

RONDO IN COLOR: A CYCLE OF SEVEN ORIGINAL MODERN DANCE
COMPOSITIONS BASED UPON SELECTED ASPECTS OF THE
CHARACTERISTICS, SENSATIONS AND ASSOCIATED
SYMBOLISM OF THE ACHROMATIC COLOR BLACK,
AND THE PRIMARY COLORS OF RED, GREEN,
BLUE, YELLOW, PURPLE AND ORANGE

A THESIS
SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR
THE DEGREE OF MASTER OF ARTS IN DANCE AND
RELATED ARTS IN THE GRADUATE SCHOOL OF
THE TEXAS WOMAN'S UNIVERSITY

COLLEGE OF
HEALTH, PHYSICAL EDUCATION AND RECREATION

BY
SUSAN STEPHENSON, B.A.

DENTON, TEXAS

AUGUST, 1959

Texas Woman's University

University Hill

Denton, Texas

August

19 59

We hereby recommend that the **thesis** prepared under
our supervision by **Susan Stephenson**
entitled **Rondo In Color: A Cycle of Seven Original Modern**
Dance Compositions Based Upon Selected Aspects of the
Characteristics, Sensations and Associated Symbolism of the
Achromatic Color Black, and the Primary Colors of Red, Green,
Blue, Yellow, Purple and Orange

be accepted as fulfilling this part of the requirements for the Degree of
Master of Arts.

Committee:

Anna Shirley Duggan
Chairman

E. Robert Black
Mary Connel

Accepted:

Fulton Styer
Dean of Graduate Studies

To my Mother, who having to look sometimes through a glass darkly, has done so with a bright heart and who, in loving others more than herself, has unselfishly opened, for those she has known, more magnificent doors to the wondrous unfalse celebrations of life than one could ever imagine.

ACKNOWLEDGMENTS

To her advisor, Doctor Anne Schley Duggan, the investigator wishes to express her deepest appreciation for her interest, encouragement and leadership in the guidance of a professional career as well as for her invaluable assistance in the development of this thesis. Most sincere thanks and appreciation are offered to one who has been not only an understanding friend but a thoughtful and inspiring teacher--Miss Mary Campbell, accompanist-composer for Rondo In Color.

Grateful acknowledgment is extended to Doctor Robert Black for his helpful suggestions and recommendations; to the performing members of the Texas Woman's University Modern Dance Group whose cooperation, enthusiasm and vital participation made this study possible; to Jane Walters and Phillis Donaldson for their skill in planning and executing the lighting for Rondo In Color; and finally, to the many friends and colleagues whose fellowship, and reassurance has been of inestimable value.

IV. SUMMARY AND RECOMMENDATIONS FOR FURTHER STUDIES . . .	78
Summary	
Recommendations for Further Studies	
APPENDIX	89
Photographs Depicting Dance Movements Choreographed	
"Black"	
"Red"	
"Green"	
"Blue"	
"Yellow"	
"Purple"	
"Orange"	
Sketches Depicting Costumes Designed	
"Black"	
"Red"	
"Green"	
"Blue"	
"Yellow"	
"Purple"	
"Orange"	
Composite Chart of Lighted Areas	
Illustrative Dance Concert Programs Which Included	
<u>Rondo In Color</u>	
BIBLIOGRAPHY	114

CHAPTER I

ORIENTATION TO THE STUDY

Introduction

To the dance educator, dance may well encompass the entire scope of human existence. Historically, dance reflects the diverse cultures of mankind from primordial times up to the present day. Duggan epitomizes this inherent relationship between the history of all racial groups and the evolution of their indigenous dances by stating that: "The ideas of a given time and place have always determined the type of dance evolved."¹

Spiritually, dance has been an inextricable part of practically every religion. Dance is in essence an extension of the Godhead figure for many nations. A point in example is Siva, the Creator-Destroyer of Hinduism's trinity. Legend tells us that Siva once mounted the back of a demon and, with one of his four arms, began to play upon a small hand drum. According to a recent article in Time magazine, it was to the beat of this rhythm that Siva moved his body, ". . . and with his movement the world took shape; he danced on and on until the creation was completed."² Coomaraswamy has said of the Dance of Siva that ". . . it

¹Doctor Anne Schley Duggan, Class notes from History and Philosophy of the Dance, HPER 431W.

²"Dance and Religion," Time, Vol. LXXI, No. 4, January 27, 1959, p. 52.

became in time the clearest image of the activity of God which any art or religion can boast of."¹

Dance has been and still is one of the primary media for man's contact with his God. Sachs cites the ecstatic whirl dances of the west European Khlisti whose frantic activity results in a loss of self and in communication with the divine. Allegedly, they ". . . whirl about and lash themselves as they dance about a beaker of water, until they become Christ and utter prophecies."² A ritual more familiar to the general public would be that of the Haitian voodoo dancers. Holder has said that in the contemporary rites of the voodoo religion ". . . the people themselves are possessed by the God; the separation between man and God is bridged."³

To the peoples of the eastern cultures, dance is still an intrinsic and vital part of their religion while in the western cultures of today, only vestiges of a once dynamic dancistic religion are still in evidence. The virtually extinct Shakers are one of the few religious sects remaining in the United States that consider dance as an inseparable part of their religious devotions.⁴ Although religious dance is decidedly no longer an integral part of the western cultures, Ruth St. Denis and numerous educators in recent years have preserved the relationship

¹Ananda Coomaraswamy, The Dance of Siva (New York: The Sunwise Turn, Inc., 1924), p. 56.

²Curt Sachs, World History of the Dance, Translated by Bessie Schonberg, (New York: Seven Arts Publishers, 1952), p. 42.

³Allyn Moss, "Who is Jeffrey Holder?" Dance Magazine, Vol. XXXII, No. 8, August 1959, p. 38.

⁴Time, op. cit., p. 52.

between dance and religion through the innovations of rhythmic church choirs and the use of hymns, plain songs, and Christmas carols as thematic bases for dance compositions.

Physically, dance is one of the best possible means of maintaining and developing optimum health. It provides an opportunity for concentration upon such factors as good body alignment, balance, relaxation, and the development of strengths, flexibilities and rhythmical coordinations. In the final analysis, dance demands an awareness, an understanding and a consistently healthful consideration of its sole instrument--the human body.

Socially, dance has been acknowledged as an intrinsic part of man's recreational activities since men of pre-historic times banded together first into family and then into tribal groups for purposes of perpetuation and survival. The joy and enviable warmth of "togetherness" has been expressed by people of all ages and all times through the medium of dance movement.

Artistically, dance offers the opportunity for one to look deeply into the heart of human experience, to listen to its beat and to project what is seen, heard and felt into the transitory but tangible time-space medium of dance. The inner experience then becomes the outward manifestation of life itself. Dance movement reveals its own story--the human story. There is no need for narration.

For all of these reasons, and quite simply because the investigator believes in dance as an integral and vital part of the total educational process, a creative project in the medium of modern dance was

selected as a thesis problem. The investigator chose to create and to produce for public presentation a cycle of seven original modern dance compositions as a thesis project in partial fulfillment of the requirement for a Master of Arts degree to be conferred by Texas Woman's University.

Because of the investigator's interest and experience in the area of dance and related arts, including music, costume design and painting, the many facets and potentials of thematic material based upon selected aspects of color symbolism and of associated sensations were particularly appealing. Color manifests itself in every phase of human life. Its functional as well as its artistic aspects contribute to the welfare of human existence. Color makes many actual contributions to the enrichment of the everyday life of human beings. Color also constitutes the essence of much artistic endeavor. The potentials of color symbolism further intrigued the investigator in relation to developing an essentially non-narrative dance cycle. Research has revealed many pertinent and enlightening facts concerning the history of color and its symbolism. From this study, the investigator chose particular factors which, in her opinion, would be suited best to the effective development of a cycle of original modern dance compositions.

Since the investigator was concerned primarily with modern dance as an art form, it seemed advisable to precede her study of color and color symbolism with a brief orientation to dance as an art form.

An Orientation to Dance As An Art Form

In an attempt to piece together the picture-puzzle fragments of art and of its specific manifestations as they may have a bearing upon

this project, it seemed advisable to begin with an inquiry into the meaning of art and then to establish the place of modern dance as it is encompassed by the total concept of art.

According to Havelock Ellis, it has been far easier for man to conduct his life as an art than to conceive of his life as an art.¹ This concept of man's action, rather than thought processes, goes back to primordial man and the beginnings of mythology and religion. In an effort to understand the world about him, primitive man created myths which were unconscious manifestations of life. The myth then was an immediate and primary expression of what happened within the whole realm of human existence.² Such myths were not written in an attempt to state the reason and subsequent outcomes of a particular phenomenon. As Sachs says, "The thinking processes of primitive man do not include a comprehension of the natural relation of cause and effect."³ The myths of primitive man related what was then known or seen or sensed about the universe and its essential being and of man's relationship to such a universe. Primitive man was engaged in the act of creation which dealt with the basic substance of life which we, at this time, may interpret symbolically and partially in the light of cause and effect.

¹Havelock Ellis, The Dance of Life (New York: Crosset & Dunlap, 1923), p. 2.

²C. G. Jung and C. Kereyi, Essays on a Science of Mythology, Translated by R. F. C. Hull, (New York: Pantheon Books Inc., 1949), p. 9.

³Curt Sachs, op. cit., p. 49.

Primitive man's whole life was unconsciously concerned with acts of creative production. According to Edman:

. . . it is by no means clear that the necessary came before the beautiful, or that the essential preceded the merely decorative. It seems rather that in the very midst of doing what had to be done, the primitive imagination found or made the leisure to add a gratuitous grace. . .¹

It is noteworthy that primitive man's subjectivity became a way of getting at the basic and primary principles of things. The findings of archaeologists have revealed to us the prehistoric implements used for utilitarian purposes but which possessed great beauty and clarity of form. The prehistoric cave paintings, dating back to 5000 B.C., which have been unearthed in Southern France are prime examples of the artistic achievement of primitive man.² In conjunction with primitive artifacts, Edman points out that human artisans, virtually enthralled and intrigued by the potential enchantment of color and line, came to pause upon them. The author then goes on to say that ". . . in primitive pottery and basketwork it is difficult to say whether the artisan and the artist are to be distinguished at all."³ The works of primitive man reveal something of the men who produced them; they speak of men who were intelligently self-motivated and capable of not only sensing but of producing works of beauty. So whether it be in the way primordial man worked, played, prayed or

¹Irwin Edman, The World, the Arts and the Artist, (New York: W. W. Norton Company, Inc., 1928), p. 31.

²J. W. Bustanoby, Principles of Color and Color Mixing, (New York: McGraw-Hill Book Company, Inc., 1947), p. 1.

³Irwin Edman, op. cit., p. 31.

sorrowed, we witness what seems to us in this day of specialization, the achievement of a society of men who lived, rather than theorized, their lives as an art. The art of living was an actuality that epitomized the essence of existence for man in relation to things seen and not seen, known and unknown, and of things divined or anticipated. For primitive man there was no dichotomy between the thought and the act, between the product and the purpose, between function and beauty or between life and art.

Art, strictly speaking, exists in the immediate domain of every human being. As Cummings has so beautifully stated:

In so far as every child and woman and man may be immeasurable, art is the mystery of every man, and woman and child. In so far as a human being is an artist, skies and mountains and oceans and thunderbolts and butterflies are immeasurable; and art is every mystery of nature.¹

For purposes of clarification it is important to review what exactly is entailed in the creative act and in its various manifestations. The foregoing discussion stemmed from the broad viewpoint stated by Ellis that life was and should be synonymous with art. Auguste Rodin's concept of art possibly relates most closely to that of Ellis. He states simply the fact that "Art is contemplation."² Rodin then goes on to qualify the varying factors involved in this contemplative process. The basic elements for Rodin are activity of the mind which finds joy in the search into the meaning and spirit of nature, and the activity of the intellect

¹E. E. Cummings, Six Nonlectures (Cambridge: Harvard University Press, 1953), p. 68.

²Auguste Rodin, Art (Boston: Small, Maynard & Co., 1912), preface ix.

which derives pleasure from looking into and seeing the world about him and in recreating with "conscientious vision" what he may come to know. Art, according to Rodin, involves taste, reflection, thought and sentiment in all that is pertinent to mankind.¹

Art now becomes a conscious process entailing the act of what Rodin refers to as "conscientious vision." Although Rodin relates this process to the world of nature, he does not imply that artistic production is a foregone conclusion relative to modern man's work-a-day existence. Art is no longer natural in the sense of unconscious production, but it is controlled through concentration upon forms created within areas such as poetry, painting, architecture, sculpture, music and dance.

Herbert Read's definition of art emphasizes the aspect of form which is essential to the structure and lifeblood of any artistic endeavor. He says that:

. . . art is most simply and most usually defined as an attempt to create pleasing forms. Such forms satisfy our sense of beauty and the sense of beauty is satisfied when we are able to appreciate a unity or harmony of formal relations among our sense-perceptions.²

All too often individuals leaving theatre productions are heard to say ". . . that certainly was arty." or ". . . that production was esoteric." Basically, comments such as these have little to do with the interpretation or content of the particular art medium but everything in the world to do with the form. Whether it is music, painting, drama, or dance, if the work is not formalized to the point where its inherent

¹Ibid.

²Herbert Read, The Meaning of Art (London: Farber & Faber Limited, 1936), p. 17.

unity, harmony of concept and execution are apparent, then it will remain in the realm of an unrealized and unfulfilled dream or vision only partially projected. Without definiteness of form, the content is in turn meaningless. ". . . free fantasia unchecked," says Price, "can descend into mass formlessness for its own sake, anarchy, chaos."¹ In other words, the projected image is the direct result of what is done consciously. Form, in the broadest sense, should not be considered in the light of isolated elements such as design, contour or repetition. It is the virtual art entity which results from interacting forces, by which the artistic image, as Susanne Langer says, ". . . seems to be lifted, driven, drawn, closed or attenuated . . . in its motion."² In other words, in order to direct his creative energies, an artist ". . . must have something to say, for mastery over form is not his prime goal but rather the adapting of form to its inner meaning."³

It follows, therefore, that a work of art, literally formed, will meet definitely established criteria. A work of art, whether it be a poem, a painting, a dance or a musical score will illustrate the criterion of independence, that is to say, it will be sufficient unto itself and need not rely upon secondary sources for effective communication. A work of art will be a completed entity with respect to clarity of content

¹Lucien Price, "Form and Free Fantasia," The Will to Create (Cambridge, Massachusetts: The University Press, 1943), p. 30.

²Susanne K. Langer, Problems of Art (New York: Charles Scribner's Sons, 1957), p. 5.

³Wassily Kandinsky, The Art of Spiritual Harmony (London: Constable & Company Limited, 1914), p. 107.

and consistency of style. A work of art will state lucidly the reason for its being. In other words, communication will exist without additional notation. It will be uplifting in its effect upon the spectator or audience. The terms catharsis, empathy, or kinesthetic response all imply the experience which takes the onlooker beyond his immediate concerns into the actual realm of the projected image. There is almost a situation of experiencing vicariously the event observed. A work of art will be illustrative of a high level of skill commensurate with the constants of beauty. A work of art will further project the dynamic energies inherent in its structure--a manifestation of life at its deepest and most fruitful moment.¹

La Meri speaks of what might be considered a somewhat intangible but nevertheless innate characteristic of the art product in relation to the creator. Art forms, she believes, must give evidence of the artist's truth, labor, and humility. ". . . the greatest of these is humility."² Humility is perhaps another way of saying that the artist must go beyond himself and his immediate concern of the self in order to achieve that unity and harmony of form to which Herbert Read refers in his analysis of art. Any artist who is concerned solely with self-expression can be identified immediately because what is being said is not concerned primarily with the communication of thematic material but with the sole concept of the originator as the center of attraction.

¹Duggan, op. cit.

²La Meri, Dance as an Art Form (New York: A. S. Barnes & Company, Inc., 1933), p. 20.

"Look, see, hear and talk of me . . ." may well become the by-word of the exhibitionist but not of the artist.

When read and considered in the light of the preceding explanations, the rather succinct dictionary definition of art is rendered more meaningful. Webster defines art as the ". . . application of skill and taste to production according to aesthetic principles."¹ To reiterate, art is involved in and with the many aspects of human experience. Artistic productions will communicate the underlying intent and will afford pleasure to the observer in so far as the work complies with the tenets of aesthetic principles.

Dance stands in direct relationship to the all-encompassing concept of art. Dance has, in fact, been referred to as the mother of all arts since it is man's most immediate means of expression.² It exemplifies life in all of its stages and variant moments. Ellis has said that ". . . dancing is the primitive expression alike of religion and love--of religion from the earliest times we know of and of love from a period long anterior to the coming of man."³ Ellis believed that, in order to realize what import dancing holds for mankind, ". . . the poignancy and many-sidedness of its appeal--we must survey the whole sweep of human life, both at its highest and at its deepest moments."⁴

¹Webster's New Collegiate Dictionary (Springfield: G. & C. Merriam Co., 1949), p. 50.

²Curt Sachs, op. cit., p. 3.

³Havelock Ellis, op. cit., p. 35.

⁴Ibid., p. 36.

John Martin elucidates this point by relating dance to all forms of life which range ". . . all the way from certain natural and instinctive practices of animals, birds, and fish to the most elaborate and carefully planned artistic creations of mankind."¹

According to Sachs, dance activity is defined as ". . . all rhythmical motion not related to the work motif."² But dance, if it is to be classified as an art form, must include within it the elements of re-creation, the precepts of form, the clarification of form and the experience of creativity inherent in the concept of ecstatic communication.³

Basic to dance are the elements of time and rhythm. Aristotle stated in the Poetics that:

Rhythm alone . . . is the means in the dancer's imitations; for even he, by the rhythms of his attitudes, may represent men's characters, as well as what they do and suffer.⁴

Rhythms inherent in the dance are manifested as a projection of life in all of its ramifications. Consciously imposed as part of the art, the life pulse of humanity is revealed through the dancer's varying rhythms and movement textures. Students of dance would do well to follow the example of Isadora Duncan who sent her own pupils out to study and to assimilate the rhythms of nature. For example, they came to know and to understand more of their art by observing and imitating the multiple

¹John Martin, The Dance (New York: Tudor Publishing Company, 1946), p. 6.

²Curt Sachs, op. cit., p. 6.

³Ibid.

⁴Aristotle, "The Poetics," Great Books of the Western World, Robert Maynard Hutchins, Editor in Chief (Chicago: William Benton, Publisher, Encyclopedia Britannica, Inc., 1952), p. 681.

and changing pulses of a wind-swept tree.

Merce Cunningham, a contemporary dancer-choreographer, speaks of dance and of its transitory nature relative to the concept of time and space. The following quotation illustrates his viewpoint in this regard:

Plato, in the *Timaeus*, says, "Time is the moving image of eternity." Time, the very essence of our daily lives, can give to dancing one of the qualities that make it, at its most beautiful, a moving image of life at its highest.¹

There is a multiplicity of implications in the above quotation. First, dance, because of its very nature, is transitory and unlike the plastic arts is not there to look upon later as a permanent exhibition. In spite of the advanced techniques of visual aids and written notation, no one has been wholly successful in retaining the indescribable essence of dance. Second, time may be ascribed to the aspects of duration of movement phrases or entire suites. Third, and most basic, time may be referred to as that metered musical organization that is essential to the dance. A simple gesture such as waving goodbye may be seen to be happy, frantic, languid or indifferent dependent upon the variation of underlying accented and unaccented pulses established by the choreographer.

Dance activity, per se, may be considered as that conscious or unconscious motor-rhythmic expression of man's life which may or may not involve a coherent and recognizable form. Dance as an art form may be considered, therefore, as that form of dance which is embodied in a transitory but unified image evolved through the motor-rhythmic activity of

¹Merce Cunningham, "The Function of a Technique for Dance," The Dance Has Many Faces, Edited by Walter Sorell (New York: The World Publishing Company, 1951), p. 255.

movement textures created by the choreographer in keeping with the aesthetic principles of form. In summation, modern dance should be considered as a creative art form which is concerned with the visual expression and projection of the poetic image through the medium of motor-rhythmic activity.

Modern or contemporary dance began with primitive man when dance served as his first and primary means of communication for many years. Throughout subsequent periods of civilization, the dance of primitive man underwent many changes consonant with the historical, sociological, topographical, religious, economic and other influences of particular times and places as dance continued to serve as man's predominant means of expression. In some eras and centers of civilization, the spontaneous, innate and, therefore, natural qualities of the dance were lost in the stylization of movements designed to serve purposes other than those from which dance originally stemmed as a basic means of communication.

The world today is indebted to Isadora Duncan, a young American woman of the early twentieth century, who reawakened and revitalized the concept of dance as an artistic medium by rediscovering its fundamental principles of freedom through artistic production. Dance as an art form during Isadora Duncan's youth relied wholly upon the traditional concepts held by the ballet schools.¹ All movement was categorized into a somewhat rigid vocabulary of "steps" emanating from the five traditional positions of the arms and feet. Isadora Duncan rediscovered the human body as an infinite and wondrous instrument of expression

¹Troy and Margaret West Kinney, The Dance (New York: Tudor Publishing Co., 1935), p. 243.

devoid of the disciplines established by the ballet of her period.

Unfortunately, however, Isadora Duncan eventually succeeded in limiting the scope of her new-found freedom by stylizing the so-called "natural" movements of dance. For example, in an effort to appear "natural," the knee was never lifted above a certain level.¹

Fokine has expressed a tenet pertinent to the concept of modern dance as an art form to the effect that ". . . no one form of dancing should be accepted once and for all."² In other words, in every instance the created form must be true to what is being said. Modern dance, therefore, should not be considered in the same light as the classical ballet which is, by the nature of its history, a traditional and unchanging form of expression. Modern dance endeavors through constant and consistent creative experimentation, conducted in a disciplined manner, to find new ways of projecting the fundamental truths of man and of his universe. This endeavor involves adherence not only to the three disciplines of truth, labor and humility, but also genuine courage of a two-fold nature--courage to believe in what is to be said through dance, and courage to produce in spite of what is said. Once an individual works solely to please an audience, he immediately loses sight of what he, as an artist, considered important and vital enough to put into a formed dance image. The image then becomes a mere device which may or may not please the audience whose approbation he seeks.

The choreographer is involved in the conscious act of giving form to any subjective experience by combining rhythmic dance patterns

¹Ibid.

²La Meri, op. cit., p. 15

into a complete and unified work. In order to implement this act, the importance of technique must be taken into consideration. As a painter must utilize his tools, so must the dancer develop and understand the physiological processes of the human body. Dance relies upon its primary instrument, the human body, for purposes of projection. Dance technique is a means to an end and may be considered to be ". . . the disciplining of one's energies through physical action in order to free that energy at any desired instant in its highest possible physical form."¹ Modern dance techniques emphasize the ultimate control and articulation of isolated body areas and of the body as a whole in order to strengthen and to extend the range of movement as an immediate instrument of artistic production. Movement sequences usually employed in technique classes, therefore, are specifically designed to develop, strengthen, and articulate the human body. On the other hand, the creation of new movement sequences is an inherent part of the compositional phase of modern dance at which time movement is specifically designed to achieve the desired effects in context with what is being said through the medium of dance. This compositional material may be anticipated in a technique class to implement later instruction with respect to specific compositions choreographed. On the other hand, the present investigator believes that an immediate transition between basic techniques to choreography in the idiom of modern dance can and should be made by a teacher with imagination and ingenuity.

¹Merce Cunningham, op. cit., p. 250.

The preceding overview of dance as an art form has been given in an attempt to orient the reader with varying concepts of art and with the application of these concepts to modern dance as a contemporary art.

The Nature of Color and Color Symbolism

Toward the end of the 1900's, Edwin Babbitt, a man of many interests including science, mysticism, medicine, art and literature, developed a theory of light as it related to the macrocosmic and microcosmic scheme of things. Babbitt wrote:

Light reveals the glories of the external world and yet is the most glorious of them all. It gives beauty, reveals beauty and is itself most beautiful. It is the analyzer, the truth-teller and the exposé of sham, for it shows things as they are. Its infinite streams measure off the universe and flow into our telescopes from stars which are quintillions of miles distant. On the other hand it descends to objects inconceivably small, and reveals through the microscope objects fifty millions of times less than can be seen by the naked eye. Like all other fine forces, its movement is wonderfully soft, yet penetrating and powerful. Without its vivifying influence, vegetable, animal and human life must immediately perish from the earth, and general ruin take place. We shall do well, then to consider this potential and beautiful principle of light and its component colors, for the more deeply we penetrate itself as a marvelous storehouse of power to vitalize, heal, refine, and delight mankind.¹

Color is light. Color is energy. What the human eye and brain perceive as color and/or light is an infinitesimal part of the vast electromagnetic spectrum. The human vision confined to a small part of this radiant spectrum sees what is generally referred to as the "color spectrum" or those "visible" rays of radiant energy.² On either side of

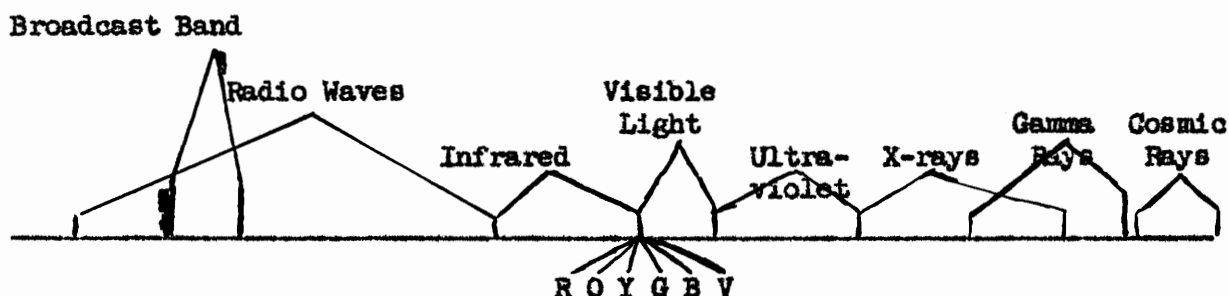
¹Faber Birren, The Story of Color (Westport, Connecticut: The Crimson Press, 1941), p. 177.

²Maitland Graves, The Art of Color and Design (New York: McGraw-Hill Book Company, Inc., 1941), p. 171.

the color spectrum are rays which are beyond the scope of human perception. Such rays, however, as infrared and ultraviolet may be detected by the use of special instruments. The following diagram illustrates the relationship of the visible spectrum to that of the electromagnetic spectrum in its entirety.¹

THE ELECTROMAGNETIC SPECTRUM

Visible Light--One Octave Out of Seventy



Ancient peoples believed color to be a substance in the make-up of the object itself. We now know that color ". . . is the result of something being taken away from the sunlight."² For example, a brightly colored flower is seen to be red because it has absorbed the short spectral rays and is throwing off the longer red rays. Radiant energy is tangible. It does have a molecular structure. It is matter. Birren points out that this radiant energy ". . . actually pushes and that its mass may be burst by the force of gravity."³ Dickson corroborates this

¹Birren, The Story of Color, op. cit., p. 226.

²Gordon J. Cook, We Live By The Sun (New York: The Dial Press, 1957), p. 47.

³Faber Birren, New Horizons in Color (New York: Reinhold Publishing Corporation, 1956), p. 173.

viewpoint by emphasizing the fact that color is not a separate entity and that the physical existence of color evolves only through the ". . . form of vibration taking place in the ether."¹ "Color," according to Dickson, "is not the property of the object; it is a sensation experienced by the observer when the light rays enter the eye."²

All energy contained in the electromagnetic spectrum travels at an approximate rate of 186,000 miles per second.³ The primary factors contributing to the essential differences are the length of each wave and the number of frequency vibrations per second.⁴ The electromagnetic spectrum then contains waves which vary in length. The extremely long broadcast bands are situated at one end while the small and mysterious cosmic rays are at the opposite pole. Birren points out that little is known about the cosmic rays and that, in all probability, they are ". . . produced beyond the earth's atmosphere and spread their energies throughout the atmosphere."⁵

Peoples of all nations from the time of the ancients have pondered the mystery of the rainbow and have stood in wonder of this magical sight. During the height of Greek culture, the rainbow was referred to as the

¹Elder T. Dickson, An Introduction to Colour (London: Sir Isaac Pitman & Sons, Ltd., 1932), p. 13.

²Ibid.

³Birren, New Horizons in Color, op. cit., p. 174.

⁴Graves, op. cit., p. 177.

⁵Birren, New Horizons in Color, op. cit., p. 175.

"messenger of the Gods."¹ One of America's contemporary poets asks:

Also, who laid the rainbow piers,
Also, who lead the docile spheres
by withes of supple blue?²

The majestic rainbow, a continual source of inspiration, which the human mind perceives in terms of color, is literally a ". . . band of aethereal vibrations arranged in a systematic order of wave lengths from about .000040 cm to .000072 cm."³ The color spectrum is in essence a miniature of the electromagnetic spectrum and exhibits many of the same characteristics as the total spectrum. For example, Graves points out that, "Red, at one end of the spectrum, has the lowest frequency and the longest wave length . . . while violet, at the other end, has the highest frequency and the shortest wave length."⁴ The following table is illustrative of the relationship of various color sensations to the number of vibrations per second accredited to the color sensations listed below.⁵

<u>Color Sensation</u>	<u>Frequency</u>
Red	400-437 billion per second
Orange	457 billion per second
Yellow	509 billion per second
Green	570 billion per second
Blue	617 billion per second
Violet	696-750 billion per second

¹J. W. Bustanoby, Principles of Color and Color Mixing (New York: McGraw-Hill Book Company, Inc., 1947), p. 3.

²Emily Dickinson, Selected Poems of Emily Dickinson (New York: The Modern Library, 1924), p. 89.

³Birren, New Horizons in Color, op. cit., p. 172.

⁴Graves, op. cit., p. 171.

⁵Dickson, op. cit., p. 13.

Sir Isaac Newton was the first scientist to discover that color evolves from light sources. He worked in a darkened room, allowing sunlight to pass through a crystal prism, in an attempt to ascertain the cause and effect of light upon color. He caused the light to reflect on a screen which resulted in the image of a continual band of colored light as the light emerged from the other side of the prism. It was, in effect, a tiny rainbow.¹ Cook describes the results of Newton's experiments with light by saying that "The one end of the band was a patch of red; then came orange, yellow, green, blue, indigo and finally violet. The pencil of sunlight entered the glass prism and somehow had been changed into bands of coloured light."²

From time immemorial, man has stood in awe of the intangible and elusive beauty of light and color. Literally man is, and has always been, amazed when confronted with this whirling world-in-color. Birren continually reiterates the fact that color was an integral part of the earliest primitive mysteries and that color was an inherent part of the religions and philosophies of primitive tribes. As stated previously, prehistoric man, unaware of the nature of cause and effect of the phenomena about him, worshipped those things which he could not comprehend. The moon, sun, stars, the rising and falling of the tides, the world of light and of darkness were all phenomena incorporated into the rituals of primitive man because ". . . knowledge of the unknown was the highest of arts."³

¹Cook, op. cit., p. 11.

²Ibid.

³Birren, The Story of Color, op. cit., p. 18.

Multi-colored wall paintings have been found in the caves of Southern France at a location designated as Cro-Magnon.¹ It was here that the first known Cro-Magnon skeleton was found. Rough brushes made from beaten branches and paint tubes made from hollowed bone containing yellow, black and red pigments were also discovered in the caves.² These findings, therefore, present tangible evidence that color, from the beginning of recorded history, was an integral part of man's life.

Egypt was perhaps one of the first countries to develop a culture based upon color symbolism. The ancients of this country prescribed specific colors to each of the four races of man: red to the Egyptians, yellow to the Asiatics, white to the tribes of the northern Mediterranean, and black to the Negroid race. Birren stresses the fact that every specific hue employed by the ancient Egyptians was truly ". . . understood in his heart."³ There was a definite purpose or raison d'etre for the use of every color. The colors predominantly utilized by the Egyptians were red, yellow, blue and green, with black and white employed for the provision of backgrounds and outlines.⁴

The specific significance of each color utilized by the ancient peoples of Egypt is evidenced in their hieroglyphics or the written script of their culture.⁵ Red, for example, signified the supremacy of

¹Bustanoby, op. cit., p. 1.

²Ibid.

³Birren, The Story of Color, op. cit., p. 19.

⁴Elizabeth Burris-Meyer, Historical Color Guide (New York: William Helburn, Inc., 1938), p. 1.

⁵Ibid.

the Egyptian tribes; purple, the grandeur of the earth; and green, the color of fertility and renewed life.¹

As in the early Egyptian cultures, in Greece there was little or no dichotomy between the religious, artistic and social aspects of life. There was a unity of purpose which pervaded all aspects of living. A number of authorities agree, however, that much of the knowledge of Grecian color symbolism and use was lost as a result of the disintegration of artifacts by time and climate. Greece did not have the dry climate which is so beneficial to the preservation of art objects over long periods of time. As a result, much of the knowledge of Grecian color is derived necessarily from the written records of this particular era.² Wallace provides extensive details about the use of color-words in Homer's writings. She reports references to organic color, natural pigment in all living creatures, color and light and further allusions to archromatic color tones and their metaphorical use in all of Homer's writings.³

The following is a brief review of Birren's presentation of color expression as it has evolved through six distinct stages in history.⁴ During the first stage, in Egypt, the Chaldees, India, and China, the use of color was predominantly symbolic and was used in relation to the language of mysticism, religion and art products. During the second

¹Birren, The Story of Color, op. cit., p. 20.

²Florence E. Wallace, Color in Homer and Ancient Art, (Northampton, Massachusetts: Smith College Classical Studies, Number 9, December, 1927), p. 6.

³Ibid., p. 8.

⁴Birren, New Horizons in Color, op. cit., pp. 170-171.

stage, in Greece and in Rome, color was used with greater emphasis upon form, composition and design although the variety of color pigments did not change. During the Byzantine and early Gothic period, the third stage, the use of color was confined to decorative beauty. It was used for its own sake or for its aesthetic quality. During the fourth stage, the late Gothic period, color was void of all symbolic and emotional content. During the fifth and present periods, Birren notes a dichotomy in the use of color. There seem to be conflicting points of concentration. One school of thought emphasizes stark and barren decor while the other has used the vivid application of color. This applies not only to the functional application of color but to its artistic implementation as well. Birren expresses the hope that new concepts of form and color will begin to emerge and that they will, in fact, go hand in hand. He feels that the contemporary designer

. . . must now create and not repeat. He must seize upon a strange but promising viewpoint made possible by a more thorough understanding of the spectrum and of the human and psychological nature of color as sensation.¹

The author of this thesis believes that Kandinsky's discussion of the innate movement and symbolism of color is apropos of the concepts upon which the present study was based because his theory deals with the inner energies of dynamic matter. His is virtually a concept of color in motion. For these reasons, the investigator has relied heavily upon ideas and factual materials reported by Kandinsky² and by Birren³

¹Birren, New Horizons in Color, Ibid.

²Wassily Kandinsky, The Art of Spiritual Harmony (London: Constable & Company, Limited, 1914).

³Birren, The Story of Color, op. cit.

because their books present the most comprehensive and all-inclusive sources of color symbolism which the investigator was able to discover.

Kandinsky believes that color will elicit distinct responses from the spectator, and that it will give two distinctly different types of impressions. The first is purely physical. In other words, a color may produce a sensation of warmth or coolness. The second impression, according to Kandinsky, produces a "psychic reaction" to color stimulation. In his opinion, this psychic impression literally produces a "spiritual vibration" or an actual sensation resulting from the specific color in question. For example, one may associate fire with the color of red and will, therefore, according to Kandinsky, experience the sensation of being burned by a flame; yellow, on the other hand, may be associated with the sourness of a lemon.¹ Colors, according to Kandinsky, have specific textures and will elicit direct associations which tend to produce tangible physiological sensations on the part of the observer. This theory is somewhat similar to Marcel Proust's concept of sensory-recall in which certain acts will result in the sensual recollection of events from out of the past.²

Although color is indispensable to the artist, it should not be used solely for its own sake. Color, according to Kandinsky, ". . . cannot stand alone; it cannot dispense with boundaries of some kind."³ When color is projected within a concrete form, it must meet two basic

¹Kandinsky, op. cit., pp. 49-51.

²F. C. Green, The Mind of Proust (New York: Cambridge University Press, 1949), pp. 18-19.

³Kandinsky, op. cit., p. 54.

requisites. First, it must possess a specific shade; and second, it must possess a limited surface which will divide one color from another.¹ Content must be clarified through the form. This is perhaps why Rimington's color symphonies and Walt Disney's movie, entitled Fantasia, were met with so little approbation on the part of the critics and the general public. Color in each instance was projected haphazardly with little definitive limitations conducive to the criteria of good form.

According to Kandinsky, colors relate to specific sensations and illustrate unique movement characteristics. For example, black exemplifies the silence of death and finality. Implied, however, in this concept of silence is the inner pulse of life's cycles. In music, "black," says Kandinsky, ". . . is represented by one of those profound and final pauses after which any continuation of the melody seems like the dawn of another world."² Black is often associated with the unknown and with the termination of the life force. To the ancient American Indian, black was the symbol of the lower world and of night darkness.³ In many religions, the achromatic color of black is invested with special significance. To the Hindu, black represents Siva, the Creator-Destroyer.⁴ The Mohammedan worshipper bows down to the black stone at Mecca. Legend tells us that at one time this stone was pure white but turned to black

¹Ibid.

²Ibid., p. 78.

³Birren, The Story of Color, op. cit., p. 20.

⁴Ibid., p. 46.

because of the sins of the world.¹ And, certainly, in the Roman Catholic and Protestant religions of the western world, black is symbolic of the affliction, sorrow and agony associated with the passion of Christ.² Black, in the Christian tradition, is also a symbol of renunciation of worldly things and of a subsequent dedication to the disciplines of the ascetic, spiritual life as evidenced by the traditional habits of nuns and priests. Wallace Stevens, in his poem entitled "Domination of Black," adds further dimension to the image of night darkness. He says:

Out of the window,
I saw how the planets gathered
Like the leaves themselves
Turning in the wind.
I saw how the night came,
Came striding like the color of heavy
hemlocks.
I felt afraid.
And I remembered the cry of the peacocks.³

Red is a predominant color in the culture of practically all peoples. Birren states that ". . . it has been given the richest symbolism, being assigned to saint and sinner, virtue and sin . . . qualities that are perhaps contradictory, but fervent always."⁴ To the Hindu, red was the color of fire.⁵ In ancient Greece, red robes were worn as tokens of sacrifice and love.⁶ However, in the Christian

¹Ibid., p. 52.

²Ibid., p. 71

³Wallace Stevens, Harmonium (New York: Alfred A. Knopf, 1953), pp. 13-15.

⁴Birren, The Story of Color, op. cit., p. 323.

⁵Ibid., p. 23.

⁶Ibid., p. 22.

tradition, red symbolized the Blood of Christ and is the color ascribed to Christian martyrs.¹ In the heraldic tradition, this vibrant hue was associated with such ethical attributes as courage and zeal.² A custom that still prevails today is the wearing of a red carnation on Mother's Day if the maternal parent is still living.

In so far as movement attributes are concerned, Kandinsky feels that red ". . . glows within itself, maturely, and does not distribute its vigor aimlessly."³ It is a direct and fierce color. To Birren, red suggests forward advancement and progression.⁴

Yellow, according to Kandinsky, projects an insistent and aggressive character. It is a ". . . typical earthly color."⁵ Its physical characteristics are designated as warm, horizontal motion towards the spectator, inclination to light and a circular motion away from its center.⁶ Birren feels that the quality of yellow is effervescent and spatial in nature. Symbolically, yellow has always been identified with the sun. In ancient mythology, yellow was tantamount to God and Creation.⁷ In Persia, it bespoke the magnificence of the sun.⁸ The use of yellow

¹Ibid., p. 68.

²Ibid., p. 92.

³Kandinsky, op. cit., p. 79.

⁴Birren, The Story of Color, op. cit., p. 313.

⁵Kandinsky, op. cit., p. 74.

⁶Ibid.

⁷Birren, The Story of Color, op. cit., p. 41.

⁸Ibid., p. 92.

on heraldic crests often symbolized honor and loyalty.¹ Festivities all over the world have long been associated with this brilliant hue. It is for many peoples the gala color of the un work-a-day world.

Kandinsky observes that the color orange almost, but not completely, moves towards the spectator. He feels that orange is brought closest to the human element by the inclusion of the earthy qualities of yellow. "Orange," he says, "is like a man convinced of his own powers."² Orange, then, is a combination of the mind and body, ". . . of yellow and red, a sign of wisdom and justice."³ To Birren, this bold color suggests great warmth.⁴

Green has long been associated with the productiveness of nature's life-giving force. The color of the Nile River was often reproduced on the temple floors of Egypt while, in near-by countries, the World Mother of the Mohammedan religion was assigned this same hue.⁵ According to the tenets of the Christian faith, green has often symbolized God, faith and immortality.⁶ The immediacy of green is sensed within the treasured moments of quietude. "It is the colour of summer, the period when nature is resting from the storms of winter and productive energy of spring."⁷ Its composition, a mixture of blue and yellow, holds back the

¹Ibid., p. 93.

²Kandinsky, op. cit., p. 81.

³Birren, The Story of Color, op. cit., p. 88.

⁴Ibid., p. 68

⁵Ibid., p. 50.

⁶Ibid., p. 68.

⁷Kandinsky, op. cit., p. 76.

horizontal converging and diverging movements. For this reason, green is considered to be one of the most restful colors; as a matter of fact, a point of stillness is reached in green in which the activity of both warmth and coolness ceases. In conjunction with its traditional symbolism, it is interesting to note that the aseptic white of modern hospital rooms has been replaced with a refreshing color of green in walls and decor.

Blue, according to Kandinsky, ". . . moves in upon itself, like a snail retreating into its shell, and draws away from the spectator."¹ Coldness, movement away from the spectator, spirituality, an inclination towards darkness and circular lines of force moving in upon its center are all characteristic of this color. Furthermore, Kandinsky states that the inherent ". . . inclination of blue to depth is so strong that its inner appeal is stronger when its shade is deeper."² Birren, on the other hand, subjectively qualifies the sensation of blue as one which elicits a sense of coolness, transparency and airiness.³ Symbolically, blue has most often been associated with varying aspects of the heavens. To the renowned artist, Leonardo Da Vinci, it signified air.⁴ In the Grecian and Druidical religions, blue was tantamount to desirable behavior traits such as truth and integrity.⁵

¹Ibid., p. 73.

²Ibid.

³Birren, The Story of Color, op. cit., p. 315.

⁴Ibid., p. 25.

⁵Ibid., p. 45.

Purple combines both the physical and the spiritual aspects of color. Kandinsky refers to it as a "cooled red."¹ To the early Egyptian, purple signified the color of earth while to the Romans it symbolized the color of royalty. Within the rites of the Church, it has signified dignity, suffering and endurance.

The preceding report of characteristic qualities and symbolic content of colors is by no means a comprehensive account. It should be considered, rather, in the light of a resume intended to illustrate the vast world of color and its many ramifications, and to further point out its inherent potential for use in the medium of creative dance and in the exploration of movement.

Symbolic Aspects of Color Selected as Bases for
Rondo In Color, a Cycle of Seven Original Modern
Dance Compositions

After the investigator studied the nature and symbolism of color, she selected the six primary colors of the prism with black as a unifying and predominant factor with respect to the colors of red, green, blue, yellow, purple and orange. Her next step entailed the selection of particular aspects or sensations of the seven colors represented which, in her opinion, were most susceptible to translation and communication through the medium of dance. A copy of the program which included the presentation of Rondo In Color is on page 110 of the Appendix.

The investigator has previously stated that the nature of this creative thesis was essentially abstract. It was hoped that the movement would reveal its own story based upon the idea that color as energy could

¹Kandinsky, op. cit., p. 81

be translated into color in motion via the medium of modern dance. The unique movement qualities as well as the emotional overtones of each specific hue were projected in terms of the danced image.

The dramatic image, if any, emerged from the relationship of color to color. More specifically, however, adherence to the rondo form resulted in black as the dominant and recurring theme of this particular form. Rondo In Color was choreographed as a cycle of darkness accented by the appearance of the spectrum colors. In every instance, there was a return to the world of darkness which had been intermittently relieved by the positive world of light and vibrancy.

Black, then, symbolized a world of heavy darkness. Red personified a realm of fervent, intense vibrancy almost reminiscent of the furies. Yellow portrayed a playful brightness characteristic of the sun rays which are sporadic, sharp, childlike and inconsistently diffused in nature. Orange, on the other hand, was illustrative of a slow, pulsing, tango-rhythmed bitter-sweet warmth. Green emphasized that still point in nature when the world speaks of coolness and a piquant naivete. Blue, as the authorities have pointed out, implied the vast spaciousness of the heavens as a sphere of remote and quiet reverence. Purple related more directly to the color of black with respect to the depth of feeling and the ritualistic facets of reserve and dignity. The foregoing is a rather cursory summation which will be expanded in Chapter II of this thesis.

Statement of the Problem

This study was undertaken in an effort to develop, in rondo form, a cycle of seven original modern dance compositions based upon selected

aspects of color symbolism of the achromatic color black and the spectral colors of red, yellow, orange, green, blue and purple with black as the A, or recurring theme, and each of the other colors comprising the contrasting parts of the rondo form; to teach the compositions to fifteen students selected from the Modern Dance Group of Texas Woman's University during the spring semester of the academic year of 1958-1959; to present the dance cycle for public performance at Texas Woman's University; and finally, on the basis of this study, to make recommendations for further study.

Definition and Explanation of Terms

In order to insure a consistent interpretation of terms on the part of the reader and of the investigator, the following definitions are stated below in the manner in which they are used throughout this study.

A. Art: "The application of skill and taste to production according to aesthetic principles."¹

B. Black: Because of the absence of light, black is generally not considered as a true color. However, many authorities now refute this idea. Peddie states that, "Physiologically black implies the absence of stimulation: psychologically the recognition that illumination is absent is itself a positive perception."² Birren corroborates the positive aspects of this particular achromatic color by saying that:

¹Webster's New Collegiate Dictionary, op. cit.

²Birren, The Story of Color, op. cit., p. 232.

"Black is a color in every way as definite and unique as red or blue or white."¹

C. Color: "Color is . . . a property of light which depends upon wave length."² The colors of the visible spectrum are red, orange, yellow, green, blue and purple.

D. Composition: "The art of practice of so combining the parts of a work so as to produce a harmonious whole."³

E. Cycle: "A series of changes regarded as leading back to its starting point."⁴ The use of the term, cycle, further indicates a form in which a specific movement theme is used to interlock contrasting movement themes into a unified whole.

F. Modern Dance: A creative art form which is concerned with the expression and projection of a visual image through the medium of motor-rhythmic activity. This time-space art differs from other types of dance in that it does not employ a classical or "fixed" vocabulary of movement.

G. Rondo: "An instrumental musical form in which the opening section is repeated after each succeeding section containing contrasting thematic material."⁵ The rondo is usually indicated by the letters

¹Ibid.

²The Columbia Collegiate Encyclopedia, 2nd ed. (Morningside Heights, New York: Columbia University Press, 1950), p. 425.

³Webster's New Collegiate Dictionary, op. cit., p. 169.

⁴Ibid., p. 206.

The Columbia Collegiate Encyclopedia, op. cit., p. 1700.

ABACADA, et cetera. For the purposes of this study, the music and dance have complemented one another with respect to form.

In summary, the investigator endeavored to create seven distinct modern dance compositions based upon selected aspects of color symbolism in rondo form, and to adhere to the disciplines implied in the concept of dance as an art form.

Limitations of the Study

The choreography for the cycle of seven original modern dance compositions was limited to selected aspects of color characteristics and symbolism which, in the opinion of the investigator, were best suited to presentation in modern dance idiom. The study was further limited to the consideration that the dances would be choreographed wholly by the investigator compatible with the level of skills of the students participating in the study. A limitation of twenty minutes was established for the presentation of the cycle of seven original modern dance compositions. Costumes and decor were designed in keeping with the available budget. A further limitation was the number of participants; they were fifteen students, in addition to the choreographer, selected from the Modern Dance Group of Texas Woman's University.

Purposes of the Study

The primary purpose of this study was to choreograph a cycle of seven original modern dance compositions, in rondo form, depicting selected aspects of color symbolism of the achromatic color black and the spectrum colors of red, green, blue, yellow, purple, and orange. Further purposes

of the study included the teaching of the dance compositions to fifteen students selected from the Modern Dance Group of Texas Woman's University during the spring semester of the academic year of 1958-1959; the presentation of background materials and ideas necessary for the students' awareness and understanding of the compositions to be taught; the teaching of techniques which anticipated movement patterns designed for the dance compositions choreographed; the assembling of movement patterns into the complete dance cycle; and the teaching and directing of the choreography as a whole preparatory to the presentation of the dance compositions comprising the cycle of seven original modern dance compositions in a series of public performances during the 1959 Spring Tour of the Modern Dance Group prior to its final concert performance in the Main Auditorium of Texas Woman's University as a part of the Concert and Drama Series on April 24, 1959. Copies of this program and of those on which Rondo In Color was presented on tour appear on pages 110-113 of the Appendix.

Sources of Data

Both documentary and human sources of data were utilized in the development of this study. The documentary sources were theses, dissertations and research studies directly related to the present problem, and books, periodicals, pamphlets and newspapers related to various aspects of the selected problem. Further sources of data included museums, art galleries, and theatres.

The human sources of data included faculty members in the College of Health, Physical Education and Recreation and in the Department of Speech at Texas Woman's University. Selected authorities in the fields

of literature, art and costume design at Texas Woman's University and fifteen members of the Modern Dance Group of Texas Woman's University were additional human sources of data.

Survey of Previous Studies

Investigation disclosed no previous studies which duplicated that upon which the present thesis was based. Several studies, however, are directly related in that the investigators utilized similar approaches in the field of modern dance.

Mitchell, describing the development and presentation of a suite of original modern dance compositions based upon colonial life in New England, included an historical background of life during the New England Colonization period along with a description of movement, accompaniment and costumes for each dance comprising the suite of dances choreographed.¹ The proposed study is similar to that of Mitchell in that the investigator was concerned with the development, production and presentation of original modern dance compositions and presented the analysis of the dance compositions choreographed in a similar manner. The proposed study differs from that of Mitchell in that an orientation to dance as an art form was included and, thematically, the present study was concerned with dance based upon abstract qualities associated with selected colors rather than with dance based upon selected episodes in human history.

¹Regina Jane Mitchell, "A Suite of Original Modern Dance Compositions Based Upon Selected Phases of Life in the New England Section of the United States During the Colonization Period" (unpublished Master's thesis, Graduate Division, Department of Health, Physical Education and Recreation, Texas State College for Women, now Texas Woman's University, 1951).

Nicoll choreographed a suite of original modern dance compositions based upon selected phases of Mexican life with emphasis upon the role of the women of Mexico in such aspects of daily living as work, war and religion.¹ Her study included an historical summary of Mexican life from the time of the Spanish conquest to the year of 1951, and a description of accompaniment and of costumes designed to enhance the effectiveness of her suite of original modern dance compositions. The proposed study is similar to that of Nicoll in that the investigator was concerned with the development, production and presentation of original modern dance compositions, and with the presentation of a written description of the study in a format similar to that of Nicoll's study. The proposed study differs from that of Nicoll in that the investigator has included an orientation to the study of dance as an art form, and, thematically, the study was based upon abstract concepts of selected colors rather than upon source materials of an historical and regional nature.

Primm developed a suite of modern dance compositions utilizing the theme and setting of a city park in which various personalities revealed themselves.² Background materials with respect to personal observation, dance movement, accompaniment and decor were all described

¹Marion Nicoll, "A Suite of Original Dance Compositions Based Upon Selected Phases of Mexican Life" (unpublished Master's thesis, Graduate Division, Department of Health, Physical Education and Recreation, Texas State College for Women, now Texas Woman's University, 1951).

²Carolyn Primm, "An Original Modern Dance Drama Based Upon Selected Episodes in a City Park Entitled: Cross-Town Promenade" (unpublished Master's thesis, Graduate Division, Department of Health, Physical Education and Recreation, Texas State College for Women, now Texas Woman's University, 1954).

in detail. The proposed study is similar to that of Primm in that the investigator was concerned with the development, production and presentation of original modern dance compositions and utilized a similar approach in the written exposition of the study. The present study differs from that of Primm in that the investigator included an orientation to dance as an art form and utilized an abstract theme based upon the qualities or sensations of various colors rather than the delineation of human personalities and situations.

Choosing as her text the classical liturgical hymn of praise, Te Deum Laudamus, Smith developed an original dance-drama for public presentation at St. Barnabas Episcopal Church in Denton, Texas.¹ She composed music and choreographed movement suitable for the purposes of a church ritual. Smith reviewed the historical background and recorded the dance-drama by means of a written description which paralleled the text and measures of the music. An extensive use of photographs was employed also as a means of dance notation. The present study is similar to that of Smith in that both were concerned with original creative studies in modern dance idiom. It differs, however, with respect to theme, purposes, place of presentation, methods of development and approaches to composition. A final difference between the two studies pertains to the accompaniment in that Smith composed the accompaniment for her dance-drama whereas the present investigator did not compose the accompaniment for her study.

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

Rollins developed a suite of original modern dance compositions based upon selected phases of life in the history and development of Oklahoma.¹ Specifically, her study dealt with the following episodes of Oklahoma's development: the emigration of the Five Civilized Tribes of Indians to Oklahoma Territory, the White Settlers' invasions and settlement of Indian Territory, the chaos wrought by frontier desperadoes, and, finally, the fusion of the Indian and Oklahoma Territories into one strong and unified state. She included in the report of her study a description of the movement, accompaniment and costumes for the suite of dances choreographed as well as representative photographs. The present study is similar to that of Rollins in that the investigator was concerned with the development, production and presentation of original modern dance compositions and presented a written description in a format similar to that of Rollins' study. The present study differs from that of Rollins in that the investigator included a more detailed orientation to the study of dance as an art form, and thematically, the present study was based upon the selected symbolic qualities of color rather than upon source materials of an historical and regional nature. A further difference between these two studies obtained in that Rollins developed her project at Oklahoma State University, using relatively inexperienced dancers, whereas the present investigator had the benefit of the Modern Dance Group of Texas Woman's University which is experienced in performance. A further difference between the two studies lies in the

¹Myrtle Louise Rollins, "A Suite of Original Modern Dance Compositions Based Upon Selected Phases of Life in the History and Development of Oklahoma" (unpublished Master's thesis, Graduate Division, College of Health, Physical Education and Recreation, Texas Woman's University, 1958).

fact that Rollins supervised the development of accompaniment by inexperienced accompanist-composers whereas the present investigator was fortunate in having a renowned accompanist-composer create the musical accompaniment for the suite of modern dance compositions which she choreographed.

Summary

As an introduction to the present study, the investigator included a brief over-view of the development of dance as an art form as well as a short exposition with respect to the nature of color and of color symbolism. From this presentation, she selected specific aspects of symbolism and color characteristics which, in her opinion, were most susceptible to the development of the cycle of seven original modern dance compositions in rondo form. Rondo In Color evolved as a creative study in partial fulfillment for the requirements of a Master of Arts degree at Texas Woman's University.

In developing Rondo In Color, comprised of seven original modern dance compositions, the choreographer's basic concept was that color as energy might be translated readily into color in motion, and that the unique movement qualities as well as the emotional overtones of the achromatic color of black and the spectrum colors of red, green, blue, yellow, purple and orange might be projected in terms of abstract dance images. The investigator taught the compositions to a group of fifteen students selected from the Texas Woman's University Modern Dance Group during the fall and spring semesters of the academic year of 1958-1959, and presented the cycle entitled Rondo In Color in twelve formal concert

programs during the spring semester of the academic year of 1958-1959. It was one of four suites of dances presented at each evening concert during a two and one-half week tour. Its final presentation was in the Main Auditorium at Texas Woman's University on April 24, 1959, as an attraction on the Concert and Drama Series of the University.

The choreography for the cycle of seven original modern dance compositions was limited to selected aspects of color symbolism, partially subjective in interpretation, and which, in the opinion of the investigator, were best suited for presentation in dance form. This study was limited further to dances choreographed wholly by the investigator in keeping with the levels of skill on the part of the student participants. A limitation of twenty minutes was established for the presentation of Rondo In Color. Costumes were designed and decor created in keeping with the available budget of the Modern Dance Group of Texas Woman's University.

In undertaking this study, the investigator proposed to choreograph a cycle of seven original modern dance compositions, in rondo form, depicting the selected aspects of color characteristics of black and of the spectrum colors of red, yellow, orange, green, blue and purple. A further purpose was to teach the dance compositions to fifteen students selected from the Modern Dance Group of Texas Woman's University during the spring semester of the academic year of 1958-1959. Further purposes were: to present background materials and ideas necessary for the students' awareness and understanding of the compositions to be taught, to teach techniques which would anticipate the movement patterns designed for the finished dance compositions, to assemble movement patterns into

the complete dance cycle, to teach and to direct the choreography as a whole and to present the compositions comprising the dance cycle in one or more public performances.

Both documentary and human sources of data were utilized in the development of this study. The documentary sources were theses, dissertations and research studies directly related to the present problem. Books, periodicals, pamphlets and newspapers related to the selected problem were also employed. Further sources of data were museums, art galleries and theatrical productions related directly to color, decor and form.

Human sources of data included faculty members in the College of Health, Physical Education and Recreation and in the Department of Speech at Texas Woman's University. Selected authorities in the fields of literature, art and costume design at Texas Woman's University and the fifteen participating members of the Modern Dance Group were additional human sources of data.

In the second chapter, the investigator will present a detailed report pertaining to the procedures followed in the development of this creative thesis.

CHAPTER II

PROCEDURES

Because of the investigator's background and interest in all phases of educational dance and related arts, a creative thesis in the medium of modern dance was selected for presentation in partial fulfillment for the requirements of a Master of Arts degree at Texas Woman's University. Permission for the development of such a project was obtained from Doctor Anne Schley Duggan, Dean of the College of Health, Physical Education and Recreation of Texas Woman's University.

In order to choreograph, direct and produce a creative thesis, the investigator undertook research related to dance as an art form, to the physical nature of color and to the symbolism of color. Available sources of data directly pertinent to the project were studied. The investigator read extensively, collected notes on relevant documentary sources of data, and later compiled these notes in selected phases of the study which, in the opinion of the investigator, were best suited for an orientation to dance as an art form as well as to materials best adapted for presentation in the medium of modern dance. The investigator then selected and outlined the thematic content of seven original modern dance compositions which she felt might be incorporated best into a continuous dance cycle within the approximate time allotted for its presentation.

The investigator also visited private art galleries as well as art and film libraries in the City of New York for additional sources of data pertinent to the choreographic problems entailed in the essentially abstract modern dance compositions to be choreographed.

The choreography for the seven original modern dance compositions comprising the dance cycle evolved from the knowledges acquired and the ideas formulated as a result of comprehensive reading, and from the subjective interpretation of experiences directly related to the qualifying adjectives associated with each of the specific colors. For example, the intense heat, appearance and movement characteristics of flames gave impetus to the descriptive adjectives of "pulsating" and "vibrant" as they recalled the image of red. On the other hand, the color blue was associated with the image of expansive, clear skies that suggested the word connotations of "vast" and "spacious."

The choreographer presented background material to the members of the Modern Dance Group of Texas Woman's University in order that they might be given a thorough orientation to the concept of dance as an art form. Selected materials utilized in the development of each of the dances comprising the suite were also presented to the members of the Modern Dance Group to enable them to understand fully and to project the desired qualities of movement choreographed for each hue. Dance techniques and phrased movement sequences closely allied to the actual dance compositions were developed and taught to all members of the Modern Dance Group in anticipation of the numerous skills and rhythmical patterns required for the actual performance of the dance cycle

choreographed in conjunction with the present study.

Fifteen members were selected from the Modern Dance Group to participate in the thesis project. The bases for selection were interest, levels of skill, and willingness to expend the necessary amount of time required for the development, rehearsals and presentation of a creative project. A schedule of rehearsals for the dances was established and given to all participating members. In the event that students were unable to meet on the proposed dates, alternate rehearsals were scheduled.

The development of the cycle of seven original modern dance compositions was a procedure that entailed constant attention to choreographic details related to the unique style of each selected color theme. Continual revision was imperative in order to crystallize the form and content of each dance composition as well as to adhere to the time limitation established for the performance of the suite of dances as a whole. Movement sequences were originated and developed in accordance with the desired qualities pertinent to specific hues. The movement sequences were then organized into patterns subject to modification in terms of levels of skill and clarity of content.

As the choreographer taught and directed the dances comprising Rondo In Color, it was necessary periodically to alter certain movement patterns and to originate new ones in order to heighten the desired effects. As soon as the students had acquired a substantial certainty in performance, and the dance cycle had achieved a tangible degree of unity and continuity, it was presented as work-in-progress to the director of this creative thesis and to other members of the investigator's thesis committee. Constructive criticism and suggestions for

improvement were preferred in regard to the content, form and duration of each dance. These invaluable suggestions were taken under advisement and the choreographer revised each dance composition according to the recommendations made by all members of her thesis committee. The cycle of modern dance compositions was again presented and, with the exception of a few alterations, was approved for presentation in a series of concert programs.

In accordance with the disciplines involved in undertaking a creative dance thesis, all dance compositions were completed before any accompaniment was developed. A procedure of this sort precluded reliance upon a musical score or any possibility of "dancing-out" the music. When all choreography had been completed and approved, the investigator was exceedingly fortunate in having the nationally acclaimed Mary Campbell, accompanist-composer for the College of Health, Physical Education and Recreation of Texas Woman's University, develop the accompaniment for the modern dance cycle entitled Rondo In Color. The musical accompaniment greatly enhanced the effectiveness of the intended theme. Rather than the dance movement imitating or following the musical score, or vice versa, the music and the dance complemented each other in such a way that each added another dimension to the total image projected. A piano was the instrument that was used exclusively for providing the desired qualities and effects in accompaniment. Percussion instruments, such as chimes, wood blocks and drums, had been considered but were excluded because of the time element involved in training an inexperienced student to read and to play a percussion score. The music followed the

rondo form of the modern dance cycle choreographed in conjunction with this thesis. The thematic content of black was used as the A or recurring theme which was interpolated between each of the contrasting color compositions. A more detailed description of the accompaniment for the seven original dance compositions comprising the cycle will follow in Chapter III of this thesis.

Lighting effects for this thesis project were undertaken by a student in the Speech Department of Texas Woman's University. In fulfillment for the requirements of a Problems Course directed by Doctor Robert Black, Jane Walters originated and executed all stage lighting for the compositions comprising Rondo In Color. Miss Walters observed studio rehearsals on several occasions and then formulated tentative lighting plots after having discussed with the choreographer the desired effects and possible moods to be achieved through lighting. At the dress rehearsal, a complete lighting run-through was executed and suggestions were then made for changes with respect to the placement of spot lights, color of gelatins and intensity or brightness of the lighted areas. Lighting effects were primarily employed to heighten and thus project more vividly the prescribed atmosphere and quality of each dance composition within the suite. Cool areas were employed for "Blue" and "Green" while bright yellow and orange gelatins were used to emphasize the sparkling and vibrant feelings associated with these colors. "Red" was visualized as portraying or suggesting sensations of intense heat. Salmon colored areas spotted the stage to intensify further the mood as well as to emphasize the actual floor patterns described by the dancers. Blue and dull amber were the colors of the spot lights employed for

"Purple" and "Black" to carry out the illusion of ritualistic somberness. Spun color wheels and follow spot lights were used to delineate the space relationships of the performers within the transient designs and to underscore visually certain selected moments pertinent to each theme. Light plots and a detailed analysis of equipment will be included in the third chapter of this thesis in conjunction with the description of the seven dance compositions choreographed.

Costumes for each of the seven original modern dance compositions were designed to highlight the movement and to suggest characteristic aspects of each color rather than to depict literally an isolated image associated with the color in question. The investigator submitted sketches of the proposed costumes to the members of her thesis committee for further suggestions. Upon the recommendation of costume design authorities affiliated with Texas Woman's University, black skirts of varying lengths were added to the basic costumes consisting of black leotards and tights. No other changes in the actual designs were suggested.

Available materials were then viewed by the investigator who took into consideration the precise color, texture, movability and expense of the possible selections. After the materials had been selected and purchased, the costumes were made by a professional seamstress under the supervision of the investigator. The costumes were completed after numerous fittings and alterations. A comprehensive description of the costumes for Rondo In Color will be incorporated in Chapter III. Sketches of the costumes designed for each color comprising the suite of seven

original modern dance compositions will be found in the Appendix on page 101 of this thesis.

The final procedure involved in the development of this creative project was the public presentation of seven original modern dance compositions entitled Rondo In Color. The cycle of modern dance compositions was included in the formal concert which the Modern Dance Group of Texas Woman's University presented on its annual tour throughout the mid-western and southern areas of the country. Rondo In Color was presented in a total of twelve performances over a period of two and one-half weeks. The following is an outline of the scheduled engagements in which the members of the Modern Dance Group of Texas Woman's University appeared in formal concerts during their 1959 Spring Tour:

<u>Date</u>	<u>Location</u>
April 8, 1959	Durant, Oklahoma
April 9, 1959	Edmond, Oklahoma
April 13, 1959	Pittsburg, Kansas
April 14, 1959	Fort Smith, Arkansas
April 15, 1959	Cleveland, Mississippi
April 16, 1959	Covington, Louisiana
April 17, 1959	Vicksburg, Mississippi
April 18, 1959	Greenville, Mississippi
April 20, 1959	Tyler, Texas
April 21, 1959	Longview, Texas
April 23, 1959	Mt. Pleasant, Texas
April 24, 1959	Denton, Texas

The final presentation of Rondo In Color was on April 24, 1959, in the University Auditorium on the Concert and Drama Series of Texas Woman's University. Members of the investigator's thesis committee were present as well as University students and members of the surrounding community.

Summary

In the preceding chapter, the investigator reported the sequence of procedures that directly paralleled the formulation of the present study. Successive steps undertaken included obtaining approval for the development of a creative thesis; studying materials pertinent to an overview of dance as an art form; surveying resource materials related to the physical nature of color and to the symbolism of color; selecting materials related to color symbolism best adapted to portrayal through the idiom of modern dance; developing and teaching techniques and movement phrases closely allied to the actual compositions to the members of the Texas Woman's University Modern Dance Group; selecting fifteen dancers to participate in the study; orienting the dancers with respect to the purpose and content of the proposed study; presenting a schedule for rehearsals; teaching and directing the choreography; presenting the compositions to authorities in the field of modern dance and related arts for critical appraisal; revising the choreography in accordance with the suggestions made by members of the investigator's thesis committee; designing and supervising the execution of the costumes; performing the suite of modern dance compositions in rehearsal with musical accompaniment and lighting effects; and presenting the cycle of seven original modern dance compositions in a series of public performances.

In Chapter III, a description of the seven original modern dance compositions comprising Rondo In Color will be presented. Resource materials pertinent to the selected thematic content will be reported

in conjunction with an analysis of movement and movement qualities of the sequences choreographed for each dance. The accompaniment will be described in relation to the form and quality of the score. Lighting and costumes designed for the dance cycle will also be incorporated in the following chapter of this thesis.

CHAPTER III

A DESCRIPTION OF THE SEVEN ORIGINAL MODERN DANCE

COMPOSITIONS COMPRISING RONDO IN COLOR

In developing the present creative thesis, the investigator reviewed and studied resource materials based upon the physical characteristics of color as well as those based upon the history of color symbolism. Specific physiological aspects of color in addition to associated sensations were then selected as a basis for the essentially abstract thematic content of each dance composition comprising the suite of seven original modern dance compositions entitled Rondo In Color. It was the intent of the choreographer to suggest through the medium of modern dance the unique and multiple facets of each hue rather than to depict literally an event or image implied by an isolated aspect of the achromatic or chromatic color in question.

The cycle of seven original modern dance compositions entitled Rondo In Color was founded upon the concept that color as energy may be translated into color in motion, and that the singular movement qualities as well as the emotional overtones of each specific hue could be projected in terms of the danced image. The composition based upon selected aspects of black comprised the recurrent and dominant A theme of the rondo form; and the primary colors of red, green, blue, yellow, purple and orange comprised the six contrasting themes within the continuous dance cycle.

The investigator choreographed the successive movement sequences included in each dance composition in the light of acquired knowledges related to the physical attributes of color and to selected phases of color symbolism. In addition to the foregoing, the investigator also relied upon subjective experiences as an additional basis for the interpretation of color sensations. The materials incorporated in this chapter should not be considered highly analytical notations of the dance compositions choreographed and entitled Rondo In Color. Each of these compositions, however, is described in relation to the selected resource materials utilized as a basis for its thematic content, the form in which it was composed, dominant motifs, as well as the phrasing, quality and design of successive movement sequences. The accompaniment for each of the seven original dance compositions is described with respect to form, phrasing and the quality of the desired effects. Photographs found in the Appendix on page 91 provide an additional means of depicting illustrative movement sequences. Written reports of the lighting and costumes are also included in this chapter of the present study.

"Black"

Thematically, black gave impetus to the term "cycle" as it referred to the inevitable and perpetual return of darkness from out of which springs to life the vibrant color manifestation of visible energy. For the purposes of this study, black was not intended to represent only the negative aspects of sable darkness. In "Black," as the recurring dance composition in Rondo In Color, it was the intention of the choreographer to project the processional and cyclical aspects of darkness.

This was accomplished primarily through design and adherence to the rondo form. Among those sensations associated with the danced image of black were descriptive adjectives such as "heavy," "oppressive," "somber," and "dominating." These qualifying adjectives, afforded the audience a broad scope for subjective interpretation.

In adherence to the disciplines imposed by the rondo form, the movement for the A or recurring theme was essentially the same throughout the entire cycle of the seven modern dance compositions choreographed in conjunction with the present study. The initial and concluding themes were exactly the same with respect to movement and linear progressions. The other five statements of the A theme were, in essence, a composite of the original expanded version.

The dance composition "Black," choreographed for a group of five dancers, projected the image of an unrelenting procession created through the extensive use of choreographic devices such as repetition of movement as well as through the use of oblique and linear floor patterns. The movement motifs comprising each A theme remained constant in their repetition with the exception of the fact that each successive entrance of "Black" originated from a different vantage point on the stage area. This device heightened the cyclical effect while maintaining the element of expectation.

Four movement motifs were utilized as potential sources for the choreographic development of selected aspects of "Black." One recurrent motif was based upon a natural walk. This walk was stylized to suggest the sensation of a heavy, treading procession by having the dancers

incline their weight forward as they bent the supporting leg deeply with the other leg extended sharply backwards from the hip joint. Rhythmically, the heavy accents for this walk came upon the first, third and fifth counts of a six-beat phrase. The processional walk then spiraled into a turning triplet sequence with each beat accented percussively by the feet. This particular sequence concluded with a return to the forward progression.

The second movement motif of "Black" was based upon variations developed from a basic kneel with a hip thrust. The transition from the walking motifs carried the dancers into a heavy half-turn with a side leg extension ending in a wide stride with knees bent deeply. From this position, a contraction of the upper torso and legs provided a momentum which pivoted the dancers into a quarter-turn direction as they moved into a sustained hip thrust to the floor level. From the position of a backward sway of the torso from the knees, the body opened into a long side extension that brought the dancers into a forward, turned-out side stretch. The side stretch then decreased in range as the body pulled in upon itself and, in doing so, spiraled the dancers into a complete spin on the knees at which time a hip thrust recovery returned the performers to their initial kneeling positions. This phrase was repeated and the dancers moved into an elongated lunge from which they recovered to a standing position.

The third movement motif of "Black" was based rhythmically upon a six-beat phrase with the accents falling on every other beat beginning with the count of one. The dancers reversed direction and came together

into a tightly knit mass formation with a lunge type of walk motivated by a side torso stretch. The sensation of oppressiveness was effected by the use of a weighted mass of dancers moving as one into a heavy dropped walk from which the dancers lifted slowly into a fully extended position on half-toe as the retarded movement impulse seemed to pull them up from the floor. At the peak of this sustained suspension, the performers fell forward into a long, low lunge with the upper torso completely collapsed over the supporting knees. A slow, sustained, vertical extension of the body progressed into a repetition of this same forward fall, after which the three-beat spiral motif was danced.

Thematically, the last movement motif of "Black" was expressive of an intensified feeling of somberness and mourning or reaching out into empty space. The relationship of dancer to dancer was designed to heighten the emphasis upon the opposition of two staggered lines which moved on alternate levels. The upstage line began with a pushing movement and moved into a sequence of patterns which included a side lunge, a deep downward contraction, a sharp half turn, and an extended wide stride stance. The downstage line simultaneously danced a sequence of movements which included a hip thrust, a lunge and a half-toe suspension with a forward, percussive foot pattern. The front and back lines alternated movement motifs and levels as they repeated this theme twice. "Black" concluded with a return to the original processional motif.

"Red"

In developing the first contrasting B theme in Rondo In Color, the investigator sought to create through dance movement certain physical

characteristics of the color red as a direct and fierce color suggestive of forward advancements and progressions. Specific sensations or associated qualities selected for the purpose of programming were "fiery," "intense," "vibrant," and "ecstatic." The overall style of "Red" was one which concentrated upon emphasizing the selected sensation through the use of primitive and percussive types of movements.

The form of "Red" was most pertinent to the cyclical form with respect to certain movement motifs which were repeated at irregular intervals throughout the dance composition. "Red" was choreographed for a group of four dancers, and maintained a moderately rapid underlying pulse which was retarded periodically and then restated in the original manner.

Movement sequences for "Red" were developed on the basis of four main movement motifs. The first movement motif was based upon variations of a slide in a wide stride position with bent knees. The torso simultaneously contracted and released high through the chest area as the dancers' focus alternated between a high and a low point of concentration. The four dancers entered the stage area on successive counts and danced through different space patterns with the foregoing locomotor sequence.

The second movement motif occurred as the dancers, one followed by another, spiraled and jumped to the floor, landing in a kneeling position with a hip thrust. An extension of the kneeling motif evolved from the idea of the ecstatic hair-swinging dances of certain primitive tribes. A movement in unison, which increased in range and dynamics, was established with a swinging motion of the head. This built dynamically

until the entire upper body became involved in the circular motion. The dancers then repeated a variation of the entrance motif as percussive foot beats were taken from side to side while the torso continued to contract and release with a strong emphasis upon changes in the focal point.

The third movement motif was based upon a sharp, staccato movement sequence which involved stepping high on a half-toe position as the other leg was lifted abruptly at right angles to the floor while at the same time, the upper body pulled back as the elbows shot forward and lifted back and up from the shoulder blades. This pattern provided a smooth transition into the next phrase which incorporated some of the preceding movement materials into its development. Rhythmically, this sequence was organized in a $3/4$ meter with the strong accent falling on the count of three. The four dancers moved diagonally forward with a pattern comprised of a contracted movement in which the knee was brought sharply forward, a pivot turn and a side leg extension with the arms at right angles to the ceiling, fingertips extended downwards. After this pattern or phrase had been executed a total of three times, two of the dancers moved across the stage with a side step and an extended skip pattern, a derivative of the foregoing pattern, which was reminiscent of a voracious bird-like motion. They were joined on the opposite diagonal by the other two dancers, and all traveled forward with a repetition of the slide motif.

The dancer traveling in the foreground then moved into the syncopated phrase of the fourth movement motif. This particular sequence involved a strong circular extension of the leg which was followed by

unevenly accented stamps of the feet moving in a tight floor space. The last movement statement of this motif carried the dancers into the air with a highly elevated jump ending in a kneel with a hip thrust to the floor. The kneeling motif was then duplicated with accented variations. As the upper portion of the dancers' bodies fell forward toward the floor, in a semi-circular line, the hands struck the ground carrying out the percussive beats of the preceding pattern as well as giving a staccato impetus to the sustained follow-through which lifted the dancers to a kneeling position. After a series of squat-jumps, turning, and increasing in range and dynamics until the dancers were extended high into the air, the performers repeated the initial traveling motif and moved into a circular pattern in the mid-stage area. From this point on to the conclusion of the dance composition, the momentum and intensity of the movements were heightened considerably. A combination of an oblique extension, a thrust and spiral, was carried over into a rapidly executed turn on a two-beat count. The composition concluded in the manner in which it was begun as each of the four dancers exited on successive counts as they repeated the first movement motif in a single line formation which moved diagonally, down-stage right.

"Green"

In the creation of the second contrasting C theme in Rondo In Color, the choreographer chose to delineate the essence of green as suggested by the "cool," "fresh," "naive," and "wondrous" qualities associated with this springtime color. The predominant style of movement created by the choreographer for this modern dance composition was

essentially lyric in nature and was structured organically with respect to its rhythms' being motivated primarily through the use of breath suspensions. Circular and scalloped air and floor designs were used almost exclusively in the development of "Green."

The dance composition "Green," choreographed for a solo performer, was essentially cyclical in form with respect to recurrent movement motifs at intermittent intervals. The first movement motif served as the entrance theme. The entrance was made from a position of high suspension into an unmeasured running step as though the dancer were reaching out to describe the rolling landscapes or to project the tacility of nearby springtime freshness. The running motif spiraled inward to a suspended point of stillness and was repeated in a circular pattern to the opposite side of the stage.

The second movement motif was based upon triplet patterns which moved in forward and backward lines of direction on the left diagonal. The torso accented the triplet pulse as the body lifted and pulled back from its center with the rise and fall of the breath.

Cumulative rhythms, comprising the third movement motif, were incorporated in sequences of three, four, and five pulses and then diminished to counts of four, three and two as the dancer executed slide extensions combined with accented step patterns. From the moment of highest elevation, the dancer returned to the initial movement motif, as a series of running, spiraled scallops carried the performer into a back turn and across the upstage area with smooth, unmeasured running steps which ended in a high extension of the body. This motif occurred

with rhythmical variations which provided breaks in the line of the movement. Hesitating impulses carried the dancer into momentary lunges as the arms and focus moved in a downward direction as though to reach out and marvel delightedly at the infinite, small wonders of springtime.

A change in level brought about a transition into the last movement motif of the dance composition entitled "Green." This motif was based upon movement progressions developed from sliding movements and spirals from a kneeling position. Following a series of slides on the knees, the dancer assumed a jackknife position and executed a series of attenuated extensions of the body in high center balances with both legs and arms extended parallel toward the ceiling. A turning swing from the knees to the hip base carried out the circular motif as the dancer completed a semi-circular pattern. Momentum from the high point of the kneeling pendulum swing lifted the dancer to a standing position where the pendulous pattern was combined with a slide with which the dancer retraced the semi-circular floor pattern. The reaching and running motifs were combined in shorter sequences to provide a terminating summary to the development of the composition based upon sensations associated with the color of green.

"Blue"

The third contrasting D theme of Rondo In Color was based upon selected aspects of the primary color of blue, and was choreographed for five performers since an uneven number could best be adapted to the asymmetrical designs. Off-centered groupings of two, three, and five dancers were emphasized in the constantly changing space relationships

of the ensemble. Thematically, the choreography was created in an effort to suggest the sensations or qualities of blue as implied by the use of descriptive adjectives such as "expansive," "serene," "celestial," and "intangible." Movement sequences for "Blue," therefore, were developed in keeping with the stated characteristics as well as with associated sensations.

The primary movement motif was centered upon the image of moving clouds to delineate the vast horizons of clear, azure skies. A highly stylized grapevine walk was used to epitomize the mutable and transitory aspects of shifting cloud patterns in the sky. Rhythmically, a 4/4 meter was used throughout the entire dance although certain patterns were executed twice-as-fast and twice-as-slow in order to emphasize the variant tempos implied in the stated image.

After the initial entrance of the five dancers, the stage area was counter-balanced by two against three, each with her own distinct line of movement. Two dancers, standing in close proximity to one another, moved in an oblique line of direction, with an off-centered, side lean through the torso and in a bent knee position followed by an extension of the body high into the air. The larger stage area was utilized by the expanded movement derived from a wide stride, turned-out bent knee position with shifting impulses through the torso as the three dancers moved in and out and across each other's lines of direction. The group of three dancers replaced the point of visual concentration as they moved upstage while the other two dancers travelled downstage with a series of suspensions and circular leg extensions.

The third movement motif began as the entire group spiraled into a sustained forward kneel. The image evoked by this particular motif was reminiscent of the impulses and uneven accents seen in the design of rolling waves. The dancers performed sustained lifts high on their knees and suddenly swooped down as the point of suspension was reached. As variations of this motif occurred, different impulses in the body were accented until a crescendo brought three of the performers to their feet and the other two into a spinning turn. The grapevine walking motif was repeated as the upstage group encircled those who were kneeling. Again, succession was employed as, one by one, the dancers traveled forward along the downstage right diagonal with accented step suspensions. The motif of the bent knee, closed position and the extension progression was repeated by the entire ensemble. A sudden impetus from the high point of the rib cage began a repetition of the grapevine walking pattern which then moved into a variation of the kneeling motif. The addition of a suspended turning fall extended the scalloped floor and air designs. The momentum of the suspended turns carried the dancers to a standing position where circular leg extensions turning provided for an easily executed transition back to the original movement motif.

"Yellow"

The E theme of Rondo In Color was based upon selected aspects of yellow and emphasized the "sparkling," "piquant," "playful," and "capricious" qualities that are so often associated with this hue. The overall style of the movement choreographed for "Yellow" was established rhythmically in 3/4 and 4/4 meters, with concentration upon rapid footwork.

"Yellow" was choreographed for a group of four dancers with a spatial relationship of three against one in order to provide for a visual point of accentuation.

The first movement motif, which served as the entrance of the dancers, was a combination of small jumps and leaps that led into a high side balance step pattern terminated by a sequence of taut, springing prances. Quick changes in the focus from side to side helped to point out the bright and crisp feelings inherent in this pattern. This movement motif was begun by two performers on opposite sides of the stage and then repeated as a third person joined them.

The second movement motif employed rapid beats of the feet in quick succession as the dancers projected the playful aspects of yellow through the use of sharply focused turns and half-turns.

The next progression of patterns, the third movement motif, employed variations on tiny hops and fast changing brushes with the feet. Flashing, vibratory movements of the hands were used to suggest the sparkling bursts of sunlight energy. From this point on, a fourth dancer entered the stage area with a series of accented leaps, gallops and skips. She danced through and around the group of three performers as if she were motivated by a capricious delight and friendly curiosity. The addition of a fourth person, who intermittently crossed and recrossed the stage area, added a humorous element to the child-like, sporadic qualities of a never-never world of fantasy.

The fourth movement motif was established with a sequence based upon variations of skipping and leaping as the dancers wove and re-wove

semi-circular floor designs. An uneven side-to-side jumping pattern in phrases of six counts provided for a fluid progression into a sequence based upon a "hide-and-go-seek" motif. The searching or looking motif utilized strongly attacked changes in level which were emphasized by a rapid succession of lunges and high turning skips, leaps and gallops.

The concluding movement motif incorporated a series of sit-falls and recovery with accented bounces which progressed into an accelerated combination of skips and turning leaps. The concluding movement motif was picked up in succession by each of the dancers as she exited with extended wide stride leaps combined with vibratory hand movements.

"Purple"

The F theme of Rondo In Color was based upon selected aspects of purple and was choreographed for a solo performer. Specific sensations or qualities related to this color were conceived of as being "mysterious," "ritualistic," "regal," and "impenetrable." The qualities of movement utilized for the development of "Purple" were confined to patterns of movement that were either sustained, percussive or vibratory in quality. The dance movement involved many slow and controlled leg extension patterns which were punctuated by sudden percussive attacks and explosively vibratory impulses. All of the movement was motivated from within with a deep, strong line of tension that was maintained throughout the entire dance composition.

Spatially, the danced sequences progressed along linear rather than curved floor designs. The contours of the body created axial designs that were either elongated through the horizontal or vertical planes, or

contracted and angular with respect to the selected center of the movement impulse. Again, the form of the dance was set within the framework of irregularly recurrent movement motifs. The beginning and concluding statements of "Purple" paralleled one another with slight variations throughout the dance.

The dancer performing "Purple" entered upstage right and moved in a forward line of direction to the opposite side of the stage. This first movement motif included long, attenuated walking steps, slow sustained lunges and parallel extensions of the body. Intermittent accents occurred as the dancer moved into percussive thrusts of the knee in an upward direction followed by a contraction back to a centered position.

The second movement motif was derived from a side twist of the torso which moved in a small circular floor pattern and which was effective in providing a momentary release from the very strong line of tension heretofore projected by the performer. The walk, lunge and parallel extension pattern was then repeated on the upstage diagonal in a reverse direction as the performer concluded the second theme upstage center.

A third movement motif consisted of a spiral turn based upon a percussive triplet pattern of the feet on each half-turn. This spiral continued at an accelerated tempo and, as the movement reached the high point of upward extension, there was an abrupt pause as the suspended half-toe position was held in absolute stillness. A sustained walking progression recurred in a straight forward direction followed by a reiteration of the spiral theme. At the time the downstage center point

was reached, the side twist of the torso was performed again with the addition of an extremely cutting vibratory motion through the hands and arms. The entire sequence was reversed in an upstage line of direction. When center stage was reached by the dancer, the initial movement motif was restated in a composite form which incorporated the walk, lunge and parallel extension sequence as the dancer made her exit.

"Orange"

The G theme of Rondo In Color based upon the selected aspects of the color orange portrayed, through dance movement, the associated qualities and sensations epitomized by such terms as "blatant," "flamboyant," "brassy," and "sophisticated." The composition, choreographed for a group of four dancers, maintained a style reminiscent of certain Latin-American rhythms such as the tango or the calypso. Rapid foot work was alternated with slow, pulsing movement. This provided for the contrasts of sophisticated and flamboyant moods. Rhythmically, combinations of $3/4$ and $4/4$ meters were used throughout the dance. Accented pulses were derived from abrupt changes in the body contour as well as from percussive accents made by the hands, feet and voice.

The first movement motif combined a staccato crossing of the feet in step patterns executed on the half-toe as the shoulder girdle and the focus of the head accented the syncopated pulse of the rhythm. This led into a sharp change in line and style as the dancers moved into a slow pulsing walk which was initiated by a forward thrust of the hips. This motif was repeated in the opposite line of direction.

During the performance of the next sequence, the dancers moved into an upstage cross-over with small, camel walks alternated with

percussive patterns of the feet combined with a forward drop of the torso. A back walk with sharp turns of the torso followed and led into a percussive change of level as the dancers sat and beat out rhythms with their hands. The initial movement motif was repeated as the dancers crossed one another before moving into the third movement motif which was based upon a skip-leap. The entrance movement motif recurred, utilizing a variation based upon a small back skip and a sudden accented kneel. This was repeated and, after performing a sequence based upon a long, low jazz walk, the dancers exited on the upstage right diagonal. The dancers left the stage area facing the audience, with the initial movement motif with which they entered.

Accompaniment

Relative to the tenets of modern dance as an art form, it follows that compositions choreographed should comply with the criterion of independence as well as the criterion of direct communication. In other words, dance in the purest sense should not rely upon secondary effects such as accompaniment, costuming or decor in order to achieve that immediate experience of intelligent involvement between the spectators and the work of art to be performed. On the other hand, because dance is essentially a theatrical form of art that incorporates the sensuous elements of the related arts into the total image, the choreographer must be aware of the attributes of the materials with which he deals.

In Chapter II, the present investigator discussed the principle of unity as being paramount in the truly comprehensive means of presentation. In keeping with this principle of unity, therefore, both the

accompaniment and the decor should support and enhance, but not necessarily dominate, the production of a dance composition. On the other hand, they should not be considered as merely as frills or adornment but rather as integral parts of dance productions. The aesthetic effect may well be dependent upon the harmonious unification of all of the parts which form the whole. Musical accompaniment not only provides a rhythmical and melodic framework for a modern dance composition, but it also evokes an emotional response, thereby heightening the dance experience for the spectator. The accompaniment for Rondo In Color, created by Mary Campbell, was designed to complement the choreography and was highly effective in terms of enhancing the total dance experience.

The accompaniment for Rondo In Color was confined exclusively to the use of a piano. Wind and percussion instruments were considered as supplements to the accompaniment of the piano, but these means of accompaniment were not feasible because of the time element involved in training an unskilled person to read and to play the necessary scores.

"Black," the dominant theme of the seven original modern dance compositions, contained within its musical structure all of the other color themes comprising Rondo In Color. Rhythmically, "Black" was developed in 6/4 meter with the accents falling sometimes on counts one and four and sometimes on counts one, three and five throughout various measures. Although the sparsely stated accompaniment for "Black" was not developed in counterpoint to the movement, it was styled in relationship to the movement lines of the walking, kneeling and pulling dance sequences. For this reason, the percussive foot patterns of the dancers'

feet intermittently dominated the musical accompaniment.

The accompaniment for "Red" interpolated a number of the musical motifs that were established for "Black." Rhythmically, the music was organized in phrases of $3/4$ and $4/4$ meters while the melodic scheme made use of expanded rather than close intervals. Throughout this particular dance composition, in the bass of the accompaniment, there was a recurrent rhythmic pattern which implied sensations of primitivism. The emotional impact of the accompaniment for "Red" was one which evoked an image of a furious journey which fluctuated between strident screams of the pursued and the triumphant outbursts of the victorious.

The musical accompaniment for the modern dance composition entitled "Blue" remained in a consistent $4/4$ meter throughout the entire dance. The emotional overtones of the music for "Blue" suggested a feeling of infinite depth, a repetition of motifs and subtly changing nuances of light and shaded areas similar to those implied in response to Gothic architecture. Resonant, gong-like sounds, contrasted with high fluid tones, seemed to simulate the spaciousness of blue horizons, the expansive clearness of mutable waters whose waves fell and rose in succession, and the sensation of a private celebration to God within the quiet solitude of a vast cathedral.

There was an extensive use of glissandos in the accompaniment for "Green." Pastoral, flute-like themes were developed for this dance composition. Although the musical score was written in $3/4$ meter, it was played with rubato feeling which produced a more organic quality in the rhythms of "Green" than in the sharply accented measured rhythms of

the other compositions included in Rondo In Color. Breath-like suspensions heightened the sensation of spring freshness and piquancy. The actual scalloped floor designs and the curved contours of the movement sequences were visualized in a highly lyric musical style.

The accompaniment for "Yellow" provided a rhythmical and melodic framework for the dancers which consistently paralleled the movement throughout the dance composition. The use of chromatics, sometimes at close intervals and sometimes at expanded ones, created the illusion of sporadic and playful sunbeams. The use of triplets and dotted rhythms emphasized the jig-like themes. Staccato, tinkling sounds were effective in producing a capricious mood or atmosphere. The conclusion of "Yellow" was thematically related to that of "Green."

The accompaniment for "Purple" was most closely related to "Black" from the standpoint of both theme and quality. Another similarity was the fact that the melodic line did not derive from the dance movements. The processional, ritualistic aspects of "Purple" were enhanced by the use of a continuous $4/4$ meter during which the accompanist employed a simple counter rhythm against the accented movements of the dancer. The music for "Purple" leaned heavily upon the use of changing dynamics for its effect, as it gathered momentum and then dropped in intensity and often into a dynamic silence. The musical accompaniment for "Purple" epitomized the sensation of the mysterious elements inherent in ritualistic processions.

Brassy and bold melodic themes, organized in $3/4$ and $4/4$ meters, characterized the accompaniment for the dance composition based upon selected aspects of the color orange. No attempt was made at understatements

but rather the reverse with respect to the use of characteristic accents and cadences which were typical of Latin-American rhythms such as the tango and the calypso. The voices of the dancers augmented the piano on several occasions with a flamboyant intonation of "cha-cha-cha." To reiterate, the accompaniment for "Orange" was obvious, if not blatant, with respect to projecting the somewhat noisy atmosphere and syncopated rhythms suggestive of the brightly colored panorama of a Latin-American carnival.

Costumes

The basic costume for "Black" consisted of black, long-sleeved leotards and ankle length tights worn under a full-length black cape. The cape was designed to educe the enveloping sensation of darkness as suggested by the use of a hood as well as the cape itself which covered the entire body. The construction of the cape made it possible to have the semblance of a skirt which enhanced the effect of the elongated movements of the dancers. The material was an opaque nylon of light weight which moved with the dancers and yet provided the illusion of weighted material.

Primary emphasis was centered on the bolero in the costume for "Red." Because of the importance of the angular arm movements, a long-sleeved bolero with red flannel edging of various lengths was designed. The short red and black skirts also carried out the flamelike motifs of the entire design. Long, red ponytails highlighted the circular movement of the head while the bright red footwear accented the staccato movements of the feet.

The costumes for "Blue" consisted of basic black leotards and tights in addition to a bolero, a long skirt and a headband made of tightly woven blue nylon. The skirt was designed with a black yoke which came down to the hips and which lengthened the line of the dancers' torsos. The full-length skirt measured more than a circle and a half in order to enhance the circular extension of the legs while the full sleeves of the bolero accented the circular movement motifs of the arms.

A rustling taffeta material of deep apple green was selected for the costume for "Green." In this solo, the performer wore a dress that was cut in a princess style with full wing sleeves. The high bodice, bound at the bust line with dark green velvet ribbon, added a note of youthful piquancy. A spray of lacy green fern was worn in the performer's hair.

In addition to the basic black costume, a skirt, a bolero, and a headband were worn in the solo performance of "Purple." The heavy purple corduroy bolero was cut into an inverted V shape with the point fastened at the waistband. A yoke of the same material was inserted into the long, circular black nylon skirt. A headband of corduroy completed the costume for "Purple."

The costume for "Yellow" was intended to suggest the bright and sparkling qualities of this color and consequently, vibrant touches of yellow stood out in contrast to the basic costumes of black leotards and tights. A wide cummerbund of yellow taffeta was draped over a short black skirt and fastened at the back with an over-sized bow suggestive of a perky bustle. The dancers also wore ruffled wristbands, collars,

and gathered headbands of the same material.

A brilliant tangerine taffeta material was chosen for the modern dance composition "Orange." In keeping with the characteristics of Latin-American movement sequences, the short bolero was designed with many rows of ruffles. The tiered ruffled effect was carried out as a panel motif along the hip line of the black nylon wrap-around skirt. An oversized orange flower, worn on the right side of the head completed the costume for "Orange."

Lighting

The lighting for Rondo In Color, designed by Jane Walters, was used to intensify the established mood of the dances and to heighten the color scheme of each composition comprising the dance cycle. Lighting equipment employed for production purposes included twelve 500 watt fresnels, four 500 watt condensor lens spot lights, four 500 watt condensor stand spots, four 500 watt Leko-lites, two 750 watt follow spots on each side of the stage, three rows of overhead border lights and side and center foot lights.

"Black" was set with primary blue light that covered the entire stage area and provided the illusion of subdued and misty spaces. The stage areas for "Red" were lit with salmon spot lights and the mid-center area was focused with a red "hot spot" in order to illuminate a circular image on the floor upon which point the dance was often concentrated.

Yellow and amber provided an over-all effect of sun brightness for the dance composition based upon the color green. Additional side

lighting for "Green" utilized side spot lights which cast green beams lengthwise across the stage area. A cool and fresh effect was achieved as the dancer moved in and out of these light beams.

The lighting for "Blue" was basically the same as that for "Black" with the addition of Nile blue gelatins in several of the spot lights. The Nile blue was used in order to show contrast and to add depth to the stage illusion. The general effect created a dance area of immense depth as well as breadth.

The lighting designed for "Yellow" was conceived to produce the illusion of a brilliantly lit world. For this reason, yellow and amber colored gelatins were used in the flooded areas to create or heighten the mood of sparkling playfulness.

Dimmed, dull amber areas were contrasted with vibrant flashes of reddish-blue lighting which emanated from side spot lights in an attempt to suggest the atmosphere of mystery and regality inherent in the aforementioned concept of "Purple."

A mixture of blue, yellow, amber, purple, and magenta were used for spotting various areas throughout the stage presentation of "Orange" which, by its very nature, called for a festive atmosphere of flashing mutable brilliance. Color wheels were also spun in order to heighten the carnival-like aspects of this particular dance composition. The chart which appears in the Appendix on page 108 is illustrative of the lighted areas used for each of the dance compositions included in Rondo In Color.

Summary

The seven original modern dance compositions, based upon selected aspects of the achromatic color of black and upon the visible light colors of red, green, blue, yellow, purple and orange, that comprised the dance cycle entitled Rondo In Color were described in this chapter of the present thesis. The choreography for each of the seven modern dance compositions was reported with respect to background materials pertinent to their thematic development, the form in relation to recurrent movement motifs, the qualities and factors utilized in the development of the compositions as well as the floor and space designs of the movement phrases choreographed. An analysis of the accompaniment included a discussion of the moods sought in addition to specific elements inherent in the structure of the music. A description of the costumes included an explanation of the fabrics used in their construction, and the colors and designs created and executed for each dance choreographed. Lighting was described with respect to created moods, specific color areas, and the equipment utilized for theatrical production purposes.

The following chapter will include a summary of the present creative study as well as recommendations for further studies.

CHAPTER IV

SUMMARY AND RECOMMENDATIONS FOR FURTHER STUDIES

Summary

Because of the investigator's belief in the manifold and intrinsic values of all phases of educational dance and related arts, a creative thesis in the medium of modern dance was selected for presentation in partial fulfillment of the requirements for a Master of Arts degree at Texas Woman's University. Because of her background on the undergraduate level in dance and drama as well as her affiliation with the Modern Dance Group of Texas Woman's University over a period of three years, the investigator was granted permission by members of her thesis committee to undertake the present study.

It is evident that color not only manifests itself in every phase of human existence with regard to its functional attributes but that it also constitutes the essence of much of the artistic endeavor in regard to dance and related arts. Because of the investigator's enthusiasm and interest in areas such as music, painting, sculpture and the theatre crafts, she chose to pursue research pertinent to potential thematic materials based upon selected aspects of the physical nature of various colors and their associated symbolism. The investigator selected those factors which, in her opinion, could be adapted most

effectively to presentation in the idiom of modern dance. A cycle of seven original modern dance compositions entitled Rondo In Color was the end result of her selected problem.

Prior to the investigator's report of resource materials utilized as a basis for the thematic content of the present creative thesis, it seemed advisable to precede her written account of background materials with a brief orientation to dance as an art form. In order to establish and to clarify the relationship of art to its danced manifestations, the investigator presented a rather cursory overview of the role of art relative to concepts of dance and, more specifically, to modern dance as an art form.

It was established that primitive man's initial motivation with regard to the creative act and its subsequent outcomes stemmed from an active, thoroughly integrated and dynamic involvement in all aspects of life. For primordial man, there was no line of demarcation between the concept and the act, or between the utilitarian and the beautiful. In other words, there was, for early man, no finely drawn lines which tended to categorize him according to his activities with respect to working, playing, worshipping, dancing. There was no dichotomy inherent in the concept of life as an art because, for primitive man, it was fully realized with an untrammelled and oft timed divine simplicity.

However, the man-made complexities of the present day, often by necessity, have obscured the so-called primitive child-like sense of awe and wonderment about life and a realization of the subsequent involvement in the immediate thing to be done. Presently, man deprived himself

of the leisure which has, to a marked degree, prohibited him from completely realizing his potential in relation to society. However, insofar as every human being is intangibly unique the marvelous human mystery remains, but art, as such, is no longer the natural concern of every man. Communal participation and enjoyment in all things relative to the welfare of the society at large has been replaced by the diversified and specialized interests of the individual. The motivating forces behind men's action differ now as do the end results.

Today artistic production is of greatest concern to the artist rather than to every human being. He must know his craft--its scope as well as its limitations. The artist must become fully cognizant of the elements of his craft and must be willing to explore the inherent potentials in order that he may be able to realize fully the artistic statement. Conviction of the statement as well as clarification of content are imperative if the artist wishes to communicate with his public. As Berenson has said: "The material of each art is not its medium, but the life-enhancing ideated sensations of which it is composed."¹ If a work of art is virtually formed, the life-enhancing aspects of the art object will elicit the ultimate response from the observer with reference to a total intellectual, physical, spiritual and emotional empathy. A work of art whose artistic statement is completely realized will illustrate the following criteria: it will be indicative of the criterion of independence; it will be consistent with respect to style and content;

¹Bernard Berenson, Aesthetics and History (New York: Doubleday & Company, Inc., 1954), p. 65.

it will be life-enhancing in its effect upon the spectator; it will be illustrative of a high level of skill commensurate with the concepts of beauty as that which one may love; and lastly, it will communicate lucidly the dynamic energies inherent in its implied statement. Works of art are, therefore, intrinsically enmeshed in the human and divine scheme of things and, in fact, vivify the most minute or magnificent aspects of human experience. The artistic vision may render the most mundane occurrence of the work-a-day world into a poetic image of absolute reality.

Dance activity, as such, may be considered pertinent to all motor-rhythms manifested in all forms of life which range from the instinctive movements of small creatures to the most formalized creative production of mankind. Dance as an art form, however, may be considered to be that form of dance which is embodied in the transitory time-space image evolved through the motor-rhythmic activity of movement textures created by the choreographer, consonant with what is to be said and in keeping with the aesthetic principles of form. In conclusion, modern dance should be considered as a creative art form which concerns itself with the visual expression and projection of the poetic statement through the time-space medium of motor rhythmic activity.

In modern dance, the scope for creative experimentation as well as the potential for expression is limitless, but the disciplines of the art remain constant as do the tenets of production according to aesthetic principles. The elements of composition must be utilized relative to the thematic content as well as a constant consideration for

the instrument of the dance--the human body.

In this creative project, the investigator elected to choreograph for public presentation a cycle of seven modern dance compositions based upon the physical nature of selected color and their associated symbolism. She further proposed to teach the compositions to a group of fifteen students selected from the Modern Dance Group of Texas Woman's University during the academic year of 1958-1959, and to present the cycle of modern dance compositions in a series of public performances in conjunction with the formal concert program of Texas Woman's University Modern Dance Group.

The limitations for the present creative study constituted selected materials applicable to the physical nature of color, to associated symbolism and to the subjective interpretation of color sensations which, in the opinion of the investigator, were most effective for adaptation to the idiom of modern dance: dance compositions created wholly by the investigator in keeping with the levels of skill of the student participants; a cycle of modern dance compositions approximately twenty minutes in length with respect to presentation; and costumes and decor designed with reference to the budget that was available to the Modern Dance Group of Texas Woman's University for such purposes.

In the development of this study, therefore, the investigator choreographed a cycle of seven modern dance compositions, in rondo form, portraying the selected aspects of color characteristics and associated sensations of the achromatic color of black and of the visible light colors of red, yellow, orange, green, blue and purple. An additional purpose was to teach the dance compositions to fifteen students selected from the

Modern Dance Group of Texas Woman's University during the spring semester of the academic year of 1958-1959. The investigator then proposed to present background materials and ideas essential to the students' awareness and understanding of dance as an art form as well as to the thematic content of each composition to be taught, to teach techniques which would anticipate and prepare students for the technical and rhythmical skills of the movement patterns designed for the dance compositions, to assemble movement patterns into the entire cycle of seven original modern dance compositions and to teach and direct the choreography as a whole. The investigator both designed and supervised the execution of the costumes as well as suggesting possible lighting effects that would further enhance the production aspects for purposes of public presentation. A final purpose for the investigator was the presentation of the cycle of seven original modern dance compositions in a series of public performances.

Both documentary and human sources of data were utilized as a basis for this thesis. Documentary sources included theses, dissertations and research studies directly related to the present study. Books, periodicals, pamphlets and newspapers pertinent to the subject were also employed. Further sources of data were museums, art galleries and film libraries. Faculty members in the College of Health, Physical Education and Recreation and in the Department of Speech of Texas Woman's University assisted in the guidance of the present creative thesis. Selected authorities in the fields of literature, art and costume design, in addition to fifteen members of the Modern Dance Group of Texas Woman's University, were invaluable in assisting the investigator with certain aspects of production in the development of her creative thesis.

The investigator read available sources of data pertinent to the proposed thematic content of the creative thesis, collected relevant documentary sources of data, and later compiled these notes into episodes which, in the opinion of the investigator, would be suited best to the representation of associated color characteristics and sensations through the medium of modern dance.

We now know that color is not a substance inherent in the make-up of the object but that it is derived from sunray absorbed from the sun. Actually, what the human eye and brain perceives as color is an infinitesimal portion of the vast electromagnetic spectrum. It is radiant energy comprised of a specific molecular structure. All light energy travels at the same rate of speed; it is the frequency of aethereal vibrations per second which contribute to the primary color sensations of red, orange, yellow, green, blue and violet.

As described by Birren, a noted color historian, color has evolved through six periods of development in the history of mankind. During the primary period, in the eastern hemisphere, the use of color was confined to symbolism and was an integral part of the language of mysticism, religion, and artistic production. During the second era, in Greece and in Rome, the dominant point of concentration was upon the use of color in relation to form, composition and design although the natural pigments remained prevalent. Throughout the third stage, the Byzantine and early Gothic periods, color was utilized for decorative purposes with emphasis upon its aesthetic qualities. The fourth stage, during the late Gothic period, evidenced a time during which color was void of all symbolic and

emotional content. During the fifth and present periods, Birren reports conflicting points of interest in the use of color with respect to one school's emphasizing stark decor while the other utilizes a vivid application of color.

After the investigator studied the nature and symbolism of color, she selected the primary colors of the prism with the achromatic color of black as the recurrent and dominant theme in relation to the colors of red, green, blue, yellow, purple and orange. She then selected specific sensations or qualities of the stated hues which, in her opinion, were best adapted to communication through the medium of modern dance. The characteristic movement qualities as well as the emotional overtones of each color were presented in relation to the danced image.

The narrative element emerged only from the relationship of color to color. Rondo In Color was choreographed as a cycle of darkness from out of which springs to life the pulsating forces of light energy. In each instance, after the statement of darkness, there was a return to the positive aspects of worlds of light and vibrancy.

"Black" symbolized a realm of weighted darkness and was epitomized by the sensations of "heavy," "oppressive," "somber," and "dominating." "Red" epitomized a realm of fervent intensity almost reminiscent of the pursuit of the furies. Specific sensations selected to characterize the color of red were "fiery," "intense," "vibrant," and "ecstatic." Green was the color chosen to portray the still point in nature when a piquant renaissance pervades all life. "Cool," "fresh," "naive," and "wondrous," were qualifying adjectives selected to describe the "Green."

The color blue portrayed the spaciousness of the heavens in all of their remote and reverent majesty. Selected sensations and qualities for the dance composition "Blue" were described as "expansive," "serene," "celestial," and "intangible." "Yellow," on the other hand, suggested an atmosphere of sporadic sunrays as exemplified by the terms "sparkling," "piquant," "playful," and "capricious." An unwork-a-day world of bright and carefree activities pervaded the stage in the dance composition entitled "Yellow." The dance composition illustrative of aspects of the color purple was closely allied to the color of black with respect to its inner depth. "Purple" was described in terms of "mysterious," "ritualistic," "regal," and "impenetrable" sensations and qualities. The concluding dance composition based on aspects of orange exemplified an atmosphere of carnival-like festivities and was described as "blatant," "flamboyant," "brassy," and "sophisticated."

The accompaniment for Rondo In Color was an integral part of the final presentation of the dance cycle and was created to complement the choreography in relation to enhancing the total dance experience of the audience. The accompaniment for the cycle of seven original modern dance compositions was confined primarily to the use of a piano. The human voice as well as percussive sounds of the hands and feet augmented the piano on several occasions throughout the cycle.

The costumes designed for Rondo In Color were constructed to highlight the movements of each dance as well as to suggest or imply characteristic aspects of each color rather than to literally depict an isolated image associated with each of the colors in question. In each

of the dances, basic black leotards and tights were worn with contrasting skirts, boleros, and other accessories such as headbands, cuffs, neck ruffs and footlets.

The lighting for Rondo In Color, created by Jane Walters, was employed to heighten the desired mood of each of the dances in addition to complementing the color scheme of each composition comprising the dance cycle.

In the development of the present creative thesis the investigator followed these procedures: she obtained approval for the development of a creative thesis; studied materials pertinent to an orientation to dance as an art form as well as resource materials related to the physical characteristics of selected colors and to their symbolism; selected materials related to color symbolism that were best adapted to presentation through the medium of modern dance; developed and taught techniques and movement phrases that were closely allied to the compositions to be taught to members of the Texas Woman's University Modern Dance Group; selected fifteen dancers to participate in the creative project; oriented the dancers with regard to the purposes and content of the proposed study; presented a schedule for rehearsals; taught and directed the choreography; presented the compositions to authorities in the field of modern dance and related arts for critical appraisal; revised the choreography in accordance with the criticisms received from members of the investigator's thesis committee; designed and supervised the construction of the costumes; directed the suite of dance compositions in rehearsal with music and lighting effects; and, finally, presented the cycle of seven original modern dance compositions in a series of public performances.

Program copy, sketches of the costumes and photographs illustrative of selected movement sequences for each of the modern dance compositions will be found in the Appendix on pages 89-113.

Recommendations for Further Studies

In the course of developing the present creative thesis, the investigator realized the vast scope encompassed by the physical, emotional, historical and aesthetic aspects of color. In general, there exists an immense storehouse of literature pertinent to potential thematic materials possible for development through the medium of modern dance. The investigator suggests that those interested in abstract as well as narrative themes as a basis for composition investigate these materials.

The following are specific recommendations for the development of studies similar to the present one in the field of modern dance:

1. The development of a suite of dances based upon poetry which employs extensive use of the color motif.
2. The development of a suite of dances based upon the historical development of the use of color throughout history.
3. The development of a suite of dances based upon color as it may be associated with certain personality characteristics.
4. The development of a suite of dances based upon the relationship of particular schools of art with respect to their use of color.

APPENDIX

The following photographs depict movement sequences that are illustrative of each of the original modern dance compositions comprising Rondo In Color. The selected dance movements are demonstrated by the investigator, in practice clothes, in the order in which the dances were presented--"Black," "Red," "Green," "Blue," "Yellow," "Purple," and "Orange."

"BLACK"



"BLACK"



93



"RED"



94

"RED"



"GREEN"



"BLUE"



97



"YELLOW"



98

"PURPLE"



99



"ORANGE"



The following sketches depict the costume designed for each of the original modern dance compositions comprising Rondo In Color. They appear in order in which the dances were presented--"Black," "Red," "Green," "Blue," "Yellow," "Purple," and "Orange."

BLACK



RED





BLUE





YELLOW

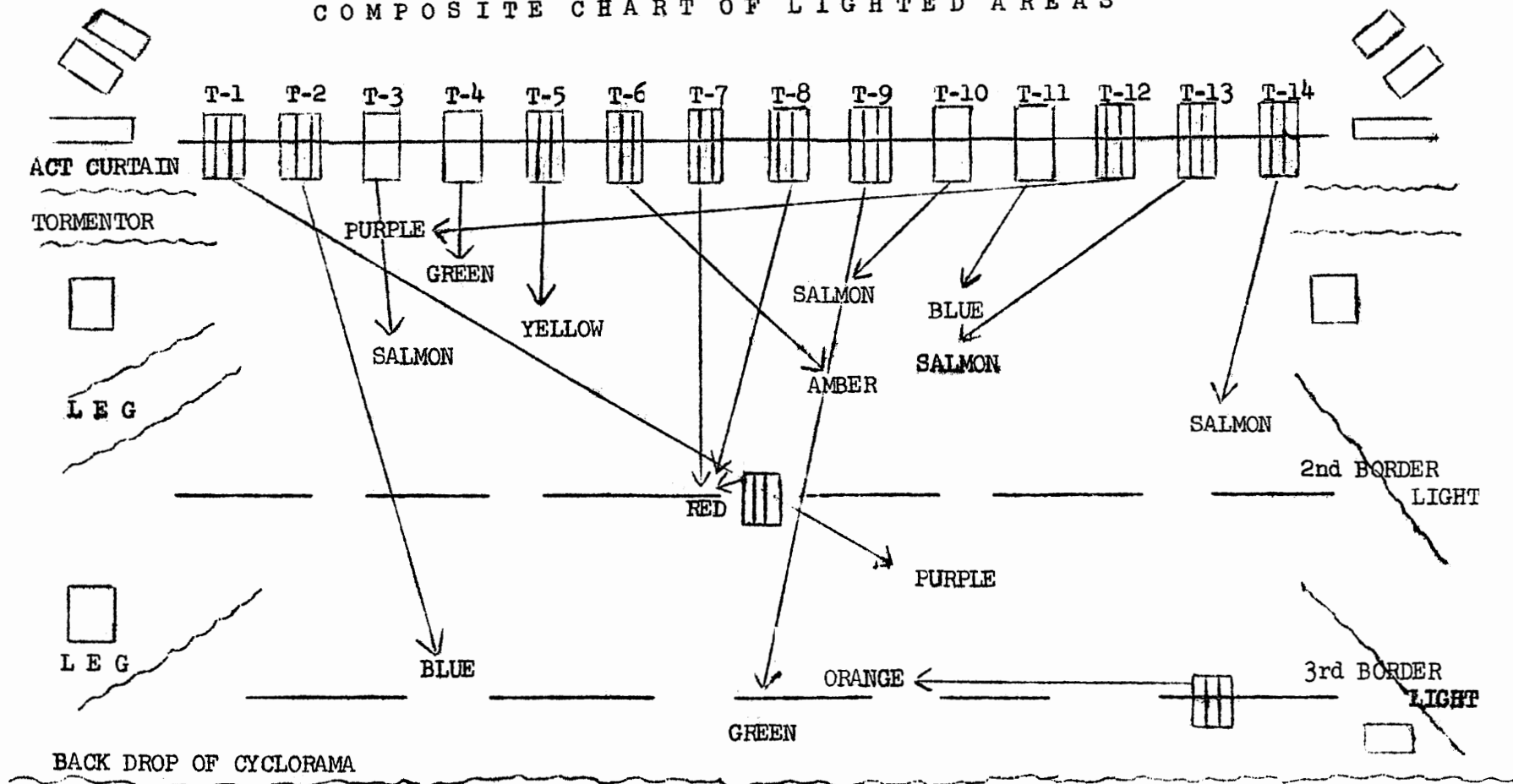
PURPLE



ORANGE



COMPOSITE CHART OF LIGHTED AREAS



□ = 500 W. CONDENSOR SPOT

▨ = 500 W. FRESNEL SPOT

◊ = 500 W. LEKOLITE ON STAGE LEFT

◊ = 500 W LEKOLITE ON STAGE RIGHT

□ = 500 WATT CONDENSOR-STAND SPOT

The following four programs are illustrative of those provided for the twelve formal evening dance concerts during which Rondo In Color was presented.

The Physical Education Department
of
Fort Smith Senior High School
presents

The Modern Dance Group
of
Texas Woman's University

Denton, Texas

Tuesday, April 14

8:00 P.M.

Darby Junior High Auditorium

The Vicksburg Branch
American Association of University Women
Presents
THE MODERN DANCE GROUP
of
TEXAS WOMAN'S UNIVERSITY
Denton, Texas



Friday, April 17th
8:00 P. M.
Carr Junior High School

THE GREENVILLE BRANCH
of
THE AMERICAN ASSOCIATION OF UNIVERSITY WOMEN

Presents

MODERN DANCE GROUP

of
TEXAS WOMAN'S UNIVERSITY
Denton, Texas

Saturday, April 18, 1959

8:15 P. M.

GREENVILLE HIGH SCHOOL AUDITORIUM

Texas Woman's University

Concert and Drama Series

Presents

The Modern Dance Group

+ + +

Friday, April 24, 1959

8:00 p.m.

Main Auditorium

BIBLIOGRAPHY

BIBLIOGRAPHY

BOOKS

- Aristotle. Great Books of the Western World. Vol. 9. "The Poetics."
Robert Maynard Hutchins, Editor in Chief. Chicago: William
Benton, Publisher, Encyclopedia Britannica, Inc., 1952.
- Berenson, Bernard. Aesthetics and History. New York: Doubleday &
Company, Inc., 1954.
- Bernstein, Martha. Colour in Art and Daily Life. Translated by R.
Granger Watkin. New York: R. M. McBride & Company, 1928.
- Birren, Faber. Functional Color. New York: The Grimson Press, 1937.
- _____. New Horizons in Color. New York: Reinhold Publishing
Corporation, 1956.
- _____. The Story of Color. Westport, Connecticut: The Crimson
Press, 1941.
- Burris-Meyer, Elizabeth. Historical Color Guide. New York: William
Helburn, Inc., 1938.
- Bustanoby, J. W. Principles of Color and Color Mixing. New York:
McGraw-Hill Book Company, Inc., 1947.
- Cook, Gordon J. We Live By The Sun. New York: The Dial Press, 1957.
- Coomaraswamy, Ananda. The Dance of Siva. New York: The Sunwise Turn,
Inc., 1924.
- Cummings, E. E. Six Nonlectures. Cambridge: Harvard University Press,
1953.
- Cunningham, Merce. The Dance Has Many Faces. "The Function of a Technique
for Dance." Edited by Walter Sorell. New York: The World
Publishing Company, 1951.
- Dickinson, Emily. Selected Poems of Emily Dickinson. New York: The
Modern Library, 1924.
- Dickson, Elder T. An Introduction to Colour. London: Sir Isaac Pitman
and Sons, Ltd., 1932.

- Edman, Irwin. The World, the Arts and the Artist. New York: W. W. Norton Company, Inc., 1928.
- Ellis, Havelock. The Dance of Life. New York: Grosset and Dunlap, 1923.
- Graves, Maitland. The Art of Color and Design. New York: McGraw-Hill Book Company, Inc., 1941.
- Green, F. C. The Mind of Proust. New York: Cambridge University Press, 1949.
- Hartridge, Hamilton. Colours and How We See Them. London: Bell, 1949.
- Jacobson, Egbert. Basic Color. Chicago: P. Theobald, 1948.
- Jung, C. G., and Kereyi, C. Essays on a Science of Mythology. Translated by R. F. C. Hull. New York: Pantheon Books Inc., 1949.
- Kandinsky, Wassily. The Art of Spiritual Harmony. London: Constable and Company Limited, 1914.
- Kinney, Troy and Margaret West. The Dance. New York: Tudor Publishing Company, 1935.
- Ladd-Franklin, Christine. Colour and Colour Theories. New York: Harcourt, Brace & Company, 1929.
- La Meri. Dance as an Art Form. New York: A. S. Barnes and Company, Inc., 1933.
- Langer, Susanne K. Problems of Art. New York: Charles Scribner's Sons, 1957.
- Martin, John. The Dance. New York: Tudor Publishing Company, 1946.
- Price, Lucien. The Will to Create. "Form and Free Fantasia." Cambridge, Massachusetts: The University Press, 1943.
- Read, Herbert. The Meaning of Art. London: Farber and Faber Limited, 1936.
- Rodin, Auguste. Art. Boston: Small, Maynard and Company, 1912.
- Sachs, Curt. World History of the Dance. Translated by Bessie Schonberg. New York: Seven Arts Publishers, 1952.
- Stevens, Wallace. Harmonium. New York: Alfred A. Knopf, 1953.
- The Columbia Collegiate Encyclopedia. 2nd Edition. Morningside, New York: Columbia University Press, 1950.

Wallace, Florence E. Color in Homer and Ancient Art. Northampton, Massachusetts: Smith College Classical Studies. No. 9, 1927.

Webster's New Collegiate Dictionary. Springfield: G. and C. Merriam Company, 1949.

ARTICLES

"Dance and Religion," Time, Vol. LXXI, No. 4 (January 27, 1959), p. 52.

Moss, Allyn. "Who is Jeffrey Holder?," Dance Magazine, Vol. XXXII, No. 8 (August, 1959), p. 38.

UNPUBLISHED MATERIALS

Duggan, Anne Schley. Class Notes From History and Philosophy of the Dance. HPER 431W.

Mitchell, Regina Jane. "A Suite of Original Modern Dance Compositions Based Upon Selected Phases of Life in the New England Section of the United States During the Colonization Period." Unpublished Master's Thesis, Graduate Division, Department of Health, Physical Education and Recreation, Texas State College for Women, now Texas Woman's University, Denton, Texas, 1951.

Nicoll, Marion. "A Suite of Original Dance Compositions Based Upon Selected Phases of Mexican Life." Unpublished Master's Thesis, Graduate Division, Department of Health, Physical Education and Recreation, Texas State College for Women, now Texas Woman's University, Denton, Texas, 1951.

Primm, Carolyn. "An Original Modern Dance Drama Based Upon Selected Episodes in a City Park Entitled: Cross-Town Promenade." Unpublished Master's Thesis, Graduate Division, Department of Health, Physical Education and Recreation, Texas State College for Women, now Texas Woman's University, Denton, Texas, 1954.

Rollins, Myrtle Louise. "A Suite of Original Modern Dance Compositions Based Upon Selected Phases of Life in the History and Development of Oklahoma." Unpublished Master's Thesis, Graduate Division, College of Health, Physical Education and Recreation, Texas Woman's University, Denton, Texas, 1958.

Smith, Eloise Hanna. "A Dance-Drama With Original Music and Choreography of the Te Deum Laudamus." Unpublished Master's Thesis, Graduate Division, College of Health, Physical Education and Recreation, Texas State College for Women, now Texas Woman's University, Denton, Texas, 1956.