

A ROMANTIC CLASSICAL BALLET: IN MEMORY OF DEGAS

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BY

SHARON RENEE ADAMS, B.A.

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Texas Woman's University  
Denton, Texas

August 19<sup>78</sup>

We hereby recommend that the thesis prepared under  
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be accepted as fulfilling this part of the requirements for the Degree of  
Master of Arts

Committee:

Adeline D. Fisk  
Chairman  
Maril S. Smith  
Blaise G. K. [unclear]  
Koranne McLaughlin

Accepted:

Shuffis Bridges  
Dean of The Graduate School

1-63080

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A twenty-three minute Romantic Classical Ballet performed sur le pointe was choreographed showing the similarities of the techniques used in Degas' paintings of Dancer in a Rose Dress and Four Dancers and the danse d'ecole of the late 1800's. The techniques exemplified in each were the use of purity of line, color, and form. Inspiration for this thesis was the choreographer's love for painting and dance and it was her intent to cohesively join these two art forms into one aesthetic "impression". The ballet, In Memory of Degas, was delimited to four female dancers and one male dancer throughout the seven sections. A prologue and interlude of harp music was written to bridge the two dynamically opposing selections of music entitled Clair de Lune by Debussy and "Isoline" by Andre Messager. As the results show in the "Final Choreographic Evaluation Rating Scale" developed by Terry Worthy, (Ph.D. dissertation at Texas Woman's University, 1977) the problem to show through choreography similarities in the technique using purity of line, color, and form in Degas' two paintings and the technique using purity of line, color, and form exemplified in the danse d'ecole was solved.

## DEDICATION

I would like to dedicate this thesis to my parents, June and Bill Adams, for their support, encouragement, and interest in dancing as my life-long career. I am infinitely indebted to them for their unending love and support which they continue to give so graciously.



## ACKNOWLEDGEMENTS

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## CHAPTER I

### INTRODUCTION

Choreographers have been inspired by and have investigated many art forms in order to find bases for their dance creations. Noverre, in speaking of various art forms, stated that:

. . . Painting and dancing have the advantage over the other arts, that they are of every country, of all nations; that their language is universally understood, and that they achieve the same impression everywhere . . . a well-composed ballet is a living picture of the passions, manners, customs, ceremonies, and customs of all nations of the globe, consequently, it must be expressive in all its details and speak to the soul through the eyes; if it is devoid of expression, of striking pictures, of strong situations, it becomes a void and dreary spectacle.<sup>1</sup>

Initially, the writer's idea was to bring her love for dance and painting together into one aesthetic statement. Specific inspiration and direction unfolded after considerable study of Degas' subject matter and technique. In her art class, the writer attempted to reproduce Degas' style of painting in her own paintings, copies of Dancer in a Rose Dress and Four Dancers. From this study of Degas,

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<sup>1</sup>Selma Jean Cohen, Dance as a Theatre Art. (New York: Dodd, Mead, and Company, 1975), p. 62.

a similarity between his technique of painting (utilizing purity of line, color, and form) and the technique of the danse d'ecole (comprising the basic classical system of techniques) also utilizing purity of line, color, and form, became apparent. Collectively, with these initial motivating factors, in addition to the choreographer's previous interest in the classical ballet of the Romantic Period, the specific purpose and problem of the presently reported study began to unfold.

### Purpose and Problem

The purpose of this choreographic thesis was to choreograph a Romantic Classical Ballet utilizing the choreographer's perceptions of the aesthetic similarities between the danse d'ecole of the Romantic Period and Degas' paintings, Dancer in a Rose Dress and Four Dancers. The problem was to show, through choreography, the similarity between Degas' use of purity of line, color, and form, as perceived by the choreographer, and the technique of the danse d'ecole which also utilizes purity of line, color, and form. The investigator hypothesized that it would be possible to solve this problem.

## Definition of Terms

For purpose of clarification, the following definitions are offered:

### A. Romantic Ballet

1. This term denotes a "style of ballet related to theme with fictional or romantic story," that was produced in the Nineteenth Century, roughly 1830-185-, "taking as their theme the odessey of mortal man in love with the female spirit of the moonlight in a forest glade."<sup>1</sup>
2. . . . many romantic ballets are classic, but not all classic ballets are romantic . . . "the dividing line is a slender one, i.e. in the romantic ballet the accent is on color or mood rather than on form and design which is predominant in the classical ballet."<sup>2</sup>
3. Romantic Ballet is defined as "elusiveness, tenderness, delicacy, and softness of line."<sup>3</sup>

### B. Classical Ballet

1. This term denotes a style and structure of dance rather than a period while content refers to romanticism.<sup>4</sup>

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<sup>1</sup>W. G. Raffe, Dictionary of the Dance, (New York: A. S. Barnes and Company; London: Thomas Yoseloff LTD, n.d.). p. 146.

<sup>2</sup>Walter Terry, The Ballet Companion, (New York: Dodd, Meade and Company, 1968), p. 42.

<sup>3</sup>G. B. L. Wilson, A Dictionary of Ballet, (New York: Theatre Arts Books, third edition, 1957, 1961, and 1974), p. 420.

<sup>4</sup>Anatole Chujoy and P. W. Manchester, The Dance Encyclopedia, (New York: Simon and Schuster, 1967), p. 269.

2. Classical Ballet is also termed as a ballet in traditional technique evolved from the French Court Ballet of the Seventeenth and Eighteenth Century, and the Imperial Academy of Dancing, St. Petersburg and Moscow, and brought to ultimate perfection by such great teachers as Carlo Blasis, C. D. Johansson, N. Legat and Enrico Cecchetti, and in which dramatic or emotional content is subordinate to form line--as displayed in the choreography of Petipa and Ivanov.<sup>1</sup>

C. Dance d' Ecole

This is a French term describing "the technical system by Pierre Beauchamp, . . . five absolute positions and turnout," . . . Gaetan Vistris and Blasis added to this, . . . "the collect expression in Europe, Russia, England, and America during the past three hundred years."<sup>2</sup>

D. Chiaroscuro

Chiaroscuro is an art term which is "the treatment and use of light and dark, especially the gradations of light that produce the effect of modeling."<sup>3</sup>

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<sup>1</sup>Wilson, A Dictionary of Ballet, p. 115.

<sup>2</sup>Chujoy and Manchester, The Dance Encyclopedea, p. 269.

<sup>3</sup>Helen Gardner, Art Through the Ages, sixth edition, revised by de la Croix and Tansey, (New York, Chicago, San Francisco, Atlanta: Harcourt Brace Jovanovich, Inc., 1975), p. 909.

### E. Patina

It is "the green oxidized layer that forms on bronze copper."<sup>1</sup>

### Limitations and Delimitations

The proposed choreographic work was subject to the following limitations:

1. The availability of the dancers due to their academic and job responsibilities
2. The diversity of style and technical ability of the dancers (especially sur le pointe)
3. The availability of lighting equipment and specific colored gels related to the color tones of the paintings
4. The inability to secure a harpist as was originally planned
5. The lack of a usable mesh drop or fog machine to give the effect of the dancer's emerging from the past
6. The technical proficiency of tape recording machinery

The proposed choreographic work was subject to the following delimitations:

### Dancer in a Rose Dress

1. The painting required only one dancer to represent it

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<sup>1</sup>Ibid., p. 914



2. The dancer rehearsed approximately three hours weekly
3. The movement was delimited to a Romantic Classical Ballet, stressing purity of line, color, and creating a continuous flow of movement and mood

#### Four Dancers

1. The painting delimited the number of dancers to five (four female and one male) who were to represent the painting and create a romantic pas de deux
2. The rehearsals were scheduled so that each dancer was rehearsed approximately three hours weekly
3. The movement was delimited to the style and form of a Romantic Classical Ballet, stressing purity of line and structure of symmetry (characteristic of the period), color, form, and emotional expression

#### Organization of Choreographic Work

Chapter I presented an introduction leading to the development of the purpose and problem. A definition of terms was offered for clarification in following chapters. Limitations and delimitations were stated to establish the scope of the choreographic work. Background literature on Edgar Degas and ballet related to the problem are reviewed in Chapter II. Chapter III offers related choreographic works. The description of the work is discussed in Chapter

IV. Chapter V present a critical analysis of the finished work. Chapter VI declares the summary, findings, and conclusion.

## CHAPTER II

### BACKGROUND LITERATURE

#### Edgar Degas

"Of forty-six dancers of the past little is left except some drawing and works of art, and the texts of those who saw them. But no one saw them better than the artist,"<sup>1</sup> Edgar Degas. At the end of the Nineteenth Century, a time when aesthetic ballet was on the decline and the gaiety of dancehalls and cabarets was increasing, painters were depicting the times on canvas better than other historical accounts could approach.<sup>2</sup> But more than the other painters, Degas studied the endless variety of specific movements which are the ingredients of infinite motion. Favorite subjects who provided this "arrested movement" were the ballet dancers caught in a split-second pose from a ballet, a rehearsal, or waiting in the wings off stage.<sup>3</sup> It is

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<sup>1</sup>Stephan Longstreet, Dance in Art, introduction, (California: Borden Publishing Company, 1968).

<sup>2</sup>Walter Sorell, The Dance Through the Ages, (New York: Grosset and Dunlap, Inc., 1967), p. 150.

<sup>3</sup>Gardner, Art Through the Ages, p. 697.

apparent from the writer's sources that Degas was not primarily interested in dancers as artists, but in chiaroscuro (the play of light and form) on the muscular bodies sometimes seen in the most awkward positions. Degas focused on the position of the dancers instead of focusing on the beauty of their line and correct positioning.

Degas is generally grouped with the Impressionistic painters, Monet, Pissaro, and Renoir. Characteristically the Impressionists sought the "spontaneous revelation of atmosphere and climate" instead of the literal interpretation which the realistic painters portrayed. The Impressionists rejection of idealistic interpretation and literal replication was replaced by the artists' involvement in color and light.<sup>1</sup> The Impressionists were very much interested in the possibilities of creating the illusion of forms bathed in light and atmosphere. "This required an intensive study of light as the source of our experience of color, which revealed the important truth of local color--the actual color of an object--is usually modified by the quality of the light in which it is seen, by reflections from other objects, and by the effects produced by juxtaposed colors."<sup>2</sup>

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<sup>1</sup>Garnder's, Art Through the Ages, p. 694.

<sup>2</sup>Ibid., p. 695.

By placing complimentary colors side by side in rather large areas, the colors intensified each other. If the areas of color were too small, the color would become a neutral tone. The technique of applying these colors side by side, so that from a distance they would accurately capture a "vibrating quality of light", was achieved by the use of short, choppy brush strokes.<sup>1</sup> This technique is very prominent in the painting Four Dancers. And in both paintings, Dancer in a Rose Dress and Four Dancers, Degas was not only concerned with color and atmosphere, but with chiaroscuro, the light and dark modeling of the figures which formed as he used diverse intensities of light.

Atmosphere was also sought by the Impressionists via the casual manner in which they placed the subject matter on canvas. More than the other artists, Degas chose to bring the observer close to the pictorial space by means of: (1) uncentered and "accidental" arrangement, (2) cropping, (3) empty space (usually off-center), and (4) diagonal patterns in the floor indicated by lines. And even more than the other Impressionists, Degas studied the infinite variety of movement that comprises continuous motion and he applied the above mentioned devices to achieve his effect.<sup>2</sup>

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<sup>1</sup>Ibid., p. 695.

<sup>2</sup>Ibid., p. 697.

Degas, although commonly considered an Impressionist, might also be termed a classicist because of his strict adherence to line. He was a master of line, seeing his work in pure line and pattern. He firmly drew his contours and takes the viewer beyond the surface of the canvas giving the picture depth. The artist achieved this by not allowing the designs to cling to the canvas the way Manet and Monet did. Degas specialized in capturing rapid and informal movement with the use of a full spectrum of color with fresh hues, a characteristic of the other Impressionists.<sup>1</sup>

Other influences upon Degas were the many hours he spent in the Louvre copying the Italian masters of the Fifteenth Century. Japanese prints showing the "clear, flat pattern, the unusual point of view, and the informal glimpse of contemporary life" not only influenced Degas, but other Impressionists as well. Most influential on Degas' mastery of line was the advice given by an old master, Ingres. Degas always admired this painter's works, and mindful of Ingres, yet without copying, Degas chose as did that painter: (1) "simplicity of silhouette, (2) purity of line, (3) subdued colour harmonied, (4) of colour, (5) and overstressed nothing."<sup>2</sup>

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<sup>1</sup>Ibid., pp. 698-699.

<sup>2</sup>Rich., Degas pp. 9-10.

Degas approached the atmosphere in his paintings, capturing the flowing line of several dancers intertwined in their positioning on stage or in rehearsal. This type of atmosphere found in some of his paintings was symbolic of the grace ballet possessed. The dancer's ability to move gracefully through space was the source of his inspirations. And it was the image of atmosphere and soft romantic tu-tus in his paintings that was also the essence of romantic ballet. Most important to the theme of the ballet of this study was a quotation which summed up the way the choreographer perceived the two paintings. Sorell stated that Degas painted the dancers as if . . . "they emerge like the shadows of a graceful dream."<sup>1</sup> "No one saw the "dancers" better than the artist."<sup>2</sup> Degas actually initiated the visual image of motion in space on canvas. With this in mind together with the writer's perception of the Impressionistic atmosphere exemplified in Degas' paintings, the prime motivation of this choreographer was to allow the image of motion in space to step forth from the canvas onto the stage, where freedom of movement might come alive once more.

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<sup>1</sup>Sorell, The Dance Through the Ages, p. 152.

<sup>2</sup>Stephen Longstreet, Dance in Art, introduction.

Ballet

The two paintings from which the choreographer drew inspiration were painted in the late 1800's, approximately 1887-1890 during the time when ballet was characterized by little depth of content and was declining in artistic significance. However, the choreographer did not wish to depict these facts, but rather that of the danse d' ecole of the Romantic Period that was kept alive by outstanding choreographers of that time.

The Romantic Era which came at the first half of the century when dancers began to rise on pointe was also characterized with "swaying, bell-like white tu-tu, romance, worldly realism, drama, supported and intensified by a perfect technique, and--Woman, absolute mistress of the Romantic Ballet."<sup>1</sup> The ballet slipper was stiffened for longer use and stronger pointe work. Jumping on pointe, multiple finger turns, and tour de force (for example, thirty-two "fuettes" executed by Legnani in 1887) were now a reality on the stage. Yet ballet, and especially its choreography, was said to be stereotyped and uninteresting with painted smiles instead of feeling and expression

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<sup>1</sup>Fernando Reyna, A Consice History of Ballet, (New York: Grossett and Dunlap, 1965), p. 97.



motivating the dance.<sup>1</sup> However, in 1892 when Marius Petipa assumed the position of choreographer in St. Petersburg, replacing Jules Perrot, the artistic quality of choreography began to rise. He did not exactly change the standard formula, but he did add style, beauty, and vitality to the dance, and demonstrated much diversity in his symmetrical designs.<sup>2</sup> Movement was inspired by the music or was set to a particular quality of the performer who danced the piece. The choreography had structure and beauty of line with its own "kinetic flavor and texture",<sup>3</sup> Lev Ivanov, assistant to Petipa, extended the music and its dynamics, and portrayed more depth of feeling and expression in his choreography.<sup>4</sup> It is said that Ivanov was the inspiration from which classical ballet reached its highest level of perfection. As a result of Ivanov's efforts, choreography began turning again toward the lyric and romantic style of Ballet.<sup>5</sup>

Of course the previously mentioned choreographers only extended their choreography from the movement

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<sup>1</sup>Agnes de Mille, The Book of Dance, (New York: Golden Press, 1963), p. 123.

<sup>2</sup>Ibid., p. 91.      <sup>3</sup>Ibid., p. 92

<sup>4</sup>Peggy Van Praagh and Peter Brinson, The Choreographic Art, (New York: Alfred A. Knopf, 1963), p. 56.

<sup>5</sup>Ibid., p. 57.

vocabulary of the danse d' ecole of which Carlo Blasis was and still is the backbone.

At the end of the Nineteenth Century and at the beginning of the next, dance productions began to show the results of choreography that were linked with the movement of the painters. Chagall, Baskt, Picasso, and others played a very important part aesthetically by designing sets and costumes, thus innovating much depth in the ballets with which they so closely collaborated. "It was the concepts of the easel which the artists brought to the ballet."<sup>1</sup> Also, an important new factor affecting staging and lighting. was introduced. By the 1870's gas lights in the theatre were replaced by electric light, and a high powered light source called the "limelight" was in graditional use by 1879.<sup>2</sup> At this time one of the principal means of creating mood was by use of light. "Light became a painter as evocative as the paint brush."<sup>3</sup> The use of footlights, giving a very dramatic effect to the dancer, was referred to quite

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<sup>1</sup>Ibid., p. 60.

<sup>2</sup>Stanley McCandless, A Syllabus of Stage Lighting, (United States: Stanley McCandless, 1941) p. 133.

<sup>3</sup>Praagh and Brinson, The Choreographic Art, p. 59.

often in the descriptions of Degas' paintings. The present choreographer therefore chose to use a spotlight for the romantic pas de deux and soloist who drifted across the stage during the male variation and used the footlights in the beginning and end of Four Dancers as they took their pose as portrayed in the painting.

In spite of the general decline in ballet around the 1850's, the same period of time when Degas depicted his scenes on canvas, the Romantic Classical Ballet was revitalized by Lev Ivanov, Marius Petipa, and August Bournonville. Degas painted the dancer's world, and the writer wanted to parallel his interpretations with hers to create the mood and aesthetics of ballet of that same period of time. Every attempt to create a mood similiar to that of Degas was sought by the writer via lighting, staging, costuming, music, and choreography.

## CHAPTER III

### RELATED WORKS

Choreographers inspired by art have produced many great artistic moments on the stage. In discussing inspiration for dance, Jose Limon indicated that: "I go for inspiration and instruction to the artists who reveal the passion of man to me, who exemplify supreme artistic discipline and impeccable form: to Bach, Michelangelo, Shakespeare, Goya, Schonberg, Picasso, Orozco."<sup>1</sup>

Although the writer never found a ballet that was conceptually related to painting in the same manner as her ballet, there were quite a few choreographic works which were inspired by works of art. One choreographer in particular, Ross, was inspired both visually and by a commentary on a series of etchings by the artist Goya. This ballet was entitled Caprichos.<sup>2</sup> Pas Des Deesses, choreographed by Bouvier in 1846, was inspired by a romantic lithograph. Ten dancers recreated the ballet style of that day as they opened the ballet in the post of the artist's famous print.<sup>3</sup>

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<sup>1</sup>Selma Jean Cohen, The Modern Dance, (Connecticut: Wesleyan University Press, 1965), p. 24.

<sup>2</sup>Ibid., p. 69

<sup>3</sup>Ibid., p. 290.

(The ballet of this proposed study, In Memory of Degas, also evolved from the original pose depicted by the artist's painting.) The Rake's Progress, inspired by a series of paintings by William Hogarth, a great English satirist, was a ballet choreographed by Balanchine which represented the manners and mores of the Eighteenth Century. "The scenery and costumes, . . . the characters--their situation and their dancing--are vivid reproductions of the Eighteenth Century London, its people, and their habits as Hogarth saw them,"<sup>1</sup> The present writer attempted to depict the times of the late 1800's through the use of costumes and the style of ballet, as Balanchine did. But instead of using the characterization and habits of the people of that day as Balanchine did, the choreographer chose to create the mood and impression of the times as Degas did through the color of costumes, lighting, and use of space.

Other ballets inspired by artists' works are:

Parade, Le Tricorne, Pulcinella, choreographed by Leonide Massine, and Cuadro Flamenco, choreographed by Serge Diaghilev. All of these ballets were accompanied by Picasso's settings.<sup>2</sup> "Certain drawings by Benois and Golovin

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<sup>1</sup>Ibid., p. 329.

<sup>2</sup>W. A. Probert, The Russian Ballet, (New York: John Lane Company, London: The Bodley Head Limited, Reissued 1927 by Benjamin Blom, Inc.), p. xiii, introduction; and Dance Index 3-5, November-December 1946, p. 304.

appeared in Ballet Contemporain (Paris, 1912)".<sup>1</sup> The Anatomy Lesson, choreographed by Glen Tetley, was a one act ballet inspired by one of Rembrandt's famous paintings;<sup>2</sup> Adolf Bolm choreographed Le Foyer de la Danse, to music by Chabrier, which was in turn inspired by Degas;<sup>3</sup> Robert Halpmann created Miracle in the Gorbals from the movement and composition within El Greco's paintings; Romero and Juliet, a ballet by Kenneth MacMillen, was inspired from Renaissance art; Bar aux Folies - Bergere by Ninette DeValois, was a short ballet derived from Manet's painting, and Job, choreographed by DeValois, was a ballet based on William Blake's paintings.<sup>4</sup>

Ballet Imperial, choreographed by George Balanchine was done as a tribute to Petipa, the father of classical ballet, and to Tchaikowsky, one of ballet's greatest composers.<sup>5</sup> Ballet Imperial was a ballet inspired and presented

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<sup>1</sup>Ibid., p. xiii introduction.

<sup>2</sup>Peter Brinson and Clement Crisp, The International Book of Ballet, (New York: Stein and Day, 1971), p. 259.

<sup>3</sup>Irving Deakin, Ballet Profile, (New York: Dodge Publishing Company, 1936), p. 121.

<sup>4</sup>Katherine Sorley Walker, Dance and Its Creators, (New York: John Day Company, 1972), p. 37.

<sup>5</sup>George Balanchine, New Complete Stories of the Great Ballets, (New York: Doubleday and Company, Inc., 1968), p. 35.

in memory of a great artist. Also this ballet, Ballet Imperial, as with all of Balanchine's ballets, deals with the perfect balance of blending music and motion together in order that the end result will be a more perfect whole. It was the present choreographer's intent to find this same balance, not only between music and dance, but with music, dance, light, and paintings.

Designs With Strings, choreographed by Taras, is a ballet which does not have a story. A mood was set by the music and by the impressions of the dancers expending their various forms of energy through a romantic and classical ballet.<sup>1</sup> In a like manner, this choreographer attempted in her ballet, In Memory of Degas, to set a mood and provide impressions as the motivating factors for the romantic classical ballet rather than following a story line.

Another abstract ballet, Les Elfes, also created an impression through the use of atmosphere and mood created by the unity of dance and music.<sup>2</sup>

One ballet the choreographer found that employed the use of a large picture frame, just as she did, was the Irish Ballet entitled They Come, They Come. Both the title and theme were taken from a painting exhibited at the Corking Museum in conjunction with the performance. A large scale

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<sup>1</sup>Ibid., p. 115

<sup>2</sup>Ibid., pp. 131-132.



picture frame was used to frame the dancers in representation of the painting. The subjects of this painting were brought to life by the dream wish of a girl attending a party of gallery-goers. The visual effect was enhanced by the swirl of the dancer's dresses.<sup>1</sup>

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<sup>1</sup>Noel Goodwin, "Cork", dance and dancers, April 1976, pp. 36-37.



## CHAPTER IV

### GENERAL DESCRIPTION OF THE WORK

The following pages give a brief background of the choreographic idea, the type of ballet, costumes, lighting, set design, makeup, and music for In Memory of Degas.

#### Brief Background of the Choreographic Idea

It was the choreographer's intention to combine the art of painting and dance into one aesthetic statement via a choreographic performance of ballet. The choreographer focused on two particular paintings, Dancer in a Rose Dress and Four Dancers, which she painted as a study of Degas' style of painting in her art class. As she began to study more of Degas' paintings of dancers, a similarity became apparent in her perceptions of his technique using of purity of line, color, and form and the purity of line, color, and form which was a foundation for the danse d'ecole of the Romantic Period.

The choreography had two movements, each with an interlude of harp music preceding them. In the first movement entitled Dancer in a Rose Dress, a soloist represented the painting as she stepped from the original pose of the painting out of the picture frame onto the stage. This

began the unfolding of a continuous flow of movement which followed the melodic line of the Impressionistic music of "Clair de Lune" by Debussy. The intention of the choreography was to convey an impression of a continuous flow of movement as does the melodic line of "Clair de Lune" which sounds unstructured and without simple phrasing. However, both the choreography and the music by Debussy is highly structured, but in such a manner as to give the impression of continuous flow of music and movement. There was no intent to relate the choreography to anything Degas might have felt towards the dancers he was painting, but only her perceptions of the similarities of mood and style of his paintings in comparison with the style of the Romantic Ballet.

The second movement originating from the painting, Four Dancers, began with four dancers grouped downstage right in the same pose as the painting. The proscenium arch was their picture frame. "Isoline" by André Messager was the music chosen and, although it too was Impressionistic, it was very clearly structured and definite. In this second movement, the choreographer's intention was to convey many structured, symmetrical patterns and designs in order to display purity of line, color, and form of the Romantic Ballet. There were six sections choreographed mainly to show the different steps and groupings found in

the classical ballet technique which showed similarities of the technique used in Degas' paintings. It was hoped that, both movement one and two were artistically designed and choreographed to set the mood for an awakening in time and space from the canvas to life and returning back again to a tableau.

### Type of Ballet

In Memory of Degas was an Abstract Romantic Classical Ballet performed on pointe. The ballet was typed abstract because there was no story behind the ballet, yet it was based on much feeling and motivation from painting, music and time period. It is a Romantic Ballet because of its accent on mood and color and the inclusion of a romantic pas de deux. The ballet is also a classic one because of its style, structure, and the use of traditional technique of the five absolute positions and turnout termed danse d'ecole.

### Costumes

The costumes for the ballet were the traditional romantic tutus of the middle 1800's that fell just below the knee. Prior to this period the traditional length of the Romantic tutu fell to the calf. In the first section entitled "Dancer in a Rose Dress", the dancer wore a pink satin bodice and basque with alternating layers and shades

of pink netting in the skirt. The skirt was overlaid with wide five inch strips of soft chiffon in an attempt to capture a vibrating, sheer quality of light that the writer saw in her study of a print of the painting of Dancer in a Rose Dress. The hem was cut to make a wide jagged or irregular hem that would eliminate an obvious straight line. This is similar to the unfinished "edge" characteristic of the Impressionistic painter which used the technique of juxtaposing colors to give the impression of the edge of an object rather than actually drawing a line. The costume for this section was designed, tailored, and made for the dancer by the choreographer. Traditional pink tights and toe shoes were worn. Sheer pink arm puffs were also worn by the sylphes of the Romantic Period. Pink flowers adorned her hair.

The female dancers' costumes in the second section of the ballet entitled Four Dancers were traditional long white romantic tu-tus the choreographer revamped to suit the texture and quality of color as perceived from a print of Degas' painting of "Four Dancers". The painting evoked a mirage of the color spectrum with each color superimposed over the others. To achieve this same effect the choreographer sprayed only the top layer of white chiffon with all different colors of dye which bled into one another in much the same way as the colors seemed to do in the

painting. Traditional pink tights and ballet shoes were worn. Sheer multi-colored arm puffs were also used in this section. Multi-colored flowers adorned the dancers' hair.

For the male dancer's costumes, the choreographer made an opened collared, billowy sleeved, white shirt with stylings of the Romantic Period. Over the white shirt was worn a black vest for the purpose of securing a boutonniere which was later given to the female dancer in the pas de deux section. Maroon tights were chosen by the choreographer as a basic color rather than using black, navy, or brown which would not have shown up against the dark curtain backdrop. Black ballet shoes were worn so as not to break the aesthetic line of the leg.

### Lighting

Lighting was most important to this ballet; however, its use was somewhat limited because of lack of equipment and technical time available in the auditorium. However, "ballet lighting" was used for side lighting, meaning the top tree lights are higher than they would be for a modern piece and angled at a forty-five degree angle down with bottom lights to accentuate the feet. Many pinks and blues were used opposing each other to define and pick up the pinks of the costume, feet, and skin. (See appendix for

detailed lighting descriptions of color, intensity, specials, and positioning).

Footlights and a spotlight were used in this work as they were during the late 1800's. Degas makes constant reference to the footlights and their effect of accentuating definition of muscles and structure of the body. The spotlight of "limelight" was used for soloist and for the pas de deux during the late 1800's as it was for this work.

### Set Design

The only set used was for the first section, Dancer in a Rose Dress. This was a frame designed by the choreographer approximately eight feet by six feet-six inches with the width of the frame measuring eight inches across. This frame was attached to the front of an inclined platform on which the dancer stood in an open fourth position as shown in the painting. The inclined platform allowed the audience to view the open fourth position just as one might be able to observe this position from the balcony. The frame was designed and cut using Nineteenth Century motifs.

For the second section, Four Dancers, the proscenium arch was utilized as a large frame in which the dancers moved.



### Program Design

The printed program was designed and drawn with pen and ink by the choreographer of this thesis. (See appendix for example program).

### Makeup

Regular or straight stage makeup was used for everyone. The female dancers styled their hair in a classic bun adorned with flowers.

### Music

Music for the twenty-three minute work was written by several composers. The Prologue to the ballet was a section of harp music entitle "Interlude I" written by Ron Hubbard, Master of Arts graduate in Music from the Texas Woman's University, and played by David Williams, professional harpist and instructor at the Texas Woman's University. This section of music was an Impressionistic piece written in the same key as the next section. "Interlude II" opened the performance and faded into the first section of the ballet which was "Clair de Lune". "Interlude II" (harp music reflecting the opening mood) which was also written by Ron Hubbard and played by David Williams, gradually swells and sets the livelier, more structured music of the following section. The last section of the ballet was a suite of music entitled "Isoline", by André Messager.

All of the music that was chosen was Impressionistic, yet Debussy's "Clair de Lune" has little structure to the ordinary ear and sets a flowing, round adage movement. Contrasting the music of "Clair de Lune" with Messager's "Isoline", the latter provides a definite form, line, and color in composition. All of these elements Degas sought and achieved in his paintings. The Romantic Classical Gallet possesses these same qualities.

#### DETAILED DESCRIPTION OF THE WORK IN SEQUENCE

##### A Romantic Classical Ballet: In Memory of Degas

#### Prologue

As the harp music began, the light shown dimly on the original oil painting of "Dancer in a Rose Dress" (situated on the apron downstage right). This setting lasted approximately thirty seconds in order to allow the audience to associate the harp music and the painting with the period of Impressionism. Then the intensity of light was lowered on the painting and harp.

#### Dancer in a Rose Dress

While the curtain opened, the harp music faded and the first chord of "Clair de Lune" began. The dancer, posed in an opened fourth position, holding a string of green garland standing on an inclined platform inside a



life-size ornate picture frame, began to come to life on the first note of "Clair de Lune". She appeared to have awakened from a dream, leaving the garland attached to the frame, emerging from the tableau, and stepping onto the stage as the music began to swell. As she took that first step from the frame, her arm gesture symbolized the parting of one time zone into another. The dancer's initial floor plan after stepping out of the frame consisted of two opposing diagonals which were choreographed to establish her new plane of existence and to bring her to center stage. Here she made an upward sweeping gesture which was originally choreographed to initiate the lifting of a mesh drop. There was no mesh drop available, but the gesture was kept in order to portray an illusion or impression of coming out of a past time zone.

The music by Debussy establishes and initiates very round, flowing, continuous movement. For the entire five minutes the movement never stopped. From a very round sweeping lyrical adagio movement traveling in circled in place (both in body movement and floor plan) to smooth alternating diagonals with an extensive amount of reaching and extending, was established an infinite atmosphere defining no boundaries. This was choreographed all for the purpose of giving an impression of space and color; trying to rid the atmosphere of edges, abruptness, or real

definition of movement structure. The same movement theme was to be established in an allegro section composed of a series of different turns, moving immediately into ethereal leaps and scurries in semi-circles. In the closing movement section gestures were made to the painting, to the harp, to the frame, and to the audience. The intention of these gestures were to portray:

1. The fact that she was the actual figure coming to life in the time element of the painting
2. An illusion that the harp music was partially responsible for her ability to emerge from the painting since the music was of the moment in time and space
3. An extension from the painting through her to the audience as she strived to enter back into reality
4. The birth of her existence for that moment on stage and the fact that the frame was the boundary chosen by Degas

Then she travels upstage, back into the frame, where she establishes her original fourth position with the garland and slowly--ever so gradually--moves into the pose of the painting, a tableau, as the lights and music gradually fade into a blackout. The curtain closed with a blackout. Then the light focused and intensifies on the harp and the next painting as the harp began.

### Interlude

This harp music, lasting approximately four minutes, provided an appropriate transition between the two sections of the ballet. This music started under the last few notes of "Clair de Lune" and increased its intensity and fullness as it approached the dynamic and structured music of "Isoline" which began abruptly. Meanwhile, the chord of the harp faded beneath it. The intensity of light decreased again on the painting and harp which eliminated any visual distraction from the ballet in progress.

### Four Dancers

#### Opening

The curtain opened on the four dancers as they were adjusting their costumes. The only lights were the blue footlights that Degas often used in his paintings. This took place approximately thirty seconds before the music of "Isoline" began. After adjusting their costumes they merged into the tableau of the painting. The music and lights came up together while the male dancer (already positioned on stage in the blackout) ran off in a series of leaps upstage left.

The purpose for having a male dancer in the ballet even though he was not seen in the painting, was to be able

to include a pas de deux which was typical of Romantic Ballet. His immediate appearance at the beginning of the ballet was for the sole purpose of receiving the uplifted hand gesture of one of the four dancers in the painting. Also the gesture made from his female partner was a foreshadowing of the pas de deux.

The dancer gesturing proceeded in the same diagonal pattern upstage left as the male dancer. The others followed in a courtly manner using a curved floor pattern, to form a diagonal line. From this pattern they formed an inverted "V" shape, again acknowledged each other in their interlacing of movements, and each exited at the four corners of the stage with a light, proud, majestic walk.

### Pas de Trois

This section was choreographed as a divertissement, a display of the individual talents of each dancer and also different qualities of movement in style and structure. Each entered separately and formed a triangle up center stage with the point downstage. While each danced her solo, the other two dancers were in pose upstage and behind forming a backdrop design. The first soloist's choreography consisted of variations of pas de bourrée<sup>1</sup>, double

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<sup>1</sup>The writer wishes to make note to the reader who is not familiar with ballet terminology, to please make



pirouette en de dans turns, sauté arabesque, sissonnes, pique turns, brisés, connecting steps and reverent walks. All displayed her exactness and overall synchronization of movement. In the second pas, there were echappé changer, relevé passé, chassé pas de bourrée, grand fouette en tournant, contretemps sauté arabesque, and connecting steps displaying lightness and strength. The third solo executed temps levé chassé pas de bourrée glissade, grande jeté développé effacé, contretemps sauté arabesque, grand jete landing croisé attitude, series of leaps, and connecting steps. This pas displayed the ballon, elevation, and élan of the dancer. As the third soloist was about to finish, the other two dancers picked up on her last piqué arabesque and they exited with the same music, two to the right wings and one to the left.

### Waltz

Choreography for this section was to portray mood, color, form, structure, and line. The intricate interlacing of bodies in floor plan was to show this same element portrayed in Degas painting, "Four Dancers".

This section began with two dancers walking out towards each other on the diagonal from opposing sides in

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reference to the Technical Manual and Dictionary of Classical Ballet by Gail Grant, copyright 1967 by Dover Publications Inc.

silence. On the second measure of the music, the other two dancers entered with the same step from opposing sides. The music began as they executed *balancé*, *developpé* waltz turns into a circle. Another pattern alternated with the first, using sweeping arm movements with a back *cambé*, projected a sense of spaciousness. The circular pattern of dancers in the pool of light center stage created a warm rhythmic atmosphere. From the circle the dynamics of movement and music change as they come into a diagonal line towards downstage right. Here, *adagio port de bras* movements are performed in succession with directional changes, yet without sharp images.

An *allegro* section began as they formed an inverted "V" shape with a series of leaps, attitudes, *pas couru* towards each other and turning around each other in *relevé* attitude. Then the dancers travel into two opposing lines vertically to the audience. Traveling with *pas de basque*, they moved to form a line with pose in attitude for a moment then proceeded in the initial line of direction. These momentary poses were choreographed throughout to carry out the theme of the ballet which was based on *posé*.

A repeat of the music in the opening of this section brings the dancers back to their circular pattern with a variation of the initial movements to reestablish the same

mood and structure. They exist with a series of chainé turns off the four corners of the stage.

### Male Variation and Pas de Deux

As the male dancer entered the stage with a brisk gallant walk acknowledging the audience, he paused in fifth position and gestures with his hands "I am about the dance". He executed a series of runs, leaps, and turns which displayed much élévation, élan, and gallant power. During his solo he made gestures to the effect of looking for his partner. At the moment he gives up looking for her and regresses upstage center and pauses to reminisce, his partner enters. He meets her, kisses her hand, and they walk center stage. The adage unfolds as they move together, in lifts, turns, promenades, and pas couru. The feeling they portrayed to each other portrayed an almost reacquaintance. She was reserved and almost independent at first. As the adage proceeded, she danced for his support he offered her and the movement increased in fullness, intensity, and color. Just as she seems to realize the possibility that the dance was a dream, she begins a series of chaines on pointe away from him. He steps in front of her, looks into her eyes and presents her with a rose from his lapel. She takes the rose, brings the dancers back to their circular pattern



with a variation of the initial movements to reestablish the same mood and structure. They exited with a series of chaine turns off the four corners of the stage.

### Male Variation

As the male dancer entered the stage with a brisk proud walk acknowledging the audience, he paused in fifth position and gestured with his hands "I am about to dance". (Gesutres such as these were typical of classical ballet.) He executed a series of runs, leaps, and turns which displayed elevation, elan, and elegant power. During his solo he made mime gestures which indicated he was looking for his partner. At the moment that he gave up looking for her, walked upstage center, and paused to reminisce, his partner entered as if in his dream. He met her, kissed her hand, and they walked center stage. The adage unfolded as they moved together, in lifts, turns, promenades, and pas couru. (The feeling they portrayed to each other was that of a re-aquaintance.) She was reserved and almost independent at first. As the adage proceeded, she danced as if needing assurance, which in turn he offered to her. Then as their oneness became more apparent, the movement increased in fullness, intensity, and color. As the dream faded, she began a series of chaines on pointe away from him. He stepped in front of her, looked into her eyes and presented her with a rose from his lapel. She took the rose, gently touched



her lips, and pressed the kiss lightly on his. She turned away leaving her arm extended from his lips and with much hesitation walked away. The lights faded as he exited.

### Finale

The romantic mood abruptly changed to a lively allegro as a result of the dynamic change in lights and music. The dancers entered downstage left with very strong movements across the stage. The dancers subsided with the music into a circle center stage. The theme and variation from the waltz section was repeated here for continuity. The climax started to build as the performers danced together in a strong horizontal line, using a series of turns, they dispersed in all directions with turns and leaps. The ballet climaxed on the closing notes of the music with the dancers in their original tableau. The lights faded to a blackout and the curtain closed.

## CHAPTER V

### CRITICAL ANALYSIS

The choreographic work was analyzed using the Final Choreographic Evaluation Rating Scale.<sup>1</sup> This evaluation includes essential criteria, important criteria, and desirable criteria covering all aspects of a theatrical dance production.

The choreographer's committee members reviewed the work in progress and made suggestions at three different intervals prior to the final showing. The committee was also given a preliminary evaluation form at the final showing. This form was a replica of the final form except that it did not include the rating scale of one to five. On the preliminary form, a simple checklist using a choice of yes or no was given and used as a guideline for accomplishing the final touches on the choreography or on the production as a whole. At the time of the final formal production in the theatre, April 16, 1977, the committee completed its final evaluation of the work. (The complete rating scale can be found in the appendix).

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<sup>1</sup>Worthy, Terry, "Final Choreographic Evaluation Rating Scale" (Ph.D. dissertation, Texas Woman's University, 1977).

## Final Choreographic Evaluation Rating Scale Results

### Strengths

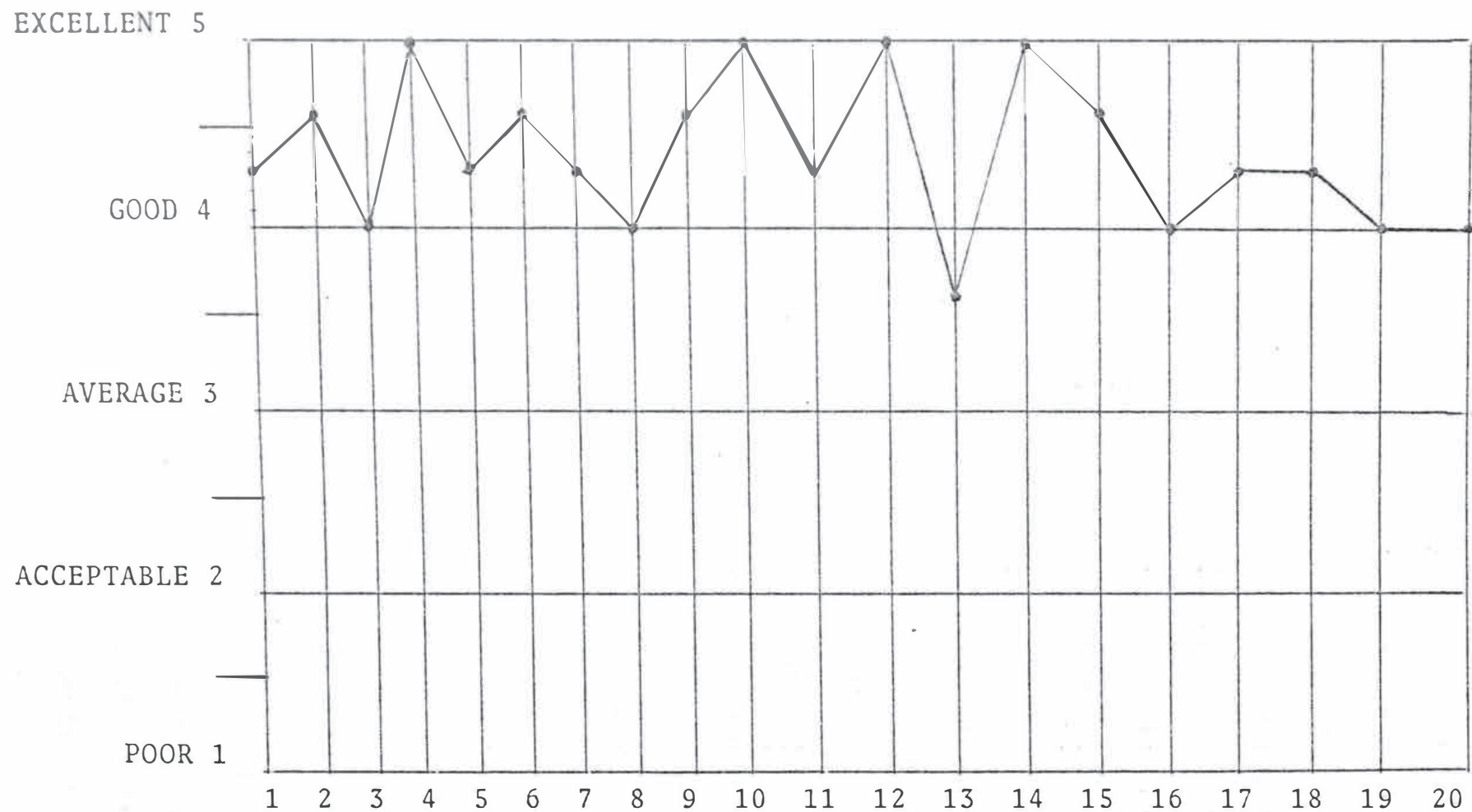
Overall, the average score of the evaluations from the writer's committee members was a 4.4 out of a possible score of 5.0 (5.0 being the highest rating and 1.0 the lowest). Major strengths as indicated by perfect scores from all committee members were:

1. Employs movements and dance styles appropriate to the choreographic intent (rated 5.0)
2. Demonstrates effective rhythmic pattern and rhythmic organization in accordance with the dance idea (rated 5.0)
3. Employs accompaniment appropriate in scope and character to the dance idea and movement style (rated 5.0)
4. Employs costumes appropriate in style and color to the dance idea without restricting or prohibiting effective execution of the dance movement (rated 5.0)

Other strengths were:

1. Demonstrates the selected theme was suitable for development through the dance medium (rated 4.6)
2. Demonstrates an inventive approach which creates images and alludes to ideas, thus avoiding a literal reproduction (rated 4.6)
3. Demonstrates effective use of space patterns and relationships in order to further the intent and create visual or psychological interest (rated 4.6)
4. Employs set designs and properties which are both visually and functionally effective (rated 4.6)

AN AVERAGE OF THE FINAL CHOREOGRAPHIC EVALUATION  
RATING SCALE AS EVALUATED BY WRITER'S COMMITTEE



Additional comments were included in the space provided for comments. One committee member stated that the choreographer "had a lovely dance work--dancers were well rehearsed--costumes are lovely--spatial and floor patterns are interesting. Congratulations! You have a beautiful beginning of your own dance concert!" A second member said that the production elements (costumes, set design, properties and accompaniment) effectively enhanced the choreographic work. Still another committee member stated that "there was development of movement and good movement relationship . . . a very nice commendable job. The choreography was interesting, set and costumes attractive, lights mostly very good, your dancers were lovely. And you have demonstrated excellent poise and maturity throughout the whole process. We are proud of you! . . . You did splendidly!!"

#### Weaknesses

The weakest point as evaluated by the committee was:

1. Employs lighting design which creates an appropriate atmosphere and enhances the dancer's movement (rated 3.6)

Many hours were spent working on the lighting design, colors, special effects. However, lights do not always give the same effect on stage as on paper. Thus, it is always necessary to have adequate time in the theatre to work out



technicalities and adapt to the facilities available. In the case of this presentation, the investigator lost one night and two afternoons of scheduled rehearsal time in the theatre because of an unforeseen scheduling of a university wide event. All the lights that were already gelled and focused had to be taken down and refocused by memory the day of the performance. This affected not only the even coverage of light on the entire stage, but also the accuracy of the "specials".

Students new to running a light board and calling cues were the only persons available to the choreographer. Despite the pressures of inadequate time in the theatre and the lack of an experienced crew, the choreographer feels that they did an adequate job. The technical advisor suggested that fewer lighting cues might have helped the crew in reducing the mistakes made on the cues in reuuing the light board. Yet the choreographer felt a need to work with many changes in lighting to achieve certain effects in depicitng a change of time. Because she had no access to a mesh scrim or fog machine which would have produced the desired effect, she felt a definite need to work through these problems using many lighting effects.

There were additional suggestions on the evaluation sheet. The first was that the choreographer might have used more intensity of light of the feigned "getting ready" at

the beginning of the section on the Four Dancers. One committee member stated that it looked as though they really were trying to get ready. Unfortunately the footlights were the only source of lighting to give that dramatic effect and they were at their highest intensity. A more completely equipped theatre, or the use of more wattage per lamp in the footlights would be a possible solution to this problem.

Also mentioned was the fact that the male dancer was obviously a weaker and less technically proficient dancer than the other dancers. The choreographer most definitely agrees with this fact and recognized this problem in the initial stages of choreography. Yet the thesis production was an attempt to solve problems and this the choreographer was challenged to do. The thesis was also the first opportunity for the choreographer to work with a male dancer in choreographing a pas de deux. This experience was most important to future choreographic ventures of the choreographer. However, if the choreographer did restage the ballet without an available male, she would rechoreograph the male variation into a strong variation for a female dancer. The adage section would be left out because the choreographer can not visualize anything possible with any other group of dancers other than a male and female as a complement to such warm and romantic music.

Aesthetically, nothing else would complement the logical progression of the ballet as a whole.

Although the dancers were well-rehearsed and performed to the best of their ability, it was felt by one of the committee members that the choreography would have shown to better advantage had the choreographer been able to use more technically proficient dancers.

Since the musician who played the harp interludes was not available for the final performance, the music was recorded. In an attempt to add to the aesthetics of the performance, the writer had planned to use a harpist imitator on stage positioned correctly with the harp. However, after rehearsing with the imitator, the choreographer felt that it would be more distracting to the audience than pleasing to see this imitation because, in this circumstance, the audience might pay more attention to the inadequate pretense than to the music and the intent of the interludes would be seriously weakened.

A question was raised concerning the title; that possibly something else might have been appropriate such as "With Appreciation to Degas", "Degasque", or "Tribute to Degas". The choreographer chose the word, memory, over other possibilities she considered because going back in time was an essential part of creating this ballet.



There was a comment concerning the waltz section for the Four Dancers; even though it was liked very much "there was a little too much arms". The choreographer feels that the arm movements complemented the steps using classical positioning and that if the total body movement among all four girls had been precisely together, this comment might not have been made.

A question was raised as to why there was no curtain call. The first dancer did not take a bow because there was never a break in music or mood from her piece through the interlude and into the Four Dancers. Due to the fact that the dancer in the first section was also the dancer in the second section, the choreographer felt that there would be questions from the audience. Also the choreographer felt that bows would have broken the mood. In retrospect, the choreographer would probably set bows to come out of the tableau into a curtsey and return slowly into the tableau again.

Also one member suggested shortening the interlude of harp music between the first and second section of the ballet so as not to break the mood. The choreographer realized this problem, but the dancer in the first section needed time for a costume change for the following section.

After the choreographer had recorded the live harp music, it was impossible for the professional harpist to rerecord, omitting some repetitions in the music.

The largest problem and most time consuming element other than that of the actual choreography was the process of locating and recording the selected music. The choreographer selected the music, "Clair de Lune" by Debussy and "Isoline" by André Messager, which dynamically suited the time period as well as the mood intended. However, the two pieces of music strongly differ from one another in quality and could not be used back to back. Since "Clair de Lune" utilizes the harp throughout, the choreographer in consultation with the composer of the remaining music, Ron Hubbard, felt that a "Prologue" and "Interlude" should be written to cohesively join the two selections of music. The time consuming and monumental task involved splicing reel to reel tapes so that the last note (written in the same key as the first note of "Clair de Lune") of the "Prologue" faded precisely beneath the first note of "Clair de Lune"; so that the last note of "Clair de Lune" was still heard as the "Interlude" harp music gradually faded into the closing notes of "Clair de Lune"; and so that the first note of "Isoline" began on the fading of the last chord of the "Interlude".

The technical difficulties in recording and fading of one musical selection into the other was the most frustrating part in the process of recording. Although the choreographer feels that the experience and opportunity of working with such professionals in this area were invaluable, she would choose in the future to use either a completed work of music or have the entire piece written, this would simplify recording tremendously.

In retrospect, the choreographer feels quite satisfied with her first complete ballet and total work experience, even though there were many difficulties encountered throughout the production. The music, costumes, stage design, and choreography worked cohesively together to create an atmosphere in accord with the choreographer's perceptions, and allowed the figures of the two paintings to come to life out of the time period they represented. (See appendix for lighting plot, copy of the evaluation rating scale, program, copy of the score of harp music, photographs, and cover of Facets).

## CHAPTER VI

### SUMMARY, FINDINGS, AND CONCLUSION

#### Summary

The choreographer's love for both dance and painting served as inspiration for this choreographic thesis and it was her intent to combine these two art forms into one aesthetic statement. Resulting from this inspiration, the choreographer's purpose was to choreograph a Romantic Classical Ballet utilizing the choreographer's perceptions of the aesthetic similarities between the danse d'ecole of the Romantic Period and Degas' paintings, Dancer in a Rose Dress and Four Dancers. The problem was to show, through choreography, the similarity between Degas' use of purity of line, color, and form, as perceived by the choreographer, and the technique of the danse d'ecole which also utilizes purity of line, color, and form. Then the choreographer established the limitations and delimitations of the work, selected and recorded appropriate Impressionistic music, designed the Romantic tu-tus, designed the set design (ornate frame), and arranged for printing the program, while simultaneously choreographing the Romantic Classical Ballet of the late 1800's. Also included in the choreographic



process was the need to research background literature of the artist (Degas) and the ballet (Romantic and Classical). After the performance was completed on April 16, 1977, the choreographer analyzed the performance utilizing a Final Choreographic Evaluation Rating Scale.<sup>1</sup>

### Findings

Based on the total choreographic experience, the review of related literature and critical analysis, the following major findings were recognized:

1. Complications in recording a good quality tape can be greatly reduced if one uses a complete score, and/or reduces the necessity to splice the tape
2. When a technically proficient male dancer is not available, it might be best to use a female dancer with strong projection quality
3. The design of the frame and attached platform was successful in suggesting that the dance came from one time period into another existence
4. Adequate time in the theatre and a more experienced lighting crew are requirements for a graduate production
5. The design of the costumes was successful in representing the Romantic Period of the late 1800's
6. The choreographic process in creating a Romantic Classical Ballet combines facts, reality, idealism, and theatricalization aesthetically to create one moment of essence (that of movement, music, scenery, and quality, simultaneously).

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<sup>1</sup>Worthy, Terry, "Final Choreographic Evaluation Rating Scale" (Ph.D. dissertation, Texas Woman's University, 1977).

Conclusion

Based on major findings and the results of the evaluation scale, the investigator accepts the stated hypothesis that the problem of showing, through choreography, the similarity between Degas' use of purity of line, color, and form, as perceived by the choreographer, and the technique of the danse d'ecole which also utilizes purity of line, color, and form, was solved.

## APPENDIX



APPENDIX A  
FINAL CHOREOGRAPHIC EVALUATION RATING SCALE

\* FINAL CHOREOGRAPHIC EVALUTION  
RATING SCALE

5 - Excellent  
4 - Good  
3 - Average  
2 - Acceptable  
1 - Poor

Choreographer \_\_\_\_\_ Composition Title \_\_\_\_\_

The Choreographic Work:

Encircle Response  
Essential Criteria

- |  |           |
|--|-----------|
| 1. Demonstrates an effective solution to the choreographer's stated problems   | 1 2 3 4 5 |
| 2. Demonstrates the selected theme was suitable for development through dance medium   | 1 2 3 4 5 |
| 3. Communicates the dance intent with clarity and is free of extraneous movement, elements, and development                                  | 1 2 3 4 5 |
| 4. Employs movements and dance style appropriate to the choreographic intent   | 1 2 3 4 5 |
| 5. Demonstrates thorough development of movement themes and inventive movement relationships   | 1 2 3 4 5 |
| 6. Demonstrates an inventive approach which creates images and alludes to ideas, thus avoiding a literal reproduction                        | 1 2 3 4 5 |
| 7. Demonstrates sufficient and effective variety to maintain interest  | 1 2 3 4 5 |
| 8. Develops from the initial phase to conclusion with effective and subtle transition  | 1 2 3 4 5 |
| 9. Demonstrates effective use of space patterns and relationships in order to further the intent and create visual or psychological interest | 1 2 3 4 5 |
| 10. Demonstrates effective rhythmic pattern and rhythmic organization in accordance with the dance idea                                      | 1 2 3 4 5 |

- |  |           |    |
|--|-----------|----|
| 11. Employs production elements (lights, costumes, set design, properties and accompaniment) effectively to enhance the choreographic work         | 1 2 3 4 5 |    |
| 12. Employs accompaniment appropriate in scope and character to the dance and movement style   | 1 2 3 4 5 |    |
| 13. Employs lighting design which creates an appropriate atmosphere and enhances the dancer's movement   | 1 2 3 4 5 |    |
| 14. Employs costumes appropriate in style and color to the dance idea without restricting or prohibiting effective execution of the dance movement | 1 2 3 4 5 |    |
| 15. Employs set designs and properties which are both visually and functionally effective  | 1 2 3 4 5 |    |
| 16. Is performed with vitality and sufficient technical proficiency  | 1 2 3 4 5 |    |
| 17. Is of sufficient interest to capture and maintain audience attention   | 1 2 3 4 5 | 55 |
| 18. Demonstrates effective use of repetition in order to explicate dominant or significant passages  | 1 2 3 4 5 |    |
| 19. Demonstrates effective manipulation of movement qualities to convey intent and avoid monotony in dynamics                                      | 1 2 3 4 5 |    |
| 20. Progresses toward and reaches a high point of interest   | 1 2 3 4 5 |    |

\*Developed by Terry Worthy, Ph.D. graduate at Texas Woman's University, 1977

Comments:

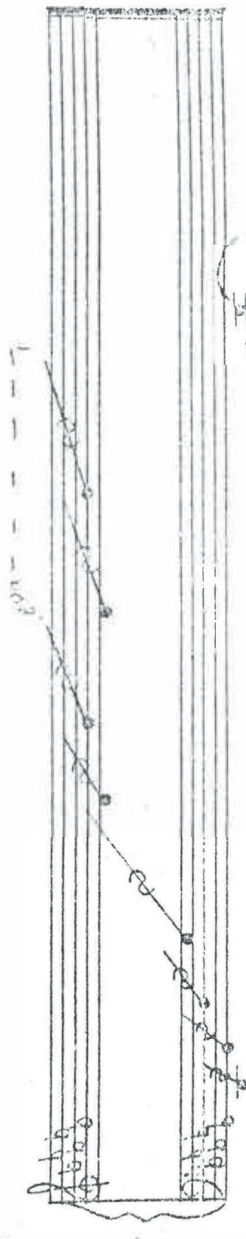
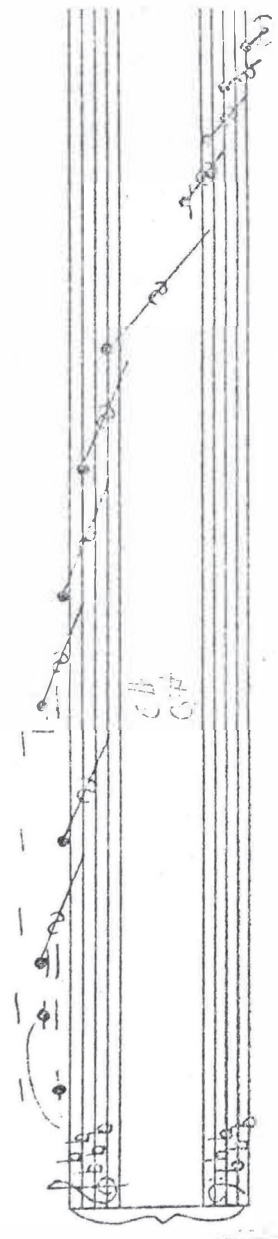
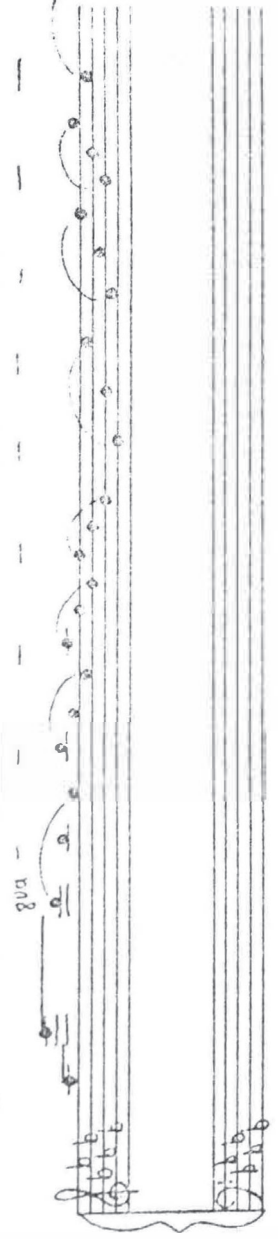
APPENDIX B  
MUSICAL SCORE OF HARP MUSIC



R. Hubbard

20-30 sec.

I





# II

Moderato

Harp

*ppp! cresc.*

*[dC] mf*

*gua -*

*Repeat and fade to ppp!*



## Interludes for Harp

1) [(dC<sup>+</sup>) soft] - dynamic curve, the dynamic contour is the same as the melodic contour - relative to the neighboring pitches, the higher notes are louder, the lower notes softer. The general overall dynamic is soft.

2) ~~∞~~ - an approximate glissando.

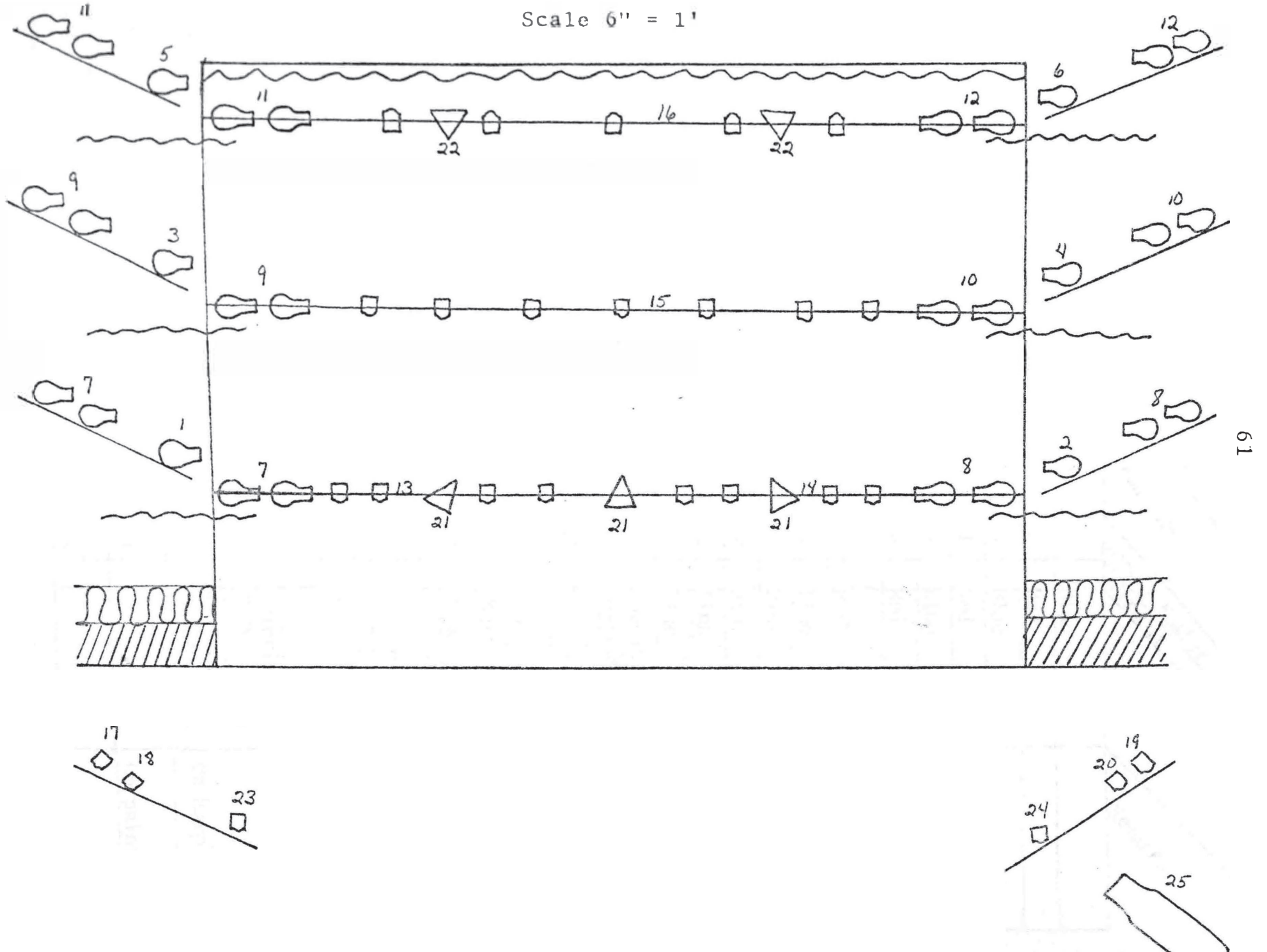
3) ppp! - as soft as possible.

APPENDIX C

LIGHT PLOT AND INSTRUMENT SCHEDULE

# LIGHT PLOT

Scale 6" = 1'



## INSTRUMENT SCHEDULE

	Light Number	Lamp	Instrument	Location	Function	Dimmer Number	Circuit	Color	Remarks
1	1000	Leko	Bottom Tree	Side Light	1	Blue	856		
2	"	"	"	"	2	Red	823		
3	"	"	"	"	3	Blue	856		
4	"	"	"	"	4	Red	823		
5	"	"	"	"	5	Blue	856		
6	"	"	"	"	6	Red	823		
7	"	"	Top Tree & Seal Beam	"	7	Pink	832		
8	"	"	"	"	8	Blue	850		
9	"	"	"	"	9	Pink	832		
10	"	"	"	"	10	Blue	850		
11	"	"	"	"	11	Pink	832		
12	"	"	"	"	12	Blue	850		
13	"	Fresnell	1st Electric	Overhead	13	Special Lavender	842		
14	"	"	"	"	14	"			
15	"	"	2nd Electric	"	15	"			
16	"	"	3rd Electric	"	16	Medium Magenta	837		
17	"	"	Front Tree	Front Light	17	Pink	832		
18	"	"	"	"	18	"			
19	"	"	"	"	19	"			
20	"	"	"	"	20	"			
21	"	Fresnell Special	1st Electric	Center Pool	21	"			
22	"	Leko Special	3rd Electric	Up Stage Center	22	Surprise Pink	841		
23	"	Fresnell Special	s. frt. rt. tree	Downstage Right	23	Bastard Amber	802		On harp
24	"	"	s. frt. l tree	Downstage Left	24	"			On painting
25	"	Spot	Balcony	Front Moveable	25	"			

APPENDIX D  
PROGRAM AND FLYER

# In Memory of Vegas

MAIN AUDITORIUM  
APRIL 16, 1977  
8:00 P.M.





# In Memory of Begaz

MAIN AUDITORIUM

APRIL 16, 1977

8:00 P.M.



A choreographic thesis choreographed by Sharon Renée Adams  
Texas Woman's University

APPENDIX E  
PHOTOGRAPHS

DANCER IN A ROSE DRESS



FOUR DANCERS

Opening







PAS DE TROIS AND WALTZ



## MALE VARIATION



PAS DE DEUX





FINALE



APPENDIX F

COVER OF FACETS

Journal of the Fine Arts Society of Texas

# FACETS

JOURNAL OF THE FINE ARTS SOCIETY OF TEXAS

Vol. 7, No. 1

Fall-Winter, 1977



*"Girl in a Pink Dress" after Degas*  
SHARON ADAMS, TWU graduate student,  
choreographer  
TERRI SEKORA, TWU student, *dancer*



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