

REQUIEM IN A CLOSED ROOM: AN ORIGINAL DANCE-DRAMA
IN MODERN DANCE IDIOM BASED UPON THE PLAY
ENTITLED THE HOUSE OF BERNARDA ALBA BY
FEDERICO GARCÍA LORCA

A THESIS
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We hereby recommend that the thesis prepared under
our supervision by Carole Yvonne Masilunis
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be accepted as fulfilling this part of the requirements for the Degree of
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To My Mother
with all the thoughts
a dedication implies

"The theatre is the poetry which
rises from the book and becomes
human."

Federico García Lorca

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CHAPTER I

ORIENTATION TO THE STUDY

Introduction

Dance and drama are the two art forms most closely related among all of the arts. John Martin, the outstanding dance critic and author, substantiates this statement as he affirms that the dancer and the actor are in truth the same being; the difference exists only in the purpose of this being.¹ The dancer seeks to interpret the individual responding to the universe at a given moment in time and space while the actor is concerned with a specific character in a particular situation or plot.²

Both dance and drama employ movement as their medium of expression and both share a quality of sound with their action. Sound for the dancer possesses the same symbolic qualities as the dancer's movement while the actor's comparable sound quality is more exact in that it comprises all forms of speech and oral expression.³

¹John Martin, Introduction to the Dance (New York: W. W. Norton and Company, Inc., 1939), p. 83.

²Ibid., p. 84.

³Ibid.

The dividing line between dance and drama is very thin. When a dancer ceases to experience an emotion himself but, rather, uses his body as an instrument for the interpretation of an emotion, feeling or idea, he assumes another personality. Thus the dancer becomes an actor but not in the sense of dramatic form. If, however, the dancer interprets a series of real or imaginary events, he enters upon a sequence of actions relevant to dramatic form.¹ Many dance compositions are narrative in type and, therefore, imply both distinct characterizations and discernible plots. Whether these elements are presented in a detailed or skeletal form, they contribute to the unified structure which shapes the sequence of movements comprising the dance composition. Dance in dramatic form exists when it is concerned with a sequence of occurrences from which the total experiencing of an idea, emotion or mood emerges.² The more realistic the movements used to portray these events, the more they belong to the realm of drama rather than to that of dance.

The basic formula for dramatic form is comprised of a central theme, the introduction of a counter-theme in direct opposition to the first theme, and a crisis between the two opposing forces from which one emerges victoriously.³ This

¹Ibid.

²Ibid.

³Ibid., p. 85.

formula is also applicable to dance. Dances based upon intense emotional qualities utilize only the emotional experience of the clash and the climactic outcomes characteristic of drama whereas dances of a purely lyrical nature are removed altogether from the conflicts of the dramatic form.¹ The dance-drama, incorporating within one structure both the intensity of conflict and the lyricism of harmony, may be said to illustrate the dramatic form in its entirety.

Martin points out that dance and drama are, in reality, different levels of the same art.² At times dance and drama are separated by a narrow margin only; at times the two forms are interwoven; and, at times, both dance and drama are actually one art. The materials or basic elements are the same for both and it is only the approach to combining these elements which reveals the difference between the two arts. The approach to composition for dance is through rhythmic movement abstracted from the literal representation of the subject whereas the approach to drama is through action based upon natural physical responses.³ Both the dancer and the actor rely upon their personal emotional associations with life for translation of thematic content into movement or action--dance or drama.⁴ Movement will always be essential to the actor and dramatic interpretation will remain necessary

¹Ibid.

²Ibid.

³Ibid.

⁴Ibid., p. 86.

to the dancer. In the opinion of the investigator, dance-drama, universal in its appeal and in its employment of the human being as its medium, is the closest to life itself and, therefore, the most communicative of all of the arts.

Brief Historical Survey of Dance-Drama

Dance-drama began with primitive man. Man was surrounded by movement and sound when he came into being for both existed in the natural world of wind, waves, storms and shifting clouds. Primitive man was a part of nature and nature was synonymous with rhythm. The primitive at first felt only his immediate emotions. As time passed, he felt a desire to communicate to others his memories of these emotions and to describe his reactions to the world about him.¹ Since words did not exist, man could relate his adventures only through movements and sounds; thus, a spontaneous, rudimentary form of dance-drama came into being as the earliest form of communication between human beings. The rhythm of movement and sound related a story; the movements were dramatic rather than realistic; and an audience was present as the receiver of the remembered experience.² Primitive man's rhythmic expressive movement was the beginning of all art expressions in the human race.³

¹Doris Humphrey, "Dance Drama," The Dance Has Many Faces, ed. Walter Sorell (Cleveland and New York: The World Publishing Company, 1951), p. 20.

²Ibid., p.21.

³Ted Shawn, Dance We Must (Pittsfield, Massachusetts: The Eagle Printing and Binding Company, 1950), pp. 9-10.

As man in primitive society developed from the individual and family into a clan and tribe, new emotions and events arose which he expressed and communicated through dance and drama. Primitive man developed dances for preparation of and victory over battle, dances of courtship, dances for marriage, dances for birth and dances for death.¹ As primitive man began to settle in one area and cease roaming the land as a nomad, he developed dances for tilling the soil, planting the seed, praying for rain and harvesting his crops.² Emotion, rhythm and desire for communication were ever present to infuse these dance movements with dramatic feeling for without these three elements inherent in man, there would be no memories, no adventures, no feelings of hope and despair, joy and sorrow, either to appreciate or to share. The oldest and most direct approach to drama was through dance; therefore, since every potential experience and expressive movement of which man is capable is inherent in the human body.³

As civilization advanced, movement and sound continued to play their dual role in daily living. In Egyptian culture, for example, dance and drama became a part of the elaborate ritual of daily life.⁴ Through dance-drama, the people were educated in their religious doctrines and observed their

¹Ibid., p. 10.

²Ibid., pp. 10-11.

³Humphrey, op. cit., p. 21.

⁴Ibid.

prescribed rituals.¹ At the same time, a secular form of dance and drama existed through the activities of professional performers.²

The height of the development of dance-drama was reached in the period of Grecian culture and, specifically, in the Greek tragedy.³ In Greece, dance and drama were not only inseparable from religious rituals but they were an important adjunct to military training and a popular aspect of recreation in which the Greek theater played an integral part.⁴ Gradually the drama became the dominant element in the development of the Greek tragedy and overshadowed in importance the complementary element of dance.⁵ But the innate impulse to dance persisted among the people and continued in their private lives, taking the form of pantomimic dances. These satirical performances opened the way for drama removed from dance as an essential complement.⁶

¹Shawn, op. cit., p. 12.

²Lincoln Kirstein, Dance (New York: G. P. Putnam's Sons, 1935), p. 11.

³Humphrey, op. cit., p. 21.

⁴Curt Sachs, World History of the Dance (New York: Bonanza Books, 1937), p. 3.

⁵Humphrey, op. cit., p. 22.

⁶Reginald St.-Johnson, A History of Dancing (London: Simpkin, Marshall, Hamilton, Kent and Company, 1906), p. 34.

When the Romans came into power, they adopted the Greek arts including dance and drama but gradually degraded their purity of form and their ritualistic purposes.¹ The Greeks had maintained a perfect balance between song, verse, dance and expression whereas the Romans, lacking in taste and obsessed with worldliness and power, exaggerated and distorted the subtle aspects of mime and spectacle which were characteristic of the lyric dance-drama.² The pantomimic dance-drama was developed as an independent expression of art in Rome and flourished under the rule of the Caesars.³

After the fall of the Roman Empire, theatrical dance and drama ceased to exist openly for almost a thousand years.⁴ It was the practice of the early Christian Church which saved dance-drama, continuing it as a part of the ritual of worship.⁵ These religious rituals known as "Mysteries," "Moralities" and "Miracle Plays," were dramatic treatments of religious themes interspersed with dancing.⁶ When these pantomimic dance-dramas became too secular for performance in the church, they were relegated ultimately to the market place and, as the practice

¹Shawn, op. cit., p. 13.

²Kirstein, op. cit., p. 40.

³Ibid., p. 49.

⁴Ibid., p. 57.

⁵Troy and Margaret West Kinney, The Dance (New York: Frederick A. Stokes Company, 1914), p. 29.

⁶Shawn, op. cit., p. 16.

of asceticism became dominant in the doctrines of the churches, dance-drama and other secular forms of art were removed entirely from any official recognition by the church.¹ Dance-drama still survived at this time, however, through the efforts of small, insecure bands of strolling performers who traveled about the country performing the remaining fragments of theatrical art.² The "commedia dell' arte" was another type of theater which combined the elements of dance and drama; in this type of dramatic presentation, actors improvised comedies upon a "subject," or a plot. After a company presented the same improvised comedy many times, it was no longer improvised.³ "Lazzi" or jokes were inserted into the story and were primarily pantomimic and often had very little to do with the stage action.⁴

Dance-drama, in common with all of the arts, came to life again during the Renaissance in the fourteenth and fifteenth centuries. The folk dances of the peasants were refined, polished and performed in the courts of the nobility. Elaborate pageants were held in the courts in which the courtiers danced in lavish costumes, often symbolic, and

¹Ibid.

²Kirstein, op. cit., p. 96.

³Kenneth Macgowan and William Melnitz, The Living Stage (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1955), p. 105.

⁴Ibid., p. 106.

enacted characterizations of men, beasts and mythological gods.¹ In France, these extravagant entertainments were called "masques" because of the masks worn by the performers and were the natural precursors of the ballet since they attained such importance that individuals trained and received payment for performing in them.² In 1661, the technique of the classical ballet was crystallized into a set system of disciplines and movements.³ The elegant but stilted court ballets still existed until the eighteenth century when Noverre, called "the Shakespeare of the Dance," broke with the established forms and fashioned his ballets into vivid dance-dramas.⁴

After the French Revolution, ballet began to decline and reached a somewhat sterile and stereotyped state.⁵ In the nineteenth century, the progress of dance-drama was eclipsed by the phenomenal development of music, poetry and drama as other distinct art forms. The dance-drama, however, lost its qualities of art and served the public as a means of amusement only.⁶ Noverre was one of the few who had anticipated

¹Shawn, op. cit., p. 14.

²Waldeen, "The Dance Has Many Faces," The Dance Has Many Faces, ed. Walter Sorell (Cleveland and New York: The World Publishing Company, 1951), p. 239.

³Kinney, op. cit., p. 49.

⁴Shawn, op. cit., p. 18.

⁵Ibid.

⁶Humphrey, op. cit., pp. 25-26.

this disaster and had attempted to rescue dance-drama in his approach to ballet choreography.¹ In the twentieth century, dance-drama was again forgotten until the Russian Ballet, with Michael Fokine as the choreographer and reformer of the ballet, revitalized the form and revealed to the world artistic spectacles which fused dance and drama once more.²

A new wave of dance innovators followed the advent of the Russian Ballet.³ Through their influence, dance experienced a rebirth in America and its vital progress made the United States the dance center of the world. Although dance-drama appeared sporadically in the new form of dance and was restored gradually to an important place in modern dance choreography, it has not yet attained the high degree of development in which it once gloried.⁴

The essence of dance includes all forms of movement through which the dancer expresses his being by using the body as his medium.⁵ The essence of drama is the expression of emotions and ideas in relation to life in specific situations and to all interactions of particular human beings in these

¹Ibid., p. 26.

²Ibid.

³Ibid.

⁴Shawn, op. cit., p. 21.

⁵Humphrey, op. cit., p. 27.

situations.¹ There will always exist moments in drama when words become inadequate as a medium of expression for these emotions. Primitive man instinctively expressed his being through movement and rhythm. When words become unnatural and artificial, movement still retains the truth. When emotions become too overpowering to allow true expression through a selected language, the movement of the body becomes the only medium left for total expression.² According to Terence Gray, "In art it should be as it is in life; . . . the use of the human body rather than the intellectualised spoken work is the medium that is most essential for dramatic art."³ In the opinion of the investigator, dance and drama are inextricably interrelated to such a degree that the two arts merge naturally and become one form, that of dance-drama.

The following listing of dance-dramas produced during the period of 1935-1965 was compiled to represent the progress made in restoring dance-drama to its proper place in the arts in America today. The dance-dramas represented in the listing were selected from among a larger number of those produced during the past thirty years. The ones chosen by the investigator exemplify only those dance-dramas created by artist

¹Terence Gray, Dance-Drama (Cambridge: W. Heffer and Sons Limited, 1926), p. 27.

²Ibid.

³Ibid.

choreographers or those compositions based upon literature of recognized merit.

Although the dance-dramas listed date through the years of 1935-1965, it would be remiss to present an accurate account of the progress of dance-drama without mentioning the great contributions of Ruth St. Denis and Ted Shawn to this art prior to these dates. The following selections were taken from a much larger group of unique and elaborate dance-dramas performed by the Denishawn Dancers around the world from the early 1900's through the early 1930's.

The Cosmic Dance of Shiva, performed in 1926 during an Oriental Tour, depicted the legend of the Hindu Trinity--Brahma, Vishnu and Shiva. Moniji Gari, presented in the same year, portrayed a Japanese Legend and was also a part of the program for the Oriental Tour.¹ Two dance-dramas of American Indian derivation were The Feather of the Dawn, based upon legends of Hopi Indian tribal dances, and Xochitl, based upon a Toltec legend. The Siamese Ballet, The Egyptian Ballet and The Death of a Bull-God were three dance-dramas produced in the period of 1915 through 1930.² The Siamese Ballet told the story of the Hindu epic poem entitled Ramayan. The Egyptian Ballet related the legend of Isis and Osiris. The Death of a Bull-God re-enacted the legend of the Cretan Minotaur and the downfall of the Cretan civilization.

¹Katherine S. Dreier, Shawn The Dancer (New York: Societe Anonyme, Museum of Modern Art, 1933), p. 80.

²Ibid., p. 81.

A selected list of outstanding dance-dramas created and produced during the period of 1935-1965 follows.

Period from 1935-1945

Tragic Processional, created by Jacques Cartier in 1935, was a dance-drama based upon Biblical literature.¹ Another Biblical theme was presented in The Eternal Prodigal, 1937, choreographed by Gluck-Sandor.² Eleanor King was inspired by the poetic drama Icaro to choreograph a dance-drama of the same name in 1937.³ Trojan Incident, 1939, by Helen Tamiris depicted the Trojan War as recounted by Homer and Euripides.⁴ Martha Graham's dance-drama Every Soul Is A Circus, 1939, was based upon Vachel Lindsey's poem of the same title.⁵ Orestes and the Furies, 1944, choreographed by Hanya Holm, interpreted Aeschylus' classical drama The Eumenides.⁶ Doris Humphrey based Inquest, 1944, upon John Ruskin's Sesame and the Lilies which concerned an Englishman's death in the

¹Gervaise Butler, "Dance Reviews," Dance Observer, II (March, 1935), p. 28.

²"Dance," New York Times, December 6, 1936.

³Albertina Vitak, "Dance Events Reviewed," The American Dancer, II (March, 1938), pp. 18-19.

⁴"Dance Reviews," Dance Observer, VI (November, 1939), p. 281.

⁵"The Dancing in Dance," Dance Observer, XI (April, 1944), p. 40.

⁶P. S., "Reviews of the Month," Dance Observer, X (October, 1943), p. 92.

year of 1865.¹ The Biblical story of David and Goliath was the thematic source for Charles Weidman's dance-drama of the same title produced in 1945.²

Period from 1946-1955

Martha Graham choreographed four outstanding dance-dramas based upon the psychological aspects of the characters involved rather than literal interpretations of the personalities portrayed. Her Cave of the Heart, 1948, was a representation of Euripides' Medea.³ In 1947, two dance-dramas were offered to the public; Errand into the Maze translated aspects of the Greek legend of Theseus and the Minotaur by Sophocles;⁴ Night Journey was based upon Sophocles' Oedipus Rex.⁵ Martha Graham in 1950 created Judith, motivated by the Apocryphal story of Judith and Holofernes.⁶

Choreographers of dance-dramas during this period were often inspired by the poetic dramas of Federico García

¹Gervaise Butler, "Review of the Month," Dance Observer, XI (April, 1944), p. 39.

²Doris Hering, "The Moderns in Concert," Dance, XX (February, 1946), p. 27.

³Robert Sabin, "Reviews of the Month," Dance Observer, XIII (June-July, 1946), p. 73.

⁴"Graham, Hawkins, Bettis," New York Herald Tribune, March 9, 1947.

⁵Reed Severin, "Reviewers' Stand," Dance Magazine, XXI (June, 1947), pp. 7 and 38.

⁶Doris Hering, "Season in Review," Dance Magazine, XXV (February, 1951), p. 12.

Lorca. Valerie Bettis produced Yerma¹ in 1946 and Doris Humphrey created Lament for Ignacio Sanchez Meillas² during that same year. The House of Bernarda Alba was choreographed by Dale Edward Fern for his dance group in 1953.³

Other prominent dance-dramas produced during the same interval included such compositions as Of Sundry Wimmen, 1946, based upon Chaucer's poetic tales and choreographed by Nina Fonaroff.⁴ Jesse James, 1946, a dance-drama by Peter Hamilton was an interpretation of the legend of Jesse James.⁵ The novel Green Mansions was the thematic source for Patricia Newman's dance-drama of the identical title in 1948.⁶ Merle Marchowsky was inspired by Sophocles' Antigone to create her version of the play in dance form in 1948.⁷ Champion, 1948, choreographed by Sophie Maslow, was an interpretation of Ring Lardner's short story of the same title.⁸ José Limón, in

¹David Zellner, "Reviews of the Month," Dance Observer, VI (June-July, 1946), p. 76.

²Ann Hart, "College Correspondence," Dance Observer, VII (August-September, 1946), p. 83.

³L. G., "Reviews of the Month," Dance Observer, XX (March, 1953), p. 42.

⁴Robert Sabin, "Reviews of the Month," Dance Observer, XIII (December, 1946), p. 122.

⁵John Martin, "The Dance: Majority," New York Times, December 15, 1946.

⁶Nik-Krevitsky, "Reviews of the Month," Dance Observer, XV (May, 1948), p. 57.

⁷Mary Anne Phelps, "Reviews of the Month," Dance Observer, XV (June-July, 1948), p. 74.

⁸"New Dance Group Festival Series," Dance Magazine, XXII (July, 1948), p. 9.

1949, created The Moor's Pavana based upon Shakespeare's drama Othello.¹ Valerie Bettis' As I Lay Dying, 1948, was a dance-drama based upon William Faulkner's novel of the same name.² The Dybbuk, the title of both the dance-drama and the play by S. Ansky, was presented in 1951 by Anne Sokolow.³ In 1952, Nina Fonaroff produced the dance-drama Lazarus based upon Leonid Andreyev's short story of the same title.⁴ John Steinbeck's novel Of Mice and Men inspired Linda Margolies to choreograph a dance-drama entitled Curley's Wife in 1952.⁵ Lot's Wife, 1953, created by Natanya Newmann, was based upon the related Biblical account.⁶ Doris Humphrey choreographed Ruins and Visions, 1953, as a definition of the poem "The Fates" by Stephen Spender in the form of a dance-drama.⁷ Sundered Majesty, 1955, was the title of the work by Myra Kinch based upon Shakespeare's drama King Lear.⁸

¹Nik Krevitsky, "American Dance Festival," Dance Observer, XVI (August-September, 1949), p. 98.

²John Martin, "The Dance: Bravo," New York Times, January 16, 1948.

³Doris Hering, "Reviews," Dance Magazine, XXV (May, 1951), p. 8.

⁴Robert Sabin, "Reviews of the Month," Dance Observer, XIX (May, 1952), p. 72.

⁵Robert Sabin, "Reviews of the Month," Dance Observer, XIX (June-July, 1952), p. 89.

⁶Nik Krevitsky, "Reviews of the Month," Dance Observer, XX (April, 1953), p. 56.

⁷Louis Horst, "Reviews of the Month," Dance Observer, XX (August-September, 1953), p. 102.

⁸Louis Guthman, "Reviews of the Month," Dance Observer, XXIII (February, 1956), p. 26.

Period from 1956-1965

José Limón is credited with four excellent dance-dramas during this period. Blue Roses based upon Tennessee Williams' Glass Menagerie, and The Emperor Jones derived from Eugene O'Neill's play of the same title, were both danced in 1957.¹ Barren Sceptre, 1960, originated from Shakespeare's Macbeth.² José Limón's last dance-drama was produced in 1962 and was entitled I, Odysseus as it related the legend of Homer's Odyssey.³

During the same time, Martha Graham undertook three stupendous dance-dramas presented again in her personal style of psychological interpretation. Clytemnestra,⁴ 1960, Alcegis,⁵ 1960, and Phaedra,⁶ 1962, were all psychological translations of the corresponding Greek tragedies.

Other important dance-dramas during this period include The Purification, 1957, choreographed by Mary Anthony and based upon Tennessee Williams' play of the same title which depicted primitive people of New Mexico.⁷ Dracula,

¹Louis Horst, "Connecticut College," Dance Observer, XXIV (August-September, 1957), p. 102.

²Doris Hering, "Concert Reviews," Dance Magazine, XXXIV (June, 1960), p. 27.

³Doris Hering, "Reviews," Dance Magazine, XXXVI (October, 1962), p. 44.

⁴Doris Hering, "Yatsushashi of the Western Wild," Dance Magazine, XXIV (July, 1960), p. 39.

⁵Ibid., p. 40.

⁶Doris Hering, "Reviews," Dance Magazine, XXXVI (May, 1962), p. 30.

⁷Walter Terry, "A Drama in Dance," New York Herald Tribune, November 24, 1957.

1959, based upon Bram Stoker's novel of the same name was choreographed by Katherine Litz.¹ The Attic, 1959, created by Adam Darius related the story of The Diary of Anne Frank.² John Butler produced for television a Biblical dance-drama entitled Saul and the Witch of Endor in 1960.³ In 1965, Ophelia was interpreted by Jean Erdman according to the Shakespearean drama of that title.⁴ Sophie Maslow, also in 1965, choreographed her interpretation of the Dybbuk translated from the novel of the same title.⁵

Poetic dramas by Federico Garcia Lorca were the inspiration for three dance-dramas during these same years of 1958-1965. In 1958, Deborah Zall produced Shadow of Her Sister which was based upon The House of Bernarda Alba.⁶ Blood Wedding was created by Mary Anthony in the same year.⁷

¹Lelia K. Telberg, "Review of the Month," Dance Observer, XXVI (March, 1959), p. 39.

²Selma Jeanne Cohen, "Reviews," Dance Magazine, XXXIV (February, 1960), p. 72.

³Donald Duncan, "One Dancer Many Faces," Dance Magazine, XXXIV (October, 1960), p. 30.

⁴Dance News, XLVI (May, 1965), p. 13.

⁵Anatole Chujoy, Dance News, XLVI (February, 1965), p. 10.

⁶Smith, op. cit., p. 136.

⁷H. B., "Reviews of the Month," Dance Observer, XXIV (January, 1959), p. 8.

Joan Kerr produced Barren Song in 1965 as a choreographic translation of The House of Bernarda Alba.¹

In summation of this selected listing of outstanding dance-dramas spanning the years from 1935 through 1965 and inclusive of the Denishawn dance-dramas produced prior to that period, prevalent themes utilized by choreographers comprise Oriental mythology, Biblical legends, Greek tragedies, Shakespearean plays, classical and contemporary literature, modern American dramas and the Spanish poetic-plays of Federico García Lorca.

Whether the dance-drama exists as a literal translation in narrative form, a pantomimic interpretation, an abstraction or a psychological elaboration of a character's emotions for which words are inadequate, the choreographic form of the dance-drama remains an important art form exemplifying the inter-relationship of the two arts of dance and drama. Dance-drama stands as an inexhaustable challenge to the modern dance choreographer today.

Statement of the Problem

The investigator's background and experience in modern dance, her familiarity with all forms of Spanish dance and her interest in the drama contributed to her desire to undertake a creative thesis in partial fulfillment of the requirements for a Master of Arts degree to be conferred by the Texas Woman's University in Denton, Texas.

¹Dance News, XLVI (March, 1965), p. 5.

In order to combine these three areas of interest and experience, the investigator undertook to develop and to produce an original dance-drama in modern dance idiom based upon the play entitled The House of Bernarda Alba by Federico García Lorca. This choreographic problem enabled her to engage in creative research in the fields of modern dance, Spanish dance, and drama.

The original dance-drama developed by the investigator was entitled Requiem In A Closed Room and depicted the tragedy resulting from the desire of a domineering mother for complete possession of the lives of her five daughters when the youngest determines to escape from the tyranny of "the closed room."

Definitions and/or Explanations of Terms

The following definitions and/or explanations of terms are presented in order to insure common understanding of their use throughout the proposed study:

1. Dance-Drama: The investigator accepts the definition of dance-drama by Webster as "drama conveyed by dance movements."¹

2. Modern Dance: The investigator accepts the explanation of modern dance by Margery J. Turner who states that

Modern, or contemporary, dance is an art form that uses movement as a medium of expression. It is the result

¹Philip Babcock Gove (ed.), Webster's Third New International Dictionary (Springfield, Massachusetts: G. and C. Merriam Company, Publishers, 1961), p. 573.

of intentional ordering of movement by a choreographer. The movement is created in response to the re-experiencing of emotional values, which are thus given a new existence. The expressive movement is highly selected, spatially designed, and organized through rhythmic structure; the result is the communication of an idea, mood, feeling state, or situation.¹

3. Dance Composition: The investigator accepts the definition of dance composition by Margaret H'Doubler as

. . . the way in which inner experience is brought into existence by technique, not only as skillfully executed movements, but as artful relating and integrating of these movements, so that their organization results in a dance symbolizing unity between content and the form of its expression.²

4. Choreography: The investigator accepts the definition of choreography by Margery J. Turner as "The art and craft of composing a dance; the construction and ordering of movement, phrasing, rhythm, design, and dynamics."³

Purposes of the Study

The primary purpose of this study was to choreograph a dance-drama in modern dance idiom based upon the play entitled The House of Bernarda Alba by Federico García Lorca which, in turn, was entitled Requiem In A Closed Room. Further purposes included teaching the completed choreography

¹Margery J. Turner, Modern Dance for High School and College (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1957), p. 1.

²Margaret H'Doubler, Dance A Creative Art Experience (New York: F. S. Crofts and Company, 1940), p. 147.

³Margery J. Turner, Dance Handbook (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1959), p. 128.

to ten students selected from those comprising the Modern Dance Group of the Texas Woman's University, Denton, Texas, during the academic year of 1964-1965; presenting the original dance-drama in a series of public performances; and preparing a written report of the study as a whole including a description of the original dance-drama with respect to the choreography, the accompaniment, the costumes, the hair styles, the stage properties and the stage set.

Limitations of the Study

The choreography for the original dance-drama entitled Requiem In A Closed Room developed in conjunction with this study was limited in thematic source to episodes selected from the plot of the play entitled The House of Bernarda Alba by Federico García Lorca which, in the opinion of the investigator, were most adaptable to presentation through the medium of modern dance. The study was limited further by the creative ability of the investigator in the development of choreography within the scope of the dance skills and dramatic capabilities of the students participating in the study. A limitation of twenty minutes was established for the presentation of the original dance-drama. The number of participants comprised ten students selected from those comprising the Modern Dance Group of the Texas Woman's University, Denton, Texas, during the academic year of 1964-1965.

Sources of Data

Both documentary and human sources of data were utilized in the development of the present study. Documentary sources of data included theses, dissertations, research studies, books, periodicals, newspaper articles and other available materials pertinent to all phases of the study. Human sources of data included members of the investigator's Thesis Committee in the College of Health, Physical Education and Recreation and in the Department of Speech at the Texas Woman's University, selected authorities in the fields of dance, music, costume design and stage production at the Texas Woman's University, and ten members of the Modern Dance Group of the Texas Woman's University who participated in the public presentation of Requiem In A Closed Room.

Survey of Previous Studies

A survey of completed research disclosed that the study, Requiem In A Closed Room, did not duplicate that of any other investigator. The following summaries are illustrative of previous studies related to this study in that they are creative theses in the field of modern dance:

Primm,¹ in 1954, developed and produced in a series of public performances an original dance-drama based upon selected episodes which take place in a city park. Various

¹Carolyn Primm, "An Original Modern Dance Drama Based Upon Selected Episodes in a City Park Entitled: Cross-Town Promenade" (unpublished Master's thesis, College of Health, Physical Education and Recreation, Texas State College for Women, now known as the Texas Woman's University, 1954).

moods and activities of groups passing through the park were depicted in the dance-drama, unified by the underlying theme of reading a newspaper. The written report of the study comprised background material and a description of the dance-drama with respect to choreography, accompaniment, costumes and lighting. An Appendix included photographs of stage properties, lighting and switchboard charts and dance concert programs upon which the dance-drama appears.

The present study is similar to Primm's in that the investigator was concerned with the development and production of a dance-drama, selected students from the Modern Dance Group of the Texas Woman's University as participants, worked closely with the accompanist-composer of the Modern Dance Group with respect to the development of the accompaniment for the dance-drama choreographed and prepared a written report of the study as a whole. The investigation differs from Primm's in that the present investigator was concerned with the creation of a dance-drama based upon Federico García Lorca's play entitled The House of Bernarda Alba whereas Primm's dance-drama depicted episodes and personalities within the setting of a city park.

In 1956, Smith¹ developed and produced in a single performance a dance-drama, the Te Deum, at the St. Barnabas

¹Eloise Hanna Smith, "A Dance Drama with Original Music and Choreography of the "Te Deum" (unpublished Master's thesis, College of Health, Physical Education and Recreation, Texas State College for Women, now known as the Texas Woman's University, 1956).

Episcopal Church in Denton, Texas. The written report of the study includes a description of the dance-drama developed with respect to the choreography, accompaniment, costumes, lighting and stage decor. Smith composed the musical accompaniment which was scored for two voices--soprano and baritone--with a soprano recorder accompanying the voices. The choreography followed closely the words of the text and the measures of the music of the Te Deum.

The purpose of the present study is similar to Smith's in that the present investigator developed and produced in a series of public performances a dance-drama composed in modern dance idiom and prepared a written report of the study as a whole. The two studies differ, however, with respect to the thematic sources utilized in the development of the modern dance presentations, the subjects participating in the dances and the composition of the accompaniment. The participants in Smith's study included children and adults of both sexes who were relatively inexperienced in dance movement whereas the participants in the present study were selected members of the Modern Dance Group of the Texas Woman's University. The composition of the accompaniment for the dance-drama, Te Deum, was developed by Smith whereas the present investigator worked closely with the accompanist-composer of the Modern Dance Group of the Texas Woman's University in the development of the accompaniment for the dance-drama choreographed. Choreography in the present study was based upon episodes taken from

Federico García Lorca's play entitled The House of Bernarda Alba whereas Smith's choreography was based upon a part of the Episcopal Liturgy, Te Deum Laudamus, as its thematic source.

In 1961, Reed¹ choreographed and produced in a series of public performances a suite of five modern dance compositions based upon selected stages of woman's life. The dance sequences depicted the stages of infancy, childhood, adolescence, adulthood and old age, respectively. Reed's written report of her study is comprised of sociological and psychological background material pertaining to the study, and descriptions of the original modern dance compositions with respect to the choreography, accompaniment, costumes and lighting. An Appendix of the thesis includes photographs illustrative of selected movements choreographed in the suite of modern dance compositions, a sketch of the basic costumes worn throughout the production of the suite, a composite lighting chart and dance concert programs which list the original modern dance compositions which were developed in conjunction with the study.

The present study is similar to Reed's in that the investigator was concerned with the choreography and production of an original work in modern dance idiom, selected participants from among the members of the Modern Dance Group of

¹Ann I. Reed, "Profile of Woman: A Suite of Five Original Modern Dance Compositions Based Upon Selected Stages in Woman's Life" (unpublished Master's thesis, College of Health, Physical Education and Recreation, Texas Woman's University, 1961).

the Texas Woman's University, worked closely with the accompanist-composer of the Modern Dance Group in the development of the accompaniment for the choreography of the dance-drama and prepared a written report of the study as a whole. The present study differs from Reed's in that Reed was concerned with stages in the life of woman as the thematic material for her suite whereas the present investigator used Federico García Lorca's play entitled The House of Bernarda Alba as the thematic source for the choreography of her original dance-drama.

Wall,¹ in 1957, developed and produced in a public performance an original group of modern dances based upon the themes implied in her title--Ways of Women. The choreography was concerned with the relationship of men to women and womens' new freedom obtained after a transitional period in society. The written report of the thesis includes a description of the modern dance compositions with respect to the choreography, accompaniment, costumes, stage set, lighting chart and curtain plot. To the foregoing report, Wall attached, in booklet form, a record of her choreography in Labanotation.

This research study is similar to Wall's in that the present investigator was concerned with the development and production of original works in modern dance idiom, selected women students as participants and prepared a written report

¹Lula Margaret Wall, "Ways of Women" (unpublished Master's thesis, The Women's College of the University of North Carolina, Greensboro, 1957).

of the study as a whole. The present study differs from Wall's in that the investigator was concerned with the creation of a dance-drama based upon Federico García Lorca's play entitled, The House of Bernarda Alba whereas Wall's original modern dance compositions were based upon the theme Ways of Women. Accompaniment for the dance-drama developed by the investigator was especially composed by the accompanist-composer for the Modern Dance Group of the Texas Woman's University whereas Wall's accompaniment for Ways of Women was Concerto Grasso for String Orchestra with Piano Obbligato by Ernest Block.

In 1951, Falloon¹ developed and produced in a public performance a dance-drama based upon the conflict of three sisters over their father's will. The will was contested in court and a final decision was reached. Falloon's written report of the study includes a description of her dance-drama, entitled The Covetous Sister, with respect to the accompaniment, costumes, lighting and stage decor. Her choreography was recorded on film only.

The present study is similar to Falloon's in that the investigator developed and produced a dance-drama in modern dance idiom, prepared a written report of the study as a whole and selected women students as participants in the original

¹Marian Falloon, "The Choreography, Production, and Notation of 'The Covetous Sister'" (unpublished Master's thesis, The Women's College of the University of North Carolina, Greensboro, 1951).

dance-drama. The present study differs from Falloon's in that the investigator was concerned with a dance-drama based upon Federico García Lorca's play entitled The House of Bernarda Alba whereas Falloon's dance-drama was inspired by a newspaper story which she developed as the plot for her choreography. Accompaniment for the present dance-drama was especially composed by the accompanist-composer for the Modern Dance Group of the Texas Woman's University whereas the accompaniment for Falloon's dance-drama was selected from music previously composed. Falloon's choreography was recorded only on film whereas the choreography for the present study was recorded in descriptive terms with illustrative photographs of specific movements and/or scenes in the original dance-drama developed.

The House of Bernarda Alba by Federico García Lorca as the Thematic Source for the Original Dance-Drama Entitled Requiem In A Closed Room

The investigator's thoughts on choreography during the period in which Requiem In A Closed Room was developed were identical with the following statement by Joan J. Woodbury:

Choreography, for the most part is an arduous, time-demanding endeavor, but the projection of a dance idea into a completed form enriches the individual and provides accompanying satisfaction which more than compensates for the inner turmoil experienced in its creation.¹

¹Joan J. Woodbury, "Drama as a Source for Choreography," Journal of Health, Physical Education, Recreation, XXVI (April, 1955), p. 44.

In the initial stage of translating the Lorca play into dance movement, the investigator found that she had to cope with dramatic ideas rather than with words. The emotional conflicts between characters provided these dramatic ideas. The investigator analyzed these conflicts within the written drama and carefully selected only the characters and episodes which she felt were most important for the interpretation of the play in modern dance idiom. The essence of the drama had to be portrayed within a twenty-minute limitation; much of the original play, therefore, had to be omitted. Basic personality traits of the characters and their movement prototypes illustrative of these traits were analyzed and, on the basis of these analyses, the investigator felt it necessary to take artistic license in order to tighten the structure of the choreography to be developed. Seven basic characters were decided upon to interpret the plot; three additional dancers were chosen to establish a desired mood at the opening of the dance-drama. The sequence of the scenes for the development of the plot had to be combined carefully in order that a smooth flow of movement and transition of ideas might be achieved. Decisions had to be made as to where and when each of the characters should be introduced, what the main climax of the composition should be and where it should take place in the progress of the dance-drama. After all of the preliminary plans were outlined, the movements, themselves, in the experimental stage created new influences upon the

intention of the choreographer and demanded alteration of her original plans.

Important primary concerns for any choreographer of a dance-drama involve the setting of the first scene so that it invites further development of the ideas presented. The choreographer must decide how many themes are to be introduced and when each theme should be projected; how much time and space each episode should be given according to its relative importance to the plot and how the climactic point of the dance-drama might be achieved most effectively. The choreographer of a dance-drama may take the liberty of elaborating an idea only suggested in the original source in order to enhance the movement possibilities as nearly as possible to conform to the logical structuring of the work.

The performers selected to interpret the choreographer's ideas are very important with respect to the total success of the undertaking. Since the dancers must portray definite personalities within the limits of movement and emotion, the roles depicted must be thoroughly understood and felt by the performers. The choreographer must define and explain clearly the total personality of each character to the prospective interpreter of her role. The personality and emotion portrayed in the choreography force the dancer to probe into her own mind and into that of the character she will play in order to fulfill the demands of the role. A creative thesis in the form of a dance-drama, therefore, is an invaluable learning

experience both for the choreographer and for the participating dancers.

The preceding discussion has outlined the essential framework for choreographing any dance-drama. The following pages will comprise a description of the thematic source utilized by the investigator as the plot of the original dance-drama entitled Requiem In A Closed Room.

Brief Survey of the Life of Federico García Lorca

In order to analyze Federico García Lorca's drama entitled The House of Bernarda Alba, the investigator recognized the importance of understanding the author's background as it influenced his writing. A brief resume of Lorca's life follows.

The date of Lorca's birth is uncertain but several authorities have agreed that Lorca was born on June 5, 1898, in Fuente-Vaqueros, a small village near Granada, Spain. His parents were well-to-do and were both cultured individuals; consequently, Lorca was exposed at an early age to all of the major art forms of music, painting, poetry and recitation.¹ His interest in the arts was further nurtured by association and friendship with many gifted artists and stimulating intellectuals of the time whom he met while attending the

¹Robert Lima, The Theatre of García Lorca (New York: Las Americas Publishing Co., 1963), p. 299.

Universities of Granada and of Madrid.¹ Lorca absorbed a wide and deep knowledge of the arts and demonstrated his sensitive awareness of every phase of art in the plays which he wrote and produced.² In these plays which he both wrote and directed, he showed a keen insight into the use of lighting, the designing of the stage set, costuming and the musical aspects of production.³ He directed his first play in 1921 and, in the same year, completed his first book of poems.⁴

Lorca's knowledge and appreciation of music derived from his being a student of the piano and a close friend of Manuel de Falla, the distinguished composer. Falla was interested in the antecedents of modern Spanish music and, with Lorca under his patronage, they engaged in research into the "Cante Jondo" or "deep song" of Spain.⁵ Lorca was strongly influenced also by his painter friend, Salvador Dali, who introduced him to the surrealist world.⁶ In 1927, Lorca

¹Eleanor L. Turnbull (trans.), Contemporary Spanish Poetry (Baltimore: The John Hopkins Press, 1945), p. 179.

²Lima, op. cit., p. 300.

³Turnbull, op. cit., p. 179.

⁴Lima, op. cit., p. 300.

⁵Ibid., p. 6.

⁶J. B. Trend, "Lorca," Lorca, ed. Manuel Duran (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1962), p. 33.

exhibited his own paintings and sketches in Barcelona.¹

Along with his other activities, Lorca continued to write poetry and to recite it to his friends. Through the recitation of his poetry, both by himself and by his friends, his poems became known and loved in his native Andalusia as well as outside of Spain.² When his poetry appeared in printed form, it was an immediate success. In spite of his success, Lorca was restless and desirous of a change--a desire which resulted in his living for a year in New York where he was inspired to write his well-known work entitled Poet in New York.³ Still restless and dissatisfied, Lorca traveled next to Cuba where he delivered his famous lecture entitled "The Theory and Function of the Duende."⁴ On his return to his native Spain, he organized and directed a traveling theater group called "La Barraca."⁵ The return to Spain and renewed contact with the theater revitalized Lorca's writing energy and he initiated his famous trilogy of plays with the premiere of Blood Wedding in 1933.⁶ In the same year, he traveled to

¹Turnbull, op. cit., p. 180.

²Roy Campbell, Lorca: An Appreciation of His Poetry (Cambridge: Bowes and Bowes, 1952), p. 8.

³Trend, op. cit., p. 33.

⁴Ibid., p. 46.

⁵Turnbull, op. cit., p. 180.

⁶Angel del Rio, "Lorca's Theater," Lorca, ed. Manuel Duran (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1962), p. 148.

Buenos Aires to assume the duties of play director there but, again restless and discontented, he returned shortly to Spain.¹

The last years of Lorca's short life were spent in writing his plays and the great poem which revealed all of his gifts of poetic expression.² "Lament for the Death of a Bullfighter" was composed upon the death of his friend, Ignacio Sanchez Majias.³ His greatest fame, however, remains in the famous Spanish trilogy of tragedy--Blood Wedding, Yerma, and The House of Bernarda Alba.⁴ The third play in the trilogy was completed only a short time before his untimely death. Unfortunately, Lorca himself never produced the play for the public but had, as was his custom, re-created it as he read it to his friends.⁵

In July, 1936, the Spanish Civil War broke out. Lorca, inspired and seized with enthusiasm for his work and his future went to Granada just before the expected military uprising. Since he had never participated in politics or in the Civil War, he felt no fear of traveling freely in his native country.⁶ On August 19, 1936, however, he was dragged through

¹Turnbull, op. cit., p. 180.

²Trend, op. cit., p. 48.

³Edwin Honig, "Triumph of Sensual Reality--Mature Verse," Lorca, ed. Manuel Duran (Englewood Cliffs, New Jersey: Prentice-Hall, 1962), p. 95.

⁴Lima, op. cit., p. 263.

⁵Ibid.

⁶Turnbull, op. cit., p. 181.

the streets of Granada to face a Fascist firing squad. The reasons for Lorca's death are somewhat obscure since he was not a member of the leftist circles; he was, however, a powerful personality and an adored hero of the Spanish people. All of his books were burned but the memory of their beauty can never be destroyed.¹ Like many men of his talent and genius, Lorca remained relatively unnoticed during his lifetime but he has left the world the rare richness of his poetic and dramatic gifts. In the words of Eleanor L. Turnbull, "Federico García Lorca is the great interpreter of the collective soul of the [Spanish] people."²

Federico García Lorca's dramas and poems have been utilized extensively as thematic material for dance compositions during the years since 1940. From the period of 1940 to 1950, three well-known dance compositions were based upon thematic sources taken from Lorca's writings.³ These included Doris Humphrey's Lament For Ignacio Sanchez Mejias, Valerie Bettis' Yerma, and Merle Marsicano's Doloroso.⁴

¹William Carlos Williams, "Federico García Lorca," Lorca, ed. Manuel Durán (Englewood Cliffs, New Jersey: Prentice-Hall, 1962), p. 18.

²Turnbull, op. cit., p. 180.

³Nancy Warren Smith, "Modern Dances Based Upon Literary Themes, 1926-1959" (unpublished Ph. D. dissertation, College of Health, Physical Education and Recreation, Texas Woman's University, 1960), p. 98.

⁴Ibid., p. 142.

Lorca provided choreographers with possibilities for creative compositions in the latter 1950's. Alec Rubin, Dale Edward Fern and Deborah Zall presented dances based upon the verse-drama entitled The House of Bernarda Alba. Rubin entitled his work The Daughters. Fern named his dance-drama after the original title of the play. Shadow of Her Sister was the title given by Zall.¹

Blood Wedding was choreographed by Mary Anthony. Harriet Ann Gray created a dance to Ballad of the Little Square, one of Lorca's poems.² Doris Humphrey choreographed Dawn in New York and José Limón was inspired to create Serenata, both works based upon poems by Lorca.³ Lorca's The House of Bernarda Alba inspired Barren Song choreographed by Joan Kerr and presented March 20 and March 21, 1965, in New York City, New York.⁴

Lorca presented the finale of his trilogy in tragic love in the play entitled The House of Bernarda Alba.⁵ Thematically, all of his dramas revolved around a single axis--"the preservation of honor leads to the frustration of

¹Ibid.

²Ibid.

³Ibid., p. 143.

⁴Dance News, XLVI (March, 1965), p. 5.

⁵Lima, op. cit., p. 263.

love, hence, of life itself; this frustration, in turn, becomes a despair which leads to death."¹

Lorca stated that he intended the three acts of the play to be a photographic documentary.² This photographic documentation of Spanish life in the middle class society of Andalusia was based upon actual events which Lorca had assimilated from experiences as a youth. The following is an account of the origin of the play as told by Lorca to Carlos Morla Lynch in June of 1936:

There's a small village, not far from Granada, where my parents owned a small property--Valderrubio. In the house which was neighbor and adjacent to ours, lived "dona Bernarda," a very old widow who exerted an inexorable and tyrannical vigilance over her unmarried daughters. As they were prisoners deprived of all free will, I never spoke with them; but I could see them pass like shadows, always silent and dressed in black. . . . there was a joint dry well in the confines of their patio and I would descend onto it to spy on that strange family whose enigmatic attitude intrigued me. And I was able to observe them. It was a mute and cold hell under that African sun, the sepulchre of live people under the inflexible rule of the gloomy incarcerator. And that is how La casa De Bernarda Alba was born.³

It is also known that the character of Pepe el Romano was based upon Pepe de la Romilla, the real life lover of one of the unfortunate daughters in the family. Lorca used his thematic source only as a point of departure, however, and

¹Ibid., p. 291.

²Ibid., p. 264.

³Ibid.

the plot and characters are more creations of his imagination than copies from real life.¹

Adaptation of the Three-Act Play Entitled The House of Bernarda Alba by Federico García Lorca to the Eight Episodes of the Original Dance-Drama Entitled Requiem In A Closed Room

The investigator, in transferring the written text of the play into movement, attempted to interpret and portray the drama as Lorca intended it to be. In this transference, the investigator found it necessary to interchange ideas within the play and to take occasional liberties with the characters, episodes and plot of the original drama in order to improve the choreography in terms of the movements, the emotions portrayed, the structure and the communicativeness of the original dance-drama entitled Requiem In A Closed Room.

The story of the written play entails the intense struggle of five daughters held under the control of a tyrannical mother by whom even the thought of love is forbidden. Bernarda Alba as the proud authoritarian and supreme ruler of the Alba family reflects little emotion. She guards her household in all of its austerity from anyone who might attempt to interrupt the stifling atmosphere which she has created for herself, for her daughters and for the servants. As a result, all live in gloom and depression which ultimately leads to mass sterility of emotions and to suicide.²

¹Ibid., p. 265.

²Ibid., p. 263.

The following discussion is a comparison of Lorca's play entitled The House of Bernarda Alba with the investigator's original dance-drama entitled Requiem In A Closed Room:

Lorca intended the setting for the action of the play to be a white interior with arched doorways and wicker chairs.¹ The atmosphere designated is that of a brooding silence as bells are heard tolling outside. A completely white stage setting comprised of six stools, one elaborate chair and one arched window resembling Spanish grille work was designed by the investigator to imply the cold and austere atmosphere which Lorca intended. An imitation of the bell sound was produced by the piano accompaniment at the opening of the composition. The time is summer.² The investigator implied warm weather by introducing the mime of fanning in the opening scene of the dance-drama. The costumes worn by the dancers indicated the early 1900's. The investigator selected this period because it was contemporary with Lorca's life as a youth when he observed the family which inspired him to write The House of Bernarda Alba.

Lorca's play is cast for ten main characters and additional "anonymous" women in mourning.³ The main characters vary widely in age and in their attitudes toward life.

¹James Graham-Luján and Richard L. O'Connell (trans.), Three Tragedies of Federico García Lorca (New York: New Directions Books, 1955), p. 157.

²Ibid.

³Ibid., p. 156.

Bernarda, the matriarch, is sixty and considers her mother, Maria Josefa, eighty, completely mad. La Poncia, the maid, is of low lineage, has a sense of humor, and is a contemporary of Bernarda in age.¹ The five daughters' respective ages range from Adele, twenty; Martirio, twenty-four; Amelia, twenty-seven; Magdalena, thirty; to Angustias, who is thirty-nine.² The remaining characters comprised of servants and mourners enter the play only briefly.³

In her version of the drama, the investigator chose to portray only the personalities of the mother, the grandmother, the five daughters and three mourners. The choreographer took some "poetic license" in depicting the personalities of the characters portrayed in her original dance-drama. The mother was, as nearly as possible, a duplicate of Lorca's characterization of the same figure in his play. The choreographer took the greatest liberty with the character of the grandmother. Although the dance interpretation resembled the character of Maria Josefa, the personality was a combination of the grandmother and of the servant, La Poncia, portrayed in Lorca's play. The senile and pathetic aspects of the grandmother's personality were supplemented with the wit and open defiance shown by the servant. The reason for this interchange of character was the investigator's desire for

¹Lima, op. cit., p. 265.

²Graham-Luján and O'Connell, op. cit., p. 156.

³Lima, op. cit., p. 265.

humorous relief from the heaviness of the solemn mood of the tragedy as a whole. The choreographer wished also to use as few characters as possible in her interpretation of the drama in order to tighten the action. The personalities of the five daughters closely resembled Lorca's portrayal of them; the choreographer altered and interchanged some aspects of the personalities in order to define each character more distinctly. The three mourning women served only in establishing a mood in the opening scene of the original dance-drama.

Act one of Lorca's play entitled The House of Bernarda Alba was epitomized in episodes one through four in the dance-drama choreographed by the investigator. The first scene of Requiem in A Closed Room set the atmosphere for the entire composition as the three mourners stared into space with only the monotonous motion of their fans to interrupt the starkness of the forbidding white interior. The atmosphere of the opening scene in episode one agreed with the Lorca version as the Alba family at this time is attending the funeral of Bernarda's late husband. As the bells were tolling, Bernarda entered with her daughters. A cane in her hand symbolized her supremacy; no sorrow was reflected upon her austere and impassive countenance. She instructed the daughters with respect to their obligation to observe the formal period of mourning for the next eight years. The daughters heard the words but showed no emotion for all of their feelings were locked within the deep places of their

hearts; their spiritual cells were far more imprisoning than the white cell--the closed room--which prevented any physical release of their emotions. All of Lorca's characters are given moral and spiritual bonds from which there was no escape.¹ Bernarda is concerned only with honor and respect for her deceased husband at the expense of her daughters, and she is also a selfish and tyrannical matriarch who, in the end, forces her children to despair. As each daughter loses hope for any release from the closed home, a moral death engulfs each one with the exception of the youngest daughter who ultimately chooses physical death at her own hands. Bernarda drains the spirits of her brood until they become as cold and sterile as the white walls of their captivity.²

In the second episode of the dance-drama Bernarda condemned the mourners' conversation, as in the play, and demanded that they leave her home. After their departure, Bernarda displayed her true personality and dominant rule over her daughters.

The third episode of the dance-drama depicted the intimate feelings of the daughters within their seclusion. Each daughter of the Alba household is a prisoner of her own virginity according to Lorca's play.³ All of the daughters

¹Lima, op. cit., p. 263.

²Ibid., p. 266.

³Ibid., p. 263.

are resigned to their fate except the youngest, Adela, who demonstrates openly her strong will and her zest for life. Amelia and Martirio are personalities indicated by their names. Amelia in Arabic means "a district governed by a chieftain" whereas Martirio stands for "suffering."¹ The gentle, yielding nature of Amelia prompts her to assume the role of arbitrator between her sisters. Martirio is also the least attractive daughter and assumes the role of a martyr in Lorca's play. Another sister, Magdalena, shows complete resignation by great indifference to life.² The eldest sister, Angustias, prepares for her wedding but is aware that her betrothed, Pepe el Romano, is marrying her only because of the fortune newly inherited from her foster father, the late husband of Bernarda.³ The secret kept from Bernarda is that Adela is the true love of Angustias' fiance, Pepe.⁴ Both Lorca and the investigator implied the character of Pepe only through the stage action since he was never seen. By assimilating all of the events in Lorca's play which might contribute to the characterizations of the respective roles, the investigator molded the material into one composite picture of each daughter. The distinct personalities of the five daughters were revealed in five solo dances. Maria Josefa,

¹Ibid., p. 271.

²Ibid., p. 272.

³Ibid., pp. 272-273.

⁴Ibid., p. 277.

the grandmother, made her appearance in the fourth episode of the dance composition. She symbolized the tyranny of the mother and the decay into which each daughter was destined to fall.¹ She is also a symbol of the future for she voices all of the desires and fears of her granddaughters. Her mad ravings reveal the deepest secrets of the younger girls.² The fourth episode was climaxed with a wedding dance in expectation of Angustias' forthcoming marriage when the sisters are momentarily bolstered with hope of escape for themselves, also, in view of their sister's good fortune. The play script does not dictate a wedding dance but the choreographer took the liberty of elaborating upon the idea of such an approaching festivity. At this point in the original dance-drama, the first real evidence of gaiety was revealed in the choreography. Upon the re-entrance of Bernarda, however, the mood changed abruptly to one of stern Spanish pride and filial obedience.

Act two of Lorca's play reveals the change in the sisters' personalities toward Angustias. Their earlier laughter and gaiety turns to sadness and jealousy.³ Lorca's act two was epitomized in episodes five and six in the dance-drama choreographed by the investigator. The inter-conflicts

¹Ibid., p. 274.

²Ibid.

³Ibid., p. 275.

portrayed by Lorca in this act were condensed by the choreographer into one dissension--that between Adela and Martirio which was climaxed in episode six by a violent quarrel between the two sisters.

Episode five of the dance-drama portrayed Angustias in her courtship with Pepe. The latter half of the scene introduced the grandmother for a second time and here the choreographer took the liberty of changing the story by removing the grandmother from the closed room. In Lorca's plot, the grandmother is constantly searching for escape but is deterred from her final attempt to flee from the house by Martirio who locks her in a room.¹ The investigator allowed Maria Josefa to escape in order to eliminate completely any further "comic relief" as the tragedy in the original dance-drama built toward its denouement.

In episode six, Adela prepared for a rendezvous with Pepe, displaying in her movements the height of her passion for him. Martirio, extremely jealous of Adela, recognized in Adela's behavior a betrayal of her intentions. Adela, unable to lessen Martirio's hatred, became the image Martirio created for her and openly disclosed her willingness to desert her family for an illicit affair with Pepe.² During the quarrel, Martirio struggled to keep Adela from the tryst and, during the conflict, Bernarda appeared. The tension created

¹Ibid., p. 285.

²Ibid.

by this triangle produced a semi-climax at the end of episode six.

Act three of Lorca's play was epitomized in episodes seven and eight choreographed by the investigator. In episode seven, Adela, when confronted by the mother, fought hopelessly for her desires and, in open defiance, broke Bernarda's cane. Thus, Adela revealed her true self to all of her frightened sisters. On hearing her confession, Bernarda, accompanied by the sneering Martirio, left abruptly to kill Pepe with a gun which was shot off-stage. When Adela heard the shot ring out, she became completely drained of life. As Bernarda and Martirio re-entered, their smug and self-righteous attitudes indicated that Pepe was dead. Unaware that actually Pepe had escaped death and fled on his horse, Adela rushed madly off to sacrifice herself for love by hanging herself in the barn.¹

At the discovery of Adela's suicide off-stage, Amelia returned from the wings to show the rope to Bernarda and to her sisters as a symbol of Adela's death by hanging. Bernarda was momentarily shocked but quickly recovered her stoic composure and ordered appropriate mourning for Adela as the sisters wept and paid their last respects to Adela's stool covered by her bright shawl as a symbol of their deceased sister. Both the play and the dance-drama

¹Ibid., p. 286.

choreographed by the investigator ended with Bernarda's command for silence.¹

Lorca's play delineated a plot built around the element of fate and its manipulation attempted by human beings. Lorca intended that fate should dominate his characters until they could no longer control their lives. According to Lorca's beliefs, fate orders life along traditional lines but, when an individual attempts to destroy or to leave the rightful path intended by fate, he chooses the path to eventual destruction.²

Summary

Dance and drama are the two art forms most closely related among all of the arts. Both dance and drama employ movement as their medium of expression and both share a quality of sound with their action. The dividing line between dance and drama is very thin. When a dancer ceases to experience an emotion himself but, rather, uses his body as an instrument for the interpretation of an emotion, feeling or idea, he becomes an actor but not in the sense of dramatic form. Dance in dramatic form exists when it is concerned with a sequence of occurrences from which the total experiencing of an idea, emotion or mood emerges. The more realistic the movements used to portray these events, the more they belong

¹Ibid.

²Ibid., p. 287.

to the realm of drama rather than to that of dance. The basic formula for dramatic form is comprised of a central theme, the introduction of a counter-theme in direct opposition to the first theme and a crisis between the two opposing forces from which one emerges victoriously. This formula is also applicable to dance.

John Martin points out that dance and drama are, in reality, different levels of the same art. The materials or basic elements are the same for both and it is only the approach to combining these elements which reveals the difference between the two arts. Movement will always be essential to the actor and dramatic interpretation will remain necessary to the dancer. In the opinion of the investigator, dance-drama, universal in its appeal and in its employment of the human being as its medium, is the closest to life and, therefore, the most communicative of all of the arts.

A brief historical survey of dance-drama reveals that the fusion of dance and drama began with primitive man. As civilization advanced, movement and sound continued to play their dual role in daily living. In Egyptian culture, dance and drama became a part of the elaborate ritual of daily life. The height of the development of dance-drama was reached in the period of Grecian culture and, specifically, in the Greek tragedy. When the Romans came into power, they adopted the Greek arts including dance and drama but gradually

degraded their purity of form and their ritualistic purposes. After the fall of the Roman Empire, theatrical dance and drama ceased to exist openly for almost a thousand years. It was the practice of the early Christian Church which saved the dance-drama in its continuance as an integral part of the ritual of worship. When dance-drama became too secular for performance in the church proper and when asceticism became dominant in the doctrines of the church, dance-drama was removed from any official recognition by the church. It still survived, however, through the efforts of strolling performers. Dance-drama, in common with all of the arts, came to life again during the Renaissance in the fourteenth and fifteenth centuries. In 1661, the technique of the classical ballet was crystallized into a set system of disciplines and movements. In the eighteenth century, Noverre broke with the established forms of ballet and fashioned his ballets into vivid dance-dramas. After the French Revolution, ballet began to decline and reached a somewhat sterile and stereotyped state. In the nineteenth century, the progress of dance-drama was eclipsed by the phenomenal development of music, poetry and drama as other distinct art forms and lost its qualities of art, serving the public primarily as a means of amusement. In the twentieth century, dance-drama was again forgotten until the Russian Ballet fused dance and drama once more. A new wave of dance innovators followed the advent of the Russian Ballet.

Through their influence, dance experienced a rebirth in America. Dance-drama appeared sporadically in the new form of dance and was restored ultimately to an important place in modern dance choreography.

The essence of dance includes all forms of movement through which the dancer expresses his being by using his body as the medium of expression. The essence of drama is the expression of emotions and ideas in relation to life in specific situations and to interactions of particular human beings in these situations. There will always exist movements in drama when words become inadequate as a medium of expression for these emotions. Dance and drama are inextricably interrelated to such a degree that the two arts merge naturally and become one form--dance-drama.

In order to document the progress made in restoring dance-drama to its proper place in the arts in America, the investigator compiled a listing of dance-dramas produced during the period from 1935 to 1965.

As a creative thesis in partial fulfillment of the requirements for a Master of Arts degree, the investigator undertook to choreograph, teach and present in a series of public performances a dance-drama based upon the play entitled The House of Bernarda Alba by Federico García Lorca.

The purposes of the study were to create a dance-drama in modern dance idiom based upon The House of Bernarda Alba, which, in turn, was entitled Requiem In A Closed Room;

to teach the dance-drama to ten students; to present the dance-drama in a series of public performances; and to prepare a written report of the study as a whole including a description of the dance-drama with respect to the choreography, the accompaniment, the costumes, the hair styles, the stage properties and the stage set.

The study was limited to eight episodes selected from the plot of the play entitled The House of Bernarda Alba and which, in the opinion of the investigator, were most adaptable to presentation through the medium of modern dance. The study was limited further by the creative ability of the investigator in the development of choreography within the scope of the dance skills and dramatic capabilities of the students participating in the study. A limitation of twenty minutes was established for the presentation of the dance-drama. A final limitation was the number of participants; they were ten students selected from the Modern Dance Group of the Texas Woman's University, Denton, Texas, during the academic year of 1964-1965.

Both documentary and human sources of data were utilized in the development of the study. The documentary sources included theses, dissertations, research studies, books, periodicals and newspaper articles related to all aspects of the study. The human sources of data included members of the investigator's Thesis Committee in the College of Health, Physical Education, and Recreation and in the

Department of Speech at the Texas Woman's University.

Selected authorities in the fields of dance, music, costume design and stage production at the Texas Woman's University and the ten members of the Modern Dance Group served also as human sources of data.

A survey of completed research studies disclosed that the study, Requiem In A Closed Room, did not duplicate that of any other investigator. The selection of five previously completed research studies was made by the investigator to which she related her own study, pointing out similarities and differences between the present investigation and those included in the survey. The specific studies included in this report were: Carolyn Primm, "An Original Modern Dance Drama Based Upon Selected Episodes in a City Park Entitled: Cross-town Promenade"; Eloise Hanna Smith, "A Dance Drama with Original Music and Choreography of the Te Deum"; Ann I. Reed, "Profile of Woman: A Suite of Five Original Modern Dance Compositions Based Upon Selected Stages in Woman's Life"; Lula Margaret Wall, "Ways of Women"; and Marion Falloon, "The Choreography, Production and Notation of The Covetous Sister."

Because the investigator selected a creative problem which would culminate in an original dance-drama, she outlined the essential framework utilized in the choreographing of Requiem In A Closed Room. In the initial stage of translating the Lorca play into dance movement, the investigator

found that she had to cope with dramatic ideas rather than with words. The emotional conflicts between characters provided these dramatic ideas. The investigator analyzed the conflicts carefully in order to make her selection of characters and episodes in accordance with the twenty-minute limitation set for the presentation of the original dance-drama. Basic personality traits of the characters and their movement prototypes were analyzed. Seven basic characters were decided upon to interpret Lorca's plot and three additional dancers were chosen to establish the desired mood at the opening of the dance-drama. Decisions were made as to where and when each character should be introduced. Other primary concerns of the investigator involved the setting of the first scene, the selection of themes and the point of introduction for each theme, the length of each episode and the placement of the climactic point in the choreography. In order that they might fulfill the demands of their respective roles, the dancers selected to interpret the choreography were oriented to the thematic content of the play and informed with respect to the personalities of the characters whom they were to interpret through movement.

The investigator presented a description of the thematic source utilized as the plot for the original dance-drama. A brief resume of Federico García Lorca's life was included to reveal the aspects of the author's background which influenced his writing. These aspects were comprised of his life

as a youth in Fuente-Vaqueros, a small village near Granada, Spain; his exposure to the major art forms of music, painting, poetry and recitation at an early age; his association and friendship with many gifted artists and stimulating intellectuals of the time whom he met while attending the Universities of Granada and Madrid; his experience in writing and directing plays for his traveling theater group "La Barraca"; his writing, reciting and publishing his poetry; his visits to the United States, Cuba and Buenos Aires; the last years of his left spent in the creation of his famous Spanish trilogy--Blood Wedding, Yerma and The House of Bernarda Alba; and his untimely death during the Spanish Civil War by a Fascist firing squad.

Federico Garcia Lorca's dramas and poems were utilized extensively as thematic material for dance compositions during the years 1940-1965. The investigator was one of several who selected The House of Bernarda Alba as a thematic source for choreography. Lorca intended for the play to be a photographic documentary; it was based upon actual events which Lorca had assimilated from experiences as a youth.

The investigator, in transferring the written text of the play into movement, attempted to interpret and portray the drama as Lorca intended it to be. In this transference, the investigator found it necessary to interchange some ideas within the play and to take liberties with the characters,

episodes and plot of the original drama in order to improve the choreography in terms of the movements, the emotions portrayed, the structure and the communicativeness of the original dance-drama.

A comparison of Lorca's play with the investigator's dance-drama revealed the following observations: the set, atmosphere, season and period of the play and of the dance-drama are similar; ten of the original characters in the play were portrayed in the dance-drama; the choreographer took the greatest liberties with the personalities of her characters; and the eight episodes of the original dance-drama corresponded with the three acts of the play upon which it was based.

The procedures followed in the development of this study are presented in Chapter II.

CHAPTER II

PROCEDURES FOLLOWED IN THE DEVELOPMENT OF THE STUDY

Approval of the Study

Because of the investigator's major sequence in Dance and Related Arts, and because of her primary interest in dance-drama, she chose to develop and produce a creative thesis in partial fulfillment of the requirements for a Master of Arts degree in the College of Health, Physical Education and Recreation at the Texas Woman's University, Denton, Texas. The Dean of the College of Health, Physical Education and Recreation, who is also the director of the Modern Dance Group of the Texas Woman's University, granted permission to the investigator to undertake a creative thesis and to use selected members of the Modern Dance Group as participants in its production. A tentative outline of the study was developed and presented on April 6, 1965, in a Graduate Seminar conducted by the Dean and other staff members in the College of Health, Physical Education and Recreation. The outline was revised in accordance with recommendations made by those participating in the Graduate Seminar. The approved outline was filed in the form of a prospectus in the office of the Dean of Graduate Studies at the Texas Woman's University.

Survey of Background Information

In order to prepare herself for the creative study, the investigator surveyed, studied and assimilated resource materials pertaining to the content and production of dance-dramas, to the history and characteristics of Spanish dance and to the interpretation of Federico García Lorca's play entitled The House of Bernarda Alba. Notes were compiled from both real and vicarious experiences pertinent to the present study. These notes served as reference materials for choreographing the dance-drama in modern dance idiom and for preparing the written report of the study undertaken.

Development of the Choreography

Before various episodes from the plot of Federico García Lorca's play entitled The House of Bernarda Alba could be selected as a basis for the choreography, it was necessary to establish criteria for their selection. Because the investigator was unable to find any criteria previously stated by authorities with respect to the use of the written play as a basis for choreography, she established empirically the following criteria for the selection of episodes to be used in conjunction with the development of the creative study:

1. The play selected should be in the acknowledged realm of good literature.
2. The episodes selected from the play should be adaptable to dance movement and clearly communicative through such movement.

3. The episodes selected as a basis for the dance-drama should be illustrative of the play's major scenes and dramatic climax.
4. The episodes selected to be translated into modern dance idiom should lend themselves to smooth and logical transitions and combinations of movements in order to establish a unified whole for the choreography developed.

On the basis of the criteria established for the selection of dramatic episodes to be used as the thematic basis for the choreography, the investigator selected eight episodes from the plot of the play entitled The House of Bernarda Alba by Federico García Lorca which, in her opinion, could be translated into movement and communicated effectively through the medium of modern dance. Selected episodes comprising the thematic sources for the choreography were analyzed in terms of appropriate movement motifs to be developed by the investigator. These movement motifs were developed into phrases, the phrases into movement sequences and the movement sequences into a unified dance-drama entitled Requiem in a Closed Room. The choreography was developed through a process of continual experimentation; revisions were made constantly in order to improve the form, content, quality and degree of communicativeness of the dance-drama.

Teaching of the Choreography

The investigator established the following criteria for the selection of dancers to interpret the choreography of the dance-drama: (1) expressed interest, (2) level of skill and (3) willingness to devote the necessary amount of time required for the development, rehearsal and presentation of the dance-drama. In accordance with the criteria established, ten members from those comprising the Modern Dance Group of the Texas Woman's University during the Spring Semester of 1964-1965 were selected to participate in the production of the original dance-drama entitled Requiem In A Closed Room.

Background materials related to the theme, content and quality of the dance-drama were presented by the investigator to the selected students in order to instill in the performing dancers an awareness and an understanding requisite to the successful interpretation of their respective roles in the production of the original dance-drama. All of the participants were required to read the play entitled The House of Bernarda Alba by Federico García Lorca as part of their orientation to the study.

In the early stages of the development of the choreography, the investigator worked with each participating dancer individually in the development of her respective solo dance or dances. A schedule of rehearsals was discussed with and

established for each dancer. The same procedure obtained with respect to the rehearsal schedules for movement sequences developed for a duo or a trio of dancers. Alternate rehearsals were scheduled when a student was unable to attend an announced rehearsal on the dates originally specified. Later in the development and rehearsal of the dance-drama when all movement sequences were combined into a unified whole, group rehearsal periods were scheduled and participated in by all of the dancers serving as subjects in the study.

When the dancers had acquired sufficient familiarity with the choreography and the dance-drama had achieved a degree of unity and continuity, it was presented for critical appraisal to members of the investigator's Thesis Committee. Constructive criticisms and suggestions for improvement were given with respect to the form, the content and the quality of the choreography developed. The investigator revised the choreography in accordance with the suggestions made by the members of her committee.

Selection of the Accompaniment

The accompanist-composer for the Modern Dance Group in the College of Health, Physical Education, and Recreation of the Texas Woman's University developed the piano accompaniment for the original dance-drama entitled Requiem In A Closed Room. She observed the choreography in its formative stages in order to absorb the qualities of the movements desired and

the content of the work to be projected. All of the choreography was completed, taught and rehearsed before the musical accompaniment was added so that the investigator was not limited by the accompaniment in choreographing the dance-drama. The piano accompaniment will be described in greater detail in Chapter III of this thesis.

Selection of Costumes and Hair Styles

The costumes were designed by the investigator in accordance with the following criteria: (1) enhancement of dance movements, (2) maximum freedom of movement, (3) consonance with the thematic material, (4) facility of changing apparel, and (5) reflection of a definite period and social status.

The investigator designed and supervised the construction of the costumes in accordance with the criteria established. The choreography portrayed identifiable characters in the dance-drama and costumes were designed in accordance with the roles portrayed. Sketches of the costumes were drawn and submitted to a professional seamstress along with selected fabrics and trimming. Color, texture, suitability and expense were considered by the investigator in her selection of the fabrics and trimmings of the costumes. A special dress rehearsal was held to evaluate the correctness of the design and the construction of the costumes. Adjustments and changes were made in accordance with the criteria established by the investigator.

The investigator designed suitable hair styles to enhance the characterization of each dancer's role. A special rehearsal was held to try out the respective hair styles arranged for the dancers in order to evaluate their suitability to the characters portrayed and their ability to withstand the most vigorous movement sequences performed in the dance-drama. The costumes and hair styles will be described in greater detail in Chapter III of this thesis.

Selection of the Stage Properties and Stage Set

The investigator selected the stage properties to be utilized by the dancers in the production of the dance-drama. A cane, a rope and a "starter" gun with blank cartridges were used in conjunction with the presentation of the dance-drama. The investigator also designed the stage set and supervised its construction. It comprised five stools, a chair and a window suggestive of Spanish architecture. The stage properties and stage set will be described in greater detail in Chapter III of this thesis.

Presentation of Requiem In A Closed Room in a Series of Public Performances

The original dance-drama entitled Requiem In A Closed Room was first presented on March 22, 1965, for the Research Division of the National Section on Dance at the National Convention of the American Association for Health, Physical Education and Recreation held in Dallas, Texas. Requiem In A

Closed Room was also included in two of the three evening concert programs which the Modern Dance Group of the Texas Woman's University presented in conjunction with its 1965 Spring Tour in Houston and in Pasadena, Texas. The final presentation of Requiem In A Closed Room took place on May 8, 1965, in the Main Auditorium of the Texas Women's University, Denton, Texas, as a part of the annual concert program of the Modern Dance Group which is an attraction on the Concert and Drama Series of this institution. The following is a digest of the performances in which Requiem In A Closed Room was presented:

<u>Date</u>	<u>Location</u>
March 22, 1965	Dallas, Texas
April 27, 1965	Houston, Texas
April 29, 1965	Pasadena, Texas
May 8, 1965	Denton, Texas

Copies of the programs which were provided for the foregoing public presentations of Requiem In A Closed Room may be found in the Appendix of this thesis.

Preparation of the Written Report

A topical outline was developed to serve as a working outline for the preparation of the written report of this study. The final procedure in the development of the study was the preparation of a written report which included the presentation of the background materials utilized as thematic

sources for the dance-drama choreographed; the procedures followed in developing the study; a description of the movement sequences comprising the unified dance-drama in terms of movement; floor pattern and quality; the number of dancers utilized in each movement sequence; the accompaniment; the costumes; the hair styles; the stage properties; the stage sets; and photographs illustrative of the characters portrayed in the dance-drama.

Summary

In Chapter II the investigator presented the procedures followed in the development of this study. These procedures included obtaining permission for the development of a creative thesis entitled Requiem In A Closed Room; preparing a tentative outline of the study for presentation in a Graduate Seminar and revising the outline in accordance with the suggestions made by members of the Thesis Committee; filing the prospectus of the proposed study in the office of the Dean of Graduate Studies; surveying, studying and assimilating resource materials pertaining to dance, dance-drama, Spanish dance and the play entitled The House of Bernarda Alba by Federico García Lorca; selecting eight episodes from The House of Bernarda Alba to be used as a basis for choreography in accordance with criteria established by the investigator; developing the movement motifs into movement phrases and developing the movement phrases into movement sequences;

selecting ten members of the Modern Dance Group to participate in the study; orienting students with respect to the thematic background and purposes of the study; establishing a schedule of rehearsals; teaching techniques and movement sequences to the participants; developing the movement sequences into the unified dance-drama and teaching the completed choreography to the dancers; presenting the dance-drama to members of the investigator's Thesis Committee for appraisal and recommendations; revising the dance-drama according to the recommendations of the Thesis Committee; designing the costumes and supervising their construction; selecting suitable hair styles; selecting stage properties; designing the stage set and supervising its construction; presenting the unified dance-drama in a series of public performances; and preparing a written report of the study.

In Chapter III, a description of the original dance-drama entitled Requiem In A Closed Room will be presented. The choreography for the dance-drama will be described in terms of its mood and style; the number of dancers performing in the eight episodes; the form for all of the dance compositions; the floor patterns; and the characteristic steps. In Chapter III also the piano accompaniment, costumes, hair styles, stage properties and stage set developed and utilized in conjunction with the dance-drama will be discussed.

CHAPTER III

DESCRIPTION OF THE ORIGINAL DANCE-DRAMA

ENTITLED REQUIEM IN A CLOSED ROOM

Introduction

Requiem In A Closed Room was selected as the title of the original dance-drama developed in conjunction with this study because it suggested to the investigator a continual lamentation within the confinement of a walled enclosure which is the idea the investigator desired to communicate through the moods, movements and emotions interpreted by the dancers in the presentation of the dance-drama. Prior to choreographing the dance-drama, the investigator surveyed, studied and assimilated many resource materials pertaining to dance, dance-drama, Spanish dance and the play entitled The House of Bernarda Alba by Federico García Lorca. Thematically, Requiem In A Closed Room was based upon selected episodes from the plot of Federico García Lorca's play entitled The House of Bernarda Alba which, in the opinion of the investigator, lent themselves to interpretation and communication through the medium of modern dance.

Requiem In A Closed Room depicted the tragedy resulting from the desire of a domineering mother for complete possession of the lives of her five daughters when the youngest determines

to escape from the tyranny of the "closed room." Following is a synopsis of the action which dictated the choreographic form of the dance-drama based upon the play entitled The House of Bernarda Alba by Federico García Lorca:

The cast of characters was comprised of the following individuals: Bernarda Alba, the mother and domineering one; Angustias, the smug one; Magdalena, the resigned one; Amelia, the gentle one; Martirio, the jealous one; Adela, the willful one; Maria Josefa, the grandmother and senile one; and three mourning women.

The newly widowed Bernarda Alba leads her five daughters home to enter upon a period of mourning. She angrily dismisses the mourning women as they appear to be gossiping about her household. Each of the five daughters dances in characteristic style, demonstrating her particular reaction to the window as a symbol of escape from her confined life. Maria Josefa, the senile grandmother enters, stealing from her own "closed room" and gleefully mimics the personalities of Bernarda and of her daughters. Angustias flirts with her betrothed at the window and is discovered by the grandmother who flees from the Alba household forever. Adela prepares for a rendezvous with Angustias' fiancé who is her secret lover; she is discovered by the jealous Martirio. They quarrel but Adela eludes her sister and runs to her tryst. Martirio promptly reports this meeting to Bernarda. Adela

returns and openly defies her mother but ultimately commits suicide, believing that her lover has been shot by Bernarda. The tyranny in "the closed room" continues.

Influence of Selected Characteristics of Spanish
Dance Upon the Choreography of the Dance-
Drama Entitled Requiem In A Closed Room

The investigator attempted to depict moods, emotions, stylizations and movements suggestive of the Spanish dance in the production of Requiem In A Closed Room.

Dance was always a part of the Spanish religious and spiritual life¹ in that dances were performed in commemoration of birth, death, marriage and all other occasions of any significance in the lives of the Spanish people.² The initial setting for the dance-drama choreographed by the investigator anticipated a return from a funeral and serious dance was appropriate at this time. The overall mood established in the dance-drama was set in the opening processional of the Alba family. Since pride was always deeply seated within the hearts of the Spanish race, the erectness of the body and the highly held head of Bernarda, along with the controlled and precise movements of the daughters, were intended as indicative of their pride and arrogance.³

¹La Meri (R. M. Hughes), Dance As An Art-Form (New York: A. S. Barnes and Company, Inc., 1933), p. 112.

²Ibid., p. 113.

³Vincent J-R Kehoe, Wine, Women and Toros (New York: Hastings House, Publishers, 1961), preface.

The tyranny of the "closed room" was deep within the souls of the daughters but carefully concealed emotions were hidden under their impassive faces--a familiar characteristic in Spanish dance. The expressionless countenances of the five daughters appeared periodically throughout the dance-drama. Emotional outbursts projected in the choreography for individual characters, similar to the Flamenco outbursts of fury, and returning suddenly to the Moorish calm, recalled the violent contrasts characteristic of Spanish dance.

The semi-circle design of the Cuadro Flamenco was copied in the stage set of the "closed room" and in the position of the dancers. Each character took her turn to perform and used the opportunity to impress her individual personality upon the audience through the dance while the other participants, awaiting their turns, focused upon her.

Spanish rhythms were prevalent in the dance-drama to add to the overall Spanish atmosphere of the production. The rhythms of classical dance and Flamenco dance and characteristic melodic patterns of folk dance were interwoven in the accompaniment for the dance-drama. Particular movement sequences called for somber, even rhythms varied by suggestions of the Spanish "Cante Hondo."¹ Other movement sequences required the fiery counter-rhythms of the Spanish dance. The slapping of the thighs, stamping of the feet, clapping of the

¹Ibid., p. 40.

hands, and the tapping of Bernarda's cane all added to the intricate auditory rhythms of the dance-drama.

Costumes and hair styles were also indicative of Spanish stylizations. Sleek black mourning costumes, reminiscent of the fashions of the early 1900's, set off the arrogant figures of the dancers. Tight collars and wristbands were edged with black lace, a familiar adjunct to Spanish dress. Skirts rippled gracefully as the dancers performed spins and turns in Spanish stylization. Fringed shawls common to all districts of Spain revealed both a black and a brightly hued side as the shawls were reversed. The shawls were arranged in various positions upon the body which were in characteristic style of the Spanish women--over the head, over one or both shoulders or around the hips.

Hairdressing was an important part of the woman's costume in Spain.¹ In some areas, the hair was made to stand straight up in a knot to portray a particular silhouette. Other areas fashioned the hair over the ears. In the south, a flat plait of hair went from the top of the head to the nape of the neck.² These coiffures were reflected in the individual hair style of each character in the original dance-drama. The red rose used to adorn Adela's hair symbolized

¹Lucile Armstrong, Dances of Spain. (New York: Chanticleer Press, 1950), p. 16.

²Ibid.

the passion inherent in the Flamenco type dance which she performed.

The choreography for the dance-drama borrowed greatly from the Spanish dance both in movement and in style. In general, Spanish dance may be considered in three principal categories: (1) dancing in which the use of the legs predominates, a form which was most prevalent in Europe and strongest in the ballet; (2) dancing in which the arms and hands are utilized primarily, a form which attained its greatest perfection in the Orient; (3) dancing in which the muscles of the body were employed primarily, a form which was most pronounced in Africa and West Asia.¹

In the choreography developed for the dance-drama entitled Requiem In A Closed Room, movements involving the three areas of the body discussed above were both isolated and interwoven in order to interpret definite ideas, moods and emotions. In depicting anger, jealousy and frustration, the investigator felt that the choreography called for dramatic use of the legs while the arms and torso remained strong but unmoved. Movement sequences portraying a desire to escape capitalized upon sharply thrust extensions. Movements involving flourishing arms and hands were utilized in the choreographic sequences signifying pride, solitude or resentment. Group movements of the dancers seated in the

¹Ethel L. Urlin, Dancing Ancient and Modern (New York: D. Appleton and Company, 1914), p. 60.

semi-circle served as examples of this particular characteristic of Spanish dance. Isolated muscular contractions in the torso were indicative of sadness, grief and withdrawal-- a type of movement which was prevalent in Magdalena's solo. Combined movements of legs, arms and torso were integrated as a harmonious whole in the choreography of group dances depicting gaiety, spirit and hopefulness.

The Spanish dance comprises movements which incorporate all parts of the body but the feet are the least conspicuous except when they are made the focal point deliberately.¹ In this regard, the Spanish dancer utilizes isolations of portions of the body to a great degree also. The movements of the dance-drama were motivated from all sections of the body and performed as an entity except when a dramatic idea necessitated concentration upon one special area of the body as a desired center of interest.

Requiem In A Closed Room was choreographed in the modern dance idiom; all of the movements, however, either suggested or reproduced the steps and/or stylizations of the Spanish dance. The investigator's knowledges, observations and experiences with Spanish dance forms made possible the adaptation of Spanish forms to modern dance movements. The movements inspired by Spanish style and technique were derived from the variety of forms comprising Spanish dancing. Swinging

¹Ibid.

steps and entrechats were suggestive of the Northern folk dances while the Southern folk dance, the Fandango, supplied light, dainty and quick steps to the choreography. The dances of the Basques, noted for their bounding leaps, high kicks and beating feet suggested still other creative possibilities. In contrast, the Bolero and Sarabande inspired slow, dignified and gliding movements in the compositions. The Seguidillas, again with a Southern origin, motivated the dramatic use of fury interchanged with sudden stops. The spontaneous movement and aloof joy typical of the gypsy Flamenco dancing gave essence to emotional aspects of the dance-drama. Stamping, slapping, legs rebounding from the floor and deeply arching backs also reflected the influence of the Flamenco dance style. Whirling and turning, a part of the Moorish heritage in Spanish dance, were evidenced in occasional movement sequences. Circling arms and wrists, undulating shoulders, the bending of a supple spine and the purposeful use of the eyes--all characteristic of Oriental origins--also contributed to the choreography. A consciousness of the innate Spanish pride and dignity was a constant reminder to the choreographer in the development of movements illustrative of the essential emotions of the characters in the dance-drama. From the foregoing discussion of typical characteristics of Spanish movement and racial temperament, and from improvised movements in both Spanish and modern

dance idiom, the investigator developed her original dance-drama entitled Requiem In A Closed Room based upon Federico García Lorca's play entitled The House of Bernarda Alba.

The overall form for Requiem In A Closed Room was a Group of Parts, indicated by the letters A, B, C, D, E, F, G, H, with periodic recurring themes. It was structured in eight continuous episodes. Each episode was comprised of one or more movement sequences and transitions. A description of the dance-drama with respect to each episode includes the theme, the number of movement sequences and transitions, the grouping of the dancers, the mood, the characteristic movements and qualities, the floor pattern and an indication of the dramatic action.

Diagrams of the stage are included for the purpose of clarifying the floor patterns and the group formations of a particular movement sequence within each episode. The characters are designated according to the following plan. Each daughter is represented by a number: Adela by "1," Martirio by "2," Amelia by "3," Magdalena by "4" and Angustias by "5." Bernarda and Maria Josefa are represented by letters; the mother is designated by the letter "M" and the grandmother by the letter "G." Each of the three mourners is designated by the letter "X." The path that the dancers described in their movements is indicated by a solid line. When more than one path is involved in the same diagram, the path introduced first is indicated by a solid line and the subsequent path

introduced is indicated by a broken line. An arrow indicates the direction of the path described by each dancer.

The following diagram shows the nine divisions of the stage in order to clarify the descriptions of the movement sequences with respect to stage directions:

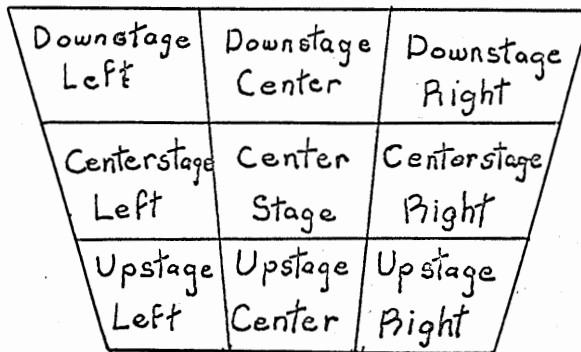


Diagram 1.--The nine divisions of the stage.

Episode One

"The newly widowed Bernarda Alba leads her five daughters home to enter upon a period of mourning."

This episode was comprised of one movement sequence involving nine dancers: the three mourners, the mother and the five daughters. A solemn and austere mood was established through the impassive countenances of the performers as they moved in a processional formation to a slow, even rhythm. The racial pride of the Spanish people was reflected in the carriage and posture of the dancers' bodies. The characteristic movement motifs were comprised of a stylized walk, sharp and thrusting leg lifts, and the gesture motifs included flourishing hands and a fanning movement.

of her cane, the mourners' eyes lowered to the floor; they remained motionless in this pose until the end of the movement sequence.

The stylized walk that followed in a processional formation, executed by Bernarda and her five daughters, was a recurring theme throughout the dance-drama. A mood of lamentation was depicted by the walk. Bernarda, sternly proud, her head held high, led the processional followed by her daughters in single file arranged from the eldest to the youngest. The beating of her cane on the floor accented the even rhythm that accompanied the walk. The daughters, evenly spaced, moved with their shawled heads bowed and hands clasped in front of their bodies at waist level. As they walked, the dancers inclined their weight forward as they bent the supporting leg slightly; on each step the free leg was extended backward sharply from the hip joint. Each of the first ten steps was accented by the vigorous tap of Bernarda's cane against the floor. A variation of the walk increased the dynamics of the steps as they were taken in relevé with sharp changes of direction in the body, followed by a return to the forward line of direction. The phrase was climaxed by a sudden pause followed by a high, sideward extension of the leg and a sharp turn of the head toward the audience. The entire processional phrase was repeated, completing the circular floor path and bringing the group downstage in a straight line facing the audience. With four

long walking steps, each dancer traveled to her respective seat. Staccato steps taken on the right foot in relevé while the left leg extended backward at a low level moved the daughters around their respective stools and Bernarda around her chair. On the peremptory tap of the mother's cane, the five daughters sat down upon their respective stools. With her left hand, Bernarda executed a flourishing hand gesture suggestive of Spanish stylization holding the cane in her right hand so that it rested on the floor a foot away from the right side of her body. The daughters, in unison, copied the hand gesture with their right hands and repeated it with their left hands, ending with their hands folded on their laps. Motivated by another beat of the cane, the daughters bowed their heads.

Episode Two

"Bernarda angrily dismisses the mourning women as they appear to be gossiping about her household."

This episode was comprised of one movement sequence divided into two parts. Part A involved nine dancers; Part B comprised five solo dancers. The mood remained somber and forbidding except for sudden outbursts of anger on the part of Bernarda. The daughters reflected their filial obedience in their movements and expressions. Indignant attitudes were dramatized by the mourners. The characteristic movement motifs were composed of stylized walks, body contractions,

attitudes followed by a turn, leg extensions, leg lifts with a bent knee, turns and deep back bends. Characteristic gesture motifs were comprised of flourishing hands, whispering and fanning.

The following diagram shows the group formation of the dancers at the beginning of Episode Two and traces the floor pattern described by the mother from her starting position, center stage left, to her exit, downstage left, and from the starting position of the three mourners, center stage left, to their exit, downstage right:

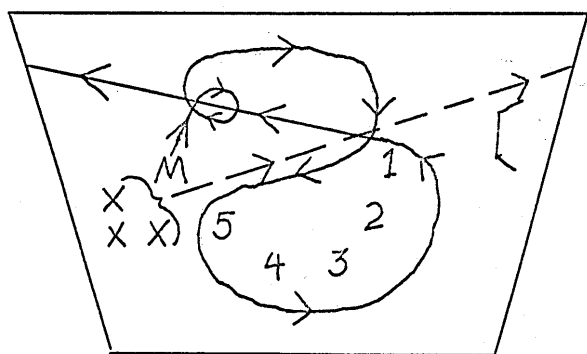


Diagram 3.--The group formation and the floor pattern followed by the dancers in Episode Two.

Part A of the movement sequence began with the mourners' re-entrance into the action. They shifted their focus to Bernarda and performed gossiping gestures while hiding part of their faces with their fans. Nervous fanning gestures were alternated with the gossiping gesture motif. Bernarda listened intently as she removed her shawl from her head. As her pride inflamed her anger to the point of rage,

she jumped from her chair and pounded vigorously on the floor with her cane. Her left hand gestured with a harsh circling motion of disapproval. In the phrases that followed, the mourners took one step forward, downstage right, each time Bernarda performed a high, staccato kick. After the hysterical outburst, the matriarch's movements resumed a more contained quality of pride and arrogance as she made a flourishing gesture with the left hand and resumed her stylized walk. While moving downstage right she performed a deep body contraction; an attitude followed by a turn; a leg lift with a bent knee; two high leg extensions executed with a thrusting quality--all of which built up in dynamics as the movement continued up to the climactic point of a high, spiral leap which depicted the height of her rage. Facing the mourners, she supported herself by leaning on the cane held in both hands and kicked her left leg high into an extension as she turned on her right foot. Assuming a position of strong tension with her left arm bent in front of her body and the fingers of her left hand spread wide apart, she executed vibratory movements indicative of her fury. Bernarda walked toward the mourners and skipped with a high, leg lift forward, bending the knee with her body in an arched position, both suggestive of Spanish stylization. With arm gestures, she ordered the mourners to leave the room, pointing peremptorily toward the door. Indignantly, the trio of mourners departed in a frenzy of quick walking steps,

closing their fans sharply and turning their heads abruptly away from Bernarda. The mourners' exit constituted a transition into Part B of the movement sequence. In the second part of this sequence, Bernarda displayed her authority over her brood of five daughters. The movement was based upon slow walking steps as she moved in a semi-circle in back of the daughters' stools, gesturing alternately to each one as she passed. Upon reaching the last daughter, Adela, she struck the stool with her cane to regain her daughter's attention which was fixed upon the window. Bernarda, standing stage right of the group, executed a high, ronde de jambe with the left leg in a bent-knee position. Moving in the direction of center stage left, she twisted her body with a percussive quality, holding the cane at either end in a vertical position in front of her body and swinging it to a horizontal position high above her head. Two forward and backward vigorous leg brushes in croisé position, a deep back arch, chainé turns downstage left while holding the cane above her head, an arabesque followed by a turn with her cane held forward horizontally in her right hand, and an attitude followed by a turn ending in an erect standing position in relevé as her cane struck the floor completed Bernarda's solo sequence. She sounded her cane and left the stage with her characteristic stylized walk.

Episode Three

"Each of the five daughters dances in characteristic style, demonstrating her particular reaction to the window as a symbol of escape from her confined life."

This episode was comprised of six movement sequences and one transition. The first five movement sequences were solo dances with the exception of the second which included a short duet. This was followed by a transitional movement sequence for the group. The five daughters were the dancers in this episode, each one performing a solo dance. The duet was danced by Magdalena and Adela. Angustias was off-stage making a costume addition during the transition. The group movement sequence for all five dancers was referred to as "The Wedding Dance." The mood of the episode changed with each movement sequence and corresponded with the respective personalities of the characters which the daughters portrayed. The transition showed anticipation and excitement culminating in the lively "Wedding Dance." The characteristic movement motifs and qualities comprised the entire range of movement developed for the original dance-drama. The gentle hand gesture of touching or unfolding the wedding veil in admiration was a predominant gesture motif of "The Wedding Dance."

The following diagram shows the group formation of the first movement sequence and traces the floor pattern described by Adela from her starting position, center stage right, to her final position, down stage right:

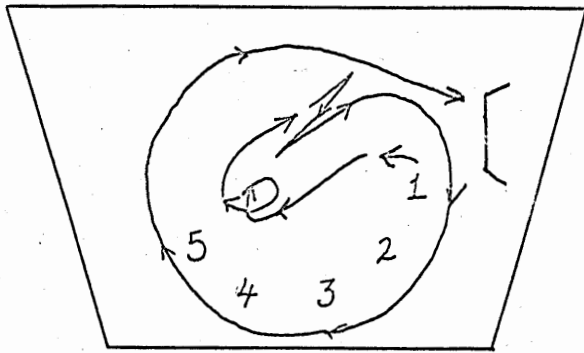


Diagram 4.--The group formation and the floor pattern followed by Adela in the first movement sequence of Episode Three.

The first movement sequence was choreographed as a solo for Adela, the willful one, in order to portray her characteristic personality. She was the youngest daughter and refused to extinguish hope of escape from the "closed room"; she introduced her personality, prior to her dance, by removing the shawl from her head to her hand revealing its red lining. After rising from her stool, a quick rush of steps took her to center stage where she executed two slow turns in a contracted body position. These were climaxed by a violent fling of the shawl toward the floor as she executed a quick leg lift in a bent-knee position suggestive of Spanish stylization. Adela hooked the shawl, with its red side out, over one shoulder, as she moved in a wide circle with an energetic walk. The next phrase was comprised of alternating mazurka steps and entrechats moving in a diagonal path from downstage right to upstage left. She exhibited her great zest for life in the next phrase comprising four running steps, two small hops on each leg

as the free leg lifted in a bent-knee position while, simultaneously, slapping the thighs, several little running steps culminating in an energetic jump as her hands tossed the skirt of her costume saucily. This phrase was repeated and was followed by two slow turns toward the window with her body deeply arched in Spanish stylization. In front of the window, she made a long, sighing gesture with the arms and torso turning toward her sisters who were indifferent to her action. In reaction to their indifference, Adela clasped her hands in front of her body and flung them over her head as she swung the left leg backward and forward ending in a deep body arch. In a movement of hopeless resignation, she grasped at the window as she slowly sank to the floor, assuming an attitude of grief as her head dropped forward.

The following diagram shows the formation of the second movement sequence and traces the floor pattern described by Magdalena from her starting position, center stage, to the beginning of her duet with Adela, downstage right, and to its finish, center stage; then to the finish of Magdalena's solo and her final position, downstage left:

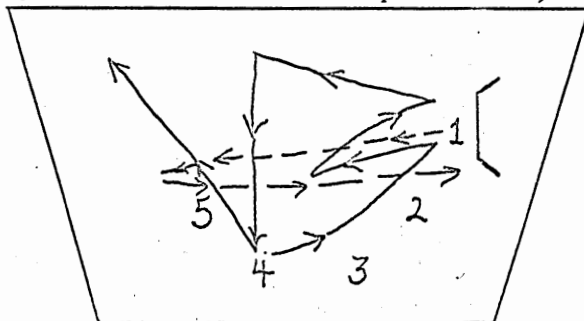


Diagram 5.--The group formation and the floor pattern followed by Magdalena and Adela in the second movement sequence of Episode Three.

In the second movement sequence, Magdalena, the resigned one, rejected Adela's motif of despair in the duet which preceded Magdalena's solo. Magdalena dropped her shawl to the floor, exposing its violet side, and rose from her stool to a standing position with her arms outstretched to Adela. She took a step and slowly lifted the free leg in an arabesque, while her left arm swung back and forth from the elbow, as the arm was held close to the body. This motif of the swinging arm was characteristic of Magdalena's movement throughout the solo. It signified her monotonous existence and her weak, resigned spirit. Slow walking steps in a deeply contracted body position brought her to Adela. She touched her sister's shoulder as a gesture of consolation and gently turned her body away from the window. The next phrase became a duet; the sequence was comprised of slow walking steps, suspensions, arm gestures directed toward the window, and four final hesitating steps ending center stage left. At this point, Magdalena moved into a contracted pose as Adela slowly turned. The two, in unison, performed a high, sustained leg lift to the left. Their left arms swung freely from the elbow as the elbow touched the hipbone of the raised leg. A six-count paddle turn, in unison, followed as the right arms slowly spiraled upward and over the head, ending high with the palms facing downward and with the hands dropping at the wrists weakly. Magdalena repeated this movement as Adela slowly stole to her stool

and seated herself in a forlorn pose. Magdalena's solo followed and depicted again the sustained and suspended qualities of the opening movement in the second movement sequence. The solo sequence began with a suspended pose at the window in which her body remained motionless except for the swinging movement of the arms. As Magdalena turned away from the window, she pushed her right hand back to it in a gesture of rejection. Each time she moved forward with a hesitant walking step, she led with her shoulders and partially dropped the torso in a contraction only to recover to an upright position again. This movement motif dramatized her weak state of body and spirit. A walk took her to center stage where she assumed a position in which her cupped hands alternately framed her face and extended forward into space. After a compulsive body contraction with the body in a deep back arch she fell to her knees and remained quiet except for the characteristic arm swing. She pulled herself up and, in an obvious effort, moved back to her stool where she had dropped her shawl. She picked it up and slowly moved with the back of the body facing the audience to another stool placed at far downstage left; this movement was interrupted with the characteristic arm swings and a deep arching of the back. The solo finished as she sat on the stool at stage left in a contracted position, wrapped the shawl tightly around her shoulders and, finally, dropped her head to her chest.

The following diagram shows the group formation of the third movement sequence and traces the floor pattern described by Martirio from her starting position, center stage, to her final position, center stage:

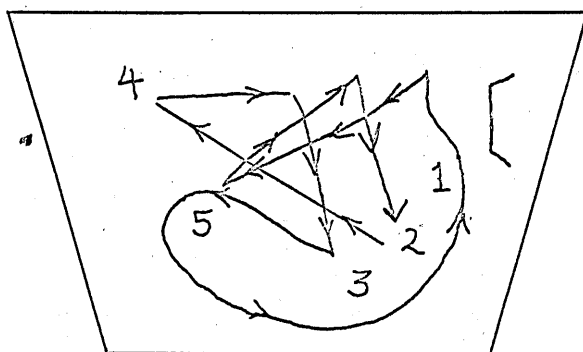


Diagram 6.--The group formation and the floor pattern followed by Martirio in the third movement sequence in Episode Three.

Martirio, the jealous one, began the action immediately in the third movement sequence by stamping her feet in an uneven rhythm. Her solo was characterized by an uneven and broken rhythmic pattern, slashing arm movements and kicking leg movements. Martirio stood up briskly from her stool, dropping her shawl to the floor with its green side revealed. She rushed to confront Magdalena and shook her hand toward Magdalena's face in a menacing manner. Turning away, she grasped her own arm and pushed it down furiously. She walked with panther-like steps back to her stool where Amelia, the gentle one, had picked up her sister's fallen shawl and was holding it out to Martirio who snatched the shawl out of Amelia's hands and fastened it around her neck

as she moved quickly in a semi-circle back to her sisters' stools. When she reached Adela, she made a hand gesture over Adela's head and showed jealousy over her sister's beautiful hair. She quickly ran downstage and clutched her own head with her hands. She kicked her right leg toward the window in contempt and moved in a diagonal path to upstage left while executing low lunges climaxed with a violent leg lift which ended in a tense position with her arms held high over her head and hands clenched together. With a sudden change of direction, she ran to center stage and took a hop high into the air with the left leg bent, climaxing the movement. She landed in a kneeling position and, as her body contracted, her extended arms were contracted to cover her head. A change of weight to one knee was the preparation for a knee spin ending in a side fall to the left hip; the right leg kicked out into a long extension with the body supported by the hand on the floor. Martirio recovered and rose to a standing position and briskly swung her right arm in two circles to the side and in front of her body. A series of sharp kicks toward the window comprised the last movements in her solo. She dropped her shawl on her stool and sat down in a position of defiance.

The following diagram shows the group formation in the fourth movement sequence and traces the floor pattern described by Amelia from her starting position, center stage, to her final position, center stage:

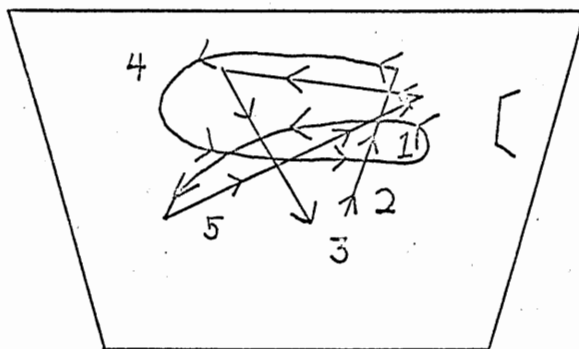


Diagram 7.--The group formation and the floor pattern followed by Amelia in the fourth movement sequence of Episode Three.

In the fourth movement sequence of Episode Three, Amelia, the gentle one, followed the harsh movement of the previous action with light, graceful and flowing movements. During Martirio's closing section, she had tied her shawl, with its blue side out, around her waist. Her solo began with two triplets in waltz rhythm moving downstage right; she repeated the triplets downstage left. Two waltz turns were taken to center stage, ending with a right hip lead of the torso while the arms formed a circle and pulled in opposition from the hip toward the left side of the body. This movement of the arms was repeated to the left. She turned with her back to the audience while the arms moved into high fifth position. Two step developpés moved her in the direction of the mother's chair. In this area, she turned to face the window and perched on her right toe with her arms pulled straight back and her body in a deep backward

arch. Moving across in front of her sisters to the window, Amelia paused and executed a sweeping circle with her right arm, took three steps and ended in a deep back arch with her focus directly toward the window. Standing there with her right foot in front of the left, she rocked back and forth toward the window with her arms outstretched forward. With a new burst of energy, Amelia reached out to Adela from this position, twisting her body toward her sister. The next movement phrase was comprised of small triplet steps taken around Adela's stool in an effort to entice her to join into the gaiety of the movement. Adela ignored her sister but Amelia made a last effort to cheer her sister with a small tour jeté in center stage followed by tiny hops on the right foot with the left leg in croisé position and the arms outstretched to Adela. Rejected, Amelia faced the audience and circled her right arm in front of her body while the body pulled to the left with a left hip lead. She took one step on the left foot and dragged her right toe around to the front to a lunge position; she ended this movement with an attitude, both arms held in high fifth. As the tempo of the music quickened, she executed two low jetés back to her stool where she turned continuously in place while removing her shawl and placing it on the stool before sitting down upon it. She made one last sweeping movement with the right arm across the torso as she sat on the stool.

The following diagram shows the group formation in the fifth movement sequence and traces the floor pattern described by Angustias from her starting position, center stage, to her final position, center stage:

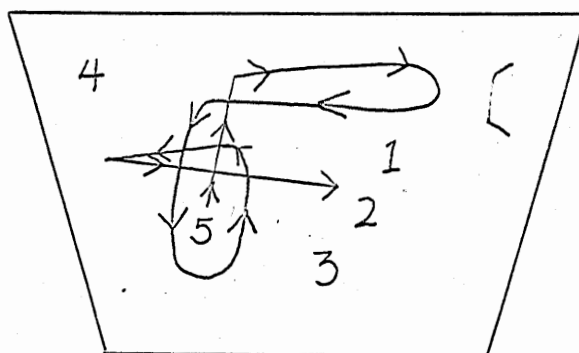


Diagram 8.--The group formation and the floor pattern followed by Angustias in the fifth movement sequence of Episode Three.

This movement sequence completed the cycle of solo dances. Angustias, the smug one, had fastened her shawl around her shoulders, with the white side showing, before Amelia returned to her stool. Angustias rose from her stool and walked briskly forward to the down stage area and stopped suddenly, her hands clasped together at her right side. From this position, she stepped to the right with the right arm extended diagonally up and pointing upward in the direction of the window. She executed a high leg lift with the right leg, suggestive of Spanish stylization, while facing the window followed by a series of developpés as she walked to the window with a stately carriage. At the window, Angustias

made a large circling arm gesture and twisted toward the stools to meet the curious gazes of her sisters. She turned back to the window and took small steps in a circle to prepare for a wide stride leap, down stage left. She twisted again to face her sisters and executed an exaggerated gesture with her left hand suggestive of a whispered secret. The next phrase consisted of long steps moving backward with the arms and legs swinging in opposition; as she reached her stool, she performed chainé turns in place while unhooking the shawl and dropping it on her stool, white side up. She moved with running steps around the stool and ended down-stage with the execution of a high leg lift suggestive of Spanish stylization. The solo finished with a high left leg extension that circled to the left while her right foot made a half turn in relevé followed by a quick running exit.

A transition took place before the re-entrance of Angustias to allow time for her to fasten her white wedding veil securely upon her head. An interplay of looks among the daughters and toward the door through which Angustias left, comprised an unaccompanied fourteen-count transition. The transition was interspersed with exaggerated movements of crossing and uncrossing of the legs while the sisters remained seated.

The following diagram shows the group formation in the sixth movement sequence and traces the floor pattern of

that described by the five dancers from the starting position to the final position, center stage:

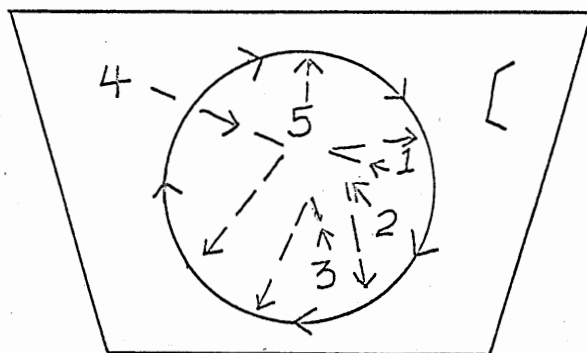


Diagram 9.--The group formation and the floor pattern followed by the dancers in "The Wedding Dance" in the sixth movement sequence of Episode Three.

Angustias' return to the stage was initiated by quick steps to center stage where she perched on her right foot to display her wedding veil with the train picked up and held forward in her outstretched arms. The scene revealed her approaching marriage to Pepe el Romano. She turned slowly with the veil still draped over her arms as the sisters rose excitedly from their seats and touched the veil, stroking it enviously but gently. A waltz rhythm was established by the entire group as they anticipated "The Wedding Dance." The dance began with triplets danced in unison toward the down-stage area. A large, circling hand gesture toward Angustias accompanied the triplets. Angustias remained as the center of attention inside the circle formed by her sisters. There she allowed the veil to drop from her arms and executed

several turns with arm and hand gestures suggestive of Spanish stylization. The sisters moved in and out of the circle as they fleetingly touched Angustias' veil. They ended in a deep back bend with their arms held high over their heads. The movement that followed incorporated motifs from all of the sisters' solo dances in the lively step combinations and locomotor movements as they circled around the stools and Bernarda's chair. The tempo increased as the dance built to a climax. The movements in this dance, included triplets, waltz turns and backward walks with the hands and arms suggestive of Spanish stylization. When all of the sisters had reached their starting positions in the circle again, they took triplets to their respective stools except for Angustias who was left alone in the center of the stage.

Episode Four

"Maria Josefa, the senile grandmother, enters, stealing from her own 'closed room' and gleefully mimics the personalities of Bernarda and her daughters."

This episode was comprised of three movement sequences involving seven dancers: the grandmother, the mother and the five daughters. The first sequence utilized all of the dancers except the mother; the second sequence utilized all seven of the dancers; and the third sequence utilized all of the dancers except the grandmother. The moods of the first

two movement sequences were depictive of pathos with intervals of comic relief; the third sequence, referred to as the "Spanish Dance for Six," exemplified arrogance and pride in the erect body positions and typical Spanish postures of the dancers. The characteristic movement motifs for Maria Josefa comprised stylized walks, shuffling runs, leg swings and extensions, and high leg lifts with the knee bent suggestive of Spanish stylization. The characteristic gesture motifs comprised gently touching the wedding veil, rocking a child and the trembling hand movements associated with old age.

The following diagram shows the group formation in the first movement sequence of Episode Four and traces the floor pattern described by Maria Josefa from her entrance, downstage left, to her final position, center stage left:

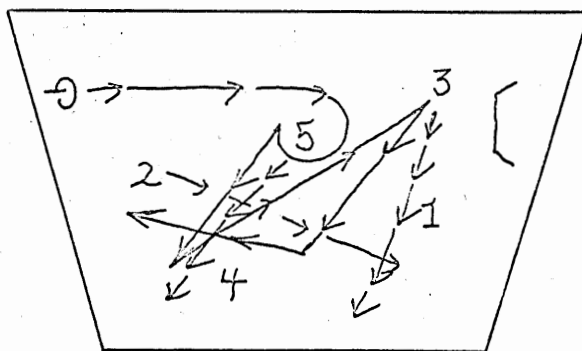


Diagram 10.--The group formation and the floor pattern followed by Maria Josefa in the first movement sequence of Episode Four.

Maria Josefa, the grandmother, tightly clutching the shawl over her head, crept quietly onto the stage from stage

left while the granddaughters were taking their final positions at the end of Episode Three. All of her movements were based upon six-count phrases; her toddling walks and shuffling runs were performed in a frightened manner and her hands trembled periodically. The first three phrases comprised her entrance which included her observation of Angustias followed by hand movements of circling and touching the wedding veil. The next three phrases portrayed Maria Josefa wrapping the end of the veil around her head and jumping happily in place until Martirio suddenly tore the veil from her head. The grandmother followed Angustias as she traveled back to her particular stool. As the grandmother reached out to touch the veil a second time, she was frightened again by Martirio's sudden movement with her right arm which stopped the grandmother's intended action. Maria Josefa ran with tiny, frightened steps to the safety of Amelia's arms, downstage right, and, as she watched Martirio move back, downstage left, she felt reassured for her safety. The ensuing phrases were comprised of an interplay between Amelia and the grandmother in which the old woman imagined she was holding a baby. Amelia gently humored her grandmother and joined her in a rocking movement with the arms in a cradled position. Maria Josefa turned to show Adela the imaginary baby and then faced Martirio, downstage left. At this point, Martirio rushed toward the grandmother and broke the cradle position with a harsh thrust of her own arms. The startled grandmother made

a hysterical gesture upward and slowly sank to the floor to rescue the fallen child of her imagination. Amelia moved quickly to her aid and comforted her as they resumed the rocking movement. Maria Josefa gave the imaginary child to Amelia, then toddled off to downstage left, glancing back toward Amelia intermittently to be assured that she was caring for the imaginary child. Amelia gestured once more with the rocking motion and sat down on her stool. The grandmother turned suddenly and took three long steps toward Martirio who had resumed her seated position on her stool. Gesturing toward Martirio with clenched fists, the grandmother moved to the center of the semi-circle formed by the sisters' stools. She made a low turn in a contracted position, pointing her finger toward each of the sisters as she faced them one at a time. Her two hands were brought together as she raised herself to her full height and, with a small kick back, she shuffled off toward Bernarda's towering chair. She circled the chair and with her left hand imitated Bernarda's characteristic motifs of the tapping cane and the exaggerated hand gestures. She assumed Bernarda's sitting position in the chair and nonchalantly swung her feet until, startled by the sound of Bernarda's tapping cane, she remained tense and motionless, her eyes opened wide with fright.

The following diagram shows the group formation in the second movement sequence of Episode Four and traces the

floor pattern described by Maria Josefa and Bernarda from center stage left to their final position downstage left:

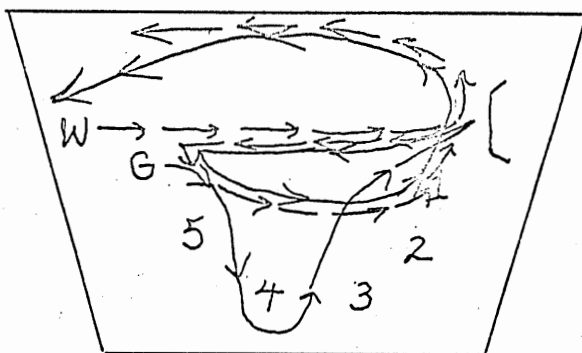


Diagram 11.--The group formation and the floor pattern followed by Maria Josefa and Bernarda in the second movement sequence of Episode Four.

Bernarda re-entered the stage with her characteristic walk accompanied by the constant beating of her cane upon the floor. As she discovered Maria Josefa in her chair, she stared angrily at the intruder who jumped from the chair and ran with tiny steps in and out among the sisters, followed by the angry Bernarda. Changing direction abruptly, she collided with Bernarda at center stage right. The grandmother retraced her steps and sought refuge behind the chair. Bernarda shifted focus from side to side searching for Maria Josefa, while her body remained in a low lunge toward the chair as she held her cane upright. Unsuccessful in finding the old woman, Bernarda rose, leaning far forward from the waist as the torso balanced upon the cane, and glanced about the room to locate the grandmother. Maria Josefa, hiding

behind Bernarda, alternately peered around either side of the matriarch. Bernarda grasped her cane tightly and moved with long strides around the room while the grandmother followed close behind. Suddenly, Bernarda whirled and caught the grandmother completely defenseless. Bernarda raised her cane high over her head--as the daughters jumped up from their seats in fear--and struck Maria Josefa across her back as she brought the cane down. The old woman fled in terror from the stage with her characteristic shuffling run, exiting downstage left.

The following diagram shows the group formation in the third movement sequence of Episode Four and traces the floor pattern described by the dancers in the "Spanish Dance for Six":

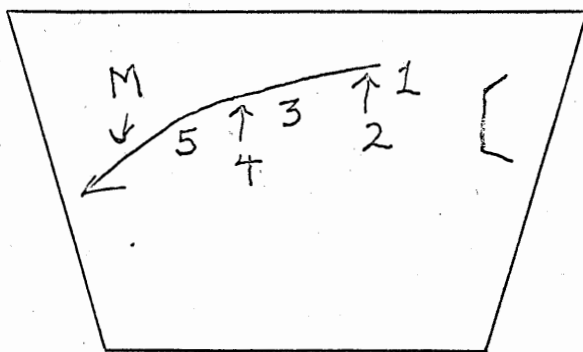


Diagram 12.--The group formation and the floor pattern followed by the dancers in the "Spanish Dance for Six" in the third movement sequence in Episode Four.

Bernarda, over confident in her power, walked haughtily toward downstage left where she executed a leg

lift circling high in the air while her body was supported by the cane. The daughters moved downstage together and assumed a position with their hands placed on the left hip and the right leg crossed in back of the left. The "Spanish Dance for Six," performed in unison, began at this point. The sequence began with walking steps to stage right, while the bodies faced diagonally toward the downstage right corner. In a diagonal line facing downstage right, the group executed a series of leg swings with their left leg comprised of a forward, backward, forward movement. Remaining in a diagonal line, the group faced downstage left and repeated the leg swings with their right leg. Again facing stage right in a diagonal line, the phrase continued with two high leg lifts with the left leg; the arms were extended slightly above shoulder level. With the weight on the left foot, the right leg extended high and returned to a bent-knee position with the half-toe resting on the floor, as the arms came down in back of the waist. The dancers reversed direction toward upstage left in a diagonal and paused in the same position described above with their backs to the audience. They reversed direction sharply to face the audience and took a catch step with the weight taken on the right foot and lifted the left leg high, keeping it close to the body, then twisted away from the body as the lift built in dynamics. The dance ended in an exaggerated posture characteristic of Spanish dance, with the left leg bent and balanced on the ball of the

foot, the weight on the right foot, one arm extended forward and one to the side, the back deeply arched and the head erect. A variation of the processional movement sequence introduced in Episode One followed as all of the dancers left the stage led by the mother. The original tempo of the processional was accelerated in the variation.

Episode Five

"Angustias flirts with her betrothed at the window and is discovered by the grandmother who flees from the Alba household forever."

This episode was comprised of two movement sequences, each performed as a solo, the first by Angustias and the second by Maria Josefa. The mood of Angustias' solo was flirtatious and gay; Maria Josefa's dance showed traces of subtle humor intermingled with pathos. The characteristic movement motifs included stylized walks, turns and leg lifts in Angustias' dance, shuffling runs, trembling hands and body contractions in Maria Josefa's solo. Many hand gestures were used in the first movement sequence as Angustias flirted with Pepe, moving toward and away from the window executing her exaggerated fanning movements accompanied by fluttering eyes.

The following diagram traces the floor pattern described by Angustias in her entrance from upstage left to her exit downstage left:

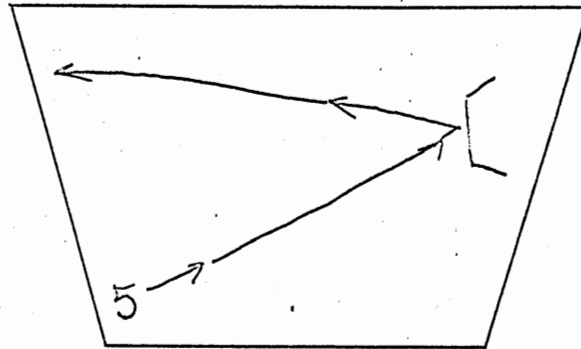


Diagram 13.--The floor pattern followed by Angustias in the first movement of Episode Five.

As Adela, the last dancer in the procession, exited, Angustias appeared, holding a fan. She approached the stool which held both her shawl and the wedding veil and, perching on the right foot, reached down to touch the veil tenderly. She looked slowly toward the window and moved in its direction with three steps in developpé, four chainé turns, and a high leg lift with the arms held high above her head. She saucily opened her fan and performed several coyly flirtatious movements and gestures. Focusing upon the window, she placed her hand through the opening in the window and withdrew it. She turned away from the window and moved to the center of the stage and executed another coquettish movement sequence. After a series of leg lifts and extensions, she glanced once more in the direction of Pepe outside of the window and quickly left the stage.

The following diagram traces the floor pattern described by Maria Josefa from her entrance, upstage left, to her exit, downstage right:

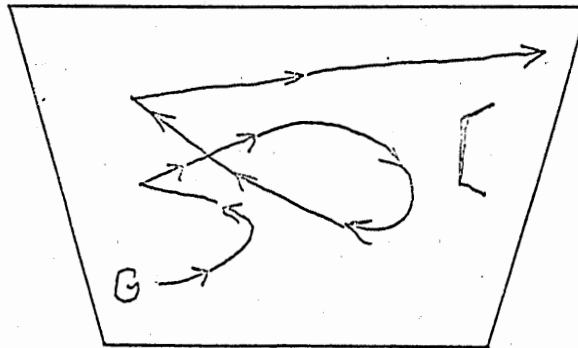


Diagram 14.--The floor pattern followed by Maria Josefa in the second movement sequence of Episode Five.

The grandmother entered the stage simultaneously with Angustias' exit. Delighted to find no one present, she ran over to Angustias' stool and gleefully admired the wedding veil lying upon it. Suddenly she snatched it up and fastened it upon her head as she sat in Bernarda's massive chair. Happily she raised her feet alternately one foot at a time from the floor with knees bent. Rising, she caricatured Spanish leg lifts as she moved downstage and stopped to assume a humorous pose, pretending to be a bride. Holding the veil out to each side the width of her arms, she ran quickly in a circle and, pausing only long enough to make a gesture of departure from the Alba household, she raced joyfully away from the "closed room" forever.

Episode Six

"Adela prepares for a rendezvous with Angustias' fiancé who is her secret lover; she is discovered by the jealous Martirio. They quarrel but Adela eludes her sister

Adela, adorned with a red rose in her hair and a red sash around her waist, rushed quickly onto the stage after the grandmother's exit and climaxed her entrance, center stage, with a high leg lift followed by fast spinning turns. Her arms and hands were held in typical Spanish attitudes. She executed two slow, highly stylized turns in place, finishing in an arrogant pose. Moving to stage left, she performed two spirited brushing movements with the right leg kicking high in front of her body. She reversed direction and traveled furiously to the window with two spiral leaps and a series of chainé turns performed at a frantic speed. Stopping momentarily, she tossed her skirt held in her right hand, from front to back, and gathered it up in front of her with both hands as she performed zapateado foot movements, suggestive of the Flamenco, toward center stage. Continuing her fiery gypsy mood, Adela tossed her skirt from side to side in opposition to the direction of the deep knee bends executed in characteristic Spanish style. Adela fully extended the free leg back in a lunging position. She moved around the mother's chair and back to the center stage area with long dragging steps leading with the hip. Her passionate and vigorous dance concluded with triple turns and a deep back bend, facing upstage, with her head dropped far back to face the audience.

The following diagram traces the floor pattern of Adela and Martirio during their duet in the second movement sequence of Episode Six:

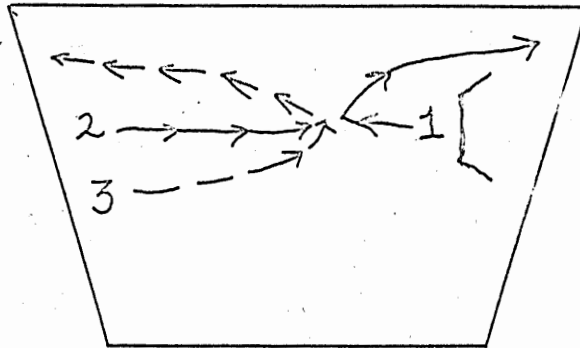


Diagram 16.--The floor pattern followed by Adela and Martirio in the second movement sequence of Episode Six.

At the beginning of this movement sequence, Adela focused her attention upon the window and moved toward it with a long low jeté. She gestured to Pepe outside the window but, while doing so, she was discovered by the jealous Martirio. Adela paused to blow her lover a kiss, then spun around to face Martirio. Martirio's movements were comprised of sharp kicks, high leg lifts, harsh, pushing downward motions with the hands and sinuous movements of the hips. As Martirio moved toward Adela, Adela attempted to pass by her sister unnoticed but Martirio grasped her arm and spun her around until they met face to face. The two sisters pressed shoulders against each other, turned, pressed arms against each other and held a momentary pose with arms crossed in defiance of each other. Adela sought to escape her sister and moved toward the window but Martirio again blocked her way. Martirio's movements resembled cutting the air with her arms while Adela bent beneath the

arms of her sister or reached over them to seek her escape. Finally, Adela freed herself from her sister for a moment, turned, and extended her arms toward the window as she pleaded for understanding from her sister. Martirio remained steadfast in her refusal to yield to her sister's pleading as she held Adela by the hands and forced her down in a low back bend. Each still locked in their struggle, Adela recovered from the back bend and faced Martirio defiantly once more. The sisters pulled each other back and forth, neither allowing the other to escape. At this moment, Amelia entered and, seeing her sisters' quarrel, ran to them and forced their hands free from each other, then sought the aid of her other sisters to prevent further violence. This momentary release was sufficient to allow Adela to flee from the room, leaving Martirio standing alone.

The following diagram traces the floor pattern described by Martirio and Bernarda during their duet in the third movement sequence of Episode Six:

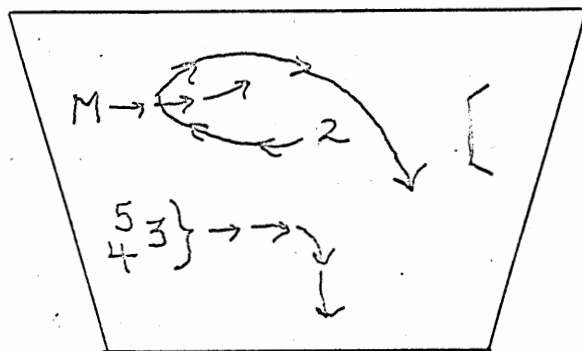


Diagram 17.--The floor pattern followed by Martirio and Bernarda in the third movement of Episode Six.

Bernarda entered after the three other daughters made their entrance from stage left. She moved backward to the upstage area with perchs and long backward steps. Martirio ran to inform her mother of Adela's rebellion, gesturing with the whispering motif, alternately embracing her mother and holding firmly to her shoulder. Bernarda's anger mounted as Martirio's whispering increased in excitement. The climax occurred as Martirio stepped around Bernarda and pointed dramatically to the direction of Adela's exit.

Episode Seven

"Adela returns and openly defies her mother but ultimately commits suicide believing that her lover has been shot by Bernarda."

This episode was comprised of three movement sequences involving six dancers. The first and second sequences were danced by Bernarda and her five daughters while the third sequence excluded Adela from the group. The mood of the first dance, which was a duet between Bernarda and Adela, was frenzied and defiant. Desolation and grief were depicted in the second sequence. The third sequence reflected a drained and sorrowful atmosphere on the part of Adela. The characteristic movement motifs in the first sequence were sharp leg extensions, frantic leg lifts and pleading hand gestures. In the second sequence, thrusting leg extensions and forceful leg lifts were characteristic motifs. The third sequence was characterized by slow, heavy walks and sways of the torso.

The following diagram shows the group formation in the first movement sequence of Episode Seven and traces the floor pattern of Bernarda and Adela during their duet:

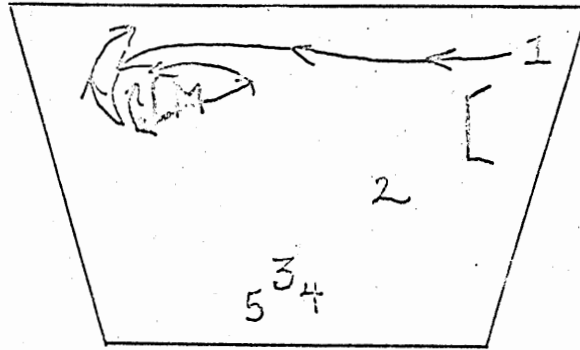


Diagram 18.--The group formation and the floor pattern followed by Bernarda and Adela in the first movement sequence of Episode Seven.

Adela re-entered with a jeté ending in a sudden stop in half-toe position facing Bernarda. Bernarda rose to her toes and with her cane for balance peered down at Adela. The remaining sisters, motionless, stared at their mother, fearful of what was about to occur. Adela lowered her head and attempted to pass quietly around Bernarda. The mother grasped Adela's shoulder and spun her around to face her. With Bernarda's left hand on Adela's shoulder, the two executed in succession a series of alternating kicks, extensions, and leg swings; they ended the series by taking one leg swing in a figure-eight pattern in unison. As both ended in a back attitude, Adela ran from her mother only to be caught as Bernarda hooked Adela's upper arm with the crook

of her cane. The two circled around each other separated by the length of the cane, reversed directions and repeated the movements of extended leg lifts. A second reversal of direction and repetition of the same movements ended as Bernarda caught Adela with her cane across her upper torso. Adela arched her body back and with her shoulders pushed the cane away. She was caught again by the crook of the cane and pulled close to Bernarda. Adela plead but her mother forced her to move backward by beating her cane upon the floor in front of Adela's feet. Snatching the cane from the startled Bernarda's hands, Adela spun frantically, the cane fell from her hands, and she fell to the floor, her body in a contracted position.

The following diagram shows the group formation in the second movement sequence of Episode Seven and traces the floor pattern described by Bernarda and Martirio during their duet:

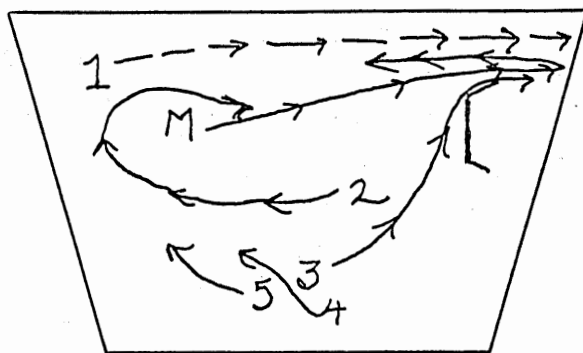


Diagram 19.--The group formation and the floor pattern followed by Bernarda and Adela in the second movement sequence of Episode Seven.

Martirio walked over to the fallen cane, picked it up, caressed it with her hand and presented it with a smiling, smug expression to Bernarda. Bernarda turned sharply in the direction of the entranceway and thrust her cane in front of her body with a strong gesture. Martirio moved to Bernarda and placed her hand upon her shoulder. Bernarda kicked her foot back as though manipulating the train of a dress; Martirio imitated the movement. Both exited downstage left while executing percussive leg extensions forward. Meanwhile, the frightened sisters were watching Adela. As Adela rose to her knees she reached out in the direction of the window but collapsed again to the floor. A terrifying shot was heard; all were transfixed momentarily. Adela sat upright and saw Bernarda and Martirio re-enter from the door, smug, self-righteous expressions upon their faces. As they moved toward Adela, she jumped to her feet and ran frantically from the room. Bernarda, appearing confident and Martirio with a faint smile upon her lips, continued to move downstage left. All of the remaining sisters joined the recurring motif of the processional movement led by Bernarda and moved to their respective stools. Steps with the right foot in relevé and with the left leg extended to the side moved each character around her respective stool. The daughters assumed their original sitting positions as Bernarda tapped her cane and remained standing.

The following diagram shows the group formation in the third movement sequence of Episode Seven and traces the floor pattern described by Amelia from her starting position, downstage right, and by Bernarda from her starting position, center stage, to their final positions center stage:

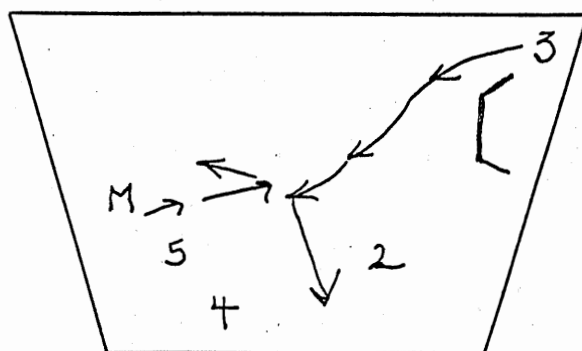


Diagram 20.--The group formation and the floor pattern followed by Amelia and Bernarda in the third movement sequence of Episode Seven.

Amelia, who had slipped away from the group, returned with a rope held close against her contracted body. She slowly revealed the fatal rope as she formed it into a noose in her outstretched hands. Upon seeing the rope, Bernarda jumped from her chair and stared down at the newly cut rope. Amelia, extended her leg in a slow developpé as she thrust the rope in front of Bernarda's face, then dropped it to the ground at Bernarda's feet. Bernarda moved back into an arabesque position from which she returned to her original standing position, in a high relevé, staring down at the rope. Amelia, with a swaying movement from side to side,

The concluding episode began as Amelia moved slowly back to her stool upstage executing two sustained arm lifts forward followed by a relaxed back bend as she faced her stool. When she reached the stool she sat, hanging her head and right arm toward the window stage left. Bernarda, in place, moved with an attitude followed by an arabesque ending in her characteristic standing pose as she stared at the rope on the floor. Magdalena joined in the slow, grieving movement as she lowered herself to the floor from her stool and rolled toward the rope lying in the center of the stage. Upon reaching the rope, Magdalena with her legs pressed together, turned away from the rope and then back to it. Gently, she picked up the rope and crawled backward on her knees until she reached Adela's stool. There she placed the rope on the red side of Adela's shawl which covered the stool and executed a side roll to her own stool where she remained motionless. Bernarda balanced upon her cane, lifted her left leg high to the side and very slowly extended it, then brought it back to a bent-knee position, her hand resting on the knee-cap of the moving leg. She lowered her leg with her body turned in profile and held this position while Angustias moved. Angustias moved with three steps in developpé and four chainé turns to the window. There she crossed her arms in a large sweeping motion and let them follow a circular path until they dropped with her contracted body a short distance downward in front of the window. She slowly turned

away from the window, took one more step in developpé and walked slowly back to her stool where she sat staring at the rope. Magdalena rose to her feet upon Angustias' return to her stool and assumed a dejected posture of grief. Martirio moved toward Bernarda with a series of uneven and stamping movements of the feet. She pushed away from Bernarda and faced the audience, turned with an uneven rhythmic pattern of the feet and returned to her stool after once more pushing her arms toward the window. All of her movements showed a feeling of bewilderment and anxiety. Martirio stood at the right side of her stool gazing at the rope. Bernarda repeated the movement motifs of her first dance--leg kicks, attitude, leg extensions, two twisting jeté leaps, a fan kick over the cane ending in a stern position facing her daughters. She tapped her cane firmly upon the floor commanding all of the daughters to sit upright, their faces straight forward. Bernarda lifted her left arm in a flourishing Spanish gesture which the daughters repeated and terminated by folding their hands in their laps. As Bernarda stared with defiance at her daughters, they simultaneously looked down at the rope, looked up at the window, again looked back down at the rope, made a deep bend forward from the waist and returned their fearful faces up to meet Bernarda's relentless gaze. All remained motionless and expressionless as though suspended in time. The final chords

of the musical accompaniment, suggestive of the tolling of the bells, resounded as the curtains closed on Requiem In A Closed Room.

Accompaniment

The accompanist-composer for the Modern Dance Group of the Texas Woman's University composed the piano accompaniment for the dance-drama entitled Requiem In A Closed Room after the choreography had been taught to the participating dancers and could be observed in its entirety. In keeping with the general quality of the movements developed by the investigator, characteristics of the unmistakable Spanish rhythmic and melodic style were incorporated in the musical accompaniment.

A theme was composed for each of the main characters portrayed in the dance-drama. Bernarda, the domineering mother, was represented by a motif expressive of her austerity and cruelty and was written in mixed meters--2/4, 3/4, 4/4 and 5/4. Adela, the willful one, was accompanied by themes suggesting gaiety, passion and abandon and again the meters varied from 2/4 to 5/4. Amelia, the gentle one, was characterized by a wistful theme in 6/8 meter, accented variously in duple or triple combinations. Angustias, the smug one, was accompanied by a rather insinuating motif in 2/4 tango rhythm, marked occasionally by free cadenza-like passages. Martirio, the jealous one, was introduced by a strident theme

in 5/4 meter which subsequently changed to 2/4 meter and a rhythm reminiscent of the paso doble. Magdalena, the resigned one, was accompanied by a melancholy theme, not strongly accented but phrased variously in 6/8, 9/8 and 12/8 meters. Maria Josefa, the senile one, was suggested by a continuous dissonant trill in the upper register of the piano, augmented periodically in the bass by fragments of the motifs related to the other characters in the dance-drama.

The basic theme established for each dancer was developed and varied in accordance with the action of the character represented. The two group dances choreographed for the dance-drama--"The Wedding Dance" and the "Spanish Dance for Six"--were accompanied by a gay theme in the 3/8 meter and the folk style of the jota and by a dramatic, declamatory theme based upon the 3/4 rhythm of the bolero. The opening and closing scenes of the dance-drama were accompanied by a solemn, processional theme in 4/4 meter interrupted by a "wailing" motif and the tolling of funeral bells.

Throughout the piano accompaniment sound and rhythms suggestive of Flamenco guitar accompaniment and cadence typical of the Spanish style were emphasized.

Costumes

The investigator designed the costumes to represent identifiable characters in Requiem In A Closed Room. Since

the entire dance-drama was choreographed as one continuous work, there was no curtain until the end of the performance. All of the costumes were designed to enhance the contours and qualities of the movements choreographed. In order to allow maximum freedom of movement and suggest Spanish design and dress, in addition to depicting the atmosphere of mourning, the investigator chose black as the color of all of the costumes except the grandmothers which was constructed of white and two shades of gray.

Bernarda Alba's costume was of black taffeta, black lace and braid. The skirt was fully gathered and reached the ankle bones in length and was attached to a tightly fitted bodice shaped to a point at the waistline. Details of the bodice included a wide taffeta band fastened to the neckline of the bodice, several alternating vertical rows of black braid and black lace sewed to the entire front of the bodice and leg-of-mutton sleeves which were decorated at the wrists with the braid. A large black triangular shawl constructed of a double layer of rayon crepe and edged with three-inch black rayon fringe on the two sides forming the point of the triangle, completed her costume.

The five daughters were costumed identically except for their shawls. The basic costume was comprised of a black, long sleeved, turtle-neck, helanca leotard and black tights. The neck and wrists of the leotards were trimmed with black, one inch wide cotton lace attached to a black

cotton collar and wrist bands which were hidden beneath the leotard. Two circular skirts made of heavy nylon tricot in a length two inches above the ankle bone were attached to a stiff waistband and worn over the tights. A reversible triangular shawl fringed and lined with a color symbolizing the respective personality of the wearer completed the costume. The hues selected to indicate the distinct personalities of the five daughters were, respectively: Adela, red for willfulness; Martirio, green for jealousy; Amelia, blue for gentleness; Magdalena, violet for resignation; and Angustias, white for smugness. To facilitate easy manipulation of the shawls according to the demands of the choreography, two large hooks and one eye were placed on each shawl which ensured accuracy and stability. The grandmother wore a costume identical to those of the daughters except for the color. The leotard, tights and shawl were of a dark gray while the skirt was of a light gray. The fringe and lace were white. The three mourners wore black leotards and tights but without decoration of any kind. Black circular, cotton skirts reaching the middle of the calf and small triangular black scarves tied under the chin were the only additions to the basic costume of the mourners.

The continuity of the dance-drama precluded elaborate costume changes but slight variations in costume were feasible. Adela, at one point, tied a long, red, polished

cotton collar and wrist bands which were hidden beneath the leotard. Two circular skirts made of heavy nylon tricot in a length two inches above the ankle bone were attached to a stiff waistband and worn over the tights. A reversible triangular shawl fringed and lined with a color symbolizing the respective personality of the wearer completed the costume. The hues selected to indicate the distinct personalities of the five daughters were, respectively: Adela, red for willfulness; Martirio, green for jealousy; Amelia, blue for gentleness; Magdalena, violet for resignation; and Angustias, white for smugness. To facilitate easy manipulation of the shawls according to the demands of the choreography, two large hooks and one eye were placed on each shawl which ensured accuracy and stability. The grandmother wore a costume identical to those of the daughters except for the color. The leotard, tights and shawl were of a dark gray while the skirt was of a light gray. The fringe and lace were white. The three mourners wore black leotards and tights but without decoration of any kind. Black circular, cotton skirts reaching the middle of the calf and small triangular black scarves tied under the chin were the only additions to the basic costume of the mourners.

The continuity of the dance-drama precluded elaborate costume changes but slight variations in costume were feasible. Adela, at one point, tied a long, red, polished

cotton sash around her waist with the two fringed ends hanging in the back; and added a red rose to her hair. Angustias donned a wedding veil, made of voluminous lengths of white nylon tricot gathered into a stiff, wide headband. The veil was designed in two lengths; the underneath layer of the veil was floor length with tapered sides, and the top layer was waist length with tapered sides and was edged with white, scalloped lace. This shorter veil stood out from the head and from the underveil by the insertion of panels of stiff nylon net. A white grograin ribbon fastened onto the headband hooked under the chin to hold the veil securely in place.

Sketches of the costumes worn in the dance-drama may be found in the Appendix of this thesis.

Hair Styles

The investigator designed an appropriate hair style for each dancer in the dance-drama. The only criteria for the hair arrangements were that they enhance the characterizations of the individuals portrayed in the dance-drama, and that they be suggestive of Spanish coiffures. All of the hair styles showed the hair drawn back or up with a false hair piece incorporated into the arrangement except for Adela's. Adela's short wavy hair hung loosely and naturally suggesting her youthful, romantic personality; a red rose was added in one sequence of the dance-drama. The

grandmother's hair was sprayed white for the first presentation of the dance-drama. For the subsequent performances which were incorporated in a full concern program presented by the Modern Dance Group time necessitated that a gray hairpiece be styled into a wig for Maria Josefa.

Stage Properties

The production of the original dance-drama entitled Requiem In A Closed Room required the use of three stage properties in order to represent, as authentically as possible, the action of the play entitled The House of Bernarda Alba by Federico García Lorca upon which the choreography was based.

Bernarda's cane was an integral part of her characterization in that it symbolized her dominant and authoritative power over the entire Alba family. The cane was an actual walking cane with a curved handle and rubber tipped bottom. It was made of a light colored wood covered by clear shellac.

Four fans were important adjuncts of the choreography of the dance-drama. Three were constructed of black paper and were utilized by the three mourners. The fourth fan, made of black cloth with painted decorations of many colors on one side, was manipulated by Angustias.

A "starter" pistol with blank cartridges was used off-stage when the action of the dance-drama required the

sound of a gun shot. A flexible white cord tied in a hangman's noose and knot with the two short ends raveled to give the impression of a newly cut rope, was used in the hanging sequence within the dance-drama.

Stage Set

The production of the original dance-drama entitled Requiem In A Closed Room required the use of a stage set, designed by the investigator, which was comprised of six wooden rectangular stools painted white. They were embellished by a scalloped design which suggested a Spanish motif. The stools ranged in height from fourteen to sixteen inches and varied from each other in height by one-half inch. The height of the stool and the age of the character were related in that the youngest sister received the shortest stool while the eldest sister received the tallest stool. One extra fifteen inch stool was placed at stage left of the set.

An over-sized, white, wooden straight-backed chair was designed for Bernarda. It was eighteen inches off the floor at the sitting level. The ladder-back designed back of the chair extended above Bernarda's head when she sat in the chair. The same design of scallops around the bottom of the chair seat was incorporated into the only decorative motif of the chair.

A white wooden construction composed of three flats on hinges represented a Spanish window. The height of the

center flat composing the window was eight feet while the two side extensions were six and one-half feet in height. One and one-half inch wide boards were placed six inches apart in order to make it possible to pass a hand between them and through the window.

Summary

Chapter III included a description of the original dance-drama entitled Requiem In A Closed Room based upon Federico García Lorca's play entitled The House of Bernarda Alba. The title of the dance-drama was selected because it suggested a continual lamentation within the confinement of a walled enclosure which is the idea the investigator desired to communicate through the moods, emotions and movements interpreted by the dancers in the presentation of the original dance-drama. Thematically, Requiem In A Closed Room was based upon eight selected episodes from the plot of Federico García Lorca's play entitled The House of Bernarda Alba, which, in the opinion of the investigator, lent themselves to interpretation and communication through the medium of modern dance. The investigator presented and discussed selected characteristics of Spanish dance as they influenced the choreography of the dance-drama.

The overall form for Requiem In A Closed Room was a Group of Parts indicated by the letters A, B, C, D, E, F, G, H, with periodic recurring themes. It was structured in

eight continuous episodes. Each episode was comprised of one or more movement sequences and transitions. A description of the dance-drama with respect to each episode included the theme, the number of movement sequences and transitions, the grouping of dancers, the mood, characteristic movements and qualities, the floor pattern and an indication of the dramatic action.

Diagrams of the stage were included for the purpose of clarifying the floor patterns or the group formations of a particular movement sequence within each episode. The piano accompaniment for Requiem In A Closed Room composed by the accompanist-composer for the Modern Dance Group greatly enhanced the effectiveness of the dance-drama as a total production. The dance-drama was choreographed before the accompaniment was added to preclude any limitation of the movements by the structure of previously composed music. Thus, the accompaniment was designed to enhance the atmosphere created by the choreography. The costumes, hair styles, stage properties and stage set were described in terms of contributions to the total affect of the dance-drama.

The following chapter will include a summary of the thesis as a whole with recommendations for further studies.

CHAPTER IV

SUMMARY AND RECOMMENDATIONS FOR FURTHER STUDIES

Summary

Dance and drama are the two art forms most closely related among all of the arts. Both dance and drama employ movement as their medium of expression and both share a quality of sound with their action. The dividing line between dance and drama is very thin. When a dancer ceases to experience an emotion himself but, rather, uses his body as an instrument for the interpretation of an emotion, feeling or idea, he becomes an actor but not in the sense of acting in dramatic form. Dance in dramatic form exists when it is concerned with a sequence of occurrences from which the total experiencing of an idea, emotion or mood emerges. The more realistic the movements used to portray these events, the more they belong to the realm of drama rather than to that of dance. The basic formula for dramatic form is comprised of a central theme, the introduction of a counter-theme in direct opposition to the first theme, and the crisis between the two opposing forces from which one emerges victoriously. This formula is also applicable to dance.

John Martin points out that dance and drama are, in reality, different levels of the same art. The materials or basic elements are the same for both and it is only the approach to combining these elements which reveals the difference between the two arts. Movement will always be essential to the actor and dramatic interpretation will remain necessary to the dancer. In the opinion of the investigator, dance-drama, universal in its appeal and in its employment of the human being as its medium, is the closest to life and, therefore, the most communicative of all of the arts.

A brief historical survey of dance-drama reveals that the fusion of dance and drama began with primitive man. As civilization advanced, movement and sound continued to play their dual role in daily living. In Egyptian culture, dance and drama became a part of the elaborate ritual of daily life. The height of the development of dance-drama was reached in the period of Grecian culture and, specifically, in the Greek tragedy. When the Romans came into power, they adopted the Greek arts including dance and drama but gradually degraded their purity of form and their ritualistic purposes. After the fall of the Roman Empire, theatrical dance and drama ceased to exist openly for almost a thousand years. It was the early practice of the Christian Church which saved the dance-drama in its continuance as an integral part of the ritual of worship. When dance-drama became too secular for performance in the

church proper and when asceticism became dominant in the doctrines of the church, dance-drama was removed from any official recognition by the church. It still survived, however, through the efforts of strolling performers. Dance-drama, in common with all of the arts, came to life again during the Renaissance in the fourteenth and fifteenth centuries. In 1661, the technique of the classical ballet was crystallized into a set system of disciplines and movements. In the eighteenth century, Noverre broke with the established forms of ballet and fashioned his ballets into vivid dance-dramas. After the French Revolution, ballet began to decline and reached a somewhat sterile and stereotyped state. In the nineteenth century, the progress of dance-drama was eclipsed by the phenomenal development of music, poetry and drama as other distinct art forms and lost its qualities of art, serving the public primarily as a means of amusement. In the twentieth century, dance-drama was again forgotten until the Russian Ballet fused dance and drama once more. A new wave of dance innovators followed the advent of the Russian Ballet. Through their influence, dance experienced a rebirth in America. Dance-drama appeared sporadically in the new form of dance and was restored ultimately to an important place in modern dance choreography.

The essence of dance includes all forms of movement through which the dancer expresses his being by using his

body as the medium of expression. The essence of drama is the expression of emotions and ideas in relation to life in specific situations and to interactions of particular human beings in these situations. There will always exist movements in drama when words become inadequate as a medium of expression for these emotions. Dance and drama are inextricably interrelated to such a degree that the two arts merge naturally and become one form--dance-drama.

In order to document the progress made in restoring dance-drama to its proper place in the arts in America, the investigator compiled a listing of dance-dramas produced during the period from 1935 to 1965.

As a creative thesis in partial fulfillment of the requirements for a Master of Arts degree, the investigator undertook to choreograph, teach and present in a series of public performances a dance-drama based upon the play entitled The House of Bernarda Alba by Federico García Lorca.

The purposes of the study were to create a dance-drama in modern dance idiom based upon The House of Bernarda Alba, which, in turn, was entitled Requiem In A Closed Room; to teach the dance-drama to ten students; to present the dance-drama in a series of public performances; and to prepare a written report of the study as a whole including a description of the dance-drama with respect to the choreography, the accompaniment, the costumes, the hair styles, the stage properties and the stage set.

The study was limited to eight episodes selected from the plot of the play entitled The House of Bernarda Alba and which, in the opinion of the investigator, were most adaptable to presentation through the medium of modern dance. The study was limited further by the creative ability of the investigator in the development of choreography within the scope of the dance skills and dramatic capabilities of the students participating in the study. A limitation of twenty minutes was established for the presentation of the dance-drama. A final limitation was the number of participants; they were ten students selected from the Modern Dance Group of the Texas Woman's University, Denton, Texas, during the academic year of 1964-1965.

Both documentary and human sources of data were utilized in the development of the study. The documentary sources included theses, dissertations, research studies, books, periodicals and newspaper articles related to all aspects of the study. The human sources of data included members of the investigator's Thesis Committee in the College of Health, Physical Education, and Recreation and in the Department of Speech at the Texas Woman's University. Selected authorities in the fields of dance, music, costume design and stage production at the Texas Woman's University and the ten members of the Modern Dance Group served also as human sources of data.

A survey of completed research studies disclosed that the study, Requiem In A Closed Room, did not duplicate that of any other investigator. The selection of five previously completed research studies was made by the investigator to which she related her own study, pointing out similarities and differences between the present investigation and those included in the survey. The specific studies included in this report were: Carolyn Primm, "An Original Modern Dance Drama Based upon Selected Episodes in a City Park Entitled: Cross-Town Promenade"; Eloise Hanna Smith, "A Dance Drama With Original Music and Choreography of the Te Deum"; Ann L. Reed, "Profile of Woman: A Suite of Five Original Modern Dance Compositions Based upon Selected Stages in Woman's Life"; and Marion Falloon, "The Choreography, Production and Notation of 'The Covetous Sister.'"

Because the investigator selected a creative problem which would culminate in an original dance-drama, she outlined the essential framework utilized in the choreographing of Requiem In A Closed Room. In the initial stage of translating the Lorca play into dance movement, the investigator found that she had to cope with dramatic ideas rather than with words. The emotional conflicts between characters provided these dramatic ideas. The investigator analyzed the conflicts carefully in order to make her selection of characters and episodes in accordance with the twenty-minute limitation set for the presentation of the original dance-drama. Basic

personality traits of the characters and their movement prototypes were analyzed. Seven basic characters were decided upon to interpret Lorca's plot and three additional dancers were chosen to establish the desired mood at the opening of the dance-drama. Decisions were made as to where and when each character should be introduced. Other primary concerns of the investigator involved the setting of the first scene, the selection of themes and the point of introduction for each theme, the length of each episode and the placement of the climactic point in the choreography. In order that they might fulfill the demands of their respective roles, the dancers selected to interpret the choreography were oriented to the thematic content of the play and informed with respect to the personalities of the characters whom they were to interpret through movement.

The investigator presented a description of the thematic source utilized as the plot for the original dance-drama. A brief resumé of Federico García Lorca's life was included to reveal the aspects of the author's background which influenced his writing. These aspects were comprised of his life as a youth in Fuente-Vaqueros, a small village near Granada, Spain; his exposure to the major art forms of music, painting, poetry and recitation at an early age; his association and friendship with many gifted artists and stimulating intellectuals of the time whom he met while attending the Universities of Granada and Madrid; his

experience in writing and directing plays for his traveling theater group "La Barraca"; his writing, reciting, and publishing his poetry; his visits to the United States, Cuba and Buenos Aires; the last years of his life spent in the creation of his famous Spanish trilogy--Blood Wedding, Yerma, and The House of Bernarda Alba; and his untimely death during the Spanish Civil War by a Fascist firing squad.

Federico García Lorca's dramas and poems were utilized extensively as thematic material for dance compositions during the years 1940-1965. The investigator was one of several who selected The House of Bernarda Alba as a thematic source for choreography. Lorca intended for the play to be a photographic documentary; it was based upon actual events which Lorca had assimilated from experiences as a youth.

The investigator, in transferring the written text of the play into movement, attempted to interpret and portray the drama as Lorca intended it to be. In this transference, the investigator found it necessary to interchange some ideas within the play and to take liberties with the characters, episodes and plot of the original drama in order to improve the choreography in terms of the movements, the emotions portrayed, the structure and the communicativeness of the original dance-drama.

A comparison of Lorca's play with the investigator's dance-drama revealed the following observations: the set, atmosphere, season and period of the play and of the dance-

drama are similar; ten of the original characters in the play were portrayed in the dance-drama; the choreographer took the greatest liberties with the personalities of her characters; and the eight episodes of the original dance-drama corresponded with the three acts of the play upon which it was based.

In the development of this study, the investigator followed certain definite procedures. These procedures included obtaining permission for the development of a creative thesis entitled Requiem In A Closed Room; preparing a tentative outline of the study for presentation in a Graduate Seminar and revising the outline in accordance with the suggestions made by members of the Thesis Committee; filing the approved prospectus of the proposed study in the office of the Dean of Graduate Studies; surveying, studying and assimilating resource materials pertaining to dance, dance-drama, Spanish dance and the play entitled The House of Bernarda Alba by Federico García Lorca; selecting eight episodes from The House of Bernarda Alba to be used as a basis for choreography in accordance with criteria established by the investigator; developing the movement motifs into movement phrases and developing the movement phrases into movement sequences; selecting ten members of the Modern Dance Group to participate in the study; orienting students with respect to the thematic background and purpose of the study; establishing a schedule of rehearsals; teaching techniques and movement sequences to

the participants; developing the movement sequences into the unified dance-drama and teaching the completed choreography to the dancers; presenting the dance-drama to members of the investigator's Thesis Committee for appraisal and recommendations; revising the dance-drama according to the recommendations of the Thesis Committee; designing the costumes and supervising their construction; selecting suitable hair styles; selecting stage properties; designing the stage set and supervising its construction; presenting the unified dance-drama in a series of public performances; and preparing a written report of the study.

The investigator presented a detailed description of the original dance-drama entitled Requiem In A Closed Room based upon Federico García Lorca's play entitled The House of Bernarda Alba. The title of the dance-drama was selected because it suggested a continual lamentation within the confinement of a walled enclosure which is the idea the investigator wished to communicate through the moods, emotions and movements interpreted by the dancers in the presentation of the original dance-drama. Thematically, Requiem In A Closed Room was based upon eight selected episodes from the plot of Federico García Lorca's play entitled The House of Bernarda Alba, which, in the opinion of the investigator, lent themselves to interpretation and communication through the medium of modern dance. The investigator presented and discussed

selected characteristics of Spanish dance as they influenced the choreography of the dance-drama.

The overall form for Requiem In A Closed Room was a Group of Parts, indicated by the letters A, B, C, D, E, F, G, H, with periodic recurring themes. It was structured in eight continuous episodes. Each episode was comprised of one or more movement sequences and transitions. A description of the dance-drama with respect to each episode included the theme, the number of movement sequences and transitions, the grouping of dancers, the mood, characteristic movements and qualities, the floor pattern and an indication of the dramatic action.

Diagrams of the stage were included for the purpose of clarifying the floor patterns or the group formations of a particular movement sequence within each episode. The piano accompaniment for Requiem In A Closed Room composed by the accompanist-composer for the Modern Dance Group greatly enhanced the effectiveness of the dance-drama as a total production. The dance-drama was choreographed before the accompaniment was added to preclude any limitation of the movements by the structure of previously composed music. Thus, the accompaniment was designed to enhance the atmosphere created by the choreography. The costumes, hair styles, stage properties and stage set were described in terms of contributions to the total affect of the dance-drama.

Recommendations for Further Studies

Several related studies which might serve as bases for theses or dissertations occurred to the present investigator as an outcome of the development of this study. Illustrative are the following recommendations for further studies:

1. A dance-drama in modern dance idiom based upon one of Federico García Lorca's remaining two plays comprising the trilogy based upon love: Blood Wedding and Yerma.
2. A suite of modern dance compositions based upon Federico García Lorca's poetry in which women are used as the central theme.
3. A suite of modern dance compositions based upon selected Spanish musical rhythms.
4. A dance-drama in modern dance idiom based upon the life of the Spanish gypsies.
5. A suite of modern dance compositions depicting selected elements of Spanish culture such as bullfighting, fiestas, religious events and the folk arts.
6. A suite of folk dances or folk dances in modern dance idiom utilizing the folk dances and folk music of Spain.
7. A biographical study of the life and contributions of Federico García Lorca.

APPENDIX

The following illustrations depict the costumes selected for the original dance-drama entitled Requiem In A Closed Room.

The following illustration depicts the costume selected for the three mourners.



The following illustration depicts the costume selected for the mother.



The following illustration depicts the costume selected for the five daughters.



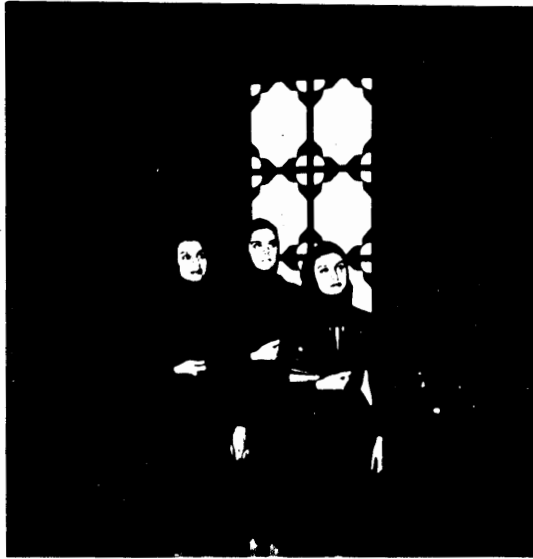
The following illustration depicts the costume selected for the grandmother.



The following photographs depict dance movements which are illustrative of the eight episodes comprising the original dance-drama entitled Requiem In A Closed Room. The selected dance movements are demonstrated in costume by the participating dancers.

The following photographs depict dance movements which are illustrative of Episode One: "The newly widowed Bernarda Alba leads her five daughters home to enter upon a period of mourning."

APR • 65

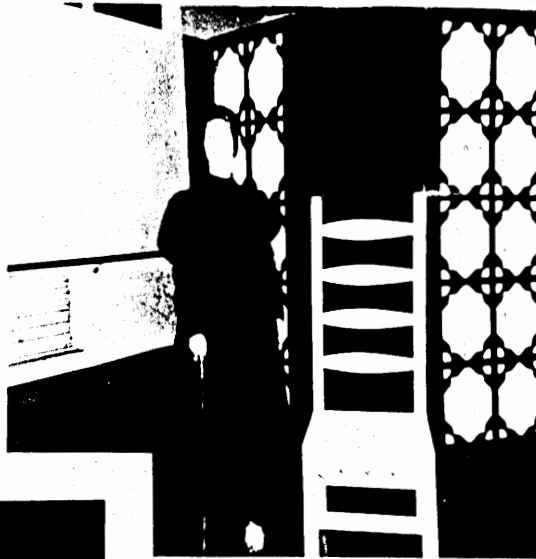


• APR • 65

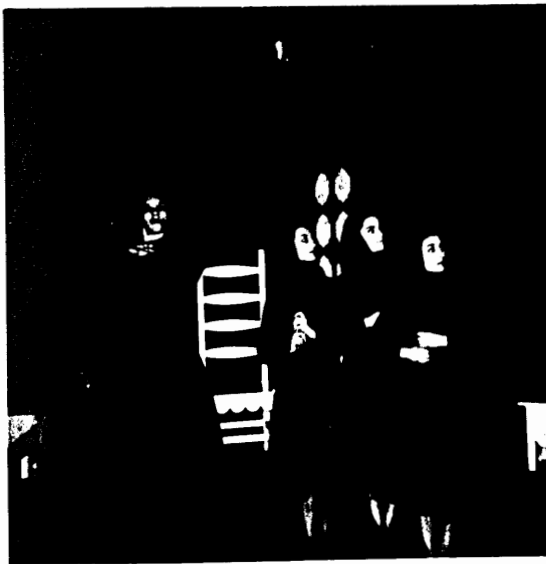


The following photographs depict dance movements which are illustrative of Episode Two: "Bernarda angrily dismisses the mourning women as they appear to be gossiping about her household."

APR • 65 •



APR • 65 •



JUL • 65 •

The following photographs depict dance movements which are illustrative of Episode Three: "Each of the five daughters dances in characteristic style, demonstrating her particular reaction to the window as a symbol of escape from her confined life."

• APR • 65



JUL • 69



JUL • 65

APR • 65 •



JUL • 65 •

JUL • 65 •



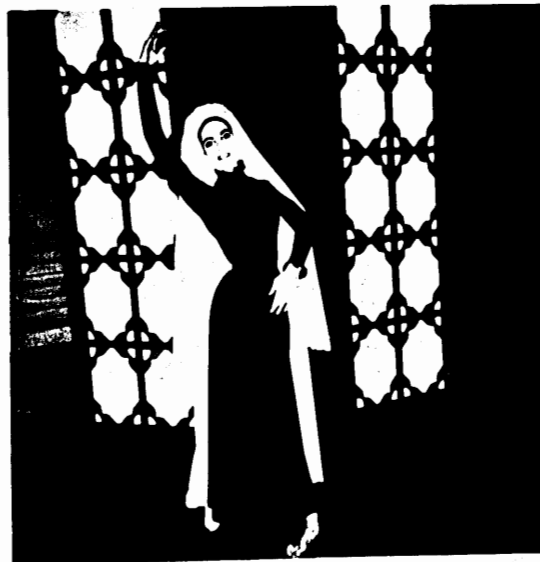


• 69 •

• JUL • 65



APR • 65 •



The following photographs depict dance movements which are illustrative of Episode Four: "Maria Josefa, the senile grandmother, enters, stealing from her own 'closed room' and gleefully mimics the personalities of Bernarda and her daughters."

APR • 65 •



JUL • 65 •



JUL • 65 •



JUL • 65



JUL • 65

• APR • 65



The following photographs depict dance movements which are illustrative of Episode Five: "Angustias flirts with her betrothed at the window and is discovered by the grandmother who flees from the Alba household forever."

APR • 65 •



APR • 65 •



JUL • 65 •



JUL • 65 •

The following photographs depict dance movements which are illustrative of Episode Six: "Adela prepares for a rendezvous with Angustias' fiancé who is her secret lover; she is discovered by the jealous Martirio. They quarrel but Adela eludes her sister and runs to her tryst. Martirio promptly reports this meeting to Bernarda."

APR • 65 •



APR • 65



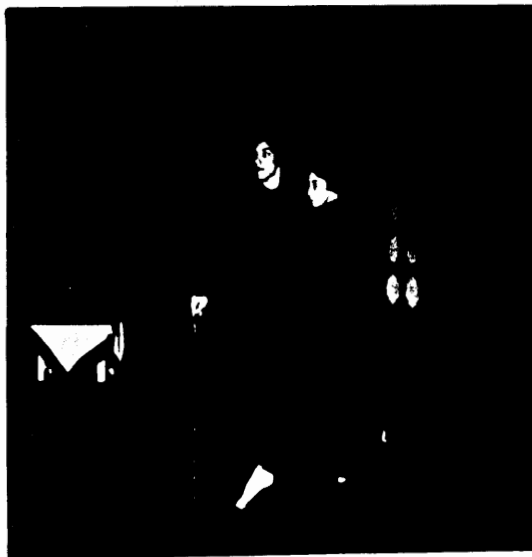
APR • 65



APR • 65 •



APR • 65 •



The following photographs depict dance movements which are illustrative of Episode Seven: "Adela returns and openly defies her mother but ultimately commits suicide believing that her lover has been shot by Bernarda."

APR • 65 •



APR • 65 •



JUL • 65 •

The following photographs depict dance movements which are illustrative of Episode Eight: "The tyranny in the 'closed room' continues."

APR • 65



JUL • 59

APR • 65



The following four programs are illustrative of those distributed for the public presentations of the original dance-drama entitled Requiem In A Closed Room.

and runs to her tryst. Martirio promptly reports this meeting to Bernarda. Adela returns and openly defies her mother but ultimately commits suicide believing that her lover has been shot by Bernarda. The tyranny in "the closed room" continues.

Music -- composed by Mary Campbell, Accompanist-Composer for the Modern Dance Group, Texas Woman's University, Denton, Texas

Costumes and Decor -- designed by Carole Masilunis

Dancers -- Members of the Texas Woman's University Modern Dance Group

Elizabeth Ashford
Madeline Brown
Mimi Corl
Beth Cunningham
Philomena Diehl

Colleen Flyr
Laura de la Garza
Mary Gonzalez
Rebecca Guerra
Diana Moss
Patricia Parker

determines to escape from the tyranny of "the closed room."
Possession of the stage of her life and her mother's after the latter's
departure from the scene of a continuing struggle for control

THE DEPARTMENT OF PHYSICAL EDUCATION
of the
SPRING BRANCH INDEPENDENT SCHOOL DISTRICT
PRESENTS
MODERN DANCE GROUP
of
TEXAS WOMAN'S UNIVERSITY
Denton, Texas



TUESDAY, APRIL 27, 1965

8:00 p.m.

MEMORIAL SENIOR HIGH SCHOOL AUDITORIUM

**SAN JACINTO COLLEGE
WOMEN'S PHYSICAL EDUCATION
DEPARTMENT**

Presents

**THE
MODERN DANCE GROUP
of
TEXAS WOMAN'S UNIVERSITY**

DENTON, TEXAS

April 29, 1965

8:00 P.M.

Slocumb Auditorium

Texas Woman's University

Concert and Drama Series

Presents

The Modern Dance Group



Friday, May 8, 1965

8:00 p.m.

Main Auditorium

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