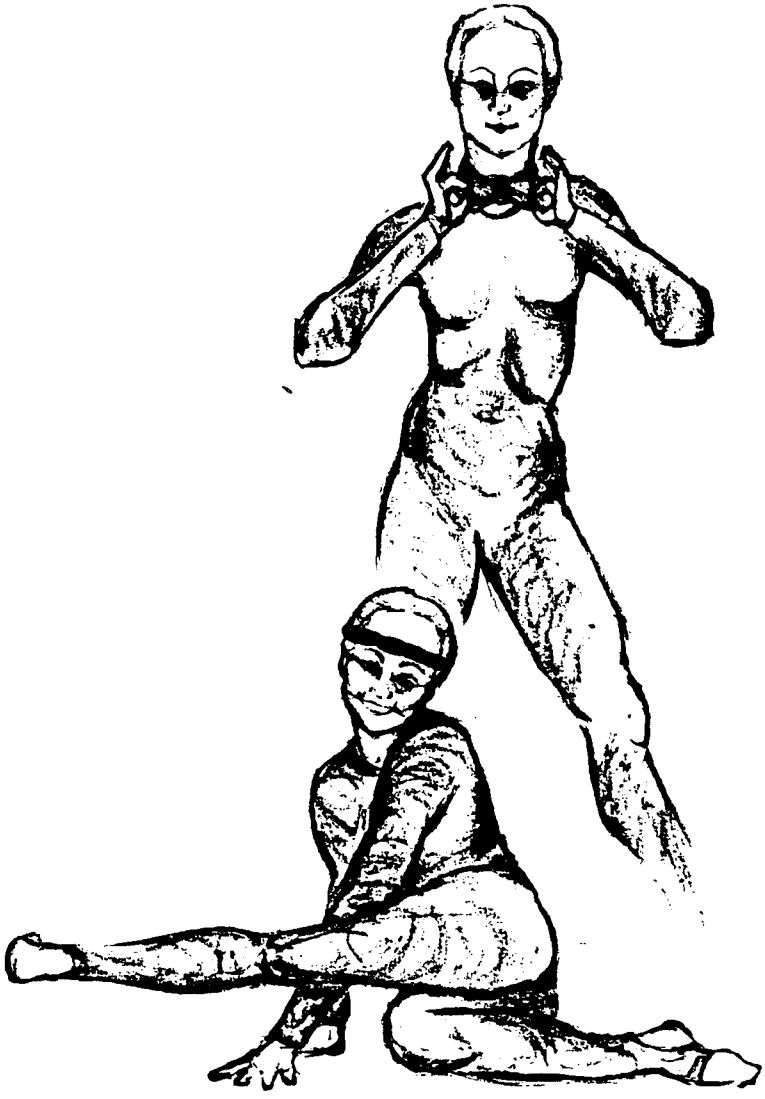


Figure C-3. Dancer C. She wore a thin band around her forehead and later a bow tie around her neck.

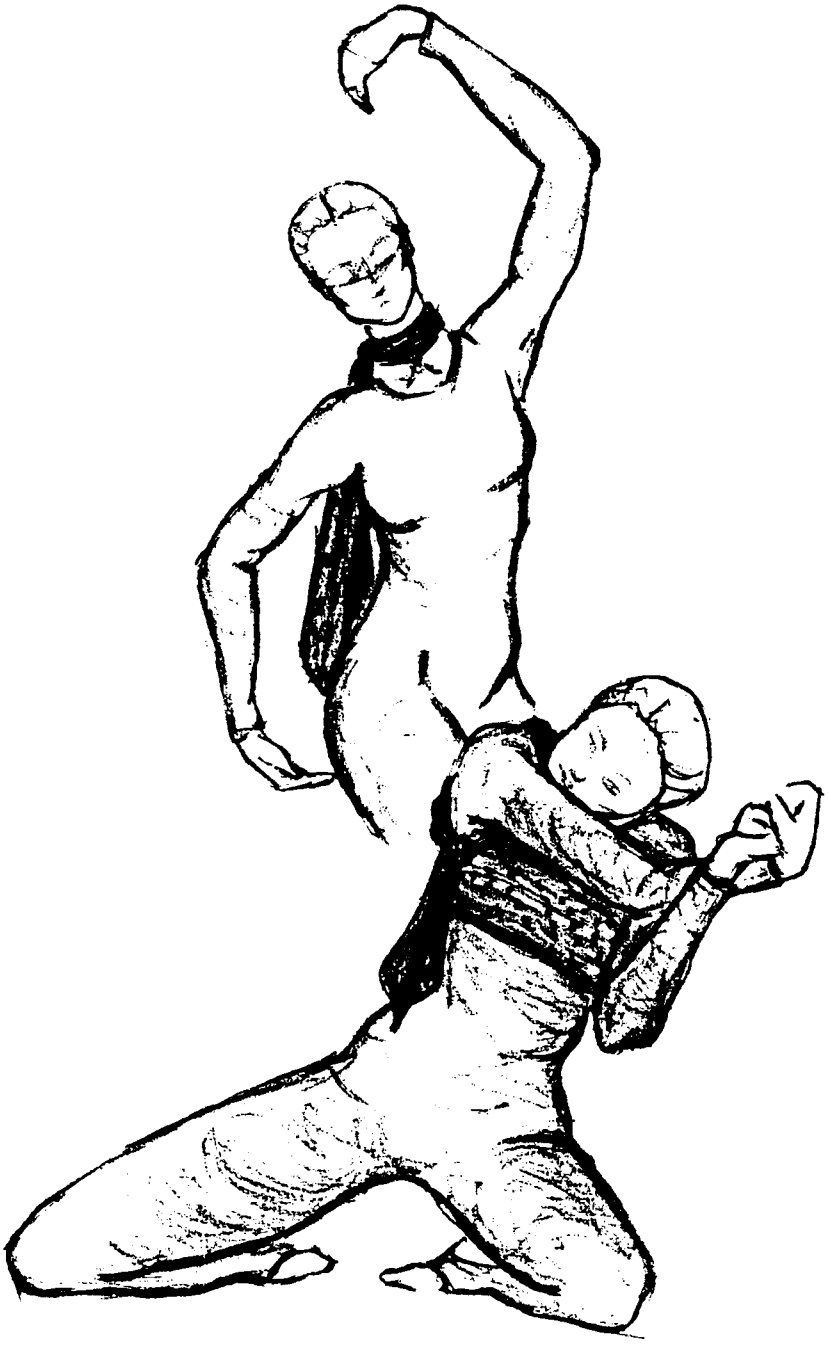


Figure C-4. Dancer D. Dancer D first wore a long scarf around her neck and then fashioned the fabric around her bust and shoulder.

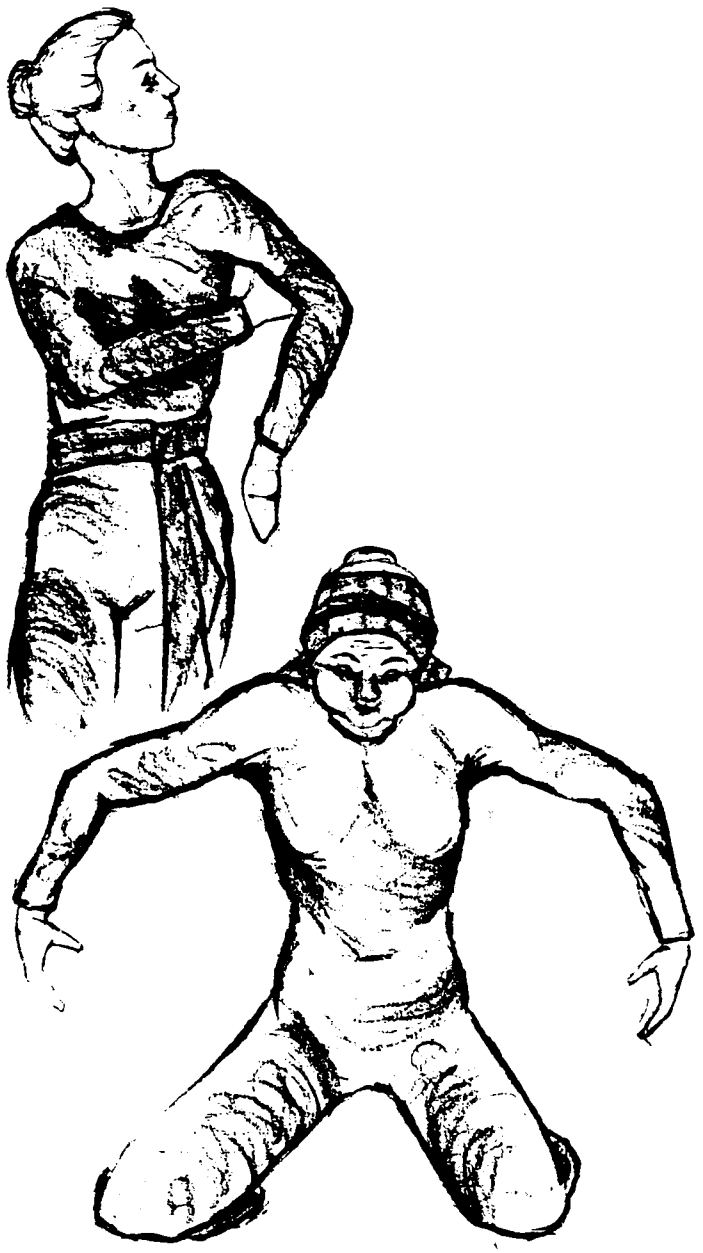


Figure C-5. Dancer E. This dancer wore the pastel plad fashioned around her head and later around her waist.

Figure C-6. Dancer G. Dancer G initially wore a scarf "toothache" style and later in the dance tied it around her waist with a large bow in the back.

Costume Cost Analysis

ITEM		COST	
		Per Unit	Total
1.	Seven Unitards	$28.00	$196.00
2.	Eleven boxes of dye	1.19	13.09
3.	Fabric for scarves		
	Three yards	2.98/yard	8.94
	Two yards	3.98/yard	7.96
	Bandanna	.99	.99
			$226.98

APPENDIX D

LIGHTING CUE SHEETS

SHOW: All Things Unconsidered PAGE: 1 OF 6

Dancer Enters DIMMER LEVELS this cue Q1 @ 1 Snap

DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL
1	4	16		31	7	46	
2	4	17		32	↓	47	
3	5	18	5	33		48	
4	↓	19	↓	34		49	
5		20		35		50	
6		21		36		51	
7	5	22		37		52	
8	↓	23	3	38		53	
9		24	↓	39		54	
10		25		40		55	
11		26		41		56	
12		27		42		57	
13		28	7	43		58	
14		29	↓	44		59	
15		30		45		60	

Dancer Rolls DIMMER LEVELS this cue Q2 @ 3

DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL
1		16		31		46	
2		17		32		47	
3		18		33		48	
4		19		34		49	
5		20		35		50	
6	6	21		36		51	
7		22		37		52	
8		23		38		53	
9		24		39		54	
10		25		40		55	
11		26		41		56	
12		27		42		57	
13		28		43		58	
14		29		44		59	
15		30		45		60	

SHOW: All Things Unconsidered PAGE: 2 OF 6

Dancer Falls Blackout DIMMER LEVELS this cue Q 3 @ / snap

DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL
1		16		31		46	
2		17		32		47	
3		18		33		48	
4		19		34		49	
5		20		35		50	
6		21		36		51	
7		22		37		52	
8		23		38		53	
9		24		39		54	
10		25		40		55	
11		26		41		56	
12		27		42		57	
13		28		43		58	
14		29		44		59	
15		30		45		60	

Dancers Enter DIMMER LEVELS this cue Q 4 @ / snap

DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL
1	4	16		31	6	46	
2	4	17		32	↓	47	
3	5	18	5	33		48	
4	↓	19	↓	34		49	
5		20		35		50	
6		21	↓	36		51	
7		22		37		52	
8		23		38		53	
9		24	3	39	↓	54	
10		25	6	40		55	
11		26		41		56	
12		27		42		57	
13		28	6	43		58	
14		29	↓	44		59	
15	↓	30	↓	45		60	

SHOW: All Things Unconsidered PAGE: 3 OF 6

Did you Know? (1st) DIMMER LEVELS this cue Q5 @ 3

DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL
1		16	5	31		46	
2		17		32		47	
3		18		33		48	
4		19		34		49	
5		20		35		50	
6		21		36		51	
7		22		37		52	
8		23		38		53	
9		24		39		54	
10		25		40		55	
11		26		41		56	
12		27		42		57	
13		28		43		58	
14		29		44		59	
15		30		45		60	

And Did You Know? DIMMER LEVELS this cue Q6 @ 3

DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL
1		16		31		46	
2		17	5	32		47	
3		18		33		48	
4		19		34		49	
5		20		35		50	
6		21		36		51	
7		22		37		52	
8		23		38		53	
9		24		39		54	
10		25		40		55	
11		26		41		56	
12		27		42		57	
13		28		43		58	
14		29		44		59	
15		30		45		60	

SHOW: All Things Unconsidered PAGE: 4 OF 16

Dancer Waivers DIMMER LEVELS this cue Q7 @ 8

DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL
1	2	16		31		46	
2		17		32		47	
3		18		33		48	
4		19	2	34		49	
5		20		35		50	
6		21		36		51	
7		22	3	37		52	
8		23		38		53	
9		24		39		54	
10		25		40		55	
11		26	4	41		56	
12		27	4	42		57	
13		28		43		58	
14		29		44		59	
15		30		45		60	

Dancer Falls DIMMER LEVELS this cue Q8 @ 3

DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL
1		16		31	4	46	
2		17		32		47	
3		18		33		48	
4		19		34	8	49	
5		20		35	4	50	
6		21		36		51	
7		22		37		52	
8		23		38		53	
9		24		39		54	
10		25		40		55	
11		26		41		56	
12		27		42		57	
13		28	8	43		58	
14		29	4	44		59	
15		30	4	45		60	

SHOW: *All Things Unconsidered* PAGE: 5 OF 6

Dancers Begin "Spell'n Walks" DIMMER LEVELS this cue Q 9 @ 5

DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL
1	2	16		31	6	46	
2	2	17		32	↓	47	
3	4	18	6	33		48	
4	↓	19	↓	34		49	
5		20		35		50	
6		21		36		51	
7		22		37		52	
8		23		38		53	
9		24		39		54	
10		25		40		55	
11		26	6	41		56	
12		27	↓	42		57	
13		28		43		58	
14		29		44		59	
15		30		45		60	

3 Enter SR DIMMER LEVELS this cue Q 10 @ 5

DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL
1		16		31	4	46	
2		17		32	↓	47	
3		18	4	33		48	
4		19	↓	34		49	
5		20		35		50	
6		21		36		51	
7		22		37		52	
8		23	2	38		53	
9		24		39		54	
10		25		40		55	
11		26	4	41		56	
12		27	↓	42		57	
13		28		43		58	
14		29		44		59	
15		30		45		60	

SHOW: All Things Unconsidered PAGE: 6 OF 6

All Fall DIMMER LEVELS this cue Q11 @3

DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL
1		16		31		46	
2		17		32		47	
3		18		33		48	
4		19		34		49	
5		20		35		50	
6		21		36		51	
7		22		37		52	
8		23		38		53	
9		24		39		54	
10		25		40		55	
11		26		41		56	
12		27		42		57	
13		28		43		58	
14		29		44		59	
15	5	30		45		60	

Wow DIMMER LEVELS this cue Fade to Black @4

DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL	DIM.	LEVEL
1		16		31		46	
2		17		32		47	
3		18		33		48	
4		19		34		49	
5		20		35		50	
6		21		36		51	
7		22		37		52	
8		23		38		53	
9		24		39		54	
10		25		40		55	
11		26		41		56	
12		27		42		57	
13		28		43		58	
14		29		44		59	
15		30		45		60	

VITA

Susan Louise Hamby was born in Chattanooga, Tennessee on December 24, 1957. She attended elementary school in Hillsboro, Tennessee and was graduated from Coffee County Central High School in June 1975. The following fall she entered the University of Tennessee, Knoxville, and in June 1980 she received a Bachelor of Science degree in Physical Education with a minor in Dance. In September, 1980 she accepted a teaching assistantship at the University of Tennessee, Knoxville and began study toward a Master's degree, specializing in Dance.

In the fall of 1981 she entered the Master's program in Dance at the University of Wisconsin, Milwaukee and was subsequently awarded a teaching assistantship. In September, 1982 she returned to the University of Tennessee, Knoxville where she completed her study toward a Master of Science. This degree was awarded in March 1985.