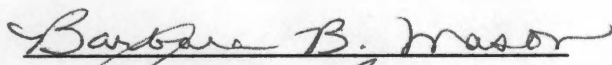
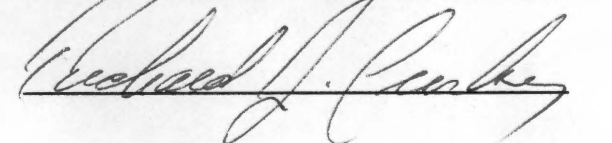


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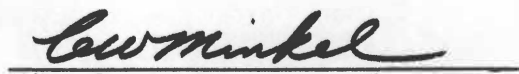
I am submitting herewith a thesis written by Melinda C. Chesney entitled "The Incorporation of Sleep and Dream Research Into the Choreography of For a brief moment . . ." I have examined the final copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Science, with a major in Physical Education.


Gene McCutchen, Major Professor

We have read this thesis
and recommend its acceptance:

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THE INCORPORATION OF SLEEP AND DREAM RESEARCH
INTO THE CHOREOGRAPHY OF
FOR A BRIEF MOMENT . . .

A Thesis
Presented for the
Master of Science
Degree
The University of Tennessee, Knoxville

Melinda C. Chesney

December 1985

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ABSTRACT

The purpose of this thesis was to design a movement concept based upon specific aspects of sleep and dream theory. First, a review of literature explored various brain wave patterns occurring during sleep and the dream process. Next, dream documentations were used to examine the more common images and symbolisms of dreams. These brain wave patterns and dream images were then utilized in the development of movement sequences and concepts for the choreographic work For a brief moment The culmination of this choreographic thesis was the presentation of For a brief moment . . . at the Bijou Theatre on May 24, 25 and 26, 1984.

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CHAPTER I

INTRODUCTION

The concept of dreams, their images, and interpretations have been and still are a controversial subject. Morris (1981) defined dreams as a "series of images, ideas or emotions occurring in certain stages of sleep" (p. 397). Likewise, Carl W. O'Neil (1976) pointed out, "the majority of human beings from all ages and all areas of the world share a curiosity about one of the most common and yet probably most fascinating of human experiences, the dream" (p. 1). Research into this common but fascinating experience is still in its early stages according to Ann Faraday (1974) in her book The Dream Game. She emphasized that more exploration into dreams would lead to better understanding of the dream phenomenon.

MacKenzie (1965) wrote that ancient cultures believed dreams were the works of gods or demons. He also pointed out that as early as 1350 B.C. dreams were positively utilized by the Egyptians as forecasts for the future. According to Inglehart (1983), the Greeks likewise believed in the usefulness of dreams for problem solving and creativity. At the beginning of this century, Sigmund Freud gave the world a new dimension on dreams in the publication of his book The Interpretation of Dreams (1913). He theorized that dreams were the fulfillment of wishes.

Freud's book and research paved the way for more exploration into dreams by researchers such as Carl Jung, Alfred Adler, and Calvin

Hall. Each of these authorities developed unique theories about dreams. According to MacKenzie (1965), Jung believed dreams offered inspiration and guidance to the individual. Adler's theory as reported by O'Neil (1976) was that certain dreams solved problems without the dreamer being aware of the solution. Calvin Hall's (1966) major concept was that dreams revealed what preoccupied the dreamer's mind in waking life. These afore mentioned researchers, as well as other, have cultivated specific dream theories but according to MacKenzie (1965) they concurred on one concept: that the images created during dreams were invaluable to human beings.

Modern technology and logic, however, have disregarded the dream phenomenon. According to O'Neil (1976) scientists have only recently started to seriously study the significances of dreams. Clinically, dreams became of interest to scientists with the development of the Electroencephalograph (EEG) by Dr. Hans Berger in 1939. This machine made available information on the changes which occur in the brain during sleep. Furthermore, studies by Dr. William Dement and Nathaniel Kleitman in 1957 revealed differences in the types of sleep which occur during the night. Due to their work, scientists now have a clearer foundation on which to ask questions concerning when and how dreams occur.

Statement of the Problem

The purpose of this thesis was to design a movement concept based upon specific aspects of sleep and dream theory. First, a review

of literature explored various brain wave patterns occurring during sleep and the dream process. Next, dream documentations were used to examine the more common images and symbolisms of dreams. These brain wave patterns and dream images were then utilized in the development of movement sequences and concepts for the choreographic work For a brief moment . . .

Definition of Terms

The following terms as defined on this page were important to and incorporated into this thesis project.

Electroencephalograph. Basic equipment used for the recording of very small fluctuations in electrical potential known as brain waves, commonly called the EEG machine (Cartwright, 1978).

New Wave Music. A very repetitive and hypnotic type of music which is usually metered but sometimes free-form, and is conducive to relaxation (Kraines and Kan, 1983).

REM Sleep Patterns. Sleep which produces very rapid eye movements and has been referred to as Rapid-Eye Movement, or REM sleep (Cartwright, 1978).

Sleep Stages. There are four stages of sleep which occur at regular intervals during an evening. These stages are labeled "1," "2," "3" and "4." In these four stages there is little or no eye movement and has been referred to as Non-Rapid Eye Movement (Cartwright, 1978).

Scope of the Study

Due to the nature of this thesis project and the vast amount of literature available on sleep and dreams this author limited the research to two specific areas. The areas studied were (1) the brain wave patterns which occur during sleep and (2) the images commonly found in dreams.

A study of the brain wave patterns was selected due to the electroencephalograph (EEG) printouts which are an integral part of the research into sleep. These printouts or graphs supplied choreographic ideas for spatial designs and movement patterns. Dream images were chosen because of the numerous possibilities for choreographic concepts. It was determined that research into these two areas created the most desirable information to draw upon and serve as tools for the choreography of For a brief moment . . .

CHAPTER II

RESEARCH RELATED TO THE CHOREOGRAPHIC PROJECT

According to Jonathan Winson (1985) a neuroscientist at Manhattan Rockefeller University, "dreams are not an accidental by-product of sleep, but perhaps the very purpose of sleep" (p. 78). Other authorities such as Evans (1985), Foulkes (1962), Allison (1976), and Berger (1957) all agreed that dreams are vital to waking life. As Evans stated, "Dreams are not aimless patchworks of fantasy caused by a disrupted sleep, but serve some function vital to our mental life. Man needs to dream" (p. 81).

However, scientists found that there are some people who claim they do not dream. Ann Faraday (1974) in her book, The Dream Game, explained that many people refuse to recall a dream due to a fear that it will disrupt their waking life. In accordance with this, MacKenzie (1965) reported that people who are more open and flexible are more likely to recall their dreams.

Research into the process of sleep and dreaming has been going on since 1957 and has yielded many objective methods to further explore these phenomena. A study of selected methods and research concerned with sleep and dreams was developed as a foundation for the choreographic work, For a brief moment This research was reviewed in two parts: (1) the brain wave patterns produced during sleep and (2) the imagery commonly found in dreams.

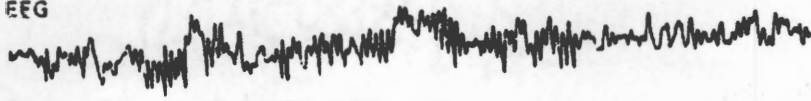
Brain Wave Patterns

MacKenzie (1965) and Cartwright (1978) reported that the first research into the relationship between sleep and dreams occurred by accident. According to them a graduate student, Eugene Aserinsky, while studying the sleep of infants noticed variances of eye movements. He found that the eyes of these infants began slow rolling movements with the onset of sleep, but occasionally became still followed by rapid active movements. Aserinsky (1953) noticed that these rapid eye movements were very much like the eye movements of his subjects when awake. Due to this discovery, both Aserinsky and his professor, William Kleitman, became interested in a more intense study of the eyes during sleep.

To more precisely study the eyes during sleep, Aserinsky and Kleitman utilized the Electroencephalograph or EEG machine. This machine, which was developed in 1929 by Dr. Hans Berger of the University of Jena in Germany, enabled the brain waves to be monitored and recorded onto printed graphs. In addition to the usual scalp electrode attachments used to record brain waves, Kleitman and Aserinsky added more electrode attachments to the eyes in order to measure eye movements.

Cartwright (1978) discussed this research on eye movement in his book A Primer on Sleep and Dreaming. He stated that as a result of these first experiments, Aserinsky and Kleitman discovered that during sleep the brain wave patterns changed immediately before the eyes began rapid movements (See Figure 1). They also found that when

EEG



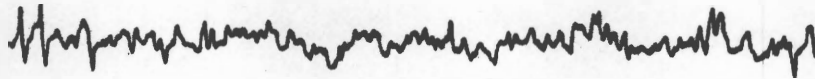
EEG Awake

EEG



EEG Stage 2 Sleep

EEG



EEG REM Sleep

EEG



EEG Stage 4 Sleep (Delta)

FIGURE 1

BRAIN WAVE PATTERNS OF THE SLEEP CYCLE

their subjects were awakened at these moments they (the subjects) recalled the dreams they were experiencing. Cartwright also reported that with further years of research into this area of sleep, Kleitman and Dr. William Dement in a 1957 study classified sleep into four stages. These stages ranged from light sleep (stage "1"), where there was little or no movement of the eyes to deep sleep (stage "4") with no movement, and following this a period of rapid eye movement (REM).

MacKenzie (1965) stated that scientists studying sleep also documented that each stage of sleep gave characteristic and recognizable EEG printouts. These printouts ranged from the even steady patterns of stage "1" to an erratic, varied pattern shown in stage "4" sleep (See Figure 1).

Cartwright (1978) reported that the eyes rapidly flutter as a person begins to enter sleep. They then slow down as the person drifts into stage "1." Within a few minutes after reaching stage "1," the next three stages ("2," "3," and "4") are reached by the person. Throughout these stages, the movements of the eyes continually slow until there is very little eye movement in stage "4." Cartwright further stated that upon reaching stage "4" (deep sleep) the person remains there for 30-40 minutes before reversing the process back to stage "1" after which they enter what is called the "Rapid Eye Movement" stage. In the "Rapid Eye Movement" stage, or REM stage, the eye movement is very much like an awake person's eye activity. It is during this REM period that people, when awakened, reported the occurrence of dreams. This sleep cycle usually repeats itself four to six times during an evening according to the studies reported by MacKenzie (1978) in his book Dreams and

Dreaming. ~~He~~ also stated that during this process, time spent in the REM stages gradually increases and time spent in stages "1" through "4" decreases.] The usual pattern of sleep allowed the person to enter the REM stage only after stage "1." However, there is research by Dement (1960) which indicates the possibility of passing directly from waking to REM sleep. Dement stated that this "was not the typical sleep pattern, but was indeed worth further study" (MacKenzie, 1978, p. 262).

Dream Imagery

MacKenzie has written that:

Dream images are products of what we call fantasy--a mental process differing from that which governs our conscious thinking and behavior. It (fantasy) is a mental process whereby the mind escapes from reality and pictures the world as it might be rather than as it is. We may say it is a child's picture of the world . . . by comparison with rational thought, it is immature, fanciful, and often fearful. It is a state into which the mind easily relapses when concentration is released or when concentration on what is real becomes unpleasant or painful (p. 17).

As Jung (1933) described them, fantasies in dreams reveal what the person unconsciously wants to become. He believed that the dream images helped people understand the waking world by expressing their true feelings. Benjamin Svetky in his 1985 article "Your Dream Machine: What Makes it Run" gave an example of Jung's theory when he stated that "a shy person might dream of being a rock star, adored by thousands" (p. 196).

Freud developed his theory of dream fantasies in 1899 and documented them in his book The Interpretation of Dreams published in 1913. His theory was that dreams were the artificial fulfillment of

wishes (p. 103). This was interpreted by Benjamin Svetky (1985), to mean that "the dream functions (here) as a sort of sugar daddy, granting you every wish, keeping you happy in your sleep" (p. 196). Freud further believed that the unconscious guarded against many secret desires and only in dreams were certain defenses let down allowing the real truth to emerge. He strongly advocated the interpretations of dreams for a clearer view of an individual's personality.

There are many philosophies about dream images which all point to one conclusion--dream images hold unique meaning for each individual and must be interpreted accordingly. This observation was supported by Adler (1936), Jung (1933), and Lowy (1946). As Calvin Hall (1966) stated, "a dream is a personal document, a letter to oneself" (p. 66). In support of this Ann Farady (1974) recorded Carl Jung's quote: "One should never forget that one dreams in the first place, and almost to the exclusion of all else, of oneself" (p. 66).

The first step suggested by Jung (1933) for interpreting dreams was to look at the dream image literally. This was a method supported by MacKenzie (1965), Cayce (1970), and Faraday (1974). J. Hall (1934) reported in his book that Jung states that if one knows a character in one's dream, then that character must first be interpreted in a literal sense. Only when the context of the dream does not make sense should that character be analyzed symbolically. For instance, if a close companion or family member appeared in the dream, the image most likely represented that individual (pp. 131-132).

Information found in Faraday's (1974) literature confirmed that most dream settings were of familiar people and places. According to

Cayce (1970), "a businessman would not be likely to dream of developments in Tin Pan Alley, nor an athlete of developments in theoretical physics" (p. 152). Faraday also wrote that symbolic language is better understood if the dream is re-told outloud or written down and examined. She offered the following examples:

Theme: I am exploring an old house and find lots of unexpected rooms.

(Question: What inner or outer possibilities am I exploring at the moment which may be larger than I thought?)

Theme: A burglar climbs in through my window.

(Question: Who or what am I trying to keep out of my life at the moment?)

Theme: War is declared and fighting breaks out.

(Question: In what way do I feel my present life to be a battleground?) (p. 90)

These examples from dreams pointed to the fact that dream images reflected the worries and feelings of the sleeper; a fact supported by Adler (1937) and Hall (1966). Moreover, Cartwright (1978) stated that dreams force a person into solving problems experienced in waking life. Faraday (1974) called dream language the "logic of the heart . . . (dreams) expressed the thoughts of our heart by dramatizing them . . . in order to make an emotional point" (pp. 7-8).

Researchers have found that there are some themes and symbols which are commonly found in dreams and often reoccur. Dreams of falling, nudity, losing teeth, physical examination, and sex were reported by Cartwright (1978) as themes experienced by many people. The first step suggested for interpreting a dream of this type was to examine whether or not it was a possible warning of an actual happening in the subject's life. For example, Faraday (1974) said that a dream of falling could be a warning to repair a ladder. She, along with

Cartwright (1978) and Svetky (1985), wrote that if no literal meaning could be found, then a more intense study should be made into non-literal interpretations. In other words, as Svetky stated, the falling dreams could mean a drop in self-esteem, lack of control, or some feeling of helplessness. These feelings could be brought on by such occurrences as divorce, failing an exam, or demotion. Faraday reiterated that the falling dream must be personally interpreted. As noted by MacKenzie (1965), only when the full case history of the person was known could a dream be correctly explained.

Dreams about sex are another common theme. According to Freud, man dreams about sex more than anything else and he listed numerous symbols pertaining to sex. Faraday (1974), however, wrote that dreams of sex could have literal as well as metaphoric meaning. For example, when interpreted as a metaphor, it could mean the person was worked up or frustrated as opposed to having some hidden sexual desire (pp. 84-90). Jung developed another theory about sex in dreams which he labeled "the Union." According to Svetky (1985), Jung's theory suggested that sexual dreams could represent a desire to incorporate a certain part of the sex partner's personality into one's own life, thus a union (p. 199).

Dreams, according to Freud (1913), often combined images and rarely stuck to one subject, causing much confusion. As Svetky (1985) cited in his article, one's own "unconscious blends images and thoughts into a single, usually bewildering picture" (p. 198). These dreams also are often in cartoon-like form and disguised by puns as noted by

Cayce (1970) and Rollo (1968). Faraday (1974) gave the following list of the types of puns, which often occur in dreams:

1. Dreams based on verbal puns in which one word represents another of similar pronunciation but different spelling. For example, guilt to express guilt.
2. Dreams based on reversal puns. For example, a dream of filling full a jar which expressed a sense of being fulfilled.
3. Dreams based on visual puns in which the dream creates a picture based on one sense of a word in order to express an idea involving a different sense of the same word. For example, my dream of a baseball game to reflect my feeling of being involved in a base, underhanded game.
4. Dreams which create a literal picture of some colloquial or slang metaphor. For example, when my dream depicted a man "shooting me down" to express my fear of being attacked verbally.
5. Dreams which create a literal picture of common body language. For example, a dream of a bare chest to depict "getting something off one's chest" (pp. 94-95).

Rollo (1968) and Faraday (1974) agreed that these puns were not accidental, but rather that they expressed events or thoughts in dreams which the person had overlooked in his everyday life.

Another area of dream research explored was the nightmare. According to Cartwright (1978), Faraday (1974), and MacKenzie (1965), there are two types of nightmares: (1) the night terror which often resulted in screams, and (2) the less intense but equally frightening dream of being pursued or attacked. The first of these nightmares was referred to as an "incubus attack" occurring during stage "4" or deep sleep. The "incubus attacks" were believed to be physical in origin and basically nonrecurring. According to Faraday (1974), this type of nightmare was usually not remembered by the dreamer and has provoked little research.

The second type of nightmare, however, was common, manifesting itself during the final stages of sleep (Faraday, 1974). Calvin Hall

(1966) suggested that these nightmares were dreams of self-punishment. They are the dreamer's means of punishing himself or rebelling against authority, committing a misdeed, or fulfilling a forbidden wish. Jung (1933) theorized that this type of nightmare symbolized the attack of the hidden personality trait unaccepted by the dreamer. For instance, Faraday reported a nightmare of a brother observing a sibling drown. This, she suggested, could imply that the dreamer was concerned about being consumed by family morals and not admitting it to himself (p. 248).

As Calvin Hall (1966) stated in his book The Meaning of Dreams:

. . . There are symbols in dreams for the same reason that there are figures of speech in poetry, and slang in everyday life. Man wants to express his thoughts as clearly as possible in objective terms. And perhaps although of this we are not too certain, he wants to garnish his ideas with beauty and taste. For these reasons, the language of sleep uses symbols (p. 24).

There are still questions as to what dreams actually accomplish for individuals; however, the doors have been opened and the validity of dream occurrence has been established.

CHAPTER III

DISCUSSION OF CHOREOGRAPHIC AND PRODUCTION ELEMENTS

The choreography of For a brief moment . . . consisted of concepts and movement sequences developed from research into selected sleep and dream theories. Approximately 20 minutes in length, the dance was divided into 5 distinct sections. The cast of eight dancers included two men and six women.

The music for For a brief moment . . . was in the New Wave and Rock style, and was chosen to correlate with dream images and impressions of the futuristic world. Costumes consisted of slate purple unitards and red head bands with diagonal lines of shiny red spangles. The lights, varying from stark whites to soft blues, emphasized the unique feelings of each section. All of these elements of the dance intermixed to create an illusion of the dream world.

Movement, music, lights, and costuming are all important elements to a choreographic piece. However, the human body is the choreographer's instrument, and therefore movement must be of prime consideration. Movement sequences created for For a brief moment . . . were developed to symbolize the mystery of dreams and the unknown world found in the research as well as to blend with the music. This writer has described each section of the dance by breaking the theme down to the pure movement and the corresponding symbolic meanings.

The Dance

Section I

For a brief moment . . . opened as the music began and the lights rose, revealing a long diagonal design of seven dancers joined in various ways. Slowly the dancers stretched into a second diagonal design and randomly jerked their bodies as if given shock treatment. The methodical design changes and the spasmodic pulses continued until one dancer tore from the clutches of the unit into a frenzied staccato shuffle. The other dancers simultaneously followed with the same sequence to fill the stage and begin a new phrase.

Each dancer was now a separate entity performing movement sequences consisting of undulations, vibrations, pivots, and jumps. As if by chance, the dancers occasionally worked together only to separate, the move alone. The ensemble finally reassembled and moved in a diagonal pattern across the stage before coming to a stop in the center. As the lights dimmed, the beginning pulses were repeated, and the lights narrowed to a spot, ending the first section.

The first section of the dance was based on research into the mechanics of sleep and dreams. This research included the stages of sleep and the actual eye movements during sleep. The unit of dancers at the opening and closing of the piece depicted (1) the EEG machine, and (2) the actual graphs it makes of sleep patterns (See Appendix A). Locomotor movements (jumps and walks) and axial movements (vibrations) performed by the dancers corresponded with the rapid, darting and scanning eye movements occurring during dreams. In addition, the

undulations and pivots in the choreography represented the eye movements of sleep stages "1" through "4."

An EEG graph served as the foundation for special designs and movements in the first section. One graph was turned in different directions by the choreographer, which gave a slight variation to the floor design of each cast member (See Appendix B). The dancers moved individually as well as in groups throughout the first section. This was in accordance with the written EEG graph. Lighting was stark white, creating a sterile effect which was in agreement with the concept of a dream laboratory, the movement motif of the first section.

Section II

The second section began as the music changed to "Come With Us" by Brian Eno. The lights were brought to a spot center stage revealing the tableaux of dancers which had closed the first section. The dancers now oozed into a new group shape, paused briefly, before continuing the transition into another group tableaux.

The metamorphosis continued but became a backdrop to a series of disconnected dancers performing movement sequences away from the group. Being separate from each other, the individual sequences involved different motifs. These varied from lyrical lifts and tilts to percussive, angular falls and jumps. The sequences transformed the entire stage into movement.

Eventually, the unit of dancers sauntered toward downstage right as various members were lifted into the air. On arriving downstage, the unit performed together a series of shoulder and foot

rolls and body drops. After this, three members, performing duck-like movements, marched away from the group, and fell to the floor. The five dancers remaining in the group counteracted the trio's falls with aggressive jumping movements.

Recovering from the falls, the trio rolled back into the group to once again form an ensemble. The ensemble repeated the shoulder rolls and body drops, this time in short zig-zag patterns. Abruptly, the dancers exited, three stage right and five stage left as if being called by an unknown voice off-stage. The music and lights faded as the second section came to an end.

As the title "Come With Us" indicated, the second section's overall feeling was of the conscious mind being drawn into the fantasy world of dreams. The thinking mind was symbolized by the nucleus of dancers which constantly changed as images do during sleep. The breaks from the group by various dancers served two functions, one choreographic, another symbolic. Choreographically, the movement sequences performed apart from the group served as an introduction for the rest of the piece, giving a preview as to what was to occur. Symbolically, the sequences were also a preview to the evening's dreams and the bizarre extremes to which these dreams can lead the human brain. In addition, the sequences depicted different dream images escaping from the subconscious mind and the hypothetical struggle between these images to become the evening's dream.

This choosing of images by the human mind was further symbolized in the closing of the second section. As mentioned, the dancers separated, moving abruptly off-stage as if called, indicating

that the struggle between images was over and the choice had been made by the brain. Another important point emphasized at the closing of this section was the incredible power of the human mind, demonstrated by the dancers moving as a unit.

Section III

As a red glow filled the stage, two men, then three women, crept into view beginning the third section. Choreographed to "America is Waiting" by Brian Eno and David Byrne, this section contained the bizarre and the futuristic. Once on stage, the dancers moved across the floor executing a series of hitchkicks, pivots, and body drops. This intense movement was designed to suggest torment by quick directional changes of pivots and by the shading of the face with the arm.

After four repetitions of this sequence, the ensemble moved into a five member design resembling the number five on a die. The dancers moved within their space and then to center stage, performing a series of low turns, jumps, and deep plies creating a ritualistic sensation. The ritual ended when the group spread over the entire stage, each dancer performing a separate movement pattern. Following cartwheel lifts, jumps, and spins, the three women ended in a fall to the floor, stage left, while the men remained standing stage right. At this point, the men and women moved separately, the men executing lifts with each other, the women creating various shapes on the floor. Eventually, the men rejoined the women on the floor, and the five

repeated sequences of shapes, arches, and rolls introduced in Section II.

As the lights engulfed the stage with red, the dancers pushed their bodies center stage creating triangular shapes with their legs. The ensemble movement in center briefly reiterated the ritualistic spell established earlier in the dance, which again was broken as the dancers somersaulted to a standing position. Following this, each female dancer was lifted consecutively to a man's chest, then placed in a wide standing second position. The women ended with their hands forming a mask over their faces. Once the females were stationery, one male lifted the other and released him into a back handspring which once again established the five member die design.

Moving as one, the cast now repeated the first movement of this section on diagonal planes. This movement continued on several diagonals, eventually taking three dancers off-stage left and leaving one male and one female on stage. The two dancers slowly came to a resting position as the lights softened and the music faded, ending the third section.

Movement in this section was energetic and distorted, demonstrating the exaggerated and bizarre state of the nightmare. In addition, there was a feeling of forward drive (demonstrated by the lunge walks), corresponding with Faraday's (1978) opinion that a person cannot escape the nightmare until the problem is resolved in real life.

The persistence of the nightmare was re-emphasized at the close of the section by the ensemble repeating the driving movement. This sequence carried three dancers off stage, and as the music continued,

the attack seemed perpetual. Gradually, the two dancers remaining on stage slowed to stillness, and as the music and lights faded, Section III closed.

Section IV

In the fourth section the mood changed from the previous bizarre five member dance to a romantic pas de deux. Performed to "Moonlight" by Joe Jackson, the movement, lighting, and theme were all tender, seductive, and sentimental. The section opened with the female upstage left performing slow foot rolls and shoulder drops, which ended in a reach toward the male downstage right. He, in turn, repeated the same movement finishing in a reach of the arm to the female. The dancers crossed to each other with an undulating walk and meeting center stage performed a spinning lift. The spin carried the couple to the floor and took them into a series of contractions, caresses, and floor lifts. The male then raised the female and she pulled him with her to a standing embrace; after which they engaged in a playful combination of pas de chats, sautes, and runs. At one point, the couple parted only to run to each other executing another spinning lift. After the lift, the mood changed from one of playful innocence to a more intense affection between the dancers. The couple repeated the beginning rolling movement taking them from center stage to downstage right, where they paused; she in his arms. As the male lifted the female to his chest the lights softened, then dimmed to black, leaving a shadow of the couple twirling center stage, which closed the fourth section.

One source for the pas de deux was Freud's theory that all dreams are based on memories, conscious or unconscious (MacKenzie, 1965). Also utilized for this section were documented dreams of lovers, friends and strangers found in The Dream Game by Ann Faraday (1978). These two sources of information were combined with this choreographer's interpretation to create the duet of the fourth section.

The rolling motion of the feet and body symbolized the seductive almost animalistic attraction mentioned by McClain (1983). She explains that in some dream documentations, there is no apparent introduction of two people but in some unexplainable way the strangers are drawn to one another. This was demonstrated by the two dancers slowly reaching toward one another, finally making contact in a dynamic lift.

The dancers were most definitely interested in one another as depicted in the lifts and caresses which became more involved and intense as the dance progressed. This serious, almost spiritual attraction correlated with research of dreams in which the dreamer awakens feeling a certain familiarity with the unknown person appearing in his dreams (Cayce, 1970). The playful mood which followed the intense contacts showed the fun experiences shared in the dream.

As the couple resumed a more sedate relationship, the audience viewed a tenderness between the dancers. This feeling demonstrated the strength of a love between two people not able to be together in life. According to MacKenzie (1965), relationships seem realistic in dreams only to become fantasies in waking life. The twirling silhouette seen

at the end of Section IV symbolized the continuation of a relationship which corresponded with Cayce's (1970) theories that a person can always dream a perfect life.

Section V

Once again there was a dramatic change between sections as the fifth sequence opened to garish lighting, distorted humorous movement, and David Byrne's music "Eggs in A Briar Patch." Based on puns in dreams, this section depicted a small town carnival and all its gaudy attractions.

The piece started as two trios marched on stage from the back wings; necks thrust forward, hands flexed, and torsos arched giving them a duck-like appearance. The six dancers contracted, turned, and focused with animated faces to the audience, before lifting the middle dancer from each trio and rolling him to the floor. The standing four dancers continued by executing leg tilts and turns which eventually carried them off stage. The two dancers on the floor simultaneously performed the leg tilts and spins. Each performer was then joined by a partner entering from off stage and the two couples executed a spinning lift.

The two couples repeated the standing tilt phrase before exiting with a hop and leap sequence. The stage then instantly filled with various dancers "shooting" from the wings. The dancers performed a series of hops and leaps sometimes meeting another dancer with a lift or hold before they continued off stage. Energy in this sequence never stopped, as each dancer was instantly replaced by another.

Finally one dancer remained on stage and began a lyrical combination. This individual was quickly joined by another dancer, then another, until seven dancers were on stage performing the same lyrical sequence. The dancers moved downstage together then played against each other utilizing contractions, intense gazes and jumps. As an ensemble, they circled the entire stage, coming to rest downstage left. Simulating breathing in unison, the dancers slowly contracted and released their torsos and paused before jerking their heads downstage right. Instantaneously, the lights went to black, the music ended sharply, and the choreographic piece For a brief moment . . . concluded.

As mentioned briefly, the fifth section was partly based on puns found in dreams. According to Faraday (1974), many dreams have images based on twisted words, visual puns, and slang expressions. She adds that these often end up in a cartoon dream. Using this idea, original cartoons were formulated from familiar puns and expressions. Movement was then developed to correlate with the cartoon pictures. For example, in the opening of the last section, the dancers came on stage in two lines of three using duck-like movements. These sequences were derived from the expressions "Ducksoup" and "Ducks All In A Row." These two expressions were expanded upon with the use of animated faces and distorted movements to produce an original dream cartoon.

The motivation for the tilt and leg extension section came from a pinball machine and the game room atmosphere. These two images seem cartoon-like because of the clanging, ringing sounds, flashing lights of the machines, and the general confusion accompanying the game room.

With this as a basis, the lighted "tilt" flash and the roll of the metal ball on a pinball machine motivated the entire section. This related to the theme in three ways: (1) the pinball machine is like a dream since visual pictures flash into the mind, (2) noises of the real world are often incorporated into the dream, and (3) the dream ends suddenly as does a pinball game.

Costumes

Historically, costumes have played an important part in the dance. In A Guide to Dance Production, Hayes (1981) discussed costumes ranging from the filmy skirts of the "ballet blancs" and Marie Taglioni's pointe shoes, to the magnificent headdresses and skirts of the Martha Graham Company. According to Lois Ellfeldt and Edwin Garnes,

The costume directly affects the projection of the performer. It becomes a part of his person and helps to transform him from a dancer rehearsing in a practice place in practice clothes to a dancer performing in a theatrical setting (p. 76).

Adhering to these suggestions, costumes for For a brief moment . . . were simple and yet still supported the theme of the dance. Unitards were used for the costume base with additions of spangles and headbands to create a feeling of abstraction. Since color holds certain emotional meaning for people it was of prime consideration. Hayes (1981) pointed out that cool colors usually soothe and calm people, while warm colors incite feelings of excitement and passion. Hayes also suggested that violet-blues and blue-greens create a distant feeling, while red, oranges and yellows demand the audience's

attention (pp. 16-17). Keeping this information in mind and due to existing costumes, the unitards were a slate purple color. The purple was collaborative with the original dream concept indicating the unexplainable and unreachable dreaming mind. Accents of red spangles and headbands gave the dancers a frantic, fiery appearance.

Line was another consideration in designing the costumes for For a brief moment In order to give an interesting shape and line as the dancers moved, spangles were arranged in spirals on the unitards. Although a design was not actually seen when the dancers moved together, the shiny spangles created a dynamic look for the costumes. In conclusion, the unitards worn in this dance generally accomplished the desired effect of the costume design, bringing focus to the movement and the dancers' bodies as well as enhancing the theme of sleep and dreams.

Music

Choosing music for dance is usually difficult and personal for choreographers. As Doris Humphrey (1959) wrote

. . . Musical choices are fairly simple in theory, but in practice there are so many complications to consider that it is a major problem to be met with all possible knowledge, experience and advice (p. 155).

Five musical pieces from the Rock and New Wave idioms were used for the accompaniment of For a brief moment Overall the music was chosen for its style and because it reflected the mood of dreams. Each musical piece was picked for specific sound, rhythm and mood qualities.

The first section of For a brief moment . . . was choreographed to John Hassell's "Dream Theory" from his album Dream Theory in Malaya. The music was in the New Wave style and incorporated the theory of minimalism which means that music is constant, rarely changing in rhythm and dynamics. A musical piece with a constant rhythm was chosen for this section in order to suggest the regularity of brain waves and the EEG patterns. Hassell's music also emphasized the theme of the first section because it was repetitious as are the printouts of the EEG machine.

Section II was choreographed to David Byrne and Brian Eno's "Come with Us" from their album My Life in the Bush of Ghosts. This song, in the New Wave idiom, was selected to suggest the human mind as it falls into a dream state. The music further stressed the complexity of human life in today's society.

The music maintained a constant heartbeat-like rhythm which connoted the living brain. It also expressed a sensation of helplessness and a point of no return which was achieved by the use of curious sound effects and an eerie repetition of the phrase "come with us." In addition, the confusion and manipulation of society on the human race was felt to be incorporated into the music "Come with Us." As stated by McKenna (1982), the musicians Eno and Byrne combined instruments and sounds to create an interesting and controversial feeling for its listeners.

"America is Waiting" was the music used for the third section. Again the music was composed by Eno and Byrne from My Life in the Bush of Ghosts. The music mixed rhythm and instrumentation to create a

bizarre sound for the listeners. The musicians incorporated the voice of a radio talk show host which yielded a forcefulness to the nightmare theme. The voice was gruff and loud, reflecting the attack in the movement. The sound was heavy, bizarre and overpowering, and when intermixed with the movement of the third section, symbolized the engulfing quality of a nightmare.

For the fourth section of For a brief moment . . . a musical piece from the Rock idiom was selected. The music "Moonlight Theme" was taken from the soundtrack of Mike's Murder by Joe Jackson. This piece was chosen for its sweet yet mysterious melody. The fourth section of the dance was a pas de deux with touches of realism but also mysticism. This theme blended with the mood of the music; carrying the audience along sweetly, building to climaxes before returning to the melody.

The last section of choreography used a piece from the New Wave Idiom. The music, "Eggs in a Briar Patch" was composed by David Byrne and derived from his album The Catherine Wheel. A constant beat was prominent throughout this piece and the movement with the music established the comic mood of the fifth section. "Eggs in a Briar Patch" ended abruptly allowing the choice of whether or not to continue the movement. In this case the dance ended with music, abruptly, as do dreams.

At this point, it should be noted that, according to Michael Hill (1982) in The New York Rocker, "New Wave music makes its listeners uneasy and confused, but at the same time the ingenious manipulation of music excites and intrigues its listeners" (p. 34).

These aspects of this type of music pronounced the desired musical effect for the mood of the dream in the choreography of For a brief moment . . .

CHAPTER IV

CONCLUSIONS AND RECOMMENDATIONS

Conclusions

The purpose of For a brief moment . . . was to interpret the researched sleep and dream topics in a modern dance form. However, it was not intended that the audience know the exact motivation which created the choreography nor that they view the dance as a literal piece. For these two reasons there was no reference to dreams in the title or in the program notes.

The desire of this choreographer was for the work to be compositionally sound through the use of clear-cut choreographic tools and movement explorations. It was intended that the dance be interesting to the audience and that it stimulate their thought processes. According to a summary of the critical reviews written by dance students at The University of Tennessee, Knoxville (Appendix G), For a brief moment . . . was considered intriguing and captivating.

It would therefore appear that the movement inspired by the dream research and the results of combining other choreographic elements created a solid modern dance piece; the thesis work For a brief moment . . .

Recommendations

In her book The Art of Making Dances, Doris Humphrey (1959) gave a checklist for choreographers to review their work. These

pointers were valid and helpful during the process of creating the dance; they can, however, block the artist's creativity if one is not careful. It is this author's opinion that there is a point when a choreographer should follow personal intuition, arranging the dance in the structure best suited for the idea being conveyed. Therefore, the checklist and structure should only be used as a nucleus upon which to build a dance.

Two other dance elements, lighting and costumes, could have been more elaborate for For a brief moment . . ., but simplicity is often better than complexity. The lighting did set the desired mood for each section, creating interesting shapes and shadows throughout the piece. The streamlined costumes allowed the dancers freedom of movement which in turn complimented the choreography. If any change could have been made in these two elements it would have been the use of black lights and flourescent designs painted on the costumes.

Music and movement, the remaining elements, were both satisfying and perplexing. The musical pieces basically worked well for the desired effect of the choreography; however, the one musical selection which might have minimized the dance was in the first section. The music by Jon Hassell fit the mood but was extremely boring and could possibly have been replaced by a more exciting New Wave selection. In addition, the movement of this section was not as dynamic and hypnotic as the choreographer envisioned; therefore never creating the desired image perceived for the opening of the work.

In reviewing For a brief moment . . ., it was felt that the main goal, which was to have created a compositionally sound piece, was

accomplished. Not all sections pleased all viewers, but few art forms have achieved that goal. The choreographic work For a brief moment . . . did follow a solid compositional format and although some areas could have been altered and improved, the thesis work appeared to be successful.

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BIBLIOGRAPHY

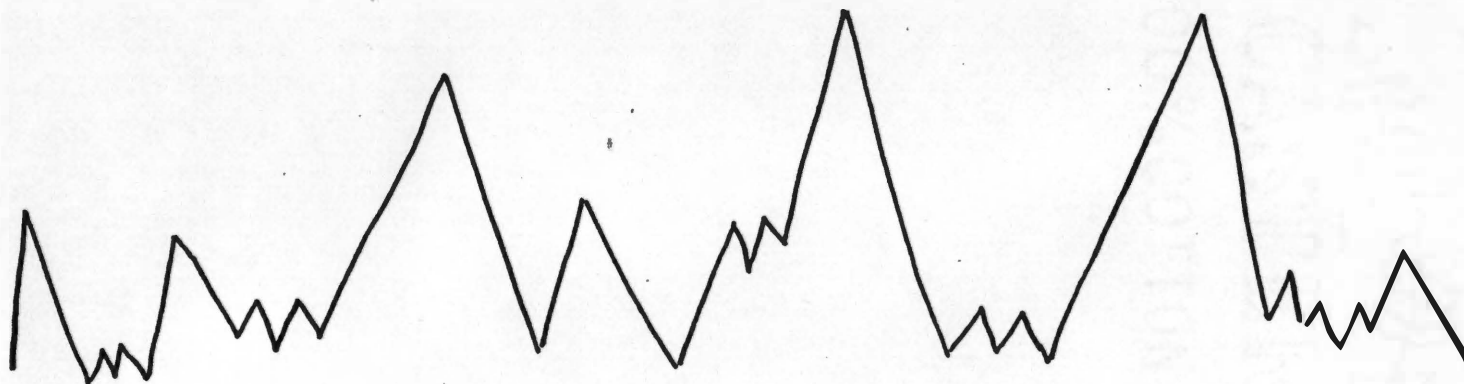
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APPENDIXES

APPENDIX A

**ELECTROENCEPHALOGRAPH PRINTOUT USED
FOR SPATIAL DESIGNS**



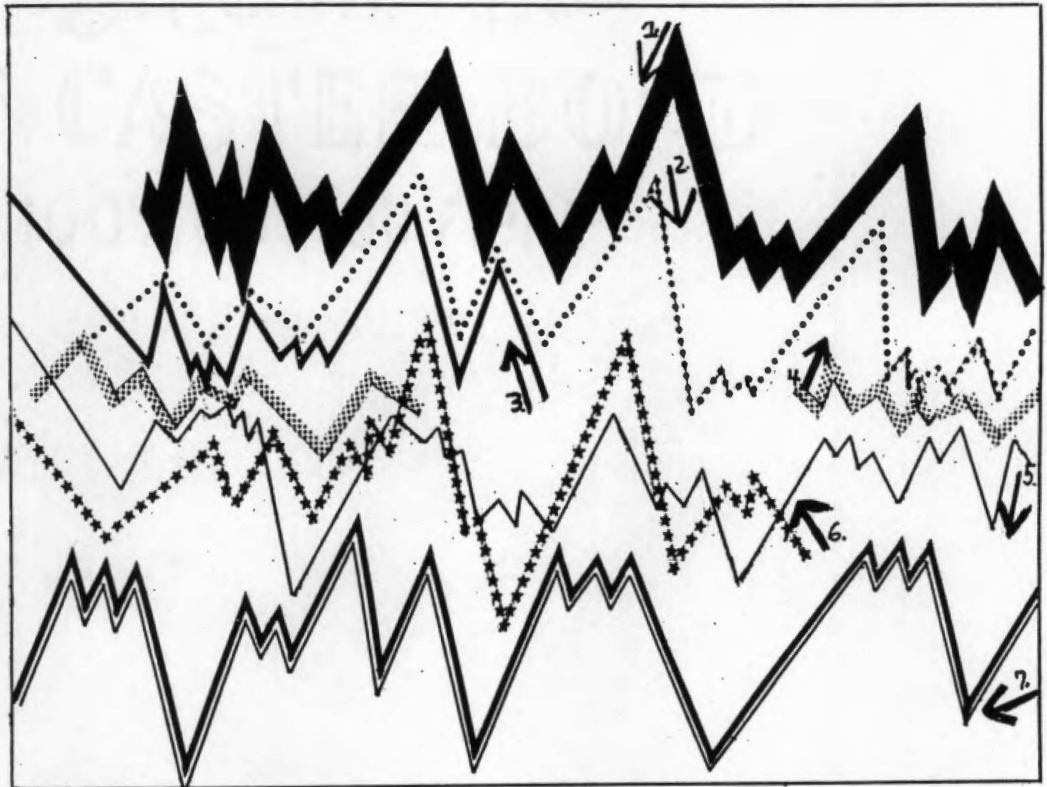
ELECTROENCEPHALOGRAPHY PRINTOUT

USED FOR SPATIAL DESIGNS

APPENDIX B

SPATIAL FLOOR DESIGNS

SPATIAL FLOOR DESIGNS



- | | | |
|---|---|---------|
| 1 |  | Roxanne |
| 2 |  | Larry |
| 3 |  | Michael |
| 4 |  | Robin |
| 5 |  | Belinda |
| 6 |  | Nora |
| 7 |  | Jamie |

APPENDIX C

MUSIC LISTS

MUSIC SELECTIONS

The following information involves the albums from which the individual selections were taken.

we

EGM-114

John Hassell
dream theory in malaya
1981, E.G. Records, Inc.

SRK-6093

David Byrne-Brain Eno
My Life in the Bush of Ghosts
1981, Warner Bros., Records Inc.

SP-4931

Joe Jackson
Mike's Murder
1983, A&M Records, Inc.

SRK-3645

David Byrne
The Catherine Wheel
1981, Warner Bros., Inc.

APPENDIX D

COSTUME COST ANALYSIS

COSTUME COST

PURPLE UNITARD (women)	\$32.00
	<u> x 6 </u>
	\$192.00
PURPLE UNITARD (men)	\$34.00
	<u> x 2 </u>
	\$68.00
RED SPANGLES	.49
	<u> x16 </u>
	\$7.84
SUPER STRETCH SPANDEX MATERIAL 3" Headbands	\$9.73
FISHING LINE Thread-30 yds.	\$6.49
TOTAL COST	\$284.06

APPENDIX E

COSTUME SKETCHES

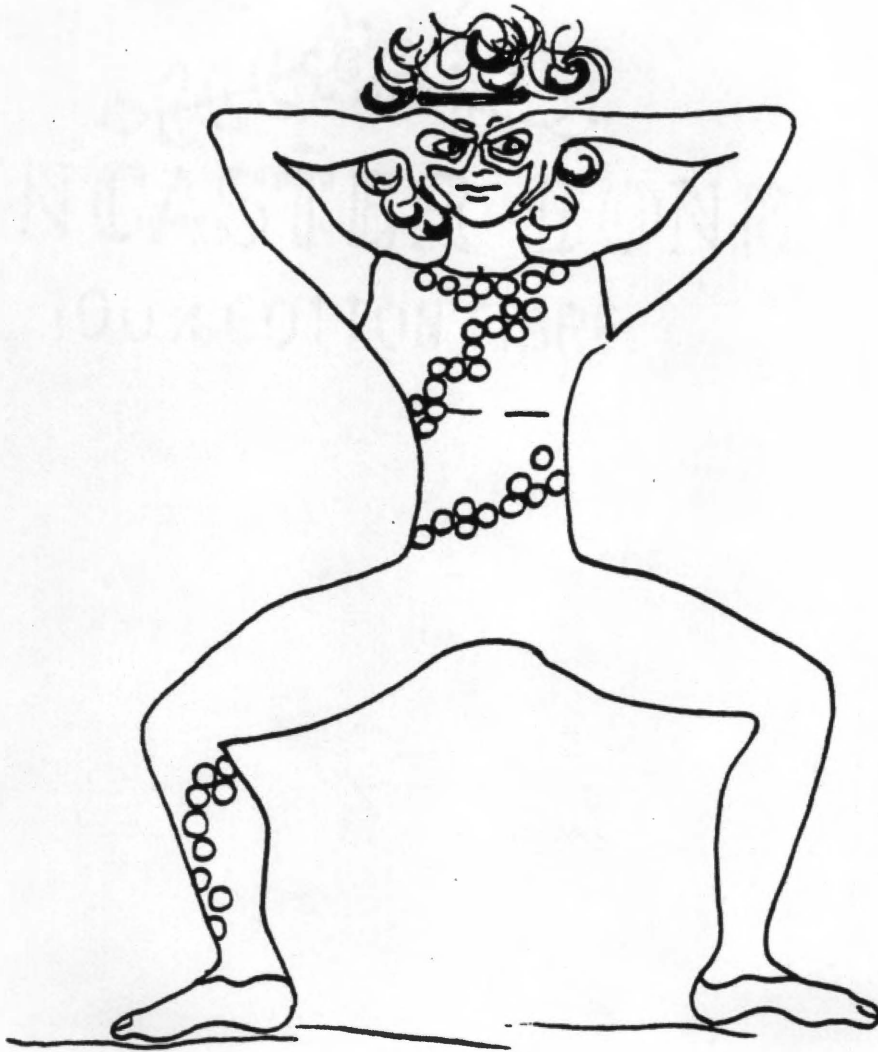


FIGURE E-1
FEMALE DANCER FRONT VIEW

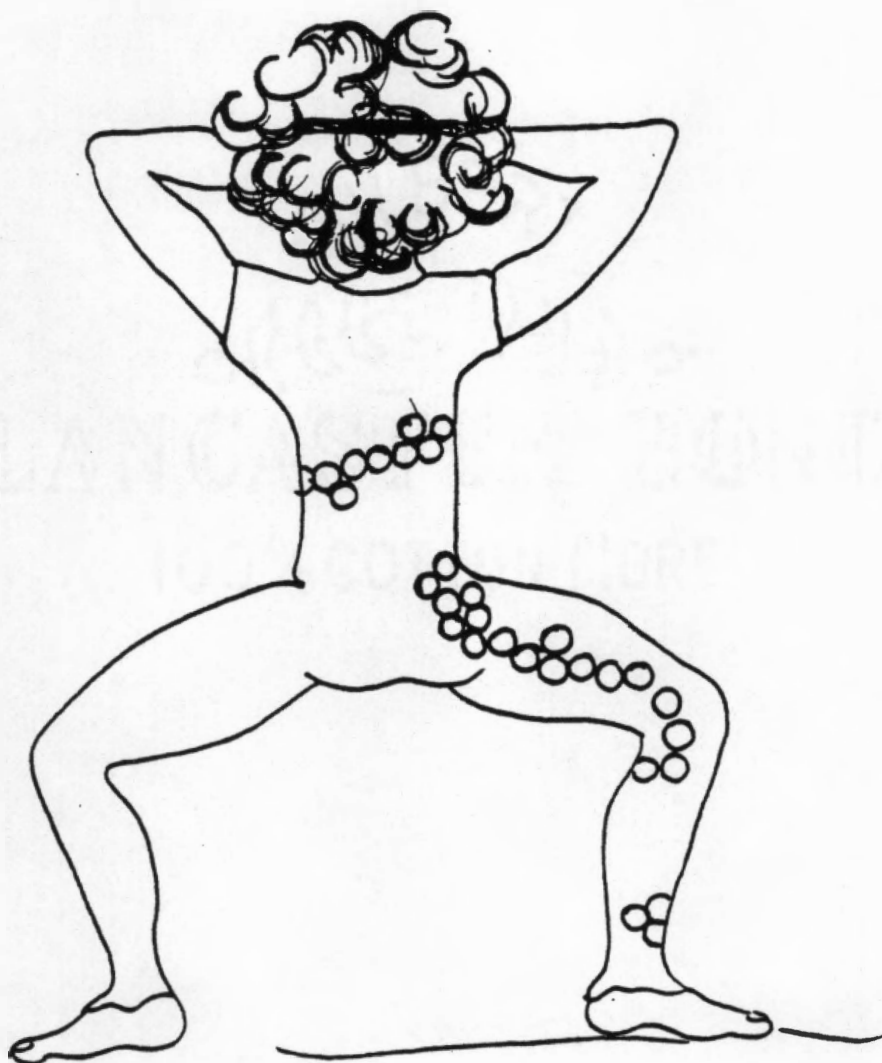


FIGURE E-2
FEMALE DANCER BACK VIEW



FIGURE E-3
MALE DANCER FRONT VIEW

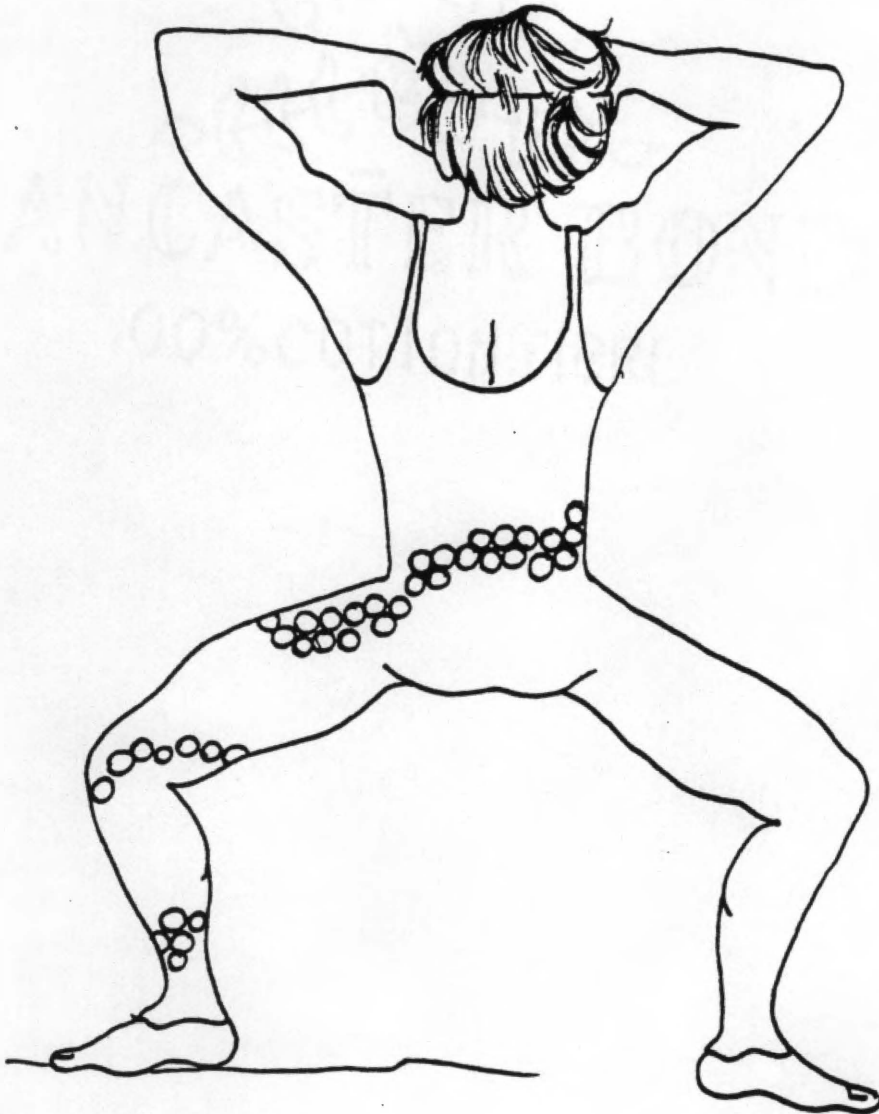


FIGURE E-4
MALE DANCER BACK VIEW

APPENDIX F

LIGHTING CUE SHEETS

APPENDIX G

EXCERPTS TAKEN FROM THE UNIVERSITY OF TENNESSEE,
KNOXVILLE DANCE STUDENTS' CRITIQUES

SUMMARY OF DANCE CRITIQUES

The closing piece, For a brief moment . . ., was a five part dance performed to today's music. It was the most apropos closing, as it was stunning, beautiful, and strong at the same time.

For a brief moment . . . portrays modernism at it's best and its worst. Opening with sterile mechanical movement, this cold robot style gives way to a fluidity where sexuality loses its identity in the flow of the dance.

The lighting was a pleasant change of pace, creating a mood of fantasy, curiosity, mystery, and a sort of nightmare.

The choreography presented a fine and rare combination of tangible, touchable, potentially, realistic experience with fantasy qualities.

For a brief moment . . . reminded me of a nightmare.

The level changes and tableaux in For a brief moment . . . were very interesting. The costumes also were excellent because they were unobtrusive, but added a mystical quality.

VITA

Mindy C. Chesney was born in Columbia, South Carolina and was graduated from Bearden High School, Knoxville, Tennessee. She began her college degree at The University of Alabama, Tuscaloosa, majoring in the education of emotionally disturbed children and minoring in dance. Her Bachelor of Science degree was awarded upon completion of student teaching in special education in the Knoxville City Schools. In the fall of 1983 she began work as a graduate teaching assistant in dance at The University of Tennessee, Knoxville. Upon finishing her Master of Science in Physical Education with emphasis on dance in December 1985, she served as a part-time dance instructor at The University of Tennessee, Knoxville. In addition to her graduate work she has served as Publicity Chairperson for the New Repertory Dance Company, as a performing member of the New Repertory Dance Company and the Contemporary Ensemble, an instructor at the Bijou Theatrical Academy, Knoxville and as a special education teacher and consultant with the Knoxville City Schools.

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New Repertory Dance Company spring concert

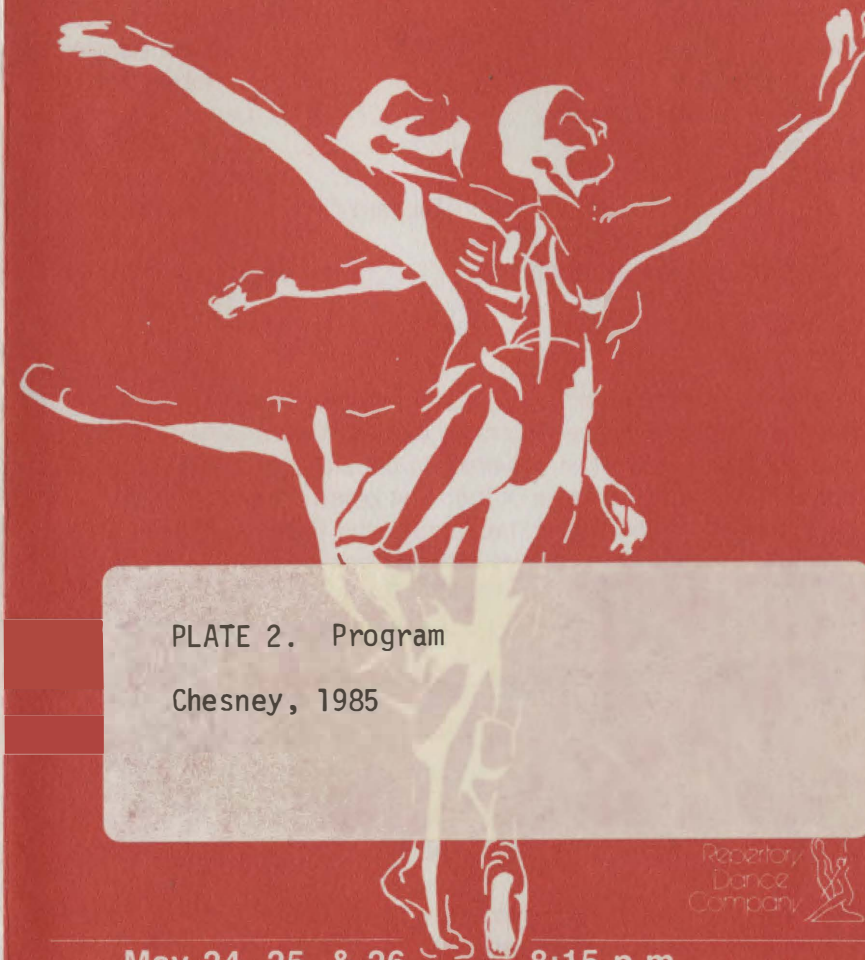


PLATE 2. Program

Chesney, 1985

May 24, 25, & 26 8:15 p.m.

May 26 Matinee 2:00 p.m.

Bijou Theatre

Adults \$5 Students \$3 Reserved Seating

Tickets Available Through U.T. Central Ticket Office
and Bijou Theatre Ticket Office

Lighting Design	L.J. DeCuir
Costume Design Coordination	Gene McCutchen
Stage Manager	Mike Pugh
Costume Shop Coordination	Melissa Baldwin
Sound Design	Rob Collignon
Sound Recording	David Williamson, WUOT
Master Electrician	John Beasley
Board Operator	Robert Meyer
Assistant Board Operator	Lance Aldredge
Photography	Charles Brooks
NRDC Artistic Direction	Roxanne Bartush, Richard Croskey, Cathy W. Fox, Gene McCutchen
NRDC Student Representation	Mindy C. Chesney, Robin Marable

The New Repertory Dance Company affords performing experience to UT Dance Majors as well as other qualified UT dancers. UT was the first university in the state to offer a Dance Major, thus attracting some of the most gifted dancers in the south-eastern region. Many members of the Company have professional experience and/or a strong background of intensive training. The Company's repertoire includes works in various dance techniques: classical ballet, modern dance, and jazz. The staff and dancers of NRDC wish to thank those individuals and businesses who contributed so generously to the NRDC 1983-84 Patron Fund. Because of your help, we are able to present quality programs to the general public.

As a courtesy to the artists and audience during the performance, the taking of photographs cannot be permitted.

The New Repertory Dance Company is a function of the School of Health, Physical Education and Recreation at the University of Tennessee.

Choreography: Roxanne Bartush
Music: John Williams

Melissa Baldwin
Mindy C. Chesney
Becky Cudd
Tina D. Curtis
Susan Essick
Charis Kirkpatrick

Understudies: Deborah A. Sheppard, Brenda K. Ogle

Choreography: Helen Douglas
Music: Maurice Ravel
Rehearsal Director: Roxanne Bartush

Lucia Abbetemarco
Nora Hansen
MeLinda Tatum

Understudies: Jamie Ballou, Amy Dilworth, Suzanne T. Fontenot,
Lori Ladebauche, Mary-Catherine Landry, Laurie Leslie

Choreography: Mindy C. Chesney
Music: David Byrne, Brian Eno,
Jon Hassell, Joe Jackson
Rehearsal Assistant: Julianna Ackil

Jamie Ballou
Belinda Beeman
Mike Coutta
Nora Hansen

Understudies: Amy Dilworth, Paul Ard
*In partial fulfillment of Masters Degree

Paul Ard
Rob Collignon
Mike Coutta
Larry Elmore
James Farris

Cynthia Boucher
Candace Jo Smith
Maria Townes

Roxanne Bartush
Mindy C. Chesney
Larry Elmore
Robin Marable

Choreography: Roxanne Bartush
Music: Jerry Goldsmith

Lucia Abbatemarco
Cynthia Boucher
Nora Hansen
MeLinda Tatum
Robin Lynn Trapp

Understudies: Tina D. Curtis, Susan Essick

Choreography: Roxanne Bartush
Music: Elton John

Belinda Beeman
Robin Marable
Maria Townes

Understudies: Louise Phillips, MeLinda Tatum, Suzanne Fontenot

(from West Side Story)
Choreography: Richard Croskey
Music: Leonard Bernstein
Lyrics: Stephen Sondheim
Rehearsal Assistant: Mindy C. Ches

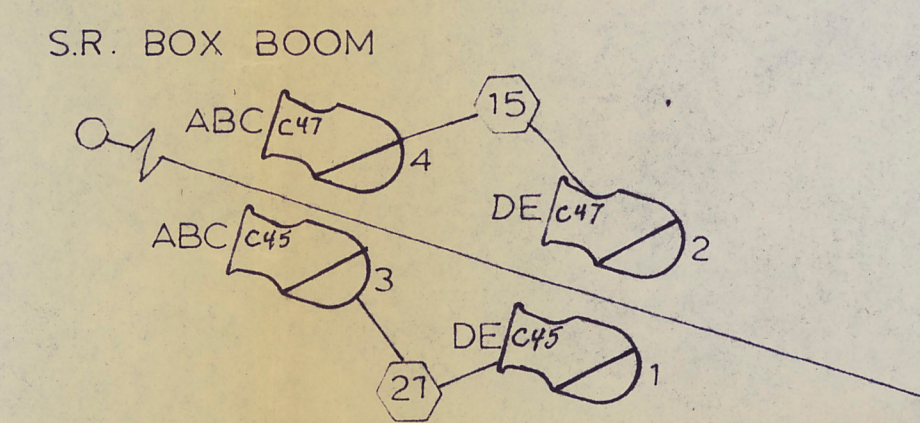
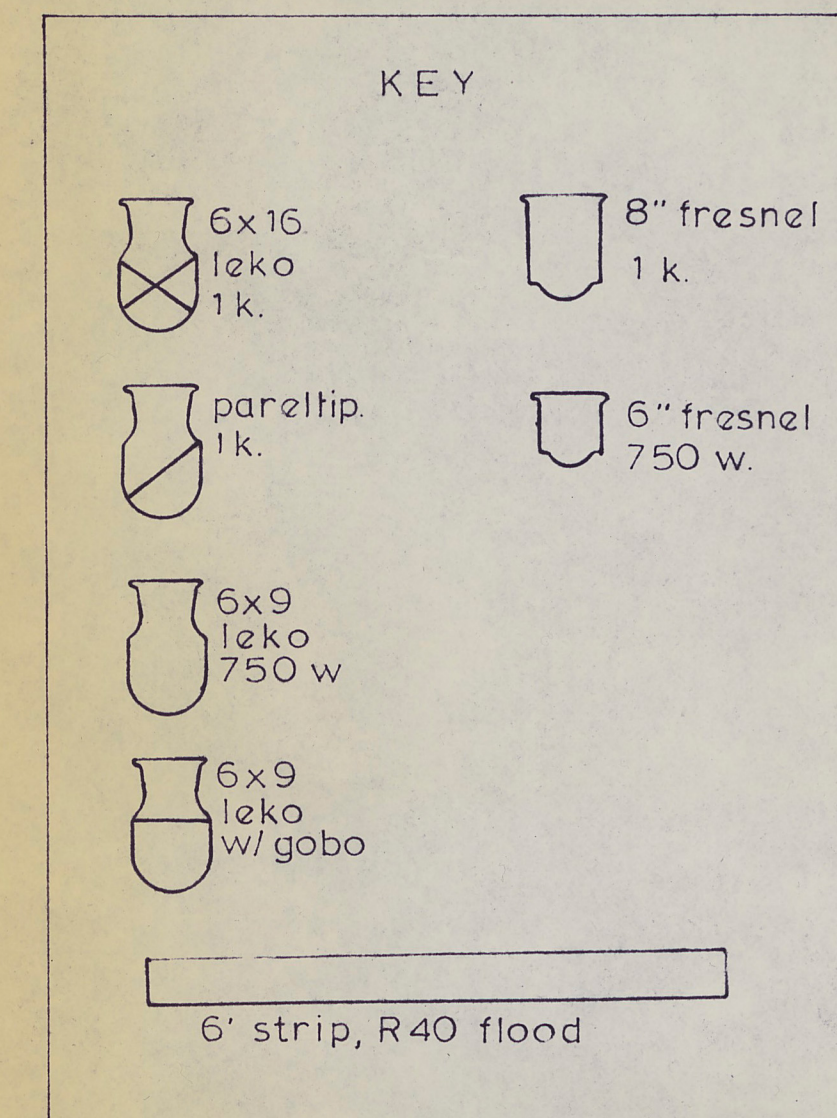
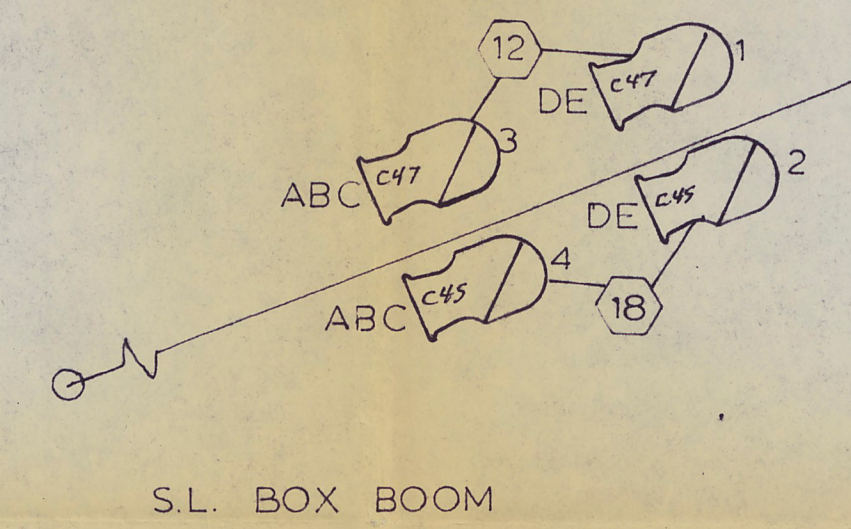
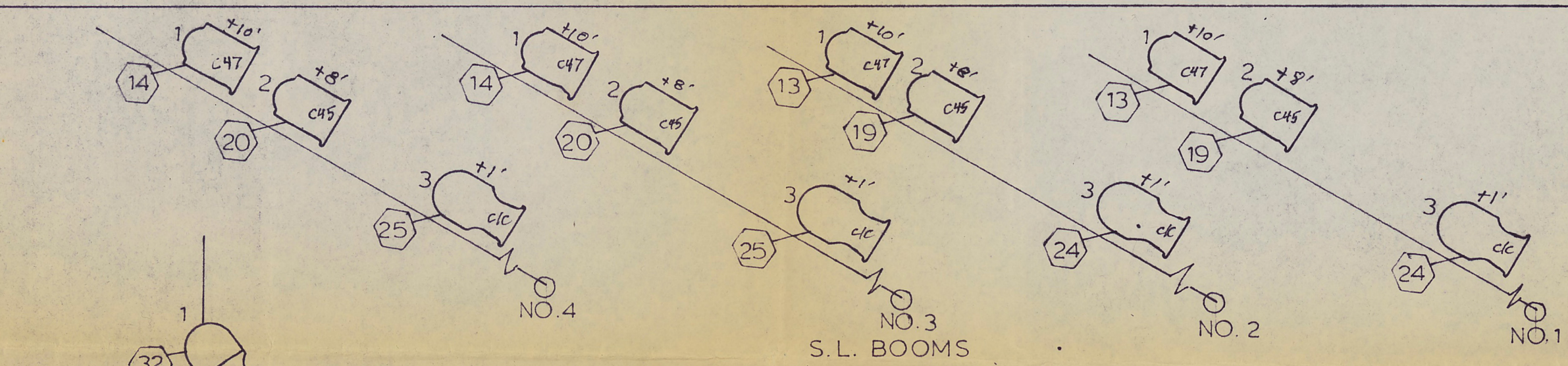
This work does not attempt to depict the plot of West Side Story, but does represent interpretation of the music, movement, and style of Jerome Robbins' concept of West Side Story.

Paul Ard	Belinda Beeman	Mindy Chesney
Julie Chester	Rob Collignon	Mike Coutta
Curtis Daniels	Amy Dilworth	Susan Essick
James Farris	Elizabeth A. Hall	Charis Kirkpatrick
Mary-Catherine Landry	Lori Ladebauche	Laurie Leslie
Robin Marable	Louise Phillips	Joy Taylor

Understudies: Melissa Baldwin, Larry Elmore, Candace Jo Smith

Jamie Ballou
Elizabeth A. Hall
Donna Roberts
Joy Taylor

Charis Kirkpatrick
Candace Jo Smith



NEW REP. DANC CO.
BIJOU THEATR
LIGHT PLOT
MAY 17, 1984
design: *E. J. Dees*

