

A CINE-DANCE WORK: PROGRESSION

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BY
VICKI LEE MARTIN, M. A.

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CHAPTER 1

INTRODUCTION

A recurring aesthetic theme in western art has been related to the condition of man in his social order. In periods such as the European Inquisition and the American Puritan era, the concern was religiously expressed in art while contemporary concern is overwhelmingly secular. Donald Kaplan¹ in 1967 and Jill Johnson² in 1965 observed parallels between art and society in the fragmentation of such artistic trends as cubism, surrealism, and 'theater of the absurd'. In the art of theater, many works have expressed a conviction about humanity. The Living Theater, for example, constantly criticized American society. Since its inception in Germany, the purpose of Brecht's Berliner Ensemble has been to "teach us how to survive".³ This

¹Donald M. Kaplan, "The Primal Cavity," The Drama Review 12 (March 1967): p. 105-115.

²Jill Johnson, "The New American Modern Dance," in The New American Arts, ed. Richard Kostelanez (New York: Horizon Press, 1965), pp. 162-163.

³James Roose-Evans, Experimental Theater--From Stanislavski to Today, (New York: Avon Books, 1970), p. 84.

theme is becoming increasingly important to both scientists and artists as the world becomes more crowded and polluted.

In addition to expressions of societal concerns in these traditional arts, twentieth century dance and film innovators have often depicted humanistic themes and expressed feelings about the condition of man. These choreographers and filmmakers have used this awareness to heighten the impact of their work. Dances such as Kei Takei's Light¹ and Art Bauman's Dialog² are good examples. In Kei Takei's dance Light IV a group is confined to a progressively smaller space until they are pushed off the stage. Art Bauman's solo dance Dialog is a multi-media work using a film of the dancer running interminably down a hall while the live dancer performs frantic activity which ends in collapse. The sound environment consists of a recorded voice urging the dancer to complete and turn in his 'report'. Further examples of this humanistic concern are found in films. In Duron-Stripes's Ecomega³ human evolution is iterated, then pollution begins and eventually

¹Don McDonagh, The Complete Guide to Modern Dance, (Garden City, New York: Doubleday and Company, 1976), pp. 473-476.

²Ibid., p. 341.

³ACI Media, Inc., "Sixteen Millimeter Film Catalog" (No Place: ACI Media, 1976-77), p. 64.

eliminates the human figure. A couple keeping house in a garbage dump is the subject of Communco's Junkdump.¹

Dance and film are visual arts of movement and time. Such experts as Martin², Snyder³, Deren⁴, and Arnheim⁵ suggested the possibility of great art coming some day as a result of dance-film collaboration. In the last thirty years this synthesis, called "cine-dance"⁶ and "choreo-cinema"⁷, has occurred. These terms refer to the unification of the two arts in which filmic and choreographic concepts are treated as one expressive product. In this dance-art film, the two arts are so closely interwoven that the final expression is impossible to present on the stage as a traditional, live dance performance.

¹Ibid., p. 65.

²John Martin, "Dance on Film," in The Dance Has Many Faces, ed. Walter Sorell (New York: Columbia University Press, 1966), pp. 164-165.

³Allegra Fuller Snyder, "On Film--A New Dimension," Focus V: Composition (1969): pp. 29-30.

⁴Maya Deren, "Writings of Maya Deren," Film Culture 39 (Winter 1965).

⁵Rudolf Arnheim, "Art Today and The Film," in Aesthetics and the Arts, ed., Lee A. Jacobus (New York: McGraw Hill Book Company, 1968), pp. 150-170.

⁶Mary Jane Hungerford, "Cine-Dance," Dance Perspectives 30 (Summer 1967): 6.

⁷Allegra Fuller Snyder, "Three Kinds of Dance Film, as Welcome Clarification," Dance Magazine 39 (September 1965): 43.

If a cine-dance work can be based on a contemporary environmental theme and can be presented in an artistically and conceptually valid way, the viewer's perceptions may result in a deeper understanding of the chosen theme. At present there are no cine-dance works known to this writer which are based on any social or environmental theme. Reasons for this might be the newness of both the cine-dance medium and the contemporaneousness of environmental problems.

Research in the new field of environmental psychology has indicated that overcrowding can induce intolerance¹, increased pace², aggression³, and nervousness⁴ in those individuals exposed to overcrowded conditions. It was believed by the present investigator that dance with its interrelation of dancers, rhythms, tempi, focus, and visual projection can effectively communicate specified

¹Leonard Bickman, Alan Teger, and Thomasina Gabriele, "Dormitory Density and Helping Behavior," Environment and Behavior 5 (December 1973): 465-490.

²William Bowerman, "Ambulatory Velocity in Crowded and Uncrowded Conditions," Perceptual and Motor Skills 36 (February 1973): 107-111.

³Andrew Schettino and Richard Broden, "Sex Differences in Response to Naturalistic Crowding: Affective Reactions to Group Size and Group Density," Personality and Social Psychology Bulletin 2 (Winter 1976): 67-70.

⁴Ibid.

effects of overcrowding. Film has strong communicative possibilities which can be obtained through camera movement, editing, point of view, delineation of space, filtering, focusing, and sound. The combination of these two arts into cine-dance offers significant possibilities for developing in viewers a concern for the societal problem of overcrowding.

Although overcrowding has not yet apparently been the theme of a personal film, several studies have been conducted with respect to the communicative impact of film itself. Middleton¹, and Raths² found that changes in attitudes can result from viewing films, and Blumer³ found that personal conduct can be affected by viewing movies.

Aesthetic communication, as well as social behavior, has been the subject of film researchers. In two studies the problem related to the aesthetic experience of the film audience. Woodruff⁴ found that audience members

¹Russell Middleton, "Ethnic Prejudice and Susceptibility to Persuasion," American Sociological Review 25 (October 1960): 679-686.

²L. E. Raths and F. N. Trager, "Public Opinion and Crossfire," Journal of Educational Sociology 21 (February 1948): 345-368.

³Herbert Blumer, Movies and Conduct, (New York: MacMillan Company, 1933).

⁴Saundra Kay Woodruff, "A Phenomenological Approach to the Analysis of Film Viewing" (Ph.D. dissertation, Ohio State University, 1976).

created meaning in the film by remembering specific images and incidents and reconstructing the experience after the film ended. Miller¹ found that audience members are more stimulated by moving pictures than by still pictures taken from the same film.

A creative study was completed by Mozafarian² who synthesized video electronics and dance into an aesthetically successful video-dance work. Because video and film share many aspects, this video-dance film study was found to be closely related to that done by the present investigator. The author, however, has found neither a cine-dance with an environmental theme nor a study in which its communicative impact was investigated. With the exception of Gardner Compton's Seafall (based on the Poe poem, "Annabelle Lee"), cine-dances have been mainly involved with the aesthetic possibilities of particular filmic techniques. By fusing dance, film, and music the investigator believed it would be possible to create a cine-dance work which could communicate a specific social theme.

¹William Charles Miller III., "An Experimental Study of the Relation of Film Movement and Emotional Involvement Response and the Effect on Learning and Attitude Formation" (Ph.D. dissertation, University of Southern California, 1974).

²Darius M. Mozafarian, "A Creative Synthesis of Dance and Video-Electronics" (Ph.D. dissertation, University of Southern California, 1975).

Purpose of the Study

The purpose of the reported study was to create an art work in the cine-dance medium which could communicate specific emotional feelings that arise from the social phenomenon of overcrowding.

Statement of the Problem

The problem of the study was to use aesthetic principles of dance and film to produce a cine-dance work entitled Progression which would be a work of art able to communicate specific emotions arising from the social phenomenon of overcrowding. The specific feelings which were expressed in this work were alienation, tension, exhaustion, and frustration.

Hypothesis

The following hypotheses were evaluated in this study:

1. The cine-dance would be a significant work of art as evaluated by a selected jury of experts
2. The cine-dance would communicate feelings of overcrowding as evaluated by an audience of university undergraduates
3. The use of social theme and specific feelings could stimulate the creative processes of an investigator

Limitations

The study was subject to the following limitations:

1. The ability of the choreographer and filmmaker to realize choreographic and filmic intent
2. The amount of time the performers were able to contribute to the project
3. The availability of funds
4. The location for rehearsal and filming
5. The film and lighting equipment available on the Texas Woman's University campus, excepting laboratory processing
6. The ability of the investigator to adapt appropriate testing instruments to ascertain audience comprehension

Delimitations

The present study was delimited in the following ways:

1. The thematic content of the cine-dance work was confined to the human responses of alienation, tension, and exhaustion
2. The chosen style of the dancers' movement was post-modern dance¹

¹Michael Kirby, "Post Modern Dance Issue: An Introduction," The Drama Review 65 (March 1975): 3-4.

3. The shooting ratio of four to one was used (at least four feet of film were shot for each foot appearing in the final work)
4. Only super-8 color film was used
5. The final length was ten minutes in duration
6. The audience was composed of 57 undergraduate university students enrolled at Texas Woman's University
7. Five dancers were used, three women and two men
8. The musical accompaniment was composed after the final editing in collaboration with the choreographer/director

Definitions and Explanations of Terms

For purposes of this study the following terms were defined:

1. Cine-Dance. ". . . a completely new art form conceived in cinematic phrases and impossible to put on the stage"¹
2. Environmental. "Concerning . . . the external conditions and influences affecting the life and development . . ."²

¹Hungerford, "Cine-Dance," p. 6.

²Webster's Dictionary, revised edition (1956), S. V. "environmental,"

3. Post-Modern Dance. Dance using pedestrian, everyday movement in order to retain audience identification with the performers¹
4. Communicative. Concerning conveying information and qualities²
5. Choreographer. The composer of designs in human movement for the purpose of communicating ideas and/or feelings
6. Filmmaker. The individual who composes a cinematic presentation and who is responsible for the film
7. Density. The physical condition of limited space³
8. Crowding. The experiential state of spacial restriction on the individual being exposed to it⁴
9. Alienation "The feeling of apartness, strangeness . . . the absence of warm and friendly relations with other people"⁵

¹Kirby, "Post Modern Dance Issue," pp. 3-4.

²Webster's, s.v. "communication."

³Daniel Stokols et al., "Physical, Social, and Personal Determinants of the Perception of Crowding." Environment and Behavior 5 (March 1973): 87-115.

⁴Ibid., p. 498.

⁵J. P. Chaplin, Dictionary of Psychology, (New York: Dell Books, 1968), p.17.

10. Tension. "A condition of anxiety, unrest, and restlessness accompanied by feelings of muscular strain"¹
11. Primary Movement. "Movement in front of the camera"²
12. Secondary Movement. "Movement of the camera"³
13. Tertiary Movement. "Movement created by a sequence of shots in which the unwanted portions are cut out and the desired pieces are spliced together into a continuous show. It is also called "editing" and "montage"⁴
14. Screenplay. A brief summary of the film as it appears in the final version
15. Shooting script. Script to be used in the final shooting to efficiently film the dancers
16. Cinema-Verite . . . "a style of filmmaking which plays down the technical . . . and emphasizes instead the circumstantial reality of scenes recorded--often by a HAND HELD camera."⁵

¹Ibid., p. 498.

²Herbert Zettle, Television Production Handbook, (Belmont, California: Wadsworth Publishing Company, 1961), p. 430.

³Ibid., p. 431.

⁴Ibid., p. 431.

⁵Harry Geduld and Ronald Gottesman, An Illustrated Glossary of Film Terms (New York: Holt, Rinehart and Winston, 1973), p. 43.

17. Fine cut. "a stage in the editing process . . . ,
/when/ the film is virtually ready for approval by
the director and/or producer."¹
18. Personal Film. ". . . a film conceived and made
essentially by one person and is a personal statement
by that person. It is a film that dissents radically
in form, or in technique, or in content, or perhaps in
all three."²

Procedures

The investigator adhered to the following procedures
in developing the reported study:

1. Preliminary Procedures
 - a. Studied literature relating to film, dance, and
overcrowding
 - b. Composed a film screenplay in a brief summary
outline
 - c. Kept a diary throughout the preliminary and
production phases about the creative and technical
problems and decisions
 - d. Determined the budget
 - e. Determined the schedule

¹Ibid., p. 54.

²Sheldon Renan, An Introduction to the American
Underground Cinema, (New York: E. P. Dutton, 1967), p. 17.

- f. Chose the dancers and secured their written consent for the photography
- g. Determined the shooting site

2. Production procedures

- a. Choreographed the dance in accordance with the theme and rehearsed the dancers. The movement used in Progression was grounded in the choreographic aesthetics of "post-modern dance".¹
- b. Composed a screenplay for the final, edited film
- c. Composed a shooting script to be used in filming
- d. Selected the costume designs and arranged for costume construction
- e. Made arrangements for the use of the filming site
- f. Conferred with a film lighting expert to obtain subtle light changes promoting the three dimensionality of the dancers in the beginning and a flat, two dimensional feeling in the later parts
- g. Filmed two rolls of film as a testing procedure
- h. Conferred with the musical composer concerning accompaniment. It was decided that the music should be atonal, non-melodic, without regular rhythmic

¹Kirby, "Post-Modern Dance", pp. 3-4.

organization, employing both electronic synthesizer and traditional instruments

- i. Presented a preliminary viewing of the test rolls to the dissertation committee for criticism
- j. Filmed the entire cine-dance
- k. Edited the cine-dance
- l. Conferred with the composer, Ron Hubbard, concerning musical accompaniment
- m. Combined the sound and visual elements of the film

3. Evaluation Procedures

- a. Selected the jury of experts approved by the committee
- b. Developed a questionnaire acceptable to the dissertation committee to be used for the general audience evaluation
- c. Developed an evaluation form to be used by the jury of experts
- d. Showed the untitled film to the selected audience
- e. Reported the data from the audience questionnaire
- f. Showed the film to the selected jury
- g. Reported the comments and opinions from the questionnaires

Organization of the Remainder of the Study

A review of literature related to the present study is presented in Chapter II. This report from several media encompasses interests in dance, cine-dance, film, and overcrowding. The actual procedures used during the production of the cine-dance are presented in Chapter III. Both audience and jury evaluations are included in Chapter IV. A summary of the investigation, results, conclusions, and recommendations are contained in Chapter V.

CHAPTER II

REVIEW OF RELATED LITERATURE

The problem of using aesthetic principles of dance and film to create a cine-dance work which would be a significant work of art and communicate specific emotions arising from a social condition demanded involvement in several areas of scholarship. Social Psychology provided insights into the social condition of overcrowding which had been selected as the thematic concept for the cine-dance Progression. Principles and techniques of filmmaking complemented literature concerning choreographic composition and structure. General aesthetic theory provided the basis for the combination of cinema and dance in the creation of the cine-dance Progression.

Aesthetic Theory

General aesthetic theory is concerned with the nature and value of the creative impulse and its physical manifestation or product as well as audience perception or response. Of that product of the creative impulse, Langer observed that "a work of art is often a spontaneous expression of feeling, i.e., a symptom of the artist's

state of mind."¹ In the same source she stated that every art form has its own "primary illusion"² where primary illusion refers to the created work as a whole rather than to one specific element of the whole. Thus, for instance, the rhythmic motion of dance is an element, a process of, a part of the whole illusion which the dance creates. That "primary illusion," that something beyond the mere combination of elements or processes, attracts the audience. Arnheim, discussing how the various art elements are perceived physiologically by an audience, distinguished between the time and the space arts and arts of dance and drama, of painting and sculpture: "one kind of artistic medium defines acting through being; the other defines being through acting. Together they interpret existence in its two-fold aspect of permanence and change."³

Within the larger framework of creative activity, dance and cinema are time arts and they share the characteristic of movement. Arnheim described motion as "the

¹Susanne K. Langer, Feeling and Form: A Theory of Art Developed from Philosophy in a New Key, (New York: Scribner's, 1953), p. 15.

²Ibid., p. 174.

³Rudolf Arnheim, Art and Visual Perception: A Psychology of the Creative Eye, (Berkeley, California: University of California Press, 1954), p.309.

strongest appeal to attention."¹ Langer called the influence of motion "hypnotic."² However, the shared quality of motion is expressed differently in each of the two art forms.

Aesthetic Theory of Dance

Cobb noted that "as an art product perceived by the audience, dance is a visual spectacle of movement composed of the three basic elements of movement: time, space, and energy or force."³ Langer observed that the primary illusion of dance is a power based on physical gesture and imagined feeling expressed through the dance, an influence beyond the performers that decrees the movement, interaction, and feeling.⁴ Snyder,⁵ in her comparison of stage dance and cine-dance, also observed that motion is a central element of dance while Humphrey in

¹Ibid., p. 304.

²Langer, Feeling and Form, p. 172.

³Louanne Cobb, "Three Sources of Artistic Output in Dance Art Films" (Ph.D. dissertation, Texas Woman's University, 1976), pp.18-19.

⁴Langer, Feeling and Form, p. 180.

⁵Allegra Fuller Snyder, "Cine-Dance," Dance Perspectives 30 (Summer 1967): 52.

The Art of Making Dance,¹ declared that the universal components of dance are design, dynamics, rhythm, and motivation-gesture.

Litvinoff's adaptation of Russian theatrical director Konstantin Stanislavsky's acting theories for modern dance presented the idea that the generating principle of Stanislavsky's "Method of Physical Action" is to allow "an action to provide the springboard to the emotions, the character, the style, and to lead to other components in the work of the actor and the director."² Litvinoff related Stanislavsky's theories to her own choreographic compositions. Of particular importance to the present study were the concepts of sense memory, motivation, rhythm, inner awareness, and communication. This approach to movement as a total psycho-physical expression is a valuable addition to choreographic writings and contributed to the aesthetic theory upon which the present study was founded.

Aesthetic Theory of Film

"Cinema is a visual spectacle in the same sense as dance," Cobb remarked, "although it, too, may have an

¹Doris Humphrey, The Art of Making Dance, (New York: Grove Press, 1963).

²Valentina Litvinoff, The Use of Stanislavsky Within Modern Dance, (New York: American Dance Guild, 1972), p. 9.

additional aesthetic function. Its dimensions are time, space, and Light."¹ Cobb concluded that "the result of the interaction of the three elements of cinema is movement just as it is in dance."² Langer called film a new poetic mode operating expressively as a dream in the ability to fragment and juxtapose time and space in a virtually continuous present.³ Arnheim commented that as the older arts dispensed with illusion and representationalism in the twentieth century so film dispensed with a time and space continuity; he related this to the human mind which stores memories as affinities and associations but not with spatial connections or as time sequences.⁴ Observing that an outmoded definition of dance as "one of the plastic arts, a spectacle of shifting pictures or animated design, or even statues in motion"⁵ directly linked cinema and dance, Langer noted that "the hypnotic influence of motion is really all . . . /the two/ have in common."⁶

¹Cobb, "Three Sources of Artistic Output," p. 22.

²Ibid., p. 23.

³Langer, Feeling and Form, p. 411.

⁴Arnheim, "Art Today and the Film", pp. 150-170.

⁵Langer, Feeling and Form, p. 172.

⁶Langer, Feeling and Form, p. 171

Renan's An Introduction to the American Under-Ground Cinema contained descriptions of various films, all of which reflected a concern for motion. The films were often abstract, lacking in dramatic and narrative plot but concentrating on shape, space, and time--elements held in common with dance.¹ Finally, Read considered film to have three dimensions of movement: People or objects moving before the camera, camera movement, and the movement of light on the subject. Montage, or editing, was not considered a movement but is "the most important stage in the whole process of film production, aesthetically considered."²

Aesthetic Theory of Cine-Dance

That cinema and dance may be combined effectively is supported by a number of scholars. Arnheim stated that the two movement arts, dance and film, make excellent collaborators.³ Harriton, ex-dancer and present dance and film editor, wrote persuasively that the collaboration

¹Sheldon Renan, An Introduction to the American Underground Cinema, (New York: E. P. Dutton, 1967).

²Herbert Read, "Toward a Film Aesthetic," in A Montage of Theories, ed. Richard Dyer McCann (New York: E. P. Dutton, 1966), p. 169.

³Arnheim, Art and Visual Perception, p. 311.

"cherished the individual vitality of both forms,"¹ an idea that has been challenged by both Cobb and Arnheim. Harriton contended that an organic re-creation of a dance with all appropriate filmic techniques can deepen understanding without missing the theatrical presentation of the entire body at all times.² Snyder recognized the expanded multi-dimensionality that film allows the choreographer:

Dance is suddenly the center of something which is very vital to today's culture; it is not dance as it has been known, but is dance extending into new dimensions, principally through the aid of another very vital form--film.³

Gilbert's early study postulated a successful combination of the two arts based on his examination of literature pertaining to aesthetics, cinema, and dance.⁴ In a study conducted to determine whether dance and video-electronics (similar to film) could be effectively synthesized into

¹Marita Harriton, "Film and Dance . . .," Dance Magazine, 43 (April 1969): 42.

²Ibid.

³Snyder, "On Film," p. 30.

⁴Saul Gilbert, "Choreography for Cinema-Dance" (Ph.D. dissertation, University of Southern California, 1952).

another creative entity, Mozafarian¹ found that approximately one-half of the audience understood the four emotional qualities he intended to suggest through his non-literal choreography. He also found a high percentage of agreement on the artistic merit of the piece. Although the theme and the medium of the present study are different from Mozafarian's, the similarity of the medium and the use of a questionnaire to evaluate the effectiveness of communicating intent and artistic merit are related to the present study.

Cobb pointed out, however, that while dance and cinema may be combined, one of the art forms must dominate the other since the two are not identical. She stated that the major difference between the two art forms of film and dance "is that one uses light to create its movement and the other uses human kinetic force."² She explained that "the illusion of force is the most difficult to achieve and yet may be the primary element in dance,"³

¹Mozafarian, "A Creative Synthesis," pp. 152-163.

²Cobb, "Three Sources of Artistic Output," p. 31.

³Ibid.

that influence which Langer referred to as the "virtual power" of dance.¹ In spite of some loss of the dynamic force inherent in dance when it is combined with cinema, the resulting cine-dance has been recognized as an art form.^{2,3,4}

Technical Aspects

To assure that the cine-dance Progression could effectively communicate emotions arising from the social condition of overcrowding in an aesthetically pleasing form, several technical aspects were considered.

Harrington's The Rhetoric of Film⁵ included a section on metaphor as expressed in film by montage and in poetry and drama. Harrington's descriptions of the filmic use of pans and dramatic and rhetorical ironies clarified artistic uses of editing to communicate particular concepts. Filmmaking teacher James Piper's excellent reference manual

¹Langer, Feeling and Form, p. 175.

²Maya Deren, Dance Perspectives 30 (Summer, 1967: 10-13.

³Hungerford, Dance Perspectives: 6.

⁴Snyder, Dance Perspectives: 48.

⁵John Harrington, The Rhetoric of Film, (New York: Holt, Rinehart, and Winston, 1973).

Personal Filmmaking¹ contained a chronological order of the activities involved in the actual making of a film. Although the book was written for dramatic, narrative films, much of the technical information is valid for any type of filming and was used in the production of the present study.

Renan's An Introduction to the American Under-Ground Cinema² provided the information that many personal "under-ground" filmmakers use super-8 film because of its high quality and economy. Wallace's³ analysis of dance films into four classification--incidental, notational, documentary, and choreo-cinema or cine-dance--and of the filmic forms appropriate to each functional category suggested the elements necessary to promote the intent of the cine-dance being created.

Mellen's analysis⁴ of The Battle of Algiers is related to the present study in several ways. The film

¹James Piper, Personal Filmmaking, (Reston, Virginia: Reston Publishing Company, 1973).

²Renan, An Introduction".

³Peggy Wallace, "A Critical Analysis of Four Classifications of Dance Film" (Master of Arts thesis, University of Southern California, 1967).

⁴Joan Mellen, Filmguide to The Battle of Algiers, (Bloomington, Indiana: Indiana University Press, 1973).

itself, conveying director Gillo Pontecorvo's support for Algerian nationalists and, by extension, support for all oppressed peoples, is a personal statement film without a conventional story and famous performers; the present study is also a personal statement, using a psychological environmental theme rather than a political one. Secondly, Pontecorvo integrated music, image, and sound as the focus of his filmic expression; this type of integration was a prime goal of the present study as well. Finally, Mellen's analysis of camera movement in relation to the idea-emotion being expressed is of great interest to anyone interested in film but of particular importance to anyone making a film. Ingmar Bergman's static interplay of light and dark elements is contrasted with Pontecorvo's use of conflict of movement within the shot and the use of a fluid, hand-held camera. Since Pontecorvo's subject was the momentum of historical events, he required a dynamic camera style.

In addition, the viewing of several cine-dance films provided valuable technical information. Filmmaker Shirley Clarke and jazz musician Teo Macero collaborated on Bridges Go Round¹. This short color film relies

¹Shirley Clarke, Bridges Go Round, distributed by Canyon Cinema, 1958.

strongly on camera movement to give the impression that the bridges of New York City are themselves moving in relation to the camera, and by extension, to the audience. The dynamic composition of the individual shots and the dissolve cutting contributed to a strongly rhythmic film experience underlined by the restlessness and drive of the jazz score.

Camera movement was also the major element of Hilary Harris's Nine Variations on a Dance Theme.¹ These nine variations were variations in camera distance and in camera movement vis-a-vis the dancers' repeated theme. The abstraction of black and white photography, the juxtaposition of different angles and visual distances, and the lack of a story all contributed to an art experience having as much relation to sculpture as to dance.

Norman McLaren has made two excellent cine-dance works. In Pas de Deux² he combined a ballet pas de deux, side lighting, black and white photography, and the technique of continuous superimpositions. The pas de deux

¹Hilary Harris, Nine Variations on a Dance Theme, distributed by Radim Films Incorporated/Film Image, 1967.

²Norman McLaren, Pas De Deux, distributed by Learning Corporation of America, 1969.

came not only from the two dancers dancing together but also from each dancing with themselves as the delayed superimpositions fold and unfold from the individual dancers. In contrast, Ballet Adagio¹ relied heavily on the use of slow motion. It was filmed mainly in a frontal view, echoing a stage presentation. The feeling of infinite space, serene music, and long lasting shots all contributed to an art experience that was truly "at leisure", the original meaning of the term adagio.

Ed Emschwiller and Alwin Nikolais collaborated on Fusion,² a commission from Springmaid Textile Company. The design motifs of these textiles often inspired the choreography and camera work as well as providing some costuming. Originally produced to introduce a new line of textiles, Fusion is a prime example of a creative collaboration between business and art with profit to both participants.

The films of Maya Deren include two early classics of cine-dance.³ She reversed the light and dark values

¹ _____, Ballet Adagio, distributed by Pyramid Films Inc., 1972.

² Ed Emswiller and Alwin Nikolais, Fusion, distributed by Spring Mills, inc., 1967.

³ Maya Deren, The Very Eye of Night, and Meditation on Violence, distributed by Grove Press Film Division.

in The Very Eye of Night, a film based on the theme of constellations moving through space. Gravity was an unseen force intimated by the pointe work of the dancers; it added a security dimension of confidence of the "Planets" keeping to their appointed rounds. She used two Chinese movement disciplines, Wu-Tang and Shao-Lin, as the philosophical and movement bases for Meditation on Violence. Deren both started and ended the film in the middle of a process continuing through infinity. Filmed in black and white with lighting, angles, costume, and cutting allied to the base disciplines, Meditation on Violence achieves a rare synthesis of technique, form, and philosophy.

Evaluation

Methods of evaluating the communicative ability and artistic merit of the cine-dance were examined. Worthy¹ used a jury of selected experts to evaluate criteria for creative dance theses. Cobb² completed a study delineating the contributions of the choreographer, the

¹Terry Worthy, "Recommended Criteria for Procedural Development and Evaluation of the Creative Dance Thesis" (Ph.D. dissertation, Texas Woman's University, 1976).

²Cobb, "Three Sources of Artistic Output."

filmmaker, and the photographer; the study was especially applicable to the present study in that Cobb used a jury of selected experts to measure the artistic quality of dance films.

Margery Turner¹ conducted systematic research on the communication, choreographic structure, and elements of composition of twenty short dances. A trained jury repeatedly viewed film loops of dances based on pride, emotional qualities, or physical qualities. Her research was relevant to the present study in three ways, First of all, the jury agreed unanimously that the compositions communicated the intentions; this finding indicated that the present study might also achieve a similar, positive outcome. Secondly, the technique of using a jury rating for qualitative evaluation is a valid method of research. Finally, dance composition does not have to include all of the traditional elements in order to be effective in communicating emotional qualities.

Madsen's The Impact of Film: How Ideas are Communicated Through Cinema and Television² provided

¹Margery J. Turner, "A Study of Modern Dance in Relation to Communication, Choreographic Structure, and Elements of Composition," Research Quarterly 34 (May 1963): 219-227.

²Roy Paul Madsen, The Impact of Film: How Ideas are Communicated Through Cinema and Television, (New York: Macmillan, 1973).

information about audiences. He reported that young adults of late high school and early college years made an excellent audience with regard to understanding and accepting sophisticated film techniques. The decision to include a university age audience as well as a panel of experts to judge the aesthetic and communicative effectiveness of Progression was influenced by Madsen's work.

Social Psychology

Social psychologists have conducted several studies which have close relevance to the choreographic theme of the present study. These experimental works indicated that a variety of changes occur in human behavior and emotion as a result of overcrowding. In order to be effective as a vehicle of communication, the cine-dance Progression needed to create a sense of emotional change in its audience.

In "The Experience of Living in Cities," Milgram¹ postulated the concept of "overload" to describe the behavior of an individual who is assaulted by too many stimuli. Milgram regarded city life as a condition in which a continuing set of over-load situations requires a restriction of social and moral obligations. This

¹Stanley Milgram, "The Experience of Living in Cities," Science 167 (March 13, 1970): 1461-1468.

curtailing of interpersonal concern and communication could be considered as a mild form of alienation brought about by the pressures of crowding. A study of the relationship of dormitory density and helping behavior conducted by Bickman, Geger, and Gabriele¹ supported Milgram's ideas. All data indicated that as the number of students in a dormitory situation increased, trust, cooperation, and friendliness declined.

Bowerman² unobtrusively observed the time individuals spent in walking a set distance along a sidewalk. In a crowded condition, the distribution of walking speeds was skewed toward fast while in an uncrowded condition, the distribution was skewed toward slow. Bowerman generalized this finding to other settings in which user density and environmental capacity interact to set the pace at which the individual feels compelled to move.

Schettino and Borden³ examined undergraduates concerning their affective reactions to increased group

¹Bickman, Teger, and Gabriele, "Dormitory Density."

²Bowerman, "Ambulatory Velocity."

³Schettino and Borden, "Sex Differences in Response to Crowding."

density in the classroom situation. They found that the initial size of the group had no effect; however, increasing group density did have a significant effect upon the students. As the Density increased, the 780 males responded with increased feelings of aggression; the 727 females responded with increased feelings of crowdeness and nervousness.

The social condition of overcrowding thus manifests itself in aggression, nervousness, loss of trust, a lack of cooperation, and a decline of friendliness. Humans tend to move faster through an overcrowded environment. These findings provided important information about human behavior and emotions which would be expressed by the cine-dance Progression as well as suggesting something about the pace and motion which might be used in the composition.

The present study and the cine-dance composition were founded in general aesthetic theory about dance and cinema and the collaboration of the two. Scholarly opinion suggested that dance and cinema could be combined in an aesthetically valuable new entity, the cine-dance. Furthermore, research suggested methods by which the aesthetic quality as well as the communicative effectiveness of such a work might be measured. Social psychology provided not only information about human behavior and emotions which result from overcrowding but also

suggestions about movement and pace in the composition which would communicate the changes which result from overcrowding. No previous cine-dance with the thematic concept of the present composition was found by the investigator.

CHAPTER III

PROCEDURES

In order to determine whether a cine-dance which communicated an idea and which had artistic merit could be produced, several procedures were necessary. Those procedures involved three areas of concern: preparation for the production, the actual shooting of the film, and the evaluation of the completed cine-dance. A description of the three areas follows, taken from the diary which was kept throughout the entire investigation; the diary contained decisions and observations related to various aspects of the project.

Preparation for the Production

Before the cine-dance could be produced and evaluated, a number of preliminary tasks were undertaken. A sound foundation in the nature of and the artistic processes involved in dance, cinema, and cine-dance as well as in the social condition of overcrowding and its psychological impact on contemporary man required an examination of relevant books, periodicals, films, and records (see Appendixes C and D). Two films focusing on aesthetic movement and idea communication were made. A budget was drawn

up, and a production schedule was prepared. Finally, technical aspects such as lighting, sound, costume, sets and props were considered, and a screenplay was developed.

Earlier Films

Two films were produced by the investigator prior to the present investigation. During the winter of 1975-1976, a film entitle A Priori was produced. This abstract work was filmed entirely in close-up and was concerned with the interaction between the camera and the dancers' movement. During the summer of 1976, a second film, entitled Wedding March in Be, was made. This filmic interaction of two fantasies was concerned primarily with the communication of an idea. The cine-dance produced for the present study represents an attempt to combine the two elements of aesthetic movement and idea communication.

Budget

During the preliminary phase of the present investigation, the costs of producing the film were estimated and a budget was drawn up. The budget included the costs of costumes, props, film stock, processing, duplicating, sound stripping, and miscellaneous items such as gloves and cleaner. The budget estimation was

based on a proposed maximum film length of not more than fifteen minutes. Appendix E contains a complete budget.

Production Schedule

An overall schedule of all three phases of the present study was prepared. A total of fifteen weeks was divided into five different units of time. Three weeks were allotted to preparation and rehearsal. Two weeks were allowed for the actual filming with an additional four weeks for editing the film. Four weeks were scheduled for the composition of the musical score and its addition to the film. Finally, the evaluation process was allotted a two-week period of time. The initial production schedule had no provision for the normal delays associated with amateur filmmaking.

Screenplay

The cine-dance Progression was designed with four segments in two environments. The opening sequence, "Duet," is set in the first environment, a lighted area with total blackness beyond; the aim of the set is to project a universal "everywhere, nowhere" quality, a feeling of deep space immensity. The other three segments, "Newspaper," "Tire and Ladder," and "Fabric," are set in a second environment, a flatly lit enclosed space, the juncture of

two windowless walls within a room. The aim of the set is to project a universal quality of being closed in without an exit.

The dancers' movements throughout all four sequences was pedestrian, everyday movement rather than traditional dance movement. Pedestrian movement was chosen because the investigator believed that it would prevent the aesthetic distance between performers and audience which traditional dance movement may set up and the mentally diverting identification of technical terms such as arabesque penche into pirouette en dedans which dancers and knowledgeable audience members may sometimes fall prey to when they watch a dance. On the positive side, it was felt that pedestrian movement projected a mood and tone appropriate to the social concept of overcrowding better than traditional dance movement and would, therefore, elicit a greater degree of audience identification and involvement than would classic movement.

Briefly, the screenplay was designed to project an antithesis between the first segment, "Duet," and the remaining three sections. In the "Duet" portion, two dancers move through a lighted area in a gently curving line in order to support the tender, courtship like, compassionate mood being projected. In the remaining three segments, these two dancers join three other dancers

in a flatly lit "noontime" enclosed space and are influenced by the set and the other dancers so that they lose their intersupportive, trusting relationship with each other and adopt the brusque, rapid paced, self-centered manner of the others as all five dancers struggle with one another and the props.

Environment I

In the "Duet" sequence, two dancers are alone; they relate to each other compassionately; their movement is mutually supportive and sustaining. They move through the lighted area with blackness beyond in movement lines which curve through space. The basic concept of movement involved in "Duet" is the projection of a serene compassionate relationship which will provide a high contrast for the later sequences of alienation. A slow tempo seemed necessary for two reasons. First of all, a slow tempo suggests serenity and calmness. Secondly, much of the section would be filmed in close-up, and the speed of movement seems to accelerate as the camera moves closer to the performers. In early rehearsal and filming sessions, which did not have musical accompaniment, the tempo was timed with a stop watch in order to pace the movement at a slow enough tempo. The ideas for the movement in "Duet"

came from several sources: children's play behavior, adult courting behavior, and dance improvisations set up during rehearsals.

In addition to tempo, two other concepts underlie the "Duet" movement. One concept was the desirability of a movement line curving through space without any abrupt halts or right angle changes of direction; such a line of movement would support the tender compassionate mood being projected. The other motivating idea was the projection of an intersupportive trusting relationship. This theme for "Duet" was further developed as interaction between the partners with each focusing attention on the other so that the viewer might have a sense of watching a courtship. The slow movement was almost ritualistic, and the dancers were highly attentive to each other and to the effects their movement had on the other. However, because of the wide difference in weight between the two dancers who had been chosen for the "Duet" sequence, it was not possible to use any movements in which the heavier dancer could trust the lighter with much of his body weight. Thus the concept of an intersupportive, trusting relationship was not as fully realized in the cine-dance as had been envisioned.

Environment II

Three segments are set in the second environment, a room without doors or windows under a flat, "noontime" lighting. Three dancers enter, one at a time, going in different directions. Their movement is brusque, self-centered, and oblivious to other people. They become entangled in objects, and they refuse to relate to one another as people. The three are joined by the first two dancers, who adopt the same brusque, self-centered attitude. Each dancer struggles for freedom from the encumbering environment and from the other dancers as the momentum becomes more frantic until there is total stillness giving the illusion that they are dead.

Tension is expressed by the quickening of the dancers' paces from quiet, supportive movement to quick erratic movement. Alienation is communicated by the change from a compassionate and tender interrelationship of mutual support to each dancer's independently struggling for freedom but getting bogged down in entanglements. De-humanization is reflected in the dancers' refusal to act cooperatively and their ignoring one another as they battle material entanglements.

In contrast to the tenderness of the opening duet, the "Newspaper" and "Fabric" sections required the dancers

to be impervious and oblivious to other individuals in the group. In the "Newspaper" section, the three dancers shared the levels of movement, but each performer had definite restrictions. The Walker was allowed to trudge, rock, and collapse. The Runner was confined to fast walking, collapsing, and dragging the others. The Crawler was permitted to knee-walk, crawl, and collapse. In addition, she was allowed to crawl up another dancer and walk a few steps before collapsing.

About half of the movement came from an improvisation based on a subway map. Each dancer had a set route to travel in an assigned manner. Each route crossed all other routes at some point; when the dancers met at those stations, they could interact in their specified manner, even as far as getting somewhat off their route.

Besides improvisations, two art works inspired two short parts of the newspaper section. Kathe Kollwitz's lithograph Gretchen was the basis of a repeated posture. Gericault's painting, The Raft of the Medusa was the basis for a floor section of two people struggling to rise.

Struggle and self-centeredness are main elements of the theme. To avoid the feeling of agreement and cooperation inherent in the dancers' traveling in the same direction, they were directed to travel at angles to one

another. The one exception to this was the circumstance of a dancer being dragged by another after the first had collapsed. Originally, one dancer was to use running as his main motor pattern. Even with a circular pattern and a turn, this happened so fast in the confines of the studio on the super-8 frame that the audience would not be able to comprehend what had happened until after it passed. This pattern was therefore modified to a fast and purposeful walk.

Test film rolls also indicated that there had been insufficient rehearsal time to polish collisions to a state of apparent spontaneity for the intimate distance of the camera. Consequently, both filming and editing were modified to show only parts of a collision.

The movement for the "Tire" and the "Fabric" sections was set on the days of filming. The props were used in their places from the beginning of filming. In general, the primary movement and the type of camera shot were indicated in the shooting script, but at each filming session the investigator directed the dancers in working with the props and adjusting the movement for framing and spacing through the camera viewfinder. A major problem of these sections was in setting movement within the encumbering environment and in determining the angles and distances of these shots. It became a time-consuming chore to

arrange the dancers within the environment, direct, view, adjust, and film the dancers. Even so, the investigator wanted the spontaneity and freshness of adjusting and immediately filming--especially since the energy level of the struggle sequences had to be so high.

Technical Aspects

The general outline given by the screenplay provided a framework within which decisions concerning the technical aspects of the film might be made. The music, which was to be composed especially for the film, needed to enhance the idea being communicated. The sets and props as well as lighting and costuming were designed to accentuate the contrast between the first sequence and the other three. The casting of the dancers was determined during the preliminary phase, and camera movement was blocked out.

Sets and Props

The set, a portion of a studio located in Redbud Auditorium on the Texas Woman's University campus, had pale green walls and a beige floor. This portion had neither windows nor doors. The initial sequence, "Duet", filmed in close-up with its particular lighting, obscured the set, which vanished into the blackness beyond the lights. In the remaining three segments, the almost

neutral effect of walls and floor was desirable so that the audience would not be distracted by color. Green fabric hangings, a few shades darker than the walls, and brown fabric hangings, dyed in various shades and tints, as well as the original colors of the ladder, tire, cardboard boxes, crates, garbage can, and blowing newspapers all contributed to the neutrality of the set for the second environment.

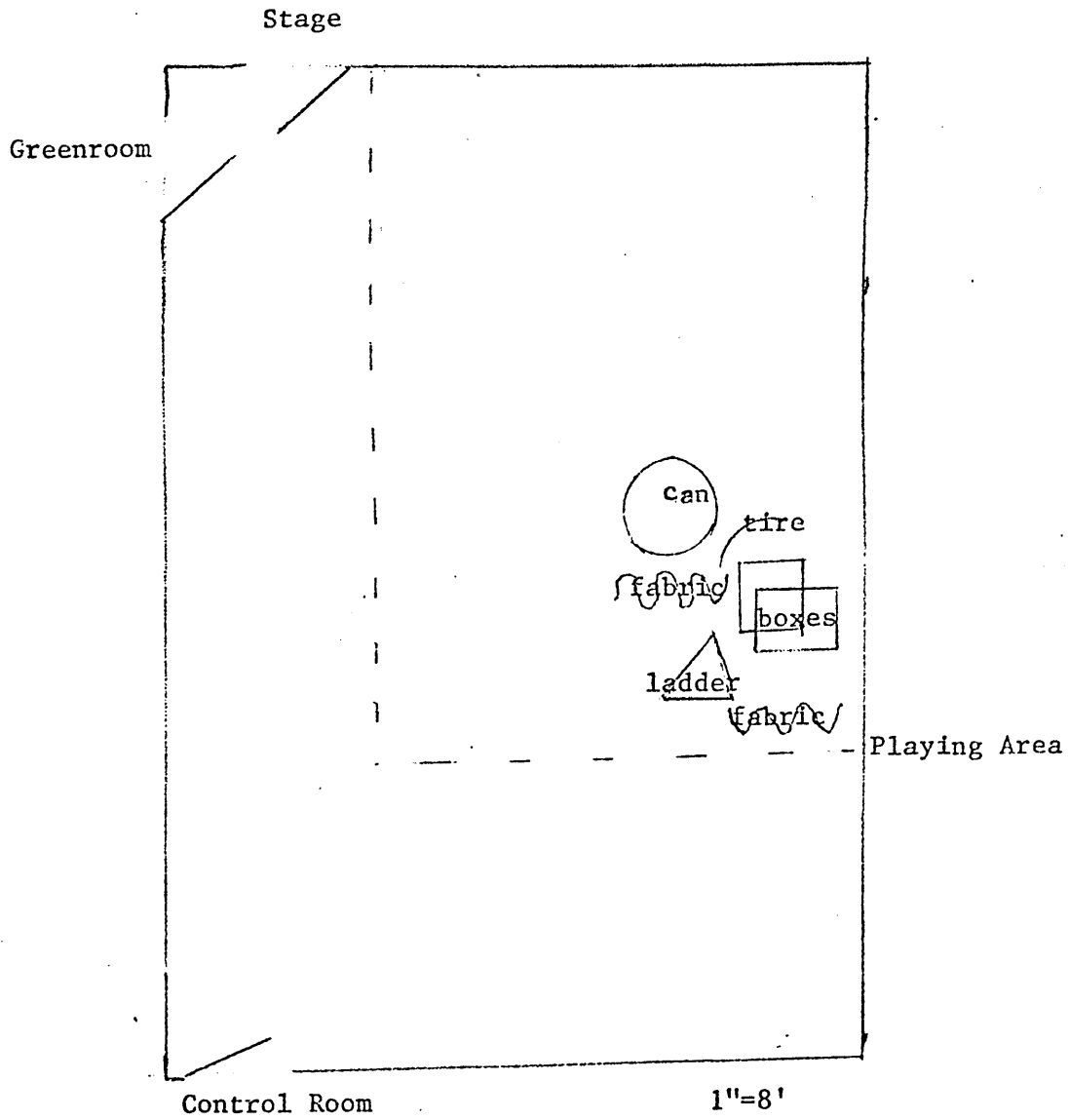
The choice of props came from a variety of ideas. The black tire is a common junk object and is an appropriate expression of society so dependent on automobiles. The square cardboard boxes provided a contrast in shape for the round tire while their natural brown color harmonized with the wooden ladder. The ladder became a prop as the result of a happy accident. It was used to hang the green fabric and happened to be left standing. It suited the set and other props and was very useful in that dancers could crawl between the rungs and fall off. Finally, the newspapers blowing across the area created another sense of movement and thus provided a contrast to the stationary props.

The large props were hung or propped up in a cluster in the center of one wall. The placement of the set pieces and props in the studio set was determined by three production limitations. One limitation was the need to hang

the tire, rope, and fabrics from the rafters of the studio so that they could be masked easily during the times in which a television class was using the studio to tape broadcasts. A second limitation was the need to film action without including undesirable elements such as full-sized television cameras, furniture, or especially architectural elements such as a door leading to the stage of the auditorium; excluding the doors permitted a No Exit environment for the characters, who are involved in a situation from which there is no escape. The third limitation was that filming would have to be done for two or more segments at each filming session throughout most of the shooting schedule. Because the props were time consuming to hang, they could not conveniently be changed during any filming session.

By combining the three limitations, it became evident that the only possible place to hang the props in the given space of the studio would be the center of the long wall of the rectangular studio (see Diagram on page 47). All of the limitations were satisfied by a careful placement of the camera and setting of the lens.

SET DIAGRAM



Lighting

The lighting for the two environments is different in order to project the tone and mood of the various sequences. Conferences with Mark Pressley, from WBAP-TV, about suitable lighting for the thematic idea of the dance produced suggestions concerning lighting appropriate to the two environments. The immense, deep space atmosphere which was desired for the tender duet would be impossible to achieve with any visible architectural or natural barrier. Pressley suggested that the "alone in space" effect could be achieved by crossing ellipsoidal lights from a side diagonal front at a 45 degree angle and the use of a back light on the hair. The effect of such lighting was a three dimensional feeling.

For the second environment, Pressley suggested a constant bright wash of light from above, as though it were noontime. The idea was to contrast the boundlessness of the first environment with caught-in-a-corner feeling of a room with no windows of the second, in which there is less space but more people and things; the overcrowding is of people and the material things which people have made and the material containers which people have made to hold the things people make. The lighting of the second

environment, a perpetual high noon, was to be flatter than the lighting of the first environment; the dancers appear to be less rounded and three dimensional.

Because lighting instruments were assigned to other campus activities, it was not possible to secure the lights and set them up until the day before actual filming began. Therefore, on the night before the first filming session, a local filmmaker, Terry Plemmins, and the investigator set the "noontime" arrangement. A short section with dancers in costume was filmed as a test. The test proved satisfactory. The "Duet" lighting was then set, and the first sequence was filmed during the next two sessions.

Costumes

In order to costume the dancers appropriately, it was decided that the dancers should appear in pedestrian-looking clothes that could move well and show the body without appearing dated or faddish. The idea of using leotards and tights was discarded since the film was intended to give the impression of people moving rather than dancers performing. Terry Brusstar, the costume consultant, and the investigator chose knee length princess style dresses for the women and tank tops and jazz pants for the men. Tricot fabric was selected for its fluid qualities, its sportswear appearance, and its hardness and wrinkle-proof

quality when the dancers interact with one another and the props. The idea of adding unmatched and contrasting fabrics, half skirts and half sleeves to increase the sense of physical crowding was considered but was given up shortly before filming because they might limit or hide body movement.

The colors of the costumes used in the two environments were selected for different reasons. The pale beige of the costumes worn by the dancers in "Duet" was selected because its almost white color suggested the idyllic; furthermore, the beige color was close to skin tones and would not be as distracting as either nudity or the obviously theatrical dance leotard and tights would be. The colors of the costumes of the other dancers--lavender, green, and blue--were chosen because they complimented the dancers.

Music

The theme of the cine-dance demanded modern music. Sound is very sparse at the beginning. It is atonal and non-melodic, without a regular rhythm. It uses both electronic and traditional instruments in a sound environment of distinctly twentieth century music.

The major concern with the composition of the music was in being able to communicate to the composer the effects which were desired. In order to supplement verbal

descriptions, the investigator compiled a reference tape of musical sections demonstrating the effects she desired (see Appendix C). Musical research was confined to twentieth century European and American compositions because almost all non-melodic, atonal, non-rhythmic compositions are a product of this century and because the records locally available are primarily European and American. The prototype for the "Duet" music was the Varese "Density 21.5", a flute solo consisting of a long, continuing melody.

Ron Hubbard, a local composer, was selected as music collaborator for several reasons. First of all, he had been highly recommended by a choreographer with whom he had worked. In addition, he had recently prepared "One Alone", a multi-media concert at the Texas Woman's University which had included dance. The investigator had been very favorably impressed and invited him to compose when he expressed an interest in film as well as dance.

Casting

Five dancers, three women and two men, were asked to perform in the cine-dance. Because the original screenplay involved movement which was acrobatic in nature, two of the dancers, Susan Hill and Buddy Sparks, were chosen for their gymnastic ability. In the actual film, those

sequences of gymnastic movements were edited out so that only the rope entanglement which ends the film remains. Of the three remaining performers, Bruce McCaleb was selected because he was photogenic, because he had a background in ballet, and because the investigator had seen his work in another film. Terry Brusstar and Beth Lessard were chosen because they could project the qualities of movement desired. All five persons agreed to participate in the making of the cine-dance.

Camera and Dance Movement

The camera was used for all rehearsals in order to determine framing, angles, and distance of shot. Movement for the "Duet" and "Newspaper" sequences was comparatively more "set" than that of the "Fabric" and "Tire and Ladder" sections. The investigator had already determined that a hand-held camera would be appropriate to the tone and mood of the cine-dance, which were envisioned to be similar to the tone and mood of cinema verite film such as The Battle of Algiers. The movement of the camera was limited by the physical environment in which the cine-dance was filmed, some camera angles and points of view were not possible if the goal of keeping the "closed in" feeling created by the two windowless, doorless walls was to be maintained.

Shooting and Editing the Film

The actual shooting of the film was completed in approximately thirty-five hours of two-hour filming sessions. Different segments were scheduled for different filming sessions so that all of the dancers would not be required to be present at all sessions; the entire cast was assembled for only one shooting session. Filming sessions were scheduled so that the film from the previous session could be processed and viewed before any new film was shot. The investigator acted as her own photographer in all filming sessions because the screenplay was not available on story board and would, therefore, be inaccessible to another photographer without constant and detailed instructions from the investigator.

The film stock used for the entire cine-dance was Kodacolor 160 G. This fast acting, lowlight film stock was chosen for filming the low lit "Duet" sequence in order to get an image. The second environment demanded a cooler film stock; however, Kodacolor 40, the other available film stock, produces an even warmer feeling than Kodacolor 160 G. Therefore, Kodacolor 160 G was used to film the sequences set in the second environment. As a result, the finished film was not as satisfactory as it might have been had another, cooler color film stock been available.

The investigator had chosen to use a hand-held camera in order to involve the audience in the immediacy of the cine-dance. Several problems in photographing arose. The concept of the duet in the opening sequence was originally to begin in extreme close-up and gradually zoom and dolly back to include the couple's entire bodies. Because of the necessity for a wide space between the lighted area and the walls and because the uneven floor did not permit a smooth dolly, the original plan was rejected. Instead, a peripheral fragmentation approach in which the dancers tentatively reached toward each other in various ways was substituted for the initial plan. This particular product was closely involved with the editing process. An ideal production process would have been achieved through the use of a camera which permitted dissolves from one movement to another or through super-8 developing methods which would allow dissolves to be simulated. However, editing by cutting was the only reasonable means available to join film segments for the "Duet" sequence.

The hectic pace of the sequences in the second environment was achieved in part through the use of close-ups and extreme close-ups of parts of bodies moving (since movement looks more intense if it fills the screen).¹

¹Wallace, "A Critical Analysis of Four Classifications of Dance Films," p. 45.

One of the problems of filming these segments involved the desire to use as wide a variety of camera angles and points of view as possible. The dolly tripod was not adjustable for shooting below approximately three feet above the floor. Low angles were filmed with the hand-held camera; the photographer, wearing knee pads, knelt and inched across an area to pan or dolly forward or backward. Some high angles were achieved by bracing the tripod with a ladder rung.

Editing the filmed footage proved to be the most intuitive activity in the making of the cine-dance. To begin with, a rough cut was made in which all possibly usable film was spliced together. The rough cut was viewed several times in order to determine the first fine cut. The first few fine cuts were made according to the screenplay. Many of the shots were spliced in order to provide a sense of transition between volumes and positions of the bodies. Another criterion for splicing was the continuation of or opposition to the movement of the previous shot of the same or different bodies; however, this type of editing was limited by the idea of continuity of believable placement--if a dancer was on the floor in one shot, she could not be flying through the air in the next.

The four sequences which comprise Progression were originally planned to move from "Duet" through the three

sequences in the second environment in a progression from the filmsiest of props to the more solid ones. Thus the order would have been from "Duet" to "Newspapers" to "Fabric" and finally to "Tire and Ladder." However, the investigator rearranged the order during the editing stage. The "Fabric" segment, which was projecting more constraint than the "Tire and Ladder" sequence, was moved to the final position so that the increase in physical constraint, essentially more dramatic, was high-lighted. The investigator felt that the shift in position of the two sequences enhanced the idea being projected by the film.

Evaluation

Following the filming and editing of the cine-dance, a means of evaluating it was implemented. Two different instruments were devised to be administered to both a professional panel composed of two dancers and two filmmakers and a non-professional audience composed of fifty-seven undergraduate female students in non-major, required physical education dance classes. A Likert scale was considered appropriate and was included in the general audience questionnaire. Specific questions were re-worded, and the layout of the general audience questionnaire was adjusted to fit on one page.

The instrument administered to the professional panel was composed of two pages involving statements designed to elicit both qualitative and quantitative responses. On the other hand, the instrument designed for audience response involved both questions and statements designed to elicit only qualitative responses. The film was shown, the instruments were administered by the investigator, and the responses to both instruments were tallied by the investigator. A detailed analysis of the data is to be found in Chapter IV.

CHAPTER IV

EVALUATION OF THE COMPLETED FILM

The purpose of the present study was to investigate the possibility of producing a significant work of art in the cine-dance medium which could communicate specific emotional feelings resulting from the social phenomenon of overcrowding. The evaluative process was twofold; it used both a panel of experts in film and dance and a supplementary audience of undergraduate university women.

The fifty-seven freshmen and sophomore students were members of required physical education classes at the Texas Woman's University. After viewing the untitled film and listening to the tape accompaniment, they responded to an instrument designed by the researcher, which contained a Likert scale and short answer questions (see Appendix B). The checklist provided for a one to five point rating, five indicating the highest merit.

Responses of Film and Dance Authorities

Four experts were chosen to critique the cine-dance two each in the areas of dance and film. The dance professionals were Linda Kelly, a registered dance therapist, and Sandi Combest, artist in residence at North Texas State

University. The film professionals were Dr. Edwin Glick and Jeannine Wilkins, professors, Department of Radio, Television, and Film at North Texas State University. All supplied answers to the sixteen items of the instrument, which were designed to elicit responses about the work as a film, the work as a dance, and the work as a cine-dance. (See Appendix A)

The Work as a Film

Elements equally pertinent to Progression as a dance and film--sound, costume, setting, and theme--received varying amounts of consensus from the professional panel. All four responded with "4" ratings relative to the appropriateness of camera angles and distances to the intended thematic concept, indicating that, in this aspect, the film succeeded. On the whole, "average" responses were afforded the appropriate camera movement (two "4", one "3", and one "2" ratings) and editorial rhythm/continuity (one "4", one "3", and two "2" ratings) items. The final, specifically filmic item, that of film stock type and speed appropriateness, warranted responses from the two filmmakers only (one "3" and one "1" response), as the dancers felt their expertise in the area of film technicalities to be inadequate for accurate response purposes.

TABLE 1

ANALYSIS OF EXPERTS RESPONSES

Please rate each item on a scale from five to one points with five indicating the highest merit

| | 5 | 4 | 3 | 2 | 1 |
|---|---|---|---|---|---|
| I think this film | | | | | |
| . . employs angles and distances appropriate to the thematic concept | | 4 | | | |
| . . develops editorial rhythm and continuity as an organic expression of the film's total intent | | 1 | 1 | 2 | |
| . . utilizes camera movement appropriate to the continuity and needs of the film | | 2 | 1 | 1 | |
| . . utilizes film stock of type and speed appropriate to the cinematic idea | | | 1 | | 1 |
| I think this dance | | | | | |
| . . employs movement and dance styles appropriate to the choreographic intent of the cine-dance | 1 | 1 | 1 | | |
| . . is performed with appropriate emotion and technical proficiency | 1 | | 2 | | |
| . . demonstrates an effective solution to the choreographer's stated problem | 1 | 1 | 1 | | |
| . . selects and develops dance movement in accordance with thematic needs | 1 | | 1 | 1 | |
| I think this cine-dance | | | | | |
| . . is of sufficient interest to capture and maintain audience interest | 1 | | 3 | | |
| . . demonstrates that the selected theme was suitable for development through the cine-dance medium | 2 | 1 | 1 | | |
| . . demonstrates effective use of repetition at important points | | 1 | 3 | | |
| . . uses sound and music that adds to the total impression | 2 | 2 | | | |
| . . uses lighting which helps creat atmosphere | | 4 | | 1 | |
| . . uses costumes appropriate in style and color to the dance idea | | 2 | | 1 | 1 |
| . . demonstrates an inventive approach to the thematic source and its treatment | 1 | 1 | 2 | | |

The Work as a Dance

Three of the professional panel members evaluated the work as a dance; one of the two filmmakers felt "completely unqualified to evaluate the dance aspects of this work." Those responding indicated that, relative appropriateness of movement and dance styles to choreographic intent, the cine-dance appeared successful (one "5", one "4", and one "3" responses noted), identical ratings were given in relation to the cine-dance's provision of an "effective solution to the choreographer's stated problem." The remaining two items earned acceptable merit, the appropriate emotional/technical proficiency angle slightly edging (one "5" and two "3" rankings) the angle which explored effectiveness of dance movement relative to thematic needs (one "5", one "3", and One "2" ranking).

The Work as a Cine-Dance

All of the professional viewers offered marks for this portion of the checklist, thus indicating that the "audience interest" factor was worthy of notice (a range of from one "5" to three "3" responses). The members of the professional audience indicated that the selected theme was indeed suitable for the medium of cine-dance (two "5", one "4", and one "3" responses); the sound and music elements were regarded successful as well (two "5" and two "4"

responses). The effectiveness of lighting was judged as follows: three "4" and one "2" rating; set design received one "5", two "3", and one "2" ratings, and costuming two "4", one "2", and one "1" ratings. Finally, it should be noted that the professional viewers expressed some doubt as to the effectiveness of the use of repetition in the film (one "4" and three "3" responses), while responding more favorably to the film's inventiveness of thematic approach (one "5", one "4", and two "3" responses).

Professional Comments

The sound element was rated highly by three of the experts, the one dissenting dancer commented that more variety might have been employed in this aspect. The setting was generally considered to be adequate but uninspired; one dancer, for instance, wished that it had been "stranger." Both dancers considered the costumes to be appropriate, but one filmmaker felt that traditional leotards and tights would have been more effective; the other filmmaker thought the costumes were adequate.

The dancers thought highly of the dance movement but noted that too much repetition for certain types of audiences might present difficulty; one commented, for instance, "overall gestalt good . . . shorten and impact would be greater." However, since two of the qualities

the cine-dance sought to convey were exhaustion and frustration, these seemed to the investigator to demand repetition because those effects were desired by her.

The filmmakers gave moderate marks on the filmic techniques. Major criticisms revolved around the use of a hand-held camera and the combination of lighting with film stock. The "limbo" effect of the initial film segment was found successful in achieving the mood intended. For the second portion, the filmmakers thought that a shift in the color quality--to a more stark white lighting--would have supported the change in mood more appropriately. Originally, the investigator had wanted to use a different type of film stock for each of the two segments, but because of the minimal lighting of the first segment Ektachrome 160 film, a fast film able to record images in low lighting conditions, was chosen. Kodacolor 40 was considered for the second segment but was not used because this stock results in a warmer tint than the 160 and would have given an effect opposite of the desired one. A blue filter might have been used on the second segment with Kodacolor 40 to avoid the warm tint.

The primary criticism centered on the hand-held camera. Since the goal of this investigation was to suggest to the audience some emotional reactions stemming from

overcrowding, it was determined that a means of achieving this goal might be to allow the audience to experience these emotions. The cinema verite hand-held camera was utilized in an attempt to place the audience visually within the situation. The comment of one undergraduate audience member--"I began to feel that I had to get out of this room"--is perhaps, a reflection of the partial success of this goal.

Criticism was also issued by the filmmakers concerning much of the cutting. One of the professionals alternately found the cutting to be "effective" and "confusing."

Having been determined an appropriate theme for the chosen medium, overcrowding as expressed in Progression was considered successfully transmitted by the film. In summary, one of the filmmakers provided an observation which reflects, in many ways, the opinions of them all.

. . . the dance may be an effective subject for discussion of human emotions and conflicts. The two parts suggest a duality in life and clearly contrast the gentle, sensual movements of the first to the struggle and conflict of the second. There are moments in the first part that are quite striking both emotionally and technically. The second part is less effective but still clear thematically . . . the film techniques were the weakest part of the production.

An analysis of the responses of the experts supports Hypothesis I that the cine-dance was a significant work

of art. Although testing for Hypothesis II, the communication of an idea, was primarily done with undergraduate students, the comments of experts suggest that they also perceived the idea which the investigator hoped to communicate. Hypothesis III, that the use of social theme could stimulate the creative process, can only be evaluated subjectively by the investigator. Overcrowding, a social theme, was used as a basis and specific emotions arising from that theme provided a framework within which to operate. However, the further discipline of restricting the composition to pedestrian movement and atonal music induced a more immediate and equally stringent structure. In general, the restrictions placed upon the composition of this cine-dance stimulated the investigator's creativity by presenting interesting problems to be solved within a confined context.

Responses of Undergraduate Viewers

Because the undergraduate audience was asked to suggest descriptive names for the film, it was projected without a title. The responses to the undergraduate questionnaire are assembled in Table 2. The instrument administered to the undergraduate audience was designed to elicit immediate qualitative responses based on no prior knowledge of the film's intent or purposes. The

TABLE 2

FREQUENCY COUNT AND PERCENTAGES OF
AUDIENCE RESPONSES. N = 57

| Emotion | Very High | | Fairly High | | Moderate | | Low | | None | |
|----------------|-----------|----|-------------|----|----------|----|-----|----|------|----|
| | # | % | # | % | # | % | # | % | # | % |
| Exhaustion | 30 | 53 | 19 | 33 | 6 | 11 | 5 | 8 | 1 | 1 |
| Tension | 23 | 40 | 22 | 39 | 11 | 19 | 5 | 8 | 2 | 3 |
| Happiness | 0 | | 1 | 1 | 7 | 12 | 19 | 33 | 30 | 53 |
| Frustration | 29 | 51 | 26 | 46 | 6 | 11 | 4 | 7 | 0 | |
| Aggression | 18 | 32 | 17 | 30 | 14 | 25 | 8 | 14 | 4 | 7 |
| Claustrophobia | 19 | 33 | 16 | 28 | 19 | 33 | 8 | 14 | 4 | 7 |
| Loneliness | 18 | 32 | 20 | 35 | 10 | 17 | 5 | 8 | 11 | 19 |
| Dehumanization | 28 | 44 | 14 | 25 | 8 | 14 | 12 | 21 | 2 | 3 |

Descriptions

| | | | | | |
|-------------|----|----|--------------|----|----|
| Exciting | 13 | 22 | Boring | 22 | 39 |
| Original | 37 | 65 | Depressing | 33 | 58 |
| Imaginative | 39 | 68 | Entertaining | 1 | 1 |
| Worthwhile | 4 | 7 | | | |

| | Yes | | No | |
|--|-----|----|----|----|
| | # | % | # | % |
| Were you caught up in this film? | 32 | 56 | 25 | 44 |
| Would you like to see more of this type of film? | 14 | 25 | 43 | 75 |
| Does this film have artistic merit? | 35 | 61 | 22 | 38 |

questionnaire concerned the film's ability to convey concepts of happiness, increasing exhaustion, tension, frustration, claustrophobia, aggression, loneliness, and dehumanization; appropriate responses registered from a "very high degree" to "not at all." Five general questions followed the initial portion of the instrument, questions designed to determine the artistic merit of the film, if any, as well as specific terms to characterize the film. The sixth item requested viewers to summarize overall impressions and reactions to the film. Because of the descriptive nature of the responses required of the undergraduate audience, as opposed to technical considerations required of the professional audience, undergraduate observations were utilized merely to supplement judgement of the work as one of artistic merit.

According to the responses of this audience, frustration was the most frequently noted emotional reaction to the film, while, in descending order, exhaustion, tension, aggression, dehumanization, and claustrophobia were noted as major impressions. In addition, loneliness, to a somewhat lesser degree, was noted by the audience.

Conversly, one emotional element was seen as a minor component in the presentation. A majority of the viewers felt that happiness was not depicted at all, while a few considred it to play a minor role. Some audience

members perceived happiness to be projected to a moderate degree, while one respondent recorded that happiness was portrayed significantly. However, those who indicated that happiness was significantly represented generally remarked that the emotion applied "only in the first part."

Because of the psychologically distasteful subject matter and the novelty of the medium, student descriptions of the film were predictable. Although imagination and originality were recognized by a large portion of the audience, an equally large segment of the audience considered the film to be depressing and some thought it boring. These perceptions may well be attributed to the specific emotions intended for projection; exhaustion, frustration, and tension are not emotions to be enjoyed, for most individuals. Excitement was experienced by a noticeable segment of the audience, but only a small minority found the film to be worthwhile and entertaining.

Responses to short answer questions one through five were perhaps more informative than the initial checklists, for many answers proved to be contradictory. For example, some individuals indicated "no" in response to the question "Did you get caught up in this film?" Their "yes" responses to the question, "Would you like to see this type of film again?" indicated either an unrecognized involvement with the film or a lack of understanding of the question itself.

The additional solicited comments in many cases reflected a greater interaction with the film than was indicated by the responses to the questions themselves. Such observations as, "It made me feel very depressed and low. . ." and ". . . brings out a wide variety of impressions depending on the person's mood" indicate an ambivalence which seems well expressed by one student.

I didn't get "Caught up" in this film because it shows the dehumanization of people. People are not to be shown from this perspective. Although, there are many people that have these inner conflicts. Therefore, this film is worthwhile because it does show the other side of human nature.

Since the film was shown without a title, the student audience was asked to supply descriptive names for it. Even though all students did not respond, many indicated their comprehension of the film's intent by such appropriate titles as "Concentration Camp," "Struggle for the End of the World," "Ecological Death," "My Imprisoned, Cluttered World," and "Man's New World,"

In general, the student audience responses indicated that they recognized the cine-dance to have some degree of artistic merit and that those emotions arising from the social condition of overcrowding which the investigator had intended the work to project were communicated.

CHAPTER V

SUMMARY, FINDINGS, CONCLUSION, AND RECOMMENDATIONS FOR FURTHER STUDY

Summary

The purpose of the present study was to produce a cine-dance which would be a significant work of art and communicate specific emotions derived from the social phenomenon of overcrowding. In order to accomplish this purpose, a survey of literature related to dance, film-making, cine-dance, and overcrowding was made. A dance was designed according to both filmic and choreographic elements. Dancers were chosen and rehearsed, and solutions to technical problems were found. The production was then filmed and edited. The finished cine-dance was shown to two audiences: a panel of four experts (two dancers and two filmmakers) and groups of undergraduate female students in beginning dance classes. Following the showing of the cine-dance, separate instruments which had been devised by the investigator were administered to each of the two audiences in order to evaluate the effectiveness of the cine-dance as an artistic work and as a work which communicated an idea. Analysis of the qualitative and quantitative responses of both audiences suggested that the cine-dance

has artistic merit and can communicate emotions related to the social condition of overcrowding.

Findings

In general, findings about the cine-dance Progression are concerned with four distinct areas: appropriateness of theme and emotional content, the work as a dance, the work as a film, and the evaluative process. The professional panel judged that the theme and emotional content were appropriate to the medium through which they were expressed. The student audience was not asked to comment upon this area.

The professional panel agreed that the work was successful as a dance, having an inventiveness of approach which strongly contributed to its success. The audience of undergraduates responding to a question of whether the cine-dance had artistic merit, corroborated the professional panel's judgement. The professional responses indicated that the musical score and the costuming were in general appropriate and effective. Thus, the investigator concluded that the work as an artistically conceived dance was successful.

Technical aspects of the work as a film, however, were not judged to be of as high a quality as the work as the dance. For instance, the panel of professionals commented that while the lighting of "Duet," the first segment, was

appropriate to the "limbo" effect, the flat "noontime" lighting of the later segments was not stark enough and did not, therefore, provide a great enough contrast with the lyric first section.

Moreover, the color quality of the film stock was generally believed to be less effective than it might have been had another film stock been used. The filmmakers also responded negatively to the hand-held camera and to the limited number of camera angles.

Finally, the evaluative process itself presented some problems, particularly in the area of analysis. Because two different instruments requiring two different types of responses were devised, the findings could not be reconciled on a single value scale. The instrument which was administered to the panel of experts elicited quantitative responses primarily concerned with the validation of the cine-dance as a work of art while the instrument administered to the students required qualitative responses primarily concerned with the communication of emotions arising from the social condition of overcrowding.

Conclusions

The investigator concluded that it was possible to create an art work in the cine-dance medium which could communicate specific emotional feelings that arise from the social phenomenon of overcrowding.

Observations

The investigator was very much satisfied with the casting, the set and props, the costumes, and the music. She intends to approach these elements in precisely the same way in her next cine-dance. The dance movement, the lighting, the film stock, the filming, and the editing will all be handled somewhat differently. Relatively too much time was devoted to rehearsal; the more rehearsed segments seemed less spontaneous in the final cine-dance. Before or directly after composing the screenplay, the cine-dance maker should check all technical equipment as well as the environment to ascertain whether the proposed camera movement is feasible. The investigator will also allow ample time to confer with lighting personnel and cinematographers concerning the combination of lighting and film stock. Although the investigator is delighted with doing her own photography, she plans to enlist another photographer and use two cameras concurrently in any similar project in the future. Since this film was shot, two advances have evolved in the field of super=8 production which would have greatly added to the effect of the cine-dance Progression. Super-8 cameras which will dissolve and superimpose as part of the filming process are now available. Secondly, a few super-8 labs will now print dissolves and super-impositions to

facilitate a more refined and satisfactory editing process than that available to the investigator when the cine-dance was produced.

Recommendations for Further Research in this Area

Several intriguing problems surfaced during this project which could not be explored under the scope of the present study. One of the most interesting is the possibility of documenting the creative processes involved in a collaboration among a choreographer, a filmmaker, and a musical composer working on a theme drawn from outside the group such as an historical incident or a folk tale. Other creative studies could be based upon the projection of social or psychological states by techniques available to animation and video technology. Finally, although cine-dance is comparatively new, both the quality and the quantity of cine-dance are sufficient to enable formalized evaluative criteria to be developed through a polling of the opinions and evaluative techniques of authorities in the area in much the same way that Worthy¹ developed her study.

¹Worthy, "Recommended Criteria for Procedural Development of and Evaluation of the Creative Dance Thesis,"

A P P E N D I X

APPENDIX A

EXPERT CHECKLIST FOR PROGRESSTON

Please rate each item on a scale from five to one points with five indicating the highest merit.

Your Impression about the Work as a Film

I think this film

| | | | | | |
|--|---|---|---|---|---|
| . . employs angles and distances appropriate to the thematic concept | 5 | 4 | 3 | 2 | 1 |
|--|---|---|---|---|---|

| | | | | | |
|--|---|---|---|---|---|
| . . develops editorial rhythm and continuity as an organic expression of the film's total intent | 5 | 4 | 3 | 2 | 1 |
|--|---|---|---|---|---|

| | | | | | |
|--|---|---|---|---|---|
| . . utilizes camera movement appropriate to the continuity and needs of the film | 5 | 4 | 3 | 2 | 1 |
|--|---|---|---|---|---|

| | | | | | |
|---|---|---|---|---|---|
| . . utilizes film stock of type and speed appropriate to the cinematic idea | 5 | 4 | 3 | 2 | 1 |
|---|---|---|---|---|---|

Your Impression about the Work as a Dance

I think this dance

| | | | | | |
|---|---|---|---|---|---|
| . . employs movement and dance styles appropriate to the choreographic intent of the cine-dance | 5 | 4 | 3 | 2 | 1 |
|---|---|---|---|---|---|

| | | | | | |
|--|---|---|---|---|---|
| . . is performed with appropriate emotion and sufficient technical proficiency | 5 | 4 | 3 | 2 | 1 |
|--|---|---|---|---|---|

| | | | | | |
|--|---|---|---|---|---|
| . . demonstrates an effective solution to the choreographer's stated problem | 5 | 4 | 3 | 2 | 1 |
|--|---|---|---|---|---|

| | | | | | |
|---|---|---|---|---|---|
| . . selects and develops dance movement in accordance with thematic needs | 5 | 4 | 3 | 2 | 1 |
|---|---|---|---|---|---|

(Please continue to the next page)

Your Impression about the Work as a Cine-Dance

I think this film

| | | | | | |
|---|---|---|---|---|---|
| . . is of sufficient interest to capture and maintain audience interest | 5 | 4 | 3 | 2 | 1 |
| . . demonstrates that the selected theme was suitable for development through the cine-dance medium | 5 | 4 | 3 | 2 | 1 |
| . . demonstrates effective use of repetition at important points | 5 | 4 | 3 | 2 | 1 |
| . . uses sound and music that add to the total impression | 5 | 4 | 3 | 2 | 1 |
| . . uses lighting which helps creat atmosphere | 5 | 4 | 3 | 2 | 1 |
| . . uses costumes appropriate in style and color to the dance idea | 5 | 4 | 3 | 2 | 1 |
| . . uses set designs and properties to promote the dance idea | 5 | 4 | 3 | 2 | 1 |
| . . demonstrates an inventive approach to the thematic source and its treatment | 5 | 4 | 3 | 2 | 1 |

Please share any other comments and reactions you have to this film.

APPENDIX B

AUDIENCE QUESTIONNAIRE FOR CINE-DANCE PRODUCTION

Please respond to the following questions concerning the film you have just seen by checking the appropriate boxes. Please work quickly and record your first impression; your immediate reaction to each question is most important.

To what degree did this film convey . . . Very high degree Fairly high degree Moderate degree Low degree Not at all

| | | | | | |
|-----------------------|--|--|--|--|--|
| Increasing exhaustion | | | | | |
| Tension | | | | | |
| Happiness | | | | | |
| Frustration | | | | | |
| Claustrophobia | | | | | |
| Aggression | | | | | |
| Loneliness | | | | | |
| Dehumanization | | | | | |

1. Did you get caught up in this film? Yes No
2. Would you like to see more of this type of film? Yes No
3. Do you think this type of performance has artistic merit? Yes No
4. If you were to title this film what would you name it?
5. Please circle as many of the following words as you think best describe the film you have just viewed: (1) exciting (2) original (3) imaginative (4) boring (5) depressing (6) entertaining (7) worthwhile
6. On the back of this sheet please summarize your overall impression and reaction to this film.

APPENDIX C

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- Bacewica, Grazyna. "String Quartet No. 7", performed by the Warsaw Philharmonic Symphony Orchestra, conducted by Witold Rowicki. Philips PhS 900-141. 1967.
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- Penderecki, Krzyeztof. Die Teufel Von Loudun (The Devils of London), performed by the Hamburg State Opera, conducted by Marek Janowski. Philips 6700 042. 1971.
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APPENDIX E

BUDGET

| | |
|--|----------------|
| 20 Rolls Ektachrome film stock 160 (@\$3.47) | \$ 72.55 |
| 20 Rolls Processing (@ \$1.47) | \$ 30.85 |
| Duplicating | \$220.00 |
| Miscellaneous: gloves, cans, cleaner, etc. | \$ 10.00 |
| Costumes | \$ 10.00 |
| Props | <u>\$ 8.00</u> |
| | \$351.40 |

APPENDIX F

SCHEDULE

| | <u>WEEKS</u> |
|----------------------------------|---------------|
| Rehearsal and Preparation | Three |
| Filming | Two |
| Editing | Four |
| Musical Composition and Addition | Four |
| Evaluation | Two |
| TOTAL----- | <hr/> Fifteen |

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