

SEULEMENT DEUX: A CLASSICAL PAS DE DEUX

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We hereby recommend that the thesis prepared under
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CHAPTER I

INTRODUCTION

The classical ballet as well as other dance forms are currently enjoying a great surge of artistic growth. Dance has increased in popularity and is attracting such large audiences that columnist Peter J. Rosewald of the Wall Street Journal wrote;

Only once before has there been the intense public interest in ballet and dance which exists today. That was from 1909 to 1929, the 20 years of the 'Ballet Russes,' when the great impressario Serge Diaghilev brought together an amazing collection of dancing, musical, theatrical and design talent and put dance on the front pages of the popular press throughout the world. Compared with the current dance explosion, it was a spark to an inferno.

At no time in the 400-year history of ballet as we know it have there been as many performing dancers, dance companies, schools, designers and choreographers working in an art always considered elitist and often irrelevant.¹

In his review of the film, The Turning Point, Alan M. Kriegsman also referred to the recent dance-mania.

The Turning Point . . . will go over big with dance fans, who by now actually constitute a mass audience. The movie frankly caters to a public that has had its consciousness raised about dance--by glamorous Russian emigres, by exposure on an unprecedented scale through television, by a new

¹Peter J. Rosenwald, "Why Dance: Why Is It Booming in America?" The Wall Street Journal (February 1978).

susceptibility to an art form that is singularly sensuous and centered on the body as its medium of expression.

It may simply be that the point has already been turned, that ballet is already about as 'in' a cultural topic as it is ever likely to be.

The Turning Point seems more like a summarization and expression of change that has already taken place--the vaunted 'dance explosion'--than a harbinger of one to come.²

The investigator is an avid "balletomane." Due to her great respect and admiration for the art and for the tradition of the classical ballet, the investigator has been keenly aware of the choreographic use and misuse of classical dance forms. This concern is particularly centered on the classical pas de deux.

After continued attendance at dance performances, both professional and non-professional, the investigator concluded that the classical form of pas de deux has often been ignored or distorted by contemporary choreographers. This opinion has been influenced by discussions with such notable ballet authorities as Joan Lawson and Leonide Massine.

The pas de deux performed today in classical ballets is becoming a spectacle of acrobatic feats, rather than a sensitive and artistic dance form. It is the investigator's opinion that the lack of knowledge of the true technique of the pas de deux and the artistry demonstrated on stage limit

²Alan M. Kriegsman, "A Taste of Real Ballet." The Washington Post (November 13, 1977).

the artists and audience in their appreciation of this specific of classicism in dance.

The investigator felt that a study of the classical techniques of the pas de deux would aid in the enlightenment of the participants (i.e., the choreographer, artists, and audience) in this particular form of dance composition. This study focused on the form and structure of the pas de deux.

Many dance historians credit Marius Petipa with the development of the structure of the classical pas de deux. According to Kraus in his History of the Dance, Petipa established routine patterns for his full-length ballets.³ Within the format of these routines, was the pas de deux.⁴

The VRI Slide Library notes also indicated that Petipa had established the foundation for the pas de deux. In a brief description of Petipa's "Bluebird Pas de Deux" (Act III, The Sleeping Beauty), the notes referred to the construction as "his standard formula: a cononical adagio and a bravura, allegro coda for both dancers frame a solo variation for each."⁵

The investigator produced an entire evening of entertainment including operatic selections and the ballet

³Richard Kraus, History of the Dance (New Jersey: Prentice-Hall, Inc.), pp. 93-94.

⁴Ibid.

⁵Richard Lorber and Susan Sticklor, editors. The VRI Slide Library of Dance History Volume I/Survey. (New York: Visual Resources, Inc., 1976), p. 47, slide #V1-36.

performance. Historically, opera and ballet have shared a common stage, and the choreographer anticipated that the evening would evoke an interest and appreciation of both art forms.

Throughout this thesis, the references to the investigator and choreographer shall refer to the same person. The terms will therefore be used interchangeably whenever appropriate.

Purpose of the Study

The purpose of this work was to allow the choreographer, artists, and audience to experience the technical variation and achievement in the classical ballet form known as the pas de deux.

It was the intent of the choreographer to present a creative work based on the historical research of this form of dance composition. Thus introducing one aspect of the true classical ballet to participants who may have been previously limited in their knowledge and exposure to classical choreography.

The choreographer believed that an appreciation of art in any form is developed through exposure to these forms. It was hoped that this creative work contributed to the appreciation of classical ballet and the pas de deux.

Statement of the Problem

The problem of this creative thesis was to choreograph an original and complete pas de deux in the classical tradition.

The choreographer investigated the historical development of the classical pas de deux, in order to determine the three structural elements: adagio, variations and coda. These fundamental sections are the dances which comprise the complete pas de deux. The choreographer's main emphasis was the fundamental structure of the pas de deux.

Each of these dances followed a different musical theme but did not engage a leit-motif. The choreographer avoided the grand spectacle presentation, yet allowed the movement to progress from the static pose type of dancing.

The costumes were designed to aid in the creation of the classical atmosphere and serve as an embellishment to the music and choreography.

Definition of Terms

The definitions and descriptions by Anatole Chujoy in his Dance Encyclopedia are considered complete and are closely aligned with the understanding and opinion of the choreographer. The pertinent definitions are quoted as follows:

Classical Ballet - . . . it denotes a style in dance rather than a period . . . a classical ballet is a ballet based on the classical tradition developed through the centuries of the existence of the ballet . . . to denote the artistic structure of a ballet which adheres to the definite framework which includes the classic Pas de Deux, as a choreographic poem in three verses. The classic Pas de Deux is as definite in its composition as a sonnet is in poetry.⁶

Classicism - in ballet, the accumulation over a period of the past four centuries of the purest in stage tradition of gestures and expressions and of steps based on the five absolute positions of the classic dance.⁷

Pas de Deux - 1. A dance of two people. 2. In the classic ballet, a choreographic poem in three parts: (a) Adagio, which is a dance by the ballerina and her partner, essentially a dance of love; (b) Variations, i.e., solos by the male dancer and the ballerina; (c) Coda, in which both dancers alternate together, finishing the composition. Pas de Deux is a characteristic part of the classic ballet; the contemporary ballet seldom follows the definite structure of the classic Pas de Deux.⁸

Technical terms used in the description of the work are in accordance with those written by Gail Grant in her Dictionary of Ballet Terms.

Limitations

The thesis production was subject to the following limitations:

1. The availability of lighting equipment.

⁶Anatole Chujoy, The Dance Encyclopedia (New York: A. S. Barnes and Company, 1949), p. 102.

⁷Ibid., p. 103.

⁸Ibid., p. 102.

2. The availability of the dancer for rehearsals.
3. The availability of trained dancers familiar with the technique of pas de deux.
4. The availability of the performance facility.

Delimitations

This thesis production was subject to the following delimitations:

1. Decision by the choreographer to create a pas de deux which only used two dancers in the classical ballet technique.
2. Selection by the choreographer of a pre-recorded piece of music.
3. Design by the choreographer of the style of tutu to be worn by the female dancer.
4. Choreographic work created in the classical ballet form.
5. Production of an entire evening of entertainment including operatic performances.

CHAPTER II

RELATED WORKS

On the professional level, many contemporary choreographers have created dance pieces for two dancers, but these works do not necessarily adhere to the classical structure of the pas de deux. Thus, it is necessary to differentiate between a duet which is simply a dance performed by two artists and a pas de deux which embodies a form and structural framework of three distinct sections around which the choreographer must maneuver.

Among the hundreds of dance compositions incorporating duets and pas de deux's, the investigator selected three works from highly respected ballet choreographers. These three pieces of choreography exemplify distinctly different approaches; two of the works engaged the classical pas de deux structure, one does not. Other Dances (Chopin) by Jerome Robbins and Pas de Deux (Tchaikowsky) by George Balanchine both used the classical structure. Although Robbins used the traditional framework: the adagio, variation, and coda, he also used a repetitive theme of a mazurka step throughout the Chopin music. The investigator found the work to be enjoyable but felt that the movement

dynamics were not fully expanded. The tempi seemed to be the only pliable variant. The work was created expressly for the two artists Natalia Makarova and Mikhail Barishnikov. It was obviously a vehicle used to display the talents of these remarkable artists.

Balanchine was much more rigid in his approach to the Pas de Deux choreography. The music by Tschaikowsky set the mood for an academically punctuated work. Often the movements were quite swift and required a strong technical ability of the dancers involved. Although the work was heightened by climaxes in movement paralleled to the music; these were often virtuosic feats which bordered between artistry and acrobatics.

The last work Concerto by Kenneth Macmillan was not a true pas de deux according to the definition established in chapter 1. The investigator was of the opinion that this exquisite exercise on the coordination of two bodies in dance movement is an excellent example of what has been previously mentioned as a duet. The artists performed together conceptualizing the visualization of the Piano Concerto No. 2 by Shostakovich.

The investigator/choreographer acknowledged some similarity of the three professional works just described to this thesis, but also recognized the individual creative

approach and resultant effect with respect to the thesis purpose and problem.

Although Robbins did use the classical format, the investigator/choreographer felt that this thesis used more variety in the dynamic quality of movements as well as a very personal interpretation of the music. There was no leit-motif or redundant movement pattern used as a particular theme throughout the entire work that would suggest any type of characterization. Robbins used a mazurka danced by the two Russian artists.

Unlike the Pas de Deux by Balanchine, the mechanics and technical demands of Seulement Deux were not great virtuosic displays. The art of ballet and partnering is taxing and challenging within the discipline of the movement form. The choreographer was attempting to reach an artistic level and quality in the work while preserving the prescribed foundation. Macmillian achieved the artistic quality in the opinion of the choreographer, but did not follow the classical structure.

One creative thesis at the Texas Woman's University, "In Memory of Degas" (Adams, presented April 1977) used a pas de deux within the work.⁹ The pas de deux was a choreographic device and was different from this thesis which

⁹Sharon Adams, "In Memory of Degas" (M.A. Thesis Proposal, Texas Woman's University, 1977).

studied the actual structure of the pas de deux. Also, the pas de deux presented in "In Memory of Degas" did not comply with the definition of pas de deux as presented in this thesis.

At the University of Tennessee in Knoxville, pas de deux's have been choreographed and performed but not in fulfillment of a thesis requirement.¹⁰

In an attempt to find out the sentiments of some choreographers, dance critics, and dance historians about the use or abuse of the classical pas de deux, the investigator interviewed with and obtained statements from a variety of notable references.

The investigator was highly interested in the remarks of Leonide Massine whose career has spanned three generations and covered at least three eras of development in dance.

As a dancer, teacher, choreographer, lecturer, and author, Massine has seen, worked with, and/or performed with many of the major dance companies throughout the world. Although his ballets are not pure in the tradition of classical ballet, he is well acquainted with most of the great classical works. While discussing classical ballet and its importance and influence on choreographers, Massine made these candid remarks:

¹⁰Interview with Caroline Shell from the University of Tennessee at Knoxville, Denton, 1977.

Every dancer must be trained in the classic style. Cecchetti is the best. They must learn all the rules for the body, but they must not stop there. Get the good training and then be able to leave the rigid behind and use the training to move.¹¹

About the pas de deux he said, "It is tender, it is passionate, it is love. You must feel to act, you must act to dance, and you must love to do all three."¹² When asked if he ever thought about the classical structure in a pas de deux while choreographing, Massine staunchly replied

No. Never. I leave that for the classic ballet, Swan Lake and the others. I am free of that now. I must go further. Look how long the classical ballets last; they will go on. I must go further now.¹³

James Clouser, dancer and choreographer, felt that the situation within the choreography should determine what is to be conveyed by the choreographer for a particular work. He further added that contact and distance were devices to be used by the choreographer. Clouser stated that he did not consider the classical structure of a pas de deux when he was choreographing. He allowed himself to find his expression without the confinement of a predetermined structure. However, as an artist trained in ballet, he also spoke of the

¹¹Leonide Massine, Interview while the investigator was employed as assistant to the choreographer, April 1977.

¹²Ibid.

¹³Ibid.

importance of the preservation of the classical traditions in ballet.¹⁴

Erik Bruhn seemed to agree with Clouser, but was much clearer and directed in his remarks:

A pas de deux is based on a relationship of the man and the woman. The classic structure must remain as it is, and it must stay with the classical ballet where it belongs. Modern dance must change.¹⁵

In the interview Bruhn avidly defended the classical tradition and also encouraged the free expression that he has enjoyed in performing and choreographing modern works.

A concise and direct opinion was spoken by the dance critic and author, John Gruen. He stated that

All dance of today is based on classical precepts. The dance may be as wild as necessary but underlying all dance is a basis that must be classical in the format and foundation. The pas de deux in contemporary choreography works because the bodies must be aligned (and in harmony).¹⁶

Later in the conversation, Gruen reiterated his strong sentiments of the belief that all the choreography today is based on the solid foundation of the classical structures.

Joan Lawson, dancer, teacher, choreographer, historian, and author, has aided greatly in this research

¹⁴James Clouser, Interview held after world premiere performance of "Rasputin," Fort Worth, Texas, April 1978.

¹⁵Erik Bruhn, Interview between the investigator and Bruhn held after world premiere performance of "Rasputin," Fort Worth, Texas, April 1978.

¹⁶John Gruen, Interview between the investigator and Gruen held after world premiere performance of "Rasputin," Fort Worth, Texas, April 1978.

to determine the origins of the pas de deux. Miss Lawson writes:

Petipa was the first to use it (the pas de deux) as a conversation between his two stars and show off their equal virtuosity and also (to) distinctly mark the difference between male and female, following the original example of Didelot (in) 1789 in Flore et Zephyr. Ivanov however thought only of the (pas de deux) as a passionate love duet in Act II (of) Swan Lake. When you come to Sir Fred (Ashton), then he uses it in both ways but also in Ballets like Symphonic ('Symphonic Variations') as a means of two dancers making patterns together, as well as to display the wantonness of the woman as opposed to the purity and youth of the boy as in Daphnis and Chloe. I think your best idea should be that the context will determine the mood emotion and action of the pas de deux and it is only in certain ballets of Fred's (Ashton), Balanchine's, Robbins', etc., etc., etc., that it becomes a virtuoso display very often of acrobatics as with Roland Petit and a certain Goleizovsky in the U.S.S.R.¹⁷

The remarks made by these outstanding artists and critics confirmed the opinion of the investigator that the classical structure of the pas de deux was fundamental in the development of ballet as an established art form with a basic set of rules for technique and choreography.

¹⁷Joan Lawson to Lisa Fusillo, London, 5th February 1978, Personal Files of Lisa A. Fusillo, Denton, Texas.

CHAPTER III

PROCEDURE

Selection of Accompaniment

In considering the creative work and prior to establishing any movement patterns, the choreographer began to determine the overall moods and arrangement of the physical and musical climaxes throughout the piece. The choreographer had seriously considered the Brandenburg Concerti Numbers 2, 4 and 5 by J. S. Bach (1685-1750). Although these selections contained light, quick and enchanting rhythms for intricate footwork, the choreographer became aware that the Bach works were not suitable to achieve the entire effect and atmosphere that was desired. After careful reconsideration, the choreographer turned to a later French composer Daniel François Esprit Auber (1782-1871) who was accustomed to writing ballet music within his operas.

During the time that Auber was composing, ballet was prominent in the French Operas. There were many excellent roles available for the dancers within the opera. Auber composed Le Dieu et La Bayadere, an opera-ballet presented in Paris in 1830 and La Muette de Portici; both of these opera-ballets featured the leading ballerinas of the day.¹⁸

¹⁸Geoffrey Hindley, editor, The Larousse Encyclopedia of Music (New Jersey: Chatwell Books, Inc., 1977).

Auber's ballet music is noted for its lightness and individual charm. The choreographer was attracted to the light quality in the selections that were reviewed, and the final decision was a contemporary amalgamation of four of Auber's ballet pieces from some of his operas entitled "Grand Pas Classique."¹⁹ This particular arrangement of music lent itself to the enhancement of the classical style and complimented the qualities and dynamics of the choreography.

According to the fundamentals of a classical pas de deux in ballet, the choreographic work was in three sections: "Adagio" (a dance for the man and woman), "Variations" (one solo each for the man and woman), and "Coda" (for the man and woman together). Auber's "Grand Pas Classique" had been designed to fit this pattern, and the choreographer found that her conception of movement dynamics was realized and often visually apparent in her interpretation of the music.

Selection of Dancers

The process of selecting dancers for the roles in the creative thesis (pas de deux) was crucial. The demands of the choreography were such that the dancers must have had strong technical ability in ballet and some background in

¹⁹"Pas de Deux," Notes from Music Album Cover, London Symphony Orchestra conducted by Richard Bonyngne, London Frequency Recording.

the art of partnering. Many candidates were eliminated because they could not meet these requirements. Other more detailed requirements were imposed later.

The choreographer began investigating the ballet classes at the Texas Woman's University and in the local ballet studios in Denton, Texas. Also, through various professional sources, the choreographer was able to contact a few professional dancers.

A young professional male dancer, Mr. Jeffrey Giese, had returned to his hometown of Denton while on a leave of absence from the Hartford Ballet Company of Hartford, Connecticut. After observing Giese in a ballet class, the choreographer concluded that his ballet technique was very strong and that his style of movement would adapt well to the thesis choreography. Mr. Giese agreed to work on this project.

Once the male dancer had been selected, the choreographer began to screen the female candidates for their technique, clarity of line, style of movement and particularly the visual harmony of lines created while next to the male dancer.

A young woman majoring in dance at the Texas Woman's University, Ms. Janet Markowski, was chosen for her lovely dance quality and for the natural complimentary lines created when dancing with Mr. Giese.

After the dancers and understudies had been selected, and during the course of mounting the work, the choreographer became increasingly aware of the natural harmony of physical motion created by these two dancers.

Choreographing the Dance

The inspiration for the movement patterns in Seulement Deux originated even prior to the selection of music. The choreographer had predetermined some of the movements to be included in the work. However, many of these ideas did not end up visually as they had been perceived conceptually.

During the first few rehearsals, the choreographer gave the dancers exercises and steps in the practice of pas de deux technique. This procedure was designed to allow the dancers to become familiar with each other's movement mannerisms and to work out any difficult stylistic variants that may have become hinderances later.

The choreographer also allowed the dancers to actively participate in discussions of the intent and purpose of the creative thesis and musical interpretations.

Rehearsals were organized so that the "Adagio" section was the first to be choreographed and mounted. Both dancers were in attendance for the "Adagio" rehearsals. The dancers were rehearsed individually on each of their

solos (variations). The "Coda" was the last section of the pas de deux to be composed and taught.

Often the choreographer would give the dancers a ballet class prior to rehearsal in order to warm-up the muscles and to avoid injuries. Combined rehearsals (both dancers in attendance) were intense and highly demanding. The choreographer did not hesitate to explain reasons for and the purposes of certain movement patterns when she felt it necessary for the complete understanding by the dancers of the choreography.

Occasionally the choreographer would find an interesting movement either suggested by the dancers or perhaps accidentally executed by the dancers. The choreographer was open to these suggestions but was firm in the convictions of her own work and the effect that she was trying to achieve.

The thesis committee viewed the progress of the work after approximately one month of rehearsals. The committee was unable to see the "Adagio" section, but they did see the "Female Variation." The choreographer received excellent suggestions for improvement of the floor pattern and one difficult sequence of steps. These corrections and suggestions were incorporated into the dance and were presented at the second studio showing.

At this second showing, the committee viewed the completed "Adagio," and both Variations. The choreographer

defended her solution to the original problem of creating a classical pas de deux, and the committee again gave suggestions and encouragement for continuation.

The last viewing by the committee was in the theatre where the work was later performed and no objections were presented at that time.

Costuming

Although the choreographer had prepared a design for the costumes, she consulted a costume designer. The costume designer was most helpful by her invaluable assistance with the original basic costume sketches (Appendix A), the selection of materials, and the making of the pattern for the woman's bodice.

The female dancer wore a short classical tulle tutu of a soft light turquoise hue. The bodice was in satin and was tight fitting across the upper torso and chest. The net (tulle) tutu had a top frill of eleven inches in length (from the body extending outward) which was slightly longer than a normal nine inch or ten inch standard frill. The extra length creates a shadow that flatters the line of the leg. The bodice was embroidered with silver and pearl-beaded decoration. The top of the tulle skirt was ribboned with silver beading and set off with two dark turquoise and silver florets, one on each side of the skirt.

The costume was completed by a head-dress of a chignon of french curls encased in a pearled net. The female dancer wore pink tights and pink satin pointe shoes.

The male dancer was costumed in a hip length tunic of black velvet and trimmed with silver brocade. The tunic was fitted to the torso, outlining the shape of the body while the sleeves were full at the shoulder and tapered to a fitted forearm. The silver applique was in a "V" shape from the shoulders to the center of the chest. The man wore grey tights and matching grey shoes.

These costumes were deliberately simplistic in design. They meant to add a pleasing tone to the stage performance and not be cumbersome or obviously uncomfortable. The use of silver appliques provided a shimmering effect under the stage lights.

In order to eliminate the problem of ruining a costume, the choreographer made a tutu for the rehearsal purposes. The female dancer was able to adjust herself to the feeling of moving in a tutu, and the male dancer was also able to practice how to work with a female in a full net tutu. The choreographer and costume designer strived to incorporate a classical design with contemporary modes of theatrical fashion.

Lighting

The colors of the costumes were selected especially for the illusions that could be created under different

lighting. The choreographer wanted to alter the mood and atmosphere of each dance section by effective use of lighting. The stage manager and technician assisted the choreographer in the designing of desired lighting effects. The lights were hung and set in the Main Auditorium at the Texas Woman's University by the University lighting crew. The choreographer was satisfied that the lighting was enough to allow each dance some distinctive deviation in lighting patterns.

There were only four light cues in the entire work, one cue for each dance sequence. The "Adagio" used lighting of a moderate intensity. The lights hung on the overhead battens and from the light trees. This provided a well-lit stage without the harshness of the extreme bright lights. For the woman's Variation, the over-heads were dimmed and the blue shades from the light trees were brought higher. This gave a very cool look to the stage and made the dancer's movements stand out clearly.

The third cue was for the man's Variation. This setting took out the blues and had more yellow hues on the stage. His movements were large and traveled across the stage so he needed to be seen at any given place on stage.

The last cue was for the "Coda." The setting was just the same as the "Adagio," but all the lights were

brought up to full intensity. The music and movements were quick and gay and the stage was full of light. The last cue was so well executed that it almost looked as though the dancers had brought the light on stage with them.

There were no blackouts between any cues only the cue changes. After the "Coda," the dancers held their final pose and then took their bows. No blackout was used.

Production

Three and one-half months prior to the performance date, the choreographer reserved the facility in which the performance was held. The theatre was also reserved for rehearsals, dress rehearsals, video tape sessions and for the performance. The reservations were secured through the Music Office at the Texas Woman's University and the Vice-President for Academic Affairs at the Texas Woman's University.

The choreographer obtained a signed form for the Guest Artist to perform. Also, both dancers signed release forms for the video tape (Appendix D). These forms were filed with the Office of the Dean, College of Health, Physical Education and Recreation at the Texas Woman's University.

Rehearsal tapes of the music were made for the theatre rehearsals and for the dancers' private use. The

choreographer had the concert tape recorded in the recording lab at the Texas Woman's University. At this time, the choreographer also arranged to have the entire program recorded live during the actual performance.

Publicity was the next priority. The choreographer organized several students who volunteered to draw posters. These were distributed to every major building on the Denton campus of the Texas Woman's University. The choreographer designed the concert flyer which was reproduced in large quantities by the Duplicating Office at the Texas Woman's University. Over 600 flyers were posted in the Dallas area, the Denton area, and the campuses of the North Texas State University and the Texas Woman's University (Appendix E).

Local newspapers and radio stations received notification of the pertinent details about the performance. The Denton Record Chronicle did a feature article on the dance concert (Appendix E). The Dallas Morning News, The Dallas Times Herald, and The Daily Lass-o announced the "upcoming dance event." Also the radio stations KDNT, KNUS, KNTU and KERA announced the performance.

The choreographer used the same motif on the program and the concert flyer. It was an ink drawing of a female ballet dancer. The details of the concert program were typed and taken to the Duplicating Office at the Texas Woman's University (Appendix F).

A house manager was selected by the choreographer, and together they chose the users. These were predominately students from the Dance Department at the Texas Woman's University. The house manager roped off the first twelve rows of seats in the theatre at the request of the choreographer. These seats were on the lowest part of the raked auditorium and did not allow for a good view of the performers. The balcony section of the theatre was reserved for the thesis committee members, dignitaries of the university and special guests.

The public performance of Seulement Deux was on Monday, November 28, 1977, at 8:00 p.m. in the Main Auditorium of the Texas Woman's University.

Evaluation

The house manager was responsible for handing out the evaluation forms. Twenty forms were handed out including the four for the thesis committee members. The forms for the committee members were in separate folders with attached writing implements. Six other forms were handed to persons who had seen the creative work in process and who were knowledgeable in dance. The remaining ten forms were handed at random to members of the audience.

The evaluators returned the forms at the conclusion of the performance. The thesis committee members kept their

forms for further comments; those forms were returned to the choreographer within a week. The criteria for the evaluation as used in this thesis were described in chapter 5 (Appendix C).

CHAPTER IV

DESCRIPTION

In conjunction with the written description of the actual movement patterns, the choreographer established a stage plan for reference (Diagram I). The stage was divided into four basic quadrants numbered in a clockwise order.

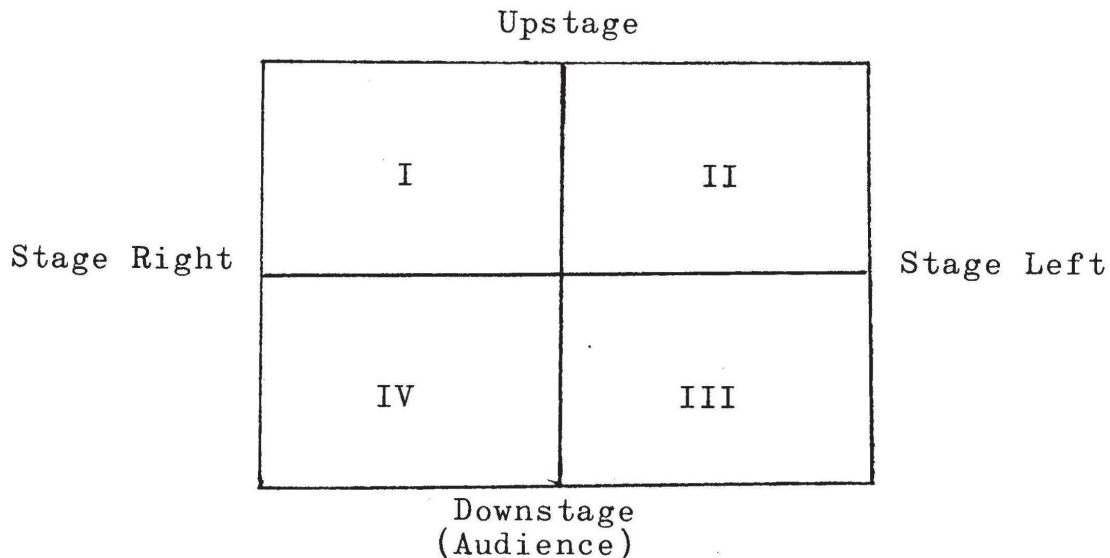


Diagram I.

Throughout this descriptive explanation of the choreography, all directions of movements and body facings are described with reference to the stage terms as visualized and labeled in the first diagram.

According to the purpose of the study, Seulement Deux was divided into the four distinct dance sequences of the classical pas de deux: Adagio, Male Variation (solo),

Female Variation (solo), and Coda. The floor patterns presented in this description were numbered in the following manner: the Adagio patterns were prefaced by an "A" and numbered sequentially. The Male Variation floor plans were marked with an "M", the Female Variation with "F," and the Coda with "C" (all numbered accordingly).

In all of the drawings, the male dancer was represented by an "X" and the female by an "O." The arrows at the ends of movement lines denote the direction of motion.

The choreographer emphasized to the dancers the importance of dancing together and not as individuals. This idea was made eminent to establish the accurate and precise coordination of the dancers in the choreographic framework.

At several times in the work, the choreographer had designed step patterns for the dancers that were performed on opposite sides of the stage. These patterns were effective only when the dancers were in perfect harmony in movement and musical timing.

For the purposes of reference in this description, the choreographer elected to call the male and female dancers by the proper terminology which is danseur and ballerina, respectively. Also, the correct terms for the steps used in the choreography were written parenthetically when deemed appropriate by the choreographer.

Adagio

As the curtain opened, the lights were up and disclosed a bare stage with the black velvet backdrop.

Auber's music is stately and almost processional in the beginning moments. The music begins, and the danseur appeared on the stage, entering the upstage left corner. He indicated with an arm gesture (his right arm) to the ballerina who appeared on the next set of musical chords from the upstage right corner.

The dancers walked across the back of the stage towards each other. They met in the center and continued to walk downstage together. This walk was a "ballet walk." It was elegant, stately and aristocratic. As the dancers reached a point approximately three-quarters of the way downstage, they bowed to each other and the ballerina took an arabesque pose on pointe (first arabesque de cote) and was supported by the danseur (Figure A-1).

The music was soft as the muted brass section of the orchestra began and developed a continuous melodic passage.

With slow lyrical steps, the dancers separated; the ballerina moved to stage left and the danseur moved to stage right (three poses, developpe devant ouvert fouette releve). Using slightly quicker steps, they returned to the original point in the center area (Figure A-1).

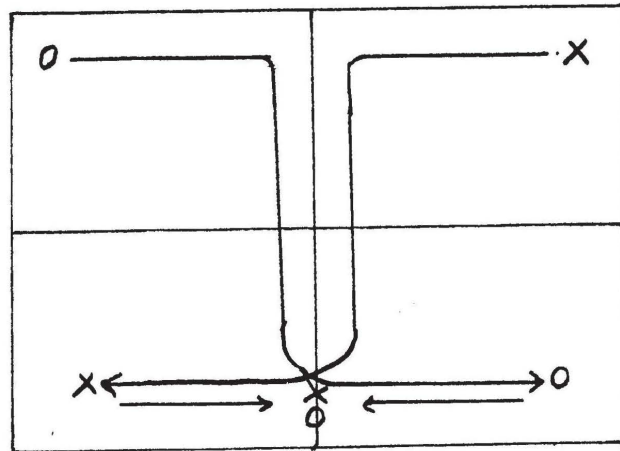


Figure A-1.

Now the ballerina was in an arabesque facing stage right. She lifted her leg higher (*penché*) and then brought both legs together on *pointe*. Moving on a slight diagonal to stage right, the ballerina did two jumps, one after the other, with the danseur helping to lift her in the air (*sissonne*). Together they stepped onto their right feet and stretched their left legs in the air in front of them. The ballerina then did three little steps traveling around the danseur as he stood still. The ballerina performed pirouettes while supported by the danseur (Figure A-2).

The danseur lifted the ballerina very high in the air as he carried her back towards center stage (Figure A-3).

The dancers immediately broke apart and took a small leap (*temps levé* in arabesque) and took little running steps

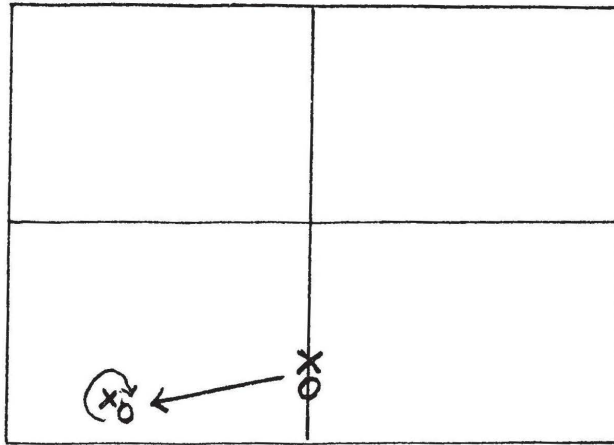


Figure A-2.

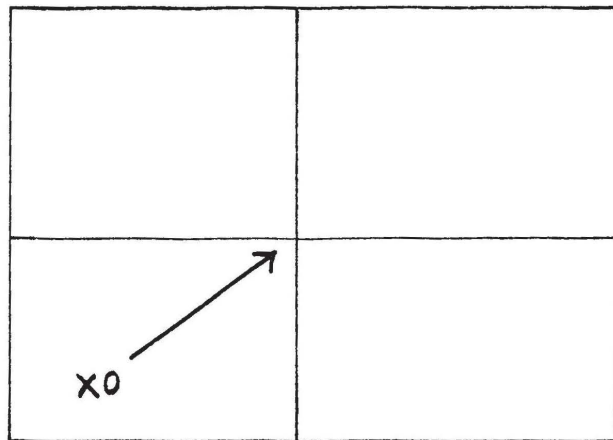


Figure A-3.

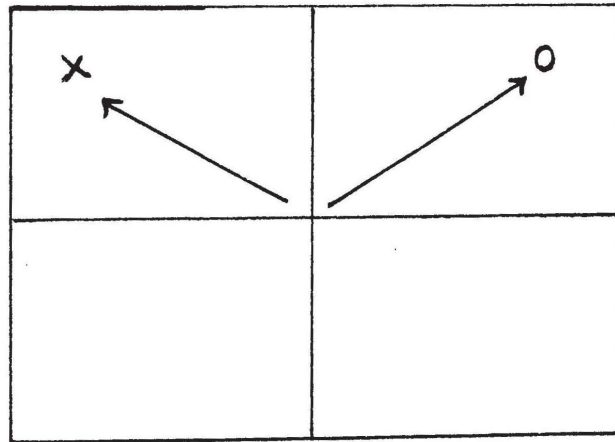


Figure A-4.

to reach their respective corners: the danseur to the upstage right corner, the ballerina to the upstage left corner (Figure A-4).

The music was a moderately slow tempo and was subdued and tranquil. The choreographer reflected the lightness of the music in the steps.

The choreography allowed easy and attractive footwork that lilted with the music as the dancers traveled across the floor (Figure A-5). The ballerina passed in front of the danseur as they traveled (*temps levé* in arabesque, *cabriole devant*) and the arms were choreographically very important as they exemplified continuous motion, flow and precision (with partner).

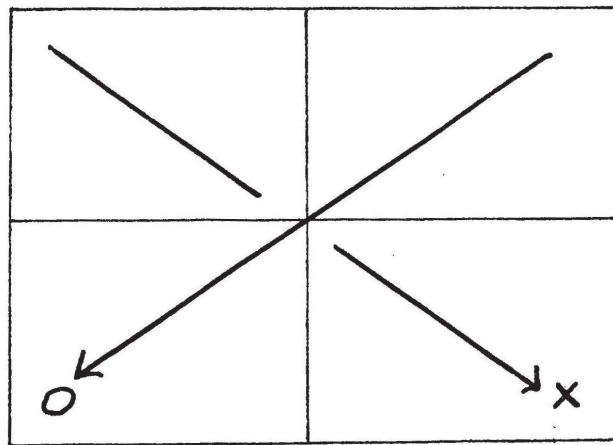


Figure A-5.

The choreographer was highly concerned with the visual effect of two bodies in simultaneous motion. The audience could not attentively follow both dancers at the same time when they began in opposite corners of the stage; but motion can be perceived by peripheral vision. As the dancers approached center stage and the distance between them was lessened, the concentration of the audience was also directed to the center with the stage pattern of the dancers.

Continuing the same step patterns, but moving backwards, the couple met in the center of the stage (Figure A-6).

The ballerina stood on one leg (en pointe) with the other leg behind her (en attitude). She was holding his shoulder and arm and the danseur walked around in a circle while the ballerina remained en pointe (promenade). She

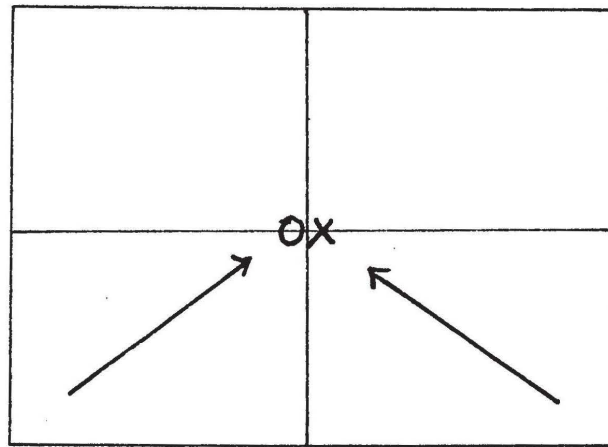


Figure A-6.

finished by letting the leg in back now open out to the side (develope a la seconde) (Figure A-7). The movements up to

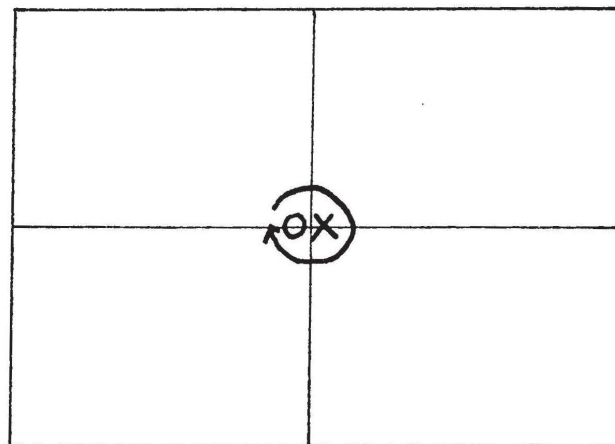


Figure A-7.

this point were soft and flowing with the music and appeared to have an effortless quality.

As the music changed to a more boisterous section - with the strings of the orchestra being employed, the movements of the dancers changed too. The music still had a moderate tempo, but clearly accented and forceful with louder dynamic markings than before, while the dancers' movements became broader, larger, higher and followed the musical phrasing.

The couple again split apart. The danseur went to the upstage right corner and the ballerina to the downstage left corner. Both executed big jumps while turning in the air (*grand jeté en tournant*) (Figure A-8).

Still following the quality of the music, the dancers turned towards center stage and used large moving steps to separate the distance between them. As they approached on another, the ballerina made a large leap into the air (*grand jeté*) and was caught in the air by the danseur. He immediately turned around holding her (Figure A-9). This climax of movement was directly parallel to the musical crescendo.

The dancers were together in the center of the stage, with the danseur just behind the ballerina. She turned several pirouettes and then was lifted into the air by the danseur making an arched figure in space. During the lift

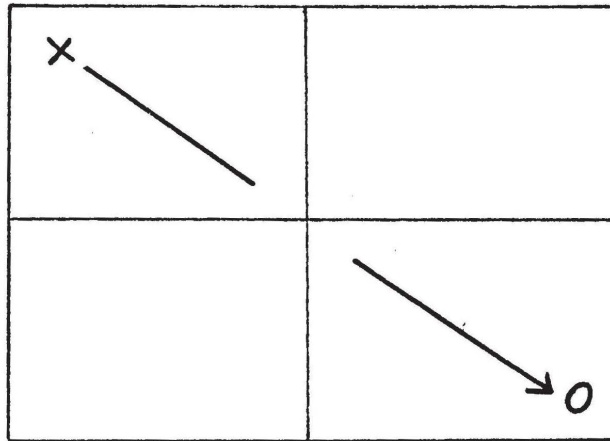


Figure A-8.

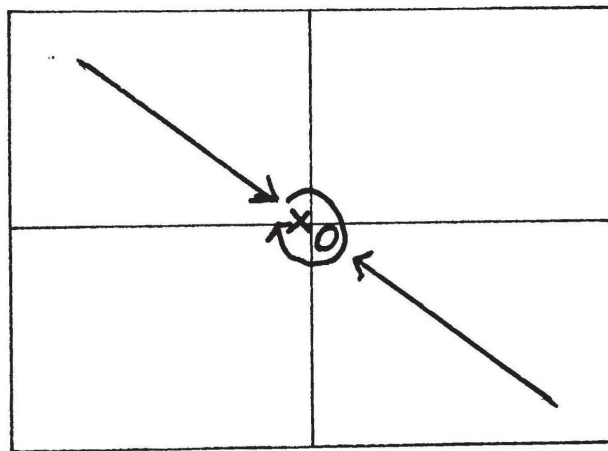


Figure A-9.

they traveled slightly downstage right. This sequence was repeated (Figure A-10). At the end of the second lift, the music continued in this broad accented melody.

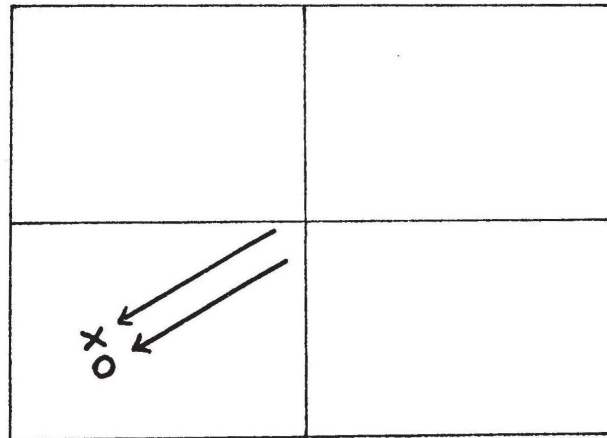


Figure A-10.

The dancers took large jumps with broad arm movements (temps levé in first arabesque) followed by long gliding steps to move them to the upstage right corner of the stage, the movements ended with a large jump (assemblé) and a balance on one foot with the other leg in the air behind the body (attitude ouvert) (Figure A-11). Both dancers were performing the same steps and the ballerina always remained slightly in front of the danseur.

Moving across the longest part of the stage, the dancers executed a series of broad, sweeping movements combined with running steps and large leaps (grand jeté) which traveled the diagonal from the upstage right corner to the downstage left corner (Figure A-12).

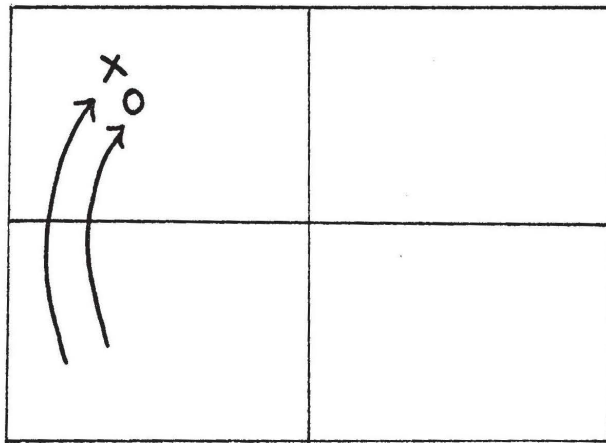


Figure A-11.

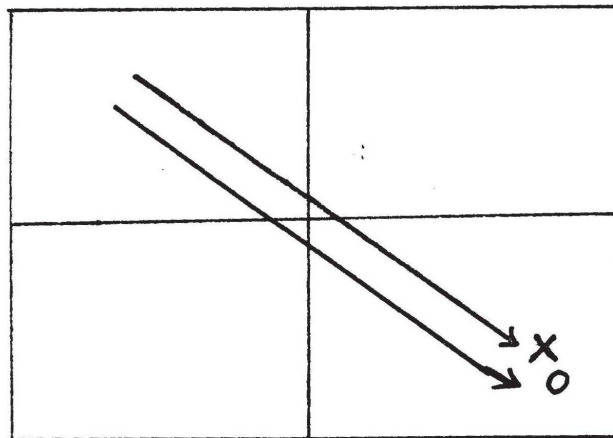


Figure A-12.

Reaching the downstage left corner, they maintained another balance on one foot, this time with the second leg in front of their bodies (standing on left with right attitude devant en l'air).

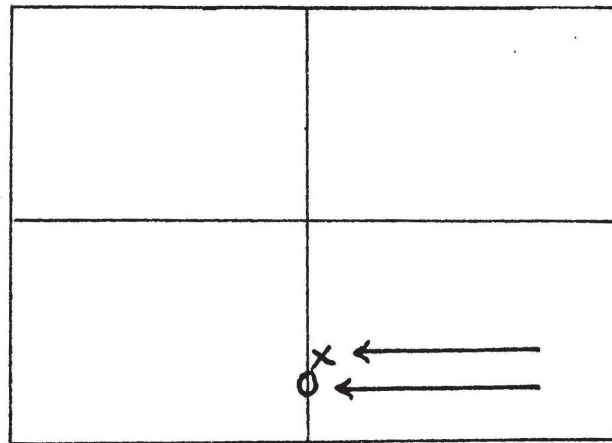


Figure A-13.

With energetic jumps and turns in the air (*temps levé*, *grand frottée*) the dancers crossed the stage to the center front position (Figure A-13) and ended in a pose with the ballerina in arabesque facing stage right (as in the beginning).

The music now returned to the light airy section as in the beginning. The dancers separated and traveled around the stage performing the same movements as if mirrored (Figure A-14). The steps were small jumps and turns but in continuous motion. The choreographer was interested creating in a calming effect after the last explosive section and in preparation for the ending. The continuous motion was devised to keep the audience's interest; the choreographer felt that any break in the movement at this point could allow the audience's attention to move away from the action.

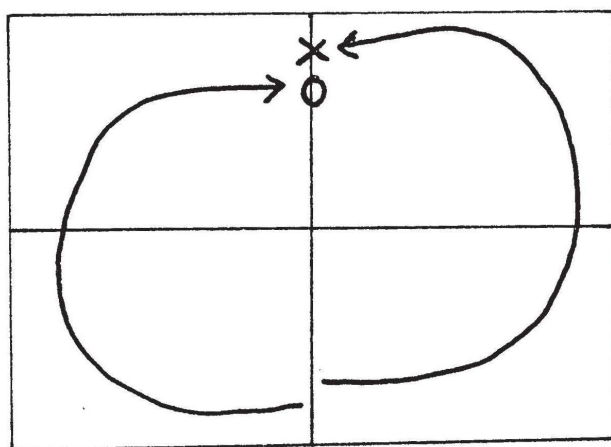


Figure A-14.

Meeting upstage center back, the dancers took a pose continuing moving straight downstage (Figure A-15). The choreography was simple, accenting the lines created by the two dancers. The ballerina danced quick little steps moving forward (*bourée couru*) executed double pirouettes ending in a side bend position on one foot (*pirouette position avec cambre de coté*, arms fourth position *croisé*). This sequence was repeated three times, and on the third and last time the ballerina did the side bend, then stretched her leg behind as she turned to body to arabesque facing stage left (first arabesque) and then immediately returned that stretched leg to a bend position with the foot touching the leg she was standing on and held her left arm high as she turned her head to look at the danseur.

The danseur grasped the ballerina's hands, and they danced patterns of jumps in arabesque, and turned their

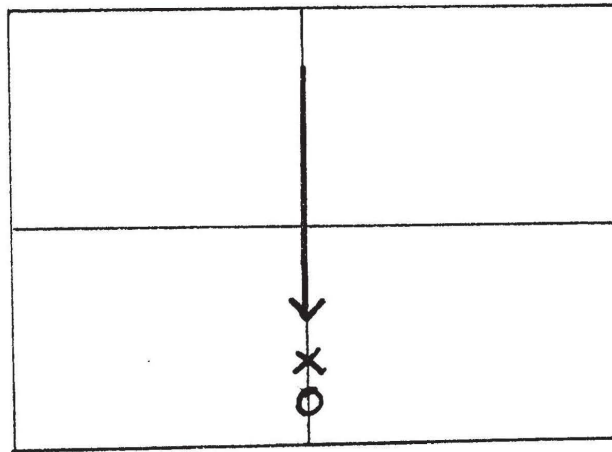


Figure A-15.

bodies in the air while still holding hands and moving to stage right. Their arms were changed over the ballerina's head and then crossed in front of her before they raised the arms again as they turned again. This arm movement occurred twice before they let go of hands and continued to travel upstage in a semi-circular pattern (glissade, two pas de chat, assemblé) (Figure A-16). When they reached the back (just behind center) position, the danseur lifted the ballerina straight in the air as she did continuous beats with her legs.

The danseur let her down and she immediately took a pose, balancing on one leg (*attitude derrière*) as he held her outstretched arms (fourth position). He walked around in a circle allowing her to be turned on her *pointe* while maintaining her balance (*promenade*). They returned to

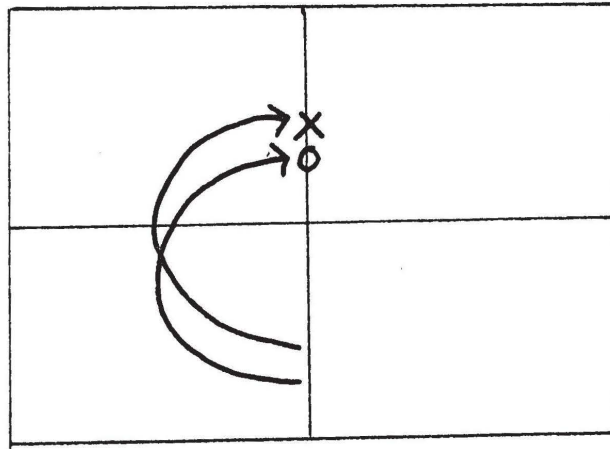


Figure A-16.

face the audience and the ballerina performed a turning step to change position so that she was now balancing with her left hand on his right shoulder and her right hand in his right hand. They executed another promenade and ended with the danseur lounging into a wide position (*tombé* to fourth) as the ballerina performed a balance, allowing her leg to be extended very high in the air timed slowly with the music that begins to fade (*penché*) (Figure A-17).

The dancers were still in the center of the stage. The music boomed chords powerfully accenting the beats, and the ballerina visualized these accents while performing pirouettes ending on the chord with her leg fully extended in front of her in the air. The turns were done without coming off the *pointe* and by holding on to one finger of the danseur. She then brought both legs together on the *pointe*

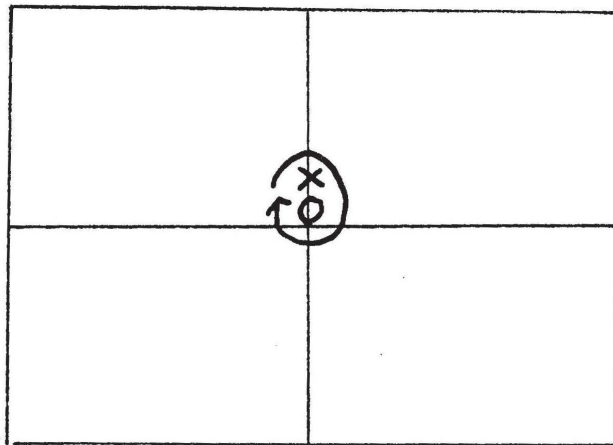


Figure A-17.

before taking her balance in arabesque with her arms over her head (fifth en haut).

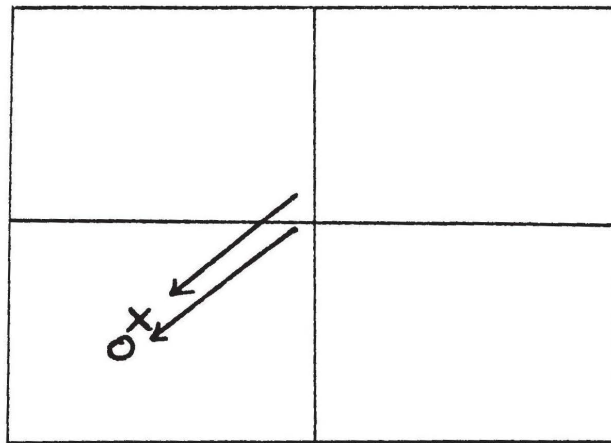


Figure A-18.

The danseur gently lifted her off the floor and turned around while she maintained the arabesque. The music had returned again to the softer gentle strains. The ballerina performed slow continuous turns (chaînés doublés) towards the downstage right corner ending in the center of quadrant IV. As she took a pose, the danseur followed with the same turns ending in the same position diagonally behind her (Figure A-18). Simultaneously, they changed their positions of the feet (fourth croisé) and arms and held this balanced ending.

Male Variation

The bold forceful quality of the music for this variation was reflected in the choreography. The danseur entered from the stage right and stood in about the center of quadrant I before the music actually began (Figure M-1).

His movements were broad, high, bouncing jumps, multiple beats (entrechat six) which were repeated twice, and he moved in a shallow diagonal towards stage right. The danseur displayed brilliant footwork in performing beats in front and back, all done while moving forward (brisé volé). He performed balances with his leg at the side in the air and repeated the traveling beats ending with a multitude of turns in the downstage right corner (Figure M-2).

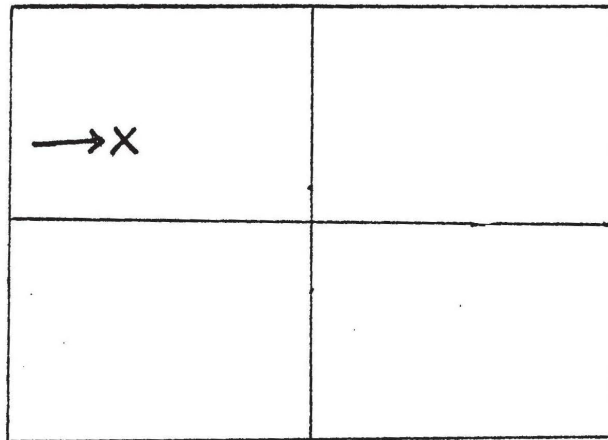


Figure M-1.

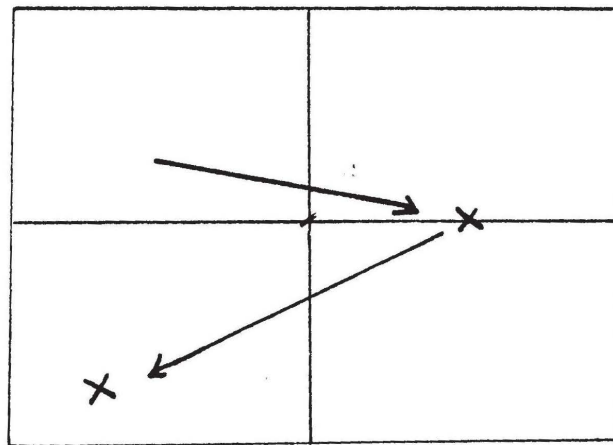


Figure M-2.

Following the grand fullness of the music, the next steps were high leaps in the air with turns (*grand jeté entournant*) which traveled on a true diagonal towards the upstage left corner (Figure M-3).

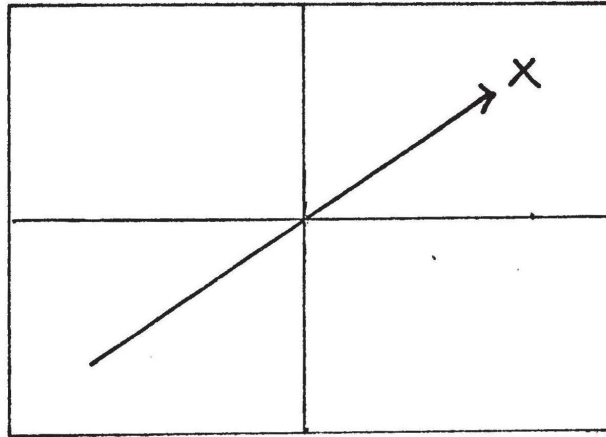


Figure M-3.

The music pulsed continuously and became climatic as the danseur executed a series of jump turns while crossing the stage in a circle and ending in the center of the stage where he did a double turn in the air ending in a kneeling position on one knee (Figure M-4).

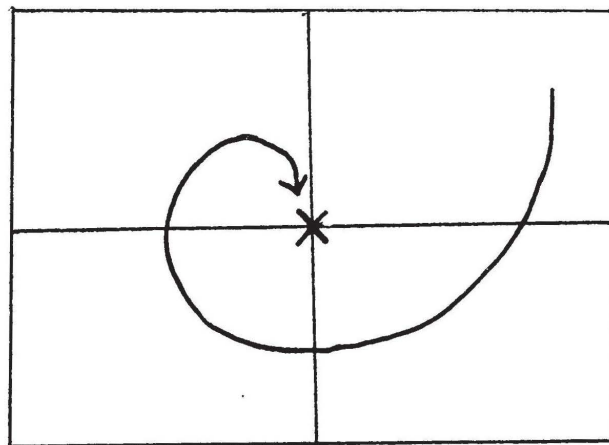


Figure M-4.

Female Variation

The ballerina entered from the upstage left corner and ran to the right of center stage (into quadrant IV) and took a pose just before the music began (Figure F-1).

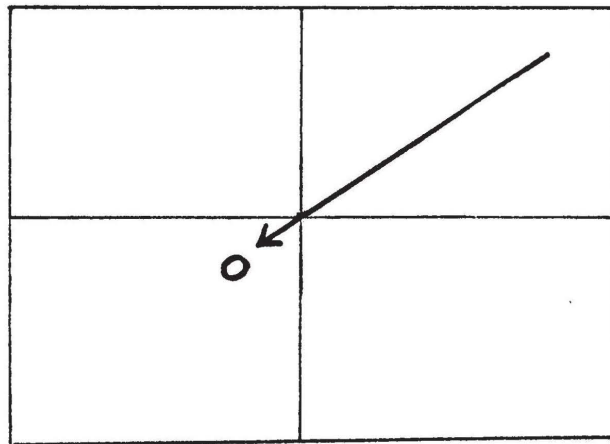


Figure F-1.

The music for this variation was light with crispness and a moderate tempo. As the music began, the ballerina performed a combination of steps consisting of rises onto her pointes, a pirouette (ending in arabesque fondu) and tiny quick traveling steps (bourée couru) moving backwards to center stage (Figure F-2).

The steps were repeated with the music with the traveling steps moving backwards towards the upstage right corner of quadrant I (Figure F-3).

The melody in the music repeated once again, as the ballerina executed another series of steps: runs, a small

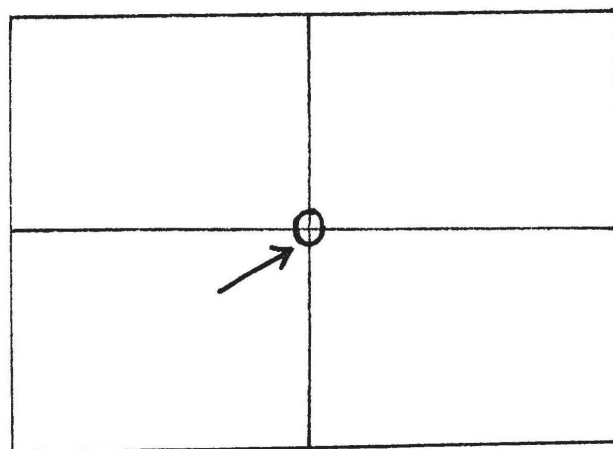


Figure F-2.

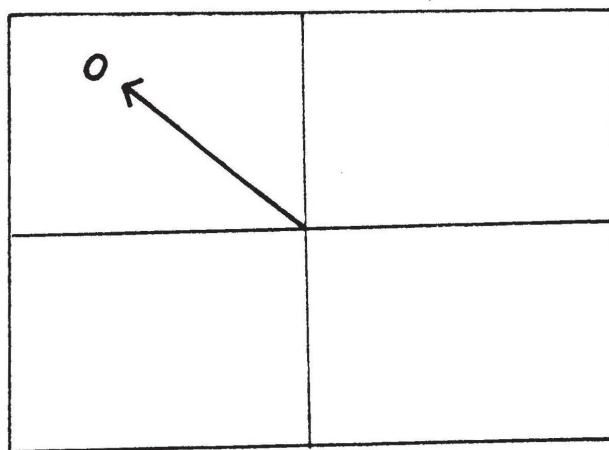


Figure F-3.

jump and sharply defined movements of feet and legs as she turned around in place (*retiré passé* by half turn, *échappé relevé entournant soutenu*). This sequence was repeated three times allowing her to cover the stage diagonal to downstage

left corner before she traveled to the upstage left corner (Figure F-4).

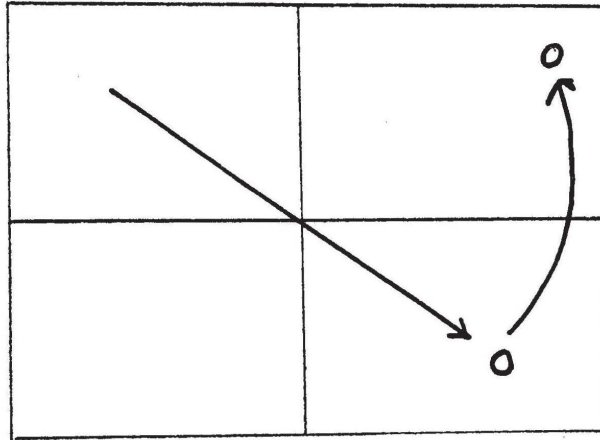


Figure F-4.

At this point the melodic theme of the music changed slightly although the tempo remained constant. The steps used to cross the stage on a diagonal towards downstage right corner were a gliding movement and a pirouette in an open position (*attitude en l'air*) stepping on one foot on *pointe* and quick turning the body (*fouetté*). The choreographer created this series of steps to show off the exquisite line of the performer. These steps were repeated three times, and then she quickly made a shallow semi-circle to return to the right side of center stage (Figure F-5).

Musically the original theme returned using a heavier orchestration and a fuller sound. The choreographer had the original opening steps repeated with beats of the legs added,

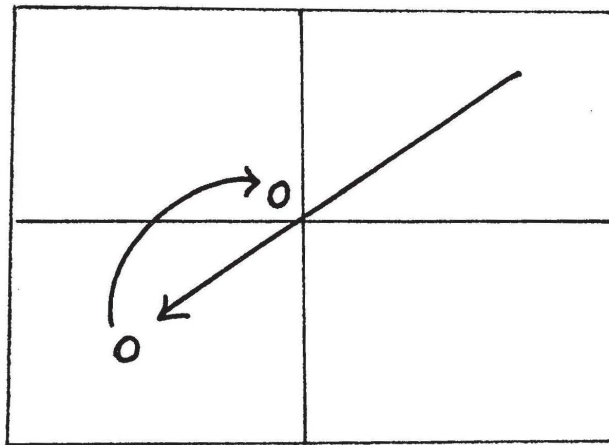


Figure F-5.

as well as multiple turns, and balances on one leg (instead of the traveling step backwards. So the ballerina remained in the same spot on stage as she did this (Figure F-6).

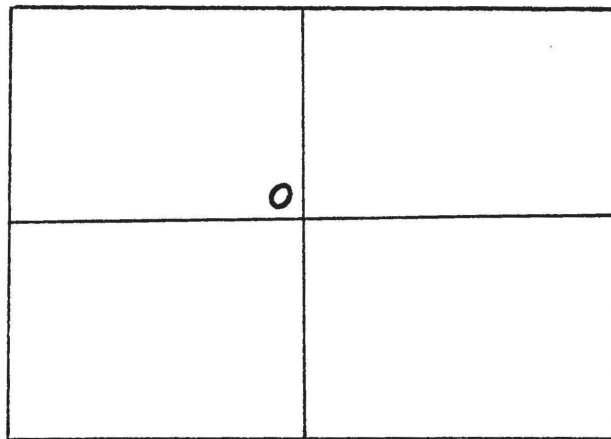


Figure F-6.

As the music opened up to a full orchestra sound, the tempo slowed down slightly and the feeling was expansive

while clearly articulated. The movements followed the music with broad jumps and high extensions of the legs (*balloté* and *fouetté renversé*). The movement sequence was executed moving to stage right, and then reversed moving downstage left. Immediately she broke into running steps to the downstage right corner in quadrant III (Figure F-7).

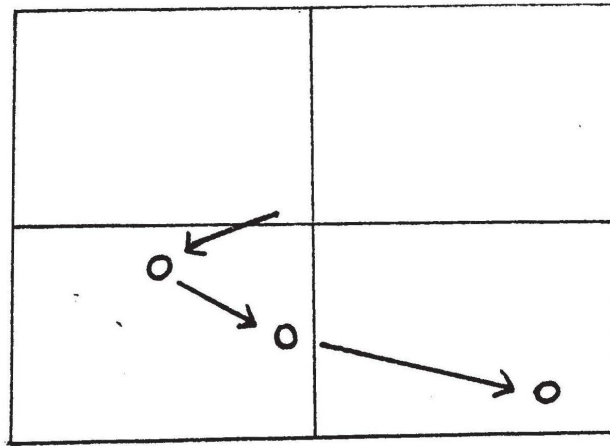


Figure F-7.

The final steps were very quick and continuous coinciding with the musical ending. A series of quick turns across the stage making a semi-circle to downstage right corner ended with a rise and balance on one foot at the "crash" in the music (Figure F-8).

Coda

The music for this section was brisk, lively and very gay in comparison with the ballerina's variation that preceded it. The choreographer designated that the danseur

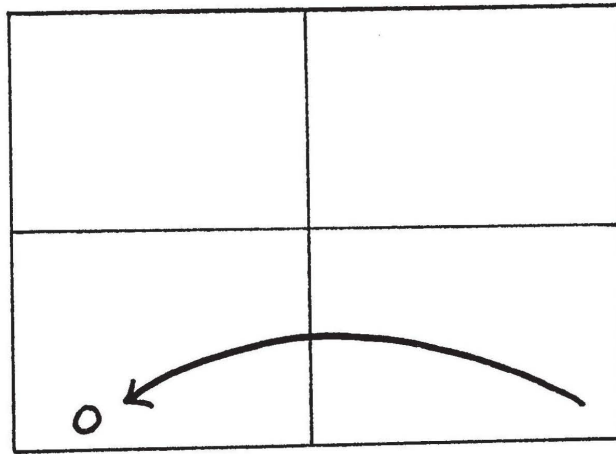


Figure F-8.

enter from the upstage right corner. This offers contrast to his entrance for his variation and refers back to the beginning of the adagio when he entered from the same corner.

The danseur entered with large steps of grand elevation. His leaps were high in the air as he beat his legs together (*cabriole doublé*) before landing. This was repeated four times as he traveled across the entire stage on a diagonal towards the downstage right corner. Next he executed continuous pirouettes in various positions ending with multiple turns (Figure C-1).

The music changed to a very quiet, quick light quality. This was the entrance of the ballerina, as the danseur stepped to stage right (Figure C-2). She performed intricate and articulate footwork with quick beats and fast jumps as she moved across the stage. The combination was

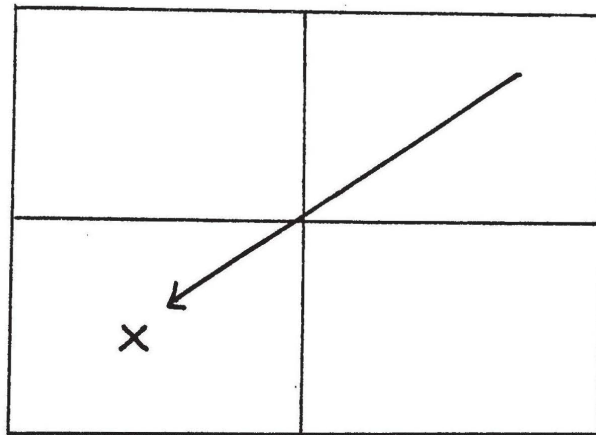


Figure C-1.

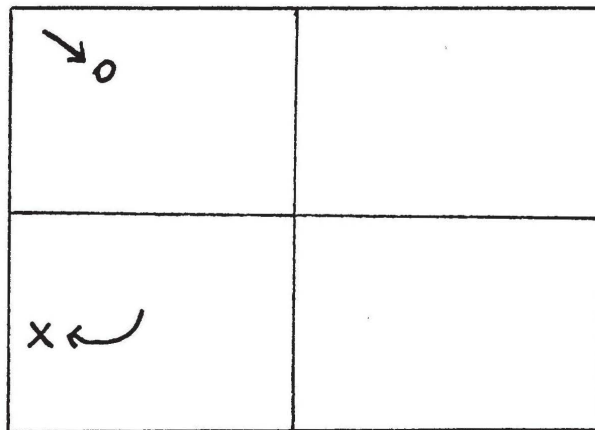


Figure C-2.

repeated five times, and then she did three turns moving to the downstage right corner (Figure C-3).

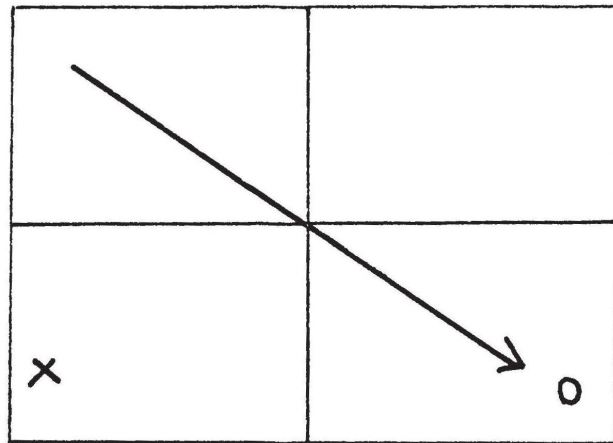


Figure C-3.

Again there was a musical change into a more legato feeling. Both dancers used a ballet run to the center back of the stage (Figure C-4).

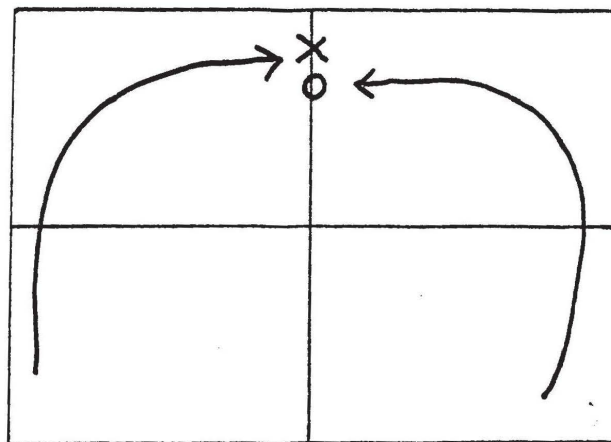


Figure C-4.

The danseur lifted the ballerina as she held an arabesque position, first moving to stage right, then lowered her and changed to lift her towards stage left while progressing diagonally forward with each lift and change. This was repeated making four lifts in all (Figure C-5).

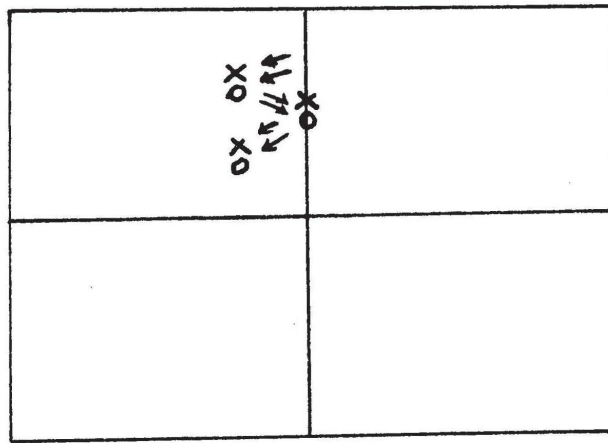


Figure C-5.

The dancers took small jumps (temps leve) and did quick running steps to reach the upstage left corner (Figure C-6).

The music became quick and lively again and the choreographer accented the beat with crisp movements. The dancers executed sharp traveling beating movements with their legs and then a small jump following by the ballerina doing a large jump while being lifted by the danseur. This created the effect of the ballerina "pausing" in mid-air. The entire sequence was repeated three times traveling on a diagonal to the downstage left corner (Figure C-7).

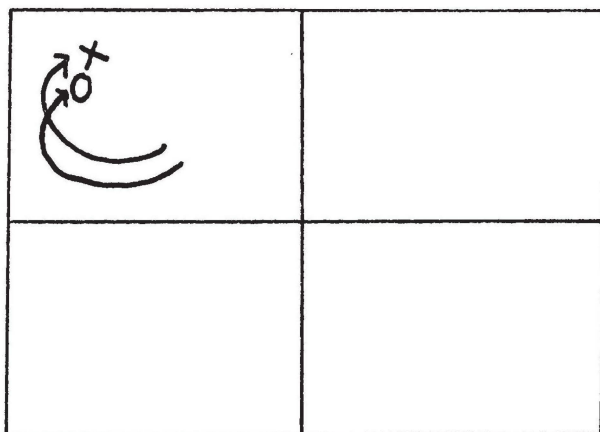


Figure C-6.

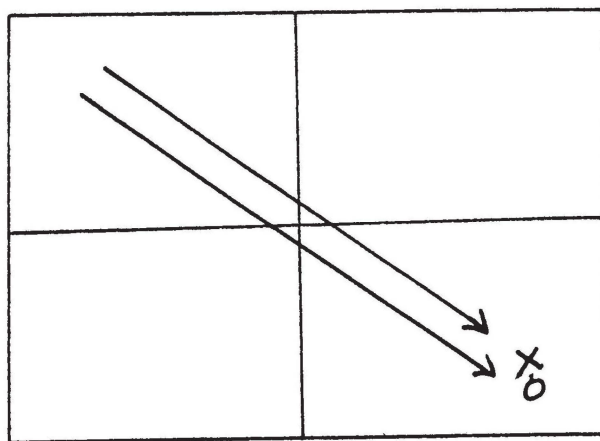


Figure C-7.

The rapid tempo and building climax of the music continued as dancers jumped and traveled around (tempo levé in arabesque and grand jeté en tournent) the stage with the same steps, the ballerina always remaining in front of the

danseur. The pattern was directly across stage front and a short curve to reach center stage (Figure C-8).

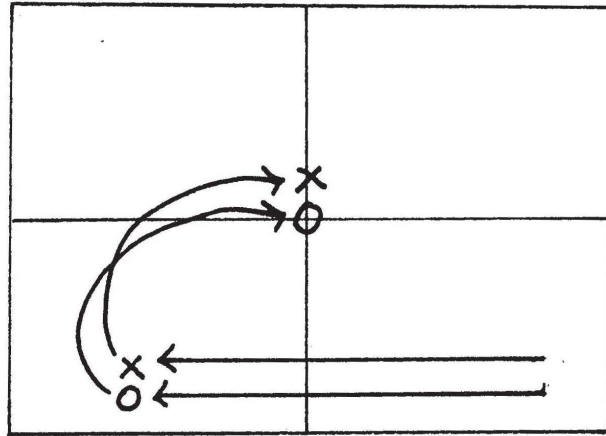


Figure C-8.

In the center of the stage the dancers performed very fast hopping and turning movements (*ballonné*, *fouetté*) in absolute harmonic accuracy: legs, arms, heads and bodies moved at the exact same moment (Figure C-9).

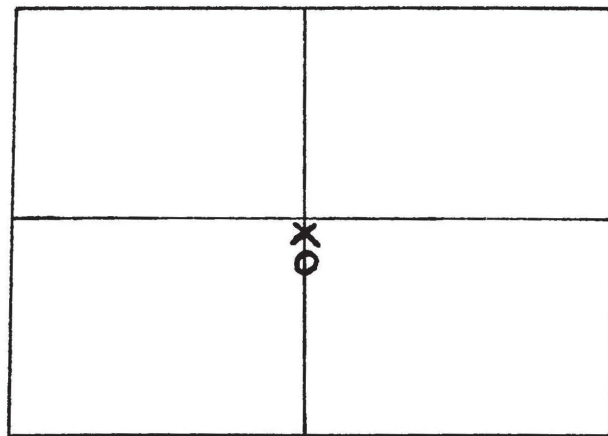


Figure C-9.

The ballerina performed a short sliding movement (chassé) into a pose towards the downstage right corner while the danseur remained just upstage of center (Figure C-10).

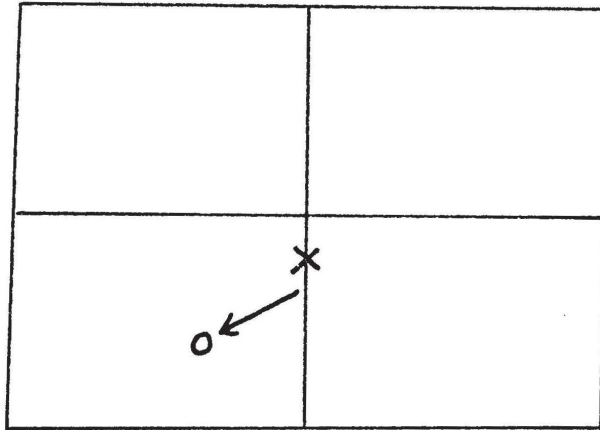


Figure C-10.

With a single running motion, the ballerina returned to the danseur and he lifted her high into the air as her legs did a split in the air (Figure C-11).

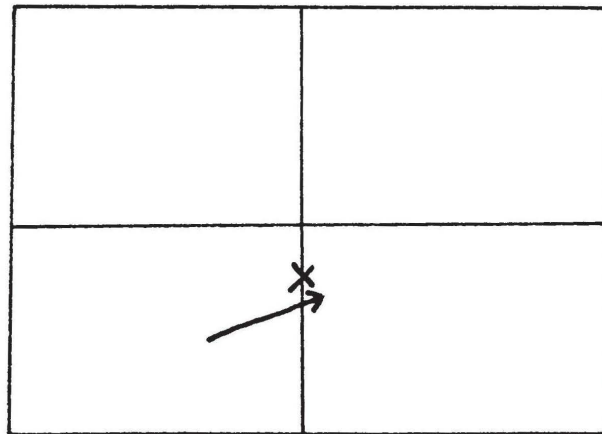


Figure C-11.

The music thundered three final chords as the dancers took a pose on each one. The final position ended with the ballerina on her knee as the danseur was in a lunge behind her; and their heads and arms were in the same position directed to stage right (Figure C-12).

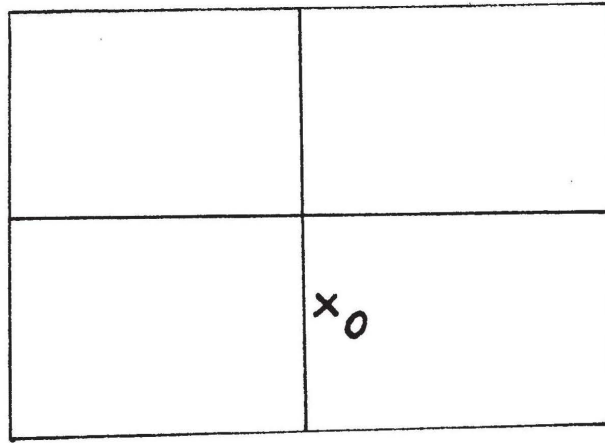


Figure C-12.

The floor patterns in this choreographic work were created in a calculated attempt to fill the stage space visually. The choreographer did not feel that use of sets, scenery, or props was necessary to augment the movement of the dancers because the audience's interest was held by the choreography alone. The entrances and exits of the dancers on and off the stage changed frequently enough to add a surprise element rather than the anticipated redundancy. Also, having the dancers perform together and then having them separate and travel around opposite sides of the stage

was a choreographic device carefully woven into the design of the work. This device allowed the audience to perceive spatial movement patterns without a direct focus.

Musically, the choreographer often paralleled the movement and the music in quality and in texture. The boisterous, bold musical phrases were represented by large, broad movements which swept across the stage or went high into the air. The sharp staccato sections of the music were sometimes represented by quick precise articulated footwork; the more legato sections incorporated slow, lyrical, gentle movements. Occasionally the choreographer felt a natural counter-rhythm to the music and used steps and movements to display this counterpoint creating a deviation from the parallel structure.

The dancers had the ability to accept the choreographer's musical interpretations and adapted well to the given style of movement. They did not just follow the music and technically execute the choreography, but rather they danced with the music and performed the movements as the complete expression that was intended by the choreographer.

CHAPTER V

CRITICAL ANALYSIS OF THE WORK
AND EVALUATION

The choreographer began the critical analysis of this work while still in the rehearsal process. Several crucial points became apparent even before the actual performance.

One of the greatest difficulties was the training of the dancers during the allotted rehearsal time. The choreographer realized soon after rehearsals had begun that due to their own personal responsibilities and commitments, the dancers were not receiving the daily preparation necessary to acquire and maintain a high level of technical performance. The choreographer, therefore, had to personally ensure that the dancers did have a dance technique class as often as was possible.

During the course of composition, the choreographer periodically invited a small audience to view a completed section of the work. Audiences were also invited to attend when the work was presented at the studio showings for the thesis committee. This was a calculated attempt by the choreographer to have the dancers exposed to an audience with

the hope of relieving some "performance" nerves. It also allowed the audience participants to share in the growth and development of the work and of the dancers.

As far as rehearsal time, the choreographer was very satisfied that time was well spent. The dancers worked diligently, conscientiously and devotedly. The rapport between the dancers and the choreographer was excellent and the mutual respect allowed for a great trust to be established. The dancers did their best to follow the directions of the choreographer, and the choreographer attempted to display the fine qualities and talents of the dancers.

The analysis of the work was approached by taking each section individually and examining the effect of the choreography and the technical performance of the dancers.

Adagio

The entrance was successfully carried out. The choreographer wanted to create an atmosphere of the grace, poise, and dignity of the ballet. The dancers portrayed this elegance throughout the work.

Lyric qualities were beautifully displayed by the dancers, however, the timing in the lyrical section was occasionally "off."

As this section progressed into the allegro music and steps, the dancers were more secure. Technically it was not

a difficult maneuver, but of course the timing is all-important.

The most difficult movement pattern in the Adagio was the partnered lift with the ballerina making an arch in the air. The dancers never did the exact movement the choreographer was attempting to create. This made the transition a bit awkward, but an awkwardness only visible to the knowledgeable observer.

In the movements the dancers performed together, they were exquisite. The lines that their bodies created were completely harmonic and totally complimentary. As they traveled across the stage the dancers were moving in complete unison.

The second half of this section was structurally sound and the choreographer was very pleased that the dancers had adapted so naturally to the given musical interpretation. The last steps in this section were quite poised and the dancers displayed a mastery partnership.

The lighting in this section was not as complete as the choreographer would have liked. This was due to the lack of equipment and was not the fault of the technical crew.

Male Variation

The danseur was an extraordinarily strong young man. He exuded extraordinary energy in his solo. His elevation was superb and his beats were accurate and exciting.

Choreographically, this piece allowed for the danseur to show his strength and technical abilities. Although the solo was short, the difficulty of the steps was sufficient to capture the audience and exhaust the seemingly endless energy of the danseur.

The choreographer was not completely satisfied with the original floor pattern, but compromised on the final design. The steps used limited the movement across the floor, so it was created such that the moving steps were interspersed with the static steps.

Lighting effects were good and allowed the audience to fully observe and appreciate the height of the jumps and the sharpness of the turns.

Female Variation

The choreographer created this solo to fully exploit the pure line and clear, clean quality of the dancer. She was careful and highly articulate in the footwork and pleasantly confident in her facial expression. The steps began in a simple combination but developed within the solo to become quite complex and technically challenging. Sometimes difficulty with the technique appeared but the choreographer realized that the transition movements were at the root of the problem. This was resolved prior to the actual performance.

The last music change was very difficult to count, but the quick turns that were performed here allowed for the ballerina to dance "through" the music and achieve the desired effect of the constant motion.

The lighting for this solo was excellent. The blue lights cast a sharp definition of the lines of her body so that her precise footwork and body movements were clear and sparkling. The lights also added a distinctive hue to the costume so that it almost imposed an entirely new effect.

Coda

This final section was designed to be the climax and highlight of the pas de deux. The dancers had performed together in the Adagio and established a rapport between each other for the audience to acknowledge. Then they each had a solo to showcase their individual talent. In the Coda, they danced separately and then together.

The choreographer used this section to heighten the development of the previous sections. The dancers performed with energy and enthusiasm. They exemplified the ecstasy of performing.

Technically this was probably the most difficult piece of choreography and paradoxically it was the best performed section. The choreographer theorized that the gay, speedy, dynamic movements went so quickly, the dancers did not even have time to think or worry.

The only section with which the choreographer was not satisfied was the one comprised of runs around the stage to meet in the center back of the stage for the lifts. The dancers did not always time the runs so that the meeting was cleanly executed. However, the beats that followed and the very high lifts created an exciting effect.

The dancers learned to conserve their energy for the very final steps which they performed in fantastic unison, and completed the "surprise" ending brilliantly.

The lights were good and added to the gaiety and brightness of the finale. The choreographer wanted some back-lighting to outline the dancers but this was not possible to the extent that was desired.

Evaluation

The thesis performance was evaluated by twenty persons. These included four committee members, six persons who had viewed the work in progress, and ten randomly selected audience participants. The evaluation form that was used by all twenty evaluators was taken from "The Creative Thesis: Criteria for Procedural Development and Evaluation" by Terry Worthy.²⁰ In a format requiring a yes or no response, the following criteria were used:

²⁰Terry Worthy, The Creative Thesis: Criteria for Procedural Development and Evaluation, (Ph.D. dissertation, Texas Woman's University, May 1977).

1. Demonstrates an effective solution to the choreographer's stated problem.

2. Demonstrates that the selected theme was suitable for development through a dance medium.

3. Communicates the dance intent with clarity and is free of extraneous movement, elements and development.

4. Employs movements and dance styles appropriate to the choreographic intent.

5. Demonstrates thorough development of movement themes and inventive movement relationships.

6. Demonstrates an innovative approach to thematic source and its treatment.

7. Employs an innovative approach which creates images and alludes to ideas, avoiding a literal reproduction.

8. Demonstrates sufficient and effective variety to maintain interest.

9. Develops from the initial phase to conclusion with effective and subtle transition.

10. Demonstrates effective use of space patterns and relationships in order to further the intent and create visual interest.

11. Demonstrates effective rhythmic pattern and rhythmic organization in accordance with the dance idea.

12. Is of sufficient interest to capture and maintain audience attention.

13. Demonstrates effective use of repetition in order to explicate dominant or significant passages.

14. Progresses toward and reaches a high point of interest.

The sixteen forms from the audience evaluators were returned at the conclusion of the performance; the committee members returned their forms directly to the choreographer. It was significant to note that all the forms were marked in the "yes" column. The choreographer was particularly interested that the randomly selected evaluators held similar opinions to those of the selected evaluators.

Remarks, comments, and criticisms by committee members were as follows:

1. General - "I think the combination of the Opera and Ballet was an excellent one. It broadened the audience appeal and set the mood."

2. Hindsight - "I think there may be one or two spots in the choreography where the technical difficulty was slightly above the dancers ability to perform at this time. If you perform it again you might wish to give some thought to these sections, which they have trouble executing consistently."

3. "The usual problem of toe shoe sounds when the music was low."

4. "Occassionally the dancers got out of the light in the downstage area."

5. "Lovely dance to perceive. Spatial patterns and floor designs were interesting."

6. "Dancers complimented each other and their feeling for line was evident."

7. "Movement action of one lift (in adagio) . . . this sequence broke the beauty of line that was present throughout."

8. "Was interesting to the audience. It 'held' them."

9. "Was well performed."

10. "Accompaniment was appropriate to theme."

11. "It enhanced, never obtruded. Dance was paramount."

12. "Nicely costumed."

13. "Development was good, movements appropriate."

14. "Dynamics good."

15. "Beautifully, carefully orchestrated program!"

16. "The program was a fine success."

Some additional comments by the six selected members were: "effective lighting," "effective costuming," "timing off at start but nervousness disappeared and production continued superbly - BRAVO!," "the evening was most carefully

conceived and executed to highlight the dancers," "dancer's projection was especially strong. Costumes were marvelous."

From the ten random evaluators also came some interesting remarks: "Too much time on stage between dancing - blank stage - thesis was great!," "Beautifully done. I really enjoyed every minute of it. She used movements which made the dancers look fantastic," "The entire production was very entertaining and really fascinating. Organization was perfect," "Very beautiful and extremely well done," "It was a very enjoyable ballet," "It was an excellent attempt to bring classical ballet to TWU," "Well Done!.

CHAPTER VI

FINDINGS AND CONCLUSION

The choreographer's purpose was to provide an opportunity for the artists and audience to experience the pas de deux in the true classical ballet form. This purpose was fulfilled, as the work was created, mounted, and produced. Having participated in the progress of the dancer's technical skill and performance quality, the choreographer was very pleased with the extremely positive response given by the audience.

The production of this work also solved the problem of the study as it was formulated; that is, to create an original pas de deux as a complete structure according to the classical tradition. Choreographically this work was entirely original and did faithfully adhere to the fundamentals of the classical structure.

On the 28th of November in 1977, this thesis was presented in a public performance. The program was entitled "An Evening of Opera and Ballet," and included five vocal artists each of whom presented operatic selections followed by the choreographic thesis. The entire evening's entertainment was arranged and organized by the choreographer.

All production details were carefully attended to and supervised by the choreographer. The stage manager, house manager, lighting crew, singers and dancers were coordinated and enthusiastically worked at their jobs for the enjoyment of the audience.

The audience attendance was quite outstanding for this type of presentation. They responded well to both the singing and the dancing, which was reflected in the applause, the swarming backstage after the performance, and the evaluation comments.

The choreographer concluded that the production was a success for the artists and the audience. Many audience participants verbalized their own enlightenment to the artistry and beauty of classical ballet.

In general, the choreographer was very pleased with the entire production. The artists worked and performed with professional attitudes. This professional approach allowed the choreographer a certain freedom to demand the utmost from them without fear of an amateurish response.

The experience was most valuable for all concerned. Working within the limitations that existed for this thesis was a learning endeavor in itself. Also, the rationale for specialized jobs such as stage manager, public relation personnel, etc., became quite apparent when one must undertake the responsibility of all those positions.

Another important result of this thesis was the realization by the choreographer of the difference between creating a general work that could be mounted on any dancer, and choreographing specifically for a particular dancer. It is an intricate and highly refined talent to extract the very essence of a dancer and then to put that essence in a choreographic framework that will enhance the dancer and the movements at the same time.

The choreographer hoped that this creative thesis demonstrated that the level of dance in education can be of a high quality. It was hoped that this fine quality aided in educating an appreciative audience.

This pas de deux was only an introduction to the world of classical ballet. The fundamentals and structures of a great tradition have lasted this long and are continually drawing new masses of people who are uneducated in the dance form, yet who enjoy watching the beauty and splendor of the ballet.

APPENDIX A

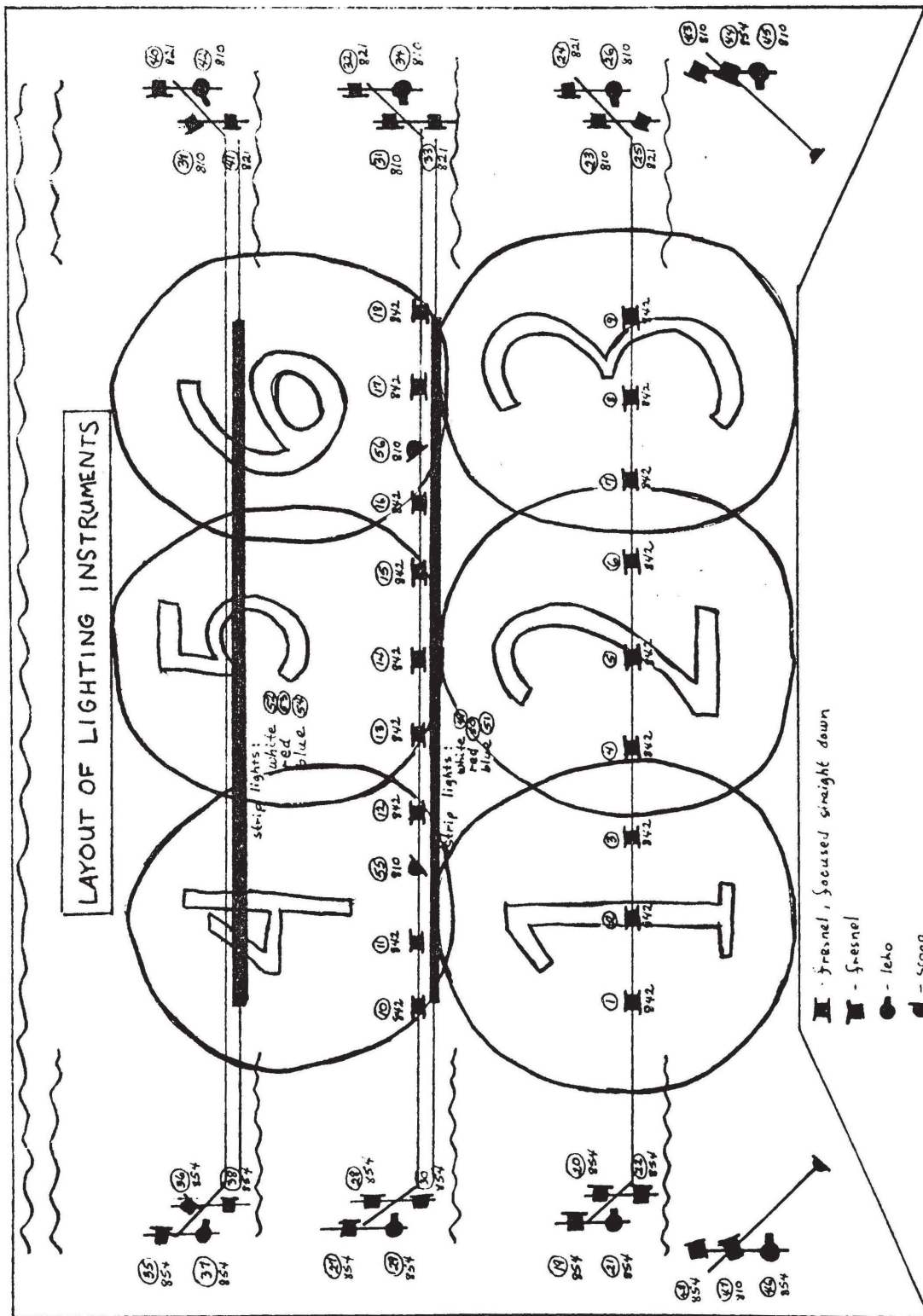
Costume Design



Drawn by Terry Brusstar

APPENDIX B

Lighting Plot



BOARD HOOKUP

Instrument Number	Dimmer Number	Type of Instrument	Area	Color Number (Roscolene)
1	1	fresnel	1	842
2	1	fresnel	1	842
3	1	fresnel	1	842
4	2	fresnel	2	842
5	2	fresnel	2	842
6	2	fresnel	2	842
7	3	fresnel	3	842
8	3	fresnel	3	842
9	3	fresnel	3	842
10	4	fresnel	4	842
11	4	fresnel	4	842
12	4	fresnel	4	842
13	5	fresnel	5	842
14	5	fresnel	5	842
15	5	fresnel	5	842
16	6	fresnel	6	842
17	6	fresnel	6	842
18	6	fresnel	6	842
19	7	fresnel	2	854
20	7	fresnel	3	854
21	7	leko	1	854
22	7	fresnel	3	854
23	8	fresnel	1	810
24	8	fresnel	2	821
25	8	fresnel	1	821
26	8	leko	3	810
27	9	fresnel	5	854
28	9	fresnel	6	854
29	9	leko	4	854
30	9	fresnel	6	854
31	10	fresnel	4	810
32	10	fresnel	5	821
33	10	fresnel	4	821
34	10	leko	6	810
35	11	fresnel	5	854
36	11	fresnel	6	854
37	11	leko	6	854
38	11	fresnel	4	854
39	12	fresnel	4	810
40	12	fresnel	5	821
41	12	fresnel	6	821
42	12	leko	4	810
43	13	fresnel	3	810
44	13	fresnel	2	854

BOARD HOOKUP

Instrument Number	Dimmer Number	Type of Instrument	Area	Color Number (Roscolene)
45	13	leko	1	810
46	14	leko	3	854
47	14	fresnel	2	810
48	14	fresnel	1	854
49	15	strip	1-3	white
50	broken	strip	1-3	red
51	17	strip	1-3	blue
52	18	strip	4-6	white
53	19	strip	4-6	red
54	20	strip	4-6	blue
55	21	scoop	2	810
56	21	scoop	2	810

Color code:

810 - no color amber
 821 - light red
 842 - surprise lavender
 854 - steel blue

SUMMARY OF LIGHTING CUES

Dimmer Number	Adage	Male Variation	Female Variation	Coda
1	10	10	10	10
2	10	10	10	10
3	10	10	10	10
4	10	10	10	10
5	10	10	10	10
6	10	10	10	10
7	7	5	10	7
8	10	7	5	10
9	7	5	10	7
10	10	7	5	10
11	7	5	10	7
12	10	10	5	10
13	10	10	5	10
14	7	5	7	10
15	7	5	7	7
16 (broken)	X	X	X	X
17	0		10	
18	7	10	7	10
19	0	10	5	10
20	0	10	10	10
21	7	10	5	10

APPENDIX C

Evaluation Form

EVALUATION FORM*

	Yes	No
1. Demonstrates an effective solution to the choreographer's stated problem	_____	_____
2. Demonstrates that the selected theme was suitable for development through a dance medium	_____	_____
3. Communicates the dance intent with clarity and is free of extraneous movement, elements and development	_____	_____
4. Employs movements and dance styles appropriate to the choreographic intent	_____	_____
5. Demonstrates thorough development of movement themes and inventive movement relationships	_____	_____
6. Demonstrates an innovative approach to thematic source and its treatment	_____	_____
7. Employs an innovative approach which creates images and alludes to ideas, avoiding a literal reproduction	_____	_____
8. Demonstrates sufficient and effective variety to maintain interest	_____	_____
9. Develops from the initial phase to conclusion with effective and subtle transition	_____	_____
10. Demonstrates effective use of space patterns and relationships in order to further the intent and create visual interest	_____	_____
11. Demonstrates effective rhythmic pattern and rhythmic organization in accordance with the dance idea	_____	_____
12. Is of sufficient interest to capture and maintain audience attention	_____	_____
13. Demonstrates effective use of repetition in order to explicate dominant or significant passages	_____	_____

EVALUATION FORM*--continued

Yes No

14. Progresses toward and reaches a high
 point of interest

COMMENTS: (Use back of page)

*Terry Worthy, "The Creative Thesis: Criteria
for Procedural Development and Evaluation," (Ph.D. disser-
tation, Texas Woman's University, May 1977).

APPENDIX D

Video Release Form

TEXAS WOMAN'S UNIVERSITY

We, the undersigned, do hereby consent to the recording of our voices and/or images by Lisa A. Fusillo, acting on this date under the authority of the Texas Woman's University. We understand that the material recorded today may be made available for educational, informational, and/or research purposes; and we do hereby consent to such use.

We hereby release the Texas Woman's University and the undersigned party acting under the authority of the Texas Woman's University from any and all claims arising out of such taking, recording, reproducing, publishing, transmitting, or exhibiting as is authorized by the Texas Woman's University.

SIGNATURES OF PARTICIPANTS*

2 November 1977

Date

[Handwritten signature: Janet M. MacKowli]
[Handwritten signature: Jeff H. Green]

* * * * *

The above consent form was read, discussed, and signed in my presence. In my opinion, the person signing said consent form did so freely and with full knowledge and understanding of its contents.

[Handwritten signature: Adrienne D. Fisk]
 Authorized representative
 of the Texas Woman's University

12/4/77
 Date

*Guardian or nearest relative must sign if participant is minor.

APPENDIX E

Publicity

An Evening
Opera and Ballet

28th November 1977

8:00 p.m.

Main Auditorium

at Tull free
admission



The Sunday _____
DENTON

75TH YEAR OF DAILY SERVICE — NO. 99

RECORD-CHRONICLE

DENTON, TEXAS, SUNDAY MORNING, NOVEMBER 27, 1977

48 Pages in 6 Sections

35 Cents

Today



Janet Markowski and Jeff Giese, at left, pause in perfect symmetry as they rehearse for tomorrow night's "Evening of Opera and Ballet" at Texas Woman's University's Main Auditorium. The dances are the work of choreographer Lisa Fusillo. See Amusements, Page 1F.

Damusement

*Denton
Record-Chronicle
Section F*

**SUNDAY MORNING
NOVEMBER 27, 1977**

Jeff Giese and Janet Markowski, left, rehearse for "An Evening of Opera and Ballet" at Texas Woman's University tomorrow night, while choreographer Lisa Fusillo, below, helps with makeup for the performance of what she terms "true classical ballet." Admission to the 8 p.m. concert in the Main Auditorium is free.

Staff photos by
ROBERT HART

En pointe at TWU

The late-afternoon warmth hadn't managed to penetrate the Main Auditorium, and choreographer Lisa Fusillo urged her two dancers to keep their sweaters on to ward off the chill until rehearsal began.

Actually, Jeff Giese and Janet Markowski would only be doing a "mark through" that day, to give the slight swelling in Giese's left knee a chance to dissipate.

But the excitement was still there as they went through the movements of one of their dances from "An Evening of Opera and Ballet."

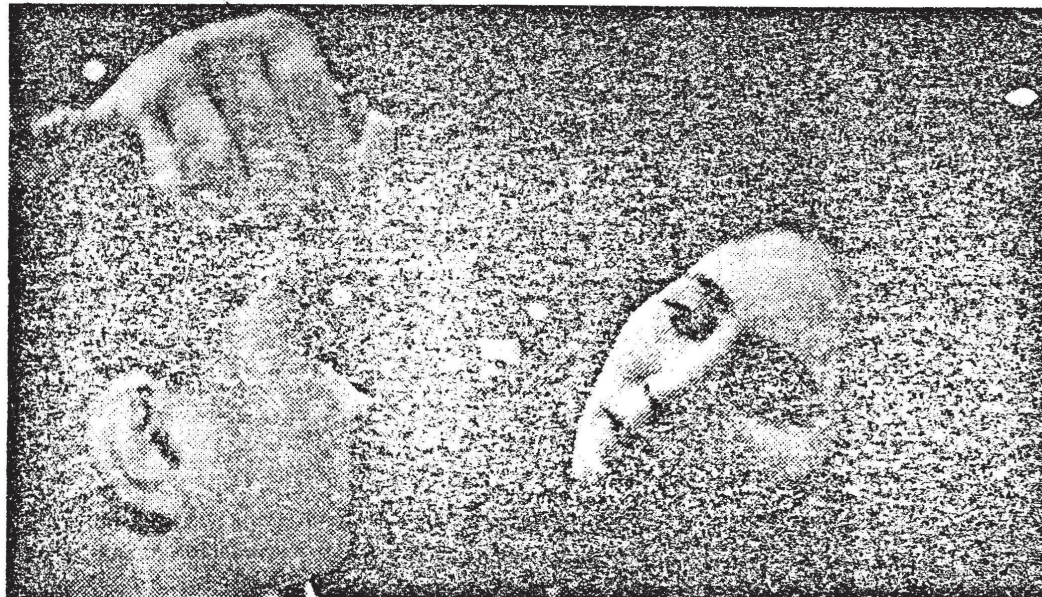
Scheduled for 8 tomorrow night in the Main Auditorium, located in TWU's Fine Arts Building at the corner of Sawyer and Oakland, the "Evening" will focus on the music of Francois Espirit Aubert, a French

composer who "wrote ballet music into his operas."

The program will open with arias sung by five members of the TWU music department: Heidi Kosak, Pamela Westfall, Pamela McNatt, Susan Gardner and Sherry Edwards. Following the intermission, the dancers will present their portion of the program.

"I wanted to introduce Denton and TWU to true classical ballet" in the style established by French master Maurice Petipa in the mid-1800s, she explained.

It's been something of a labor of love for Giese and Ms. Markowski, also. He is a professional dancer on leave from Connecticut's Hartford Ballet, teaching at Denton's new Schaffenburg-Cross School of Ballet. She is a full-time student at TWU.



THE DAILY LASS-O

The seal of Texas Woman's University is circular. It features a five-pointed star in the center, with a book and a torch positioned behind it. The words "TEXAS WOMAN'S UNIVERSITY" are inscribed around the perimeter of the seal.

Only Woman's University Daily Newspaper

DENTON, TEXAS, WEDNESDAY NOVEMBER 30, 1977

VOL. LXIV

NO. 43

Hartford dancer home awhile

By CARRIE SKEEN
Daily Lass-O Reporter

After four years on the road with the Fort Worth, Houston and Hartford Ballet Companies, Jeff Giese came home to Denton and found a new audience right here where he started.

Monday night, he performed with Janet Markowski of the Dance Repertory Theatre in Lisa Fusillo's "An Evening of Opera and Ballet."

Laughing and calling himself "a hometown boy," he commented Monday evening before the performance, "It's nice to be home again. It's good to get away from being on the road. I've had a chance to get my head together again."

As the instructor at the Shaffenburg Cross Ballet School, the newest of Denton's Ballet schools, Jeff has found teaching to be a real challenge.

"Teaching makes you realize you know more than you thought, but not as much as you need to know. I've learned a great deal by teaching here."

Jeff started his career as a dancer more than 14 years ago after seeing Bill "Bojangles" Robinson in a movie.

Starting in tap, he quickly moved to ballet to learn better technique.

After one year of ballet through the dance department at Texas Christian University, Jeff received scholarships to continue there. He was also aided by four grants from the Ford Foundation and New York's American School of Ballet and the Juilliard School.

Knee surgery in 1975 slowed him down briefly and he lost a chance with a small touring European company. Preparation for Monday night's performance helped aggravate a knee injury and caused some concern, but Jeff says he can't quit. "I'm a ballet junkie. I couldn't live without it now."

"You can't quit," he said. "It's in your blood. You just can't quit. You'll fight and struggle to get to class."

Returning to Denton in June, he joined the Georgia Festival of the Arts in Italy for a six-week tour.

"Italy was really neat. The cultural influence is so strong. Why, there are things over there that are thousands of years old.

They have a tremendous effect on the lives of the people. We have nothing to compare with it."

Busy with his own pupils now, there has been little time for full classes for Jeff himself. "I wish I was in better shape for this," he said, expressing concern for the performance. "It's nice to dance again after not performing for five months." One of Jeff's last performances was in the spring when the Hartford Ballet visited TWU on their cross-country tour.

"I think Lisa Fusillo has done a real professional job on this ballet; Janet Markowski, too," he commented about Monday's performance. "I've enjoyed it a great deal."

He relaxed before Monday night's performance with a copy of "X-Man" comic book and afterward was mobbed by his students, all asking for autographs.

There was a proud lady in that crush of little giggling girls. Mrs.

James Giese, Jeff's mother, stood on line with son's admirers, waiting for a chance to speak to him.

"When Jeff went for his first audition for his Ford grant, I gave him a kiss and said, 'That's for luck.' Well, it has gotten to be habit now. Even when he was away, I sent him letters and say 'Here's your good luck kiss' and put some x's at the bottom of the letter."

"Today he left the house. In a few minutes he stuck his head inside the door and said, 'Mom, you forgot something.'"

"I need to get back in a performing company," Jeff added. "I need to work with a good company for another four or five years."

His long range hopes are to continue teaching and to try his hand at choreography. He added he will probably travel much more in the years to come, but while he's here, "it sure is good to be home."

Opera, ballet evening gives to entertainment

Lisa Fusillo should be congratulated after seeing her "Evening of Opera and Ballet" Monday night in the Main Auditorium.

The program, presented as partial fulfillment of the

Review

requirements for the degree of Master of Arts in Dance and Related Arts with Specialization in the Performing Arts, offered a full evening of entertainment.

The large audience heard five singers open the program. Heidi Kosak soprano, accompanied by Delia Benton, sang "O mio babino caro" from Puccini's "Gianni Schicchi" followed by "Signore, ascolta" sung by Pamela McNatt. Miss McNatt's soprano aria was taken from Puccini's "Turandot."

Mozart's "Don Giovanni" offered the next arias, "Arch, ich fühl's," by soprano Pamela Westfall. Coloratura soprano Susan Gardner performed two selections "Ruhe sanft" from Mozart's "Zaide" and "Ah, non

credea mirarti" written by Bellini for "La Sonnambula."

The opera segment of the program was closed by mezzo-soprano Sherry Edwards. Her selection, "Una voce poco fa" from Rossini's "Il Barbiere de Seville," was accompanied by Lanelle Stevenson.

"Seulement Deux," the Pas de Deux choreographed for the evening by Miss Fusillo, was performed by Janet Markowski of the TWU Dance Repertory Theatre and Jeffrey Giese, a Dentonite on leave of absence from the Hartford Ballet in Hartford, Conn.

The Pas de Deux, created especially for Miss Markowski and Mr. Giese, "Is a study of the classical Pas de Deux. The choreographer has based this work on the original structure of the balletic form that was established in the mid 1800's

Miss Markowski and Mr. Giese danced very well together, affecting a nice contrast; he appears very strong and masculine in his role and she is delicate and very feminine. — Carrie Skeen.

FOR PRESS RELEASE

"An Evening of Opera and Ballet" will be presented on the 28th of November 1977 at 8:00 p.m. in the Main Auditorium of Texas Woman's University. Admission is free.

Operatic excerpts will be sung by Heidi Kosak, Pamela McNatt, Pamela Westfall, Susan Gardner and Sherry Edwards, including the music of Puccini, Mozart, Bellini and Rossini.

The evening will feature a guest appearance by Jeffrey Giese who is currently on a leave of absence from the Hartford Ballet. Mr. Giese will partner Janet Markowski in a Pas de Deux that was choreographed for them. The choreographer, Lisa A. Fusillo, has worked and studied with the Royal Ballet in London and most recently been the artistic collaborator and assistant to the very famous choreographer, Leonide Massine. Miss Fusillo is presently on the staff at Texas Woman's University, and has created this classical ballet.

APPENDIX F

Program

An evening of Opera & Ballet



Monday, November 28th, 1977
8p.m. Main Auditorium

ACKNOWLEDGMENTS

Stage Manager	Caroline Shell
House Manager	Kay Russell
Lighting Designer	Lisa Fusillo Caroline Shell
Technician	Jim Estes
Technical Crew	TWU Stage Crew
Costumes	Terry Brusstar Marta Lichlyter Lisa Fusillo
Publicity	Ballet Class 1111-01 Ballet Class 1111-02 Lisa Fusillo
Programs	Janice Levy Joan Lawson Lisa Fusillo
Ushers	Irma Esparza Nona Middleton Debbie Ritchey Beverly Wasser

Sincere thanks to the thesis committee, Mrs. A. Fisk, Dr. A. Lockhart, Dr. R. Cox, Mrs. L. Stevenson, for their cooperation.

Special thanks to Lanelle Stevenson for her invaluable assistance on the musical section of the program and for her constant enthusiastic encouragement.

NOTE: This program is presented by Lisa Ann Fusillo in partial fulfillment of the requirements for the degree of Masters of Arts in Dance and Related Arts with Specialization in Performing Arts.

APPENDIX G
Photographs

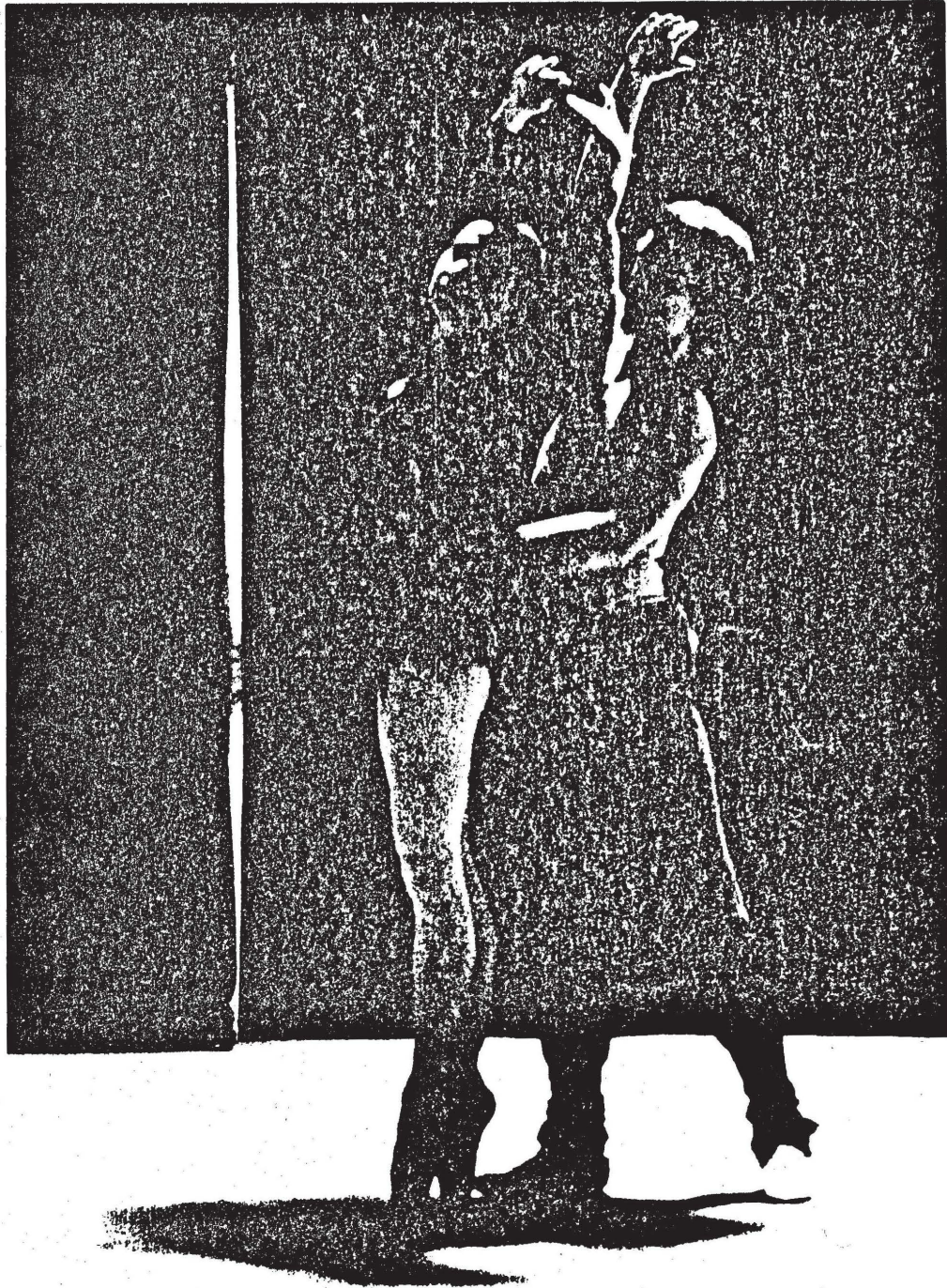


photo by John Markowski

"Adagio" - see Figure A-2, Chapter IV.



photo by John Markowski

"Adagio" - Figure A-17, Chapter IV,



photo by John Markowski

"Female Variation" - Figure F-5, Chapter IV.

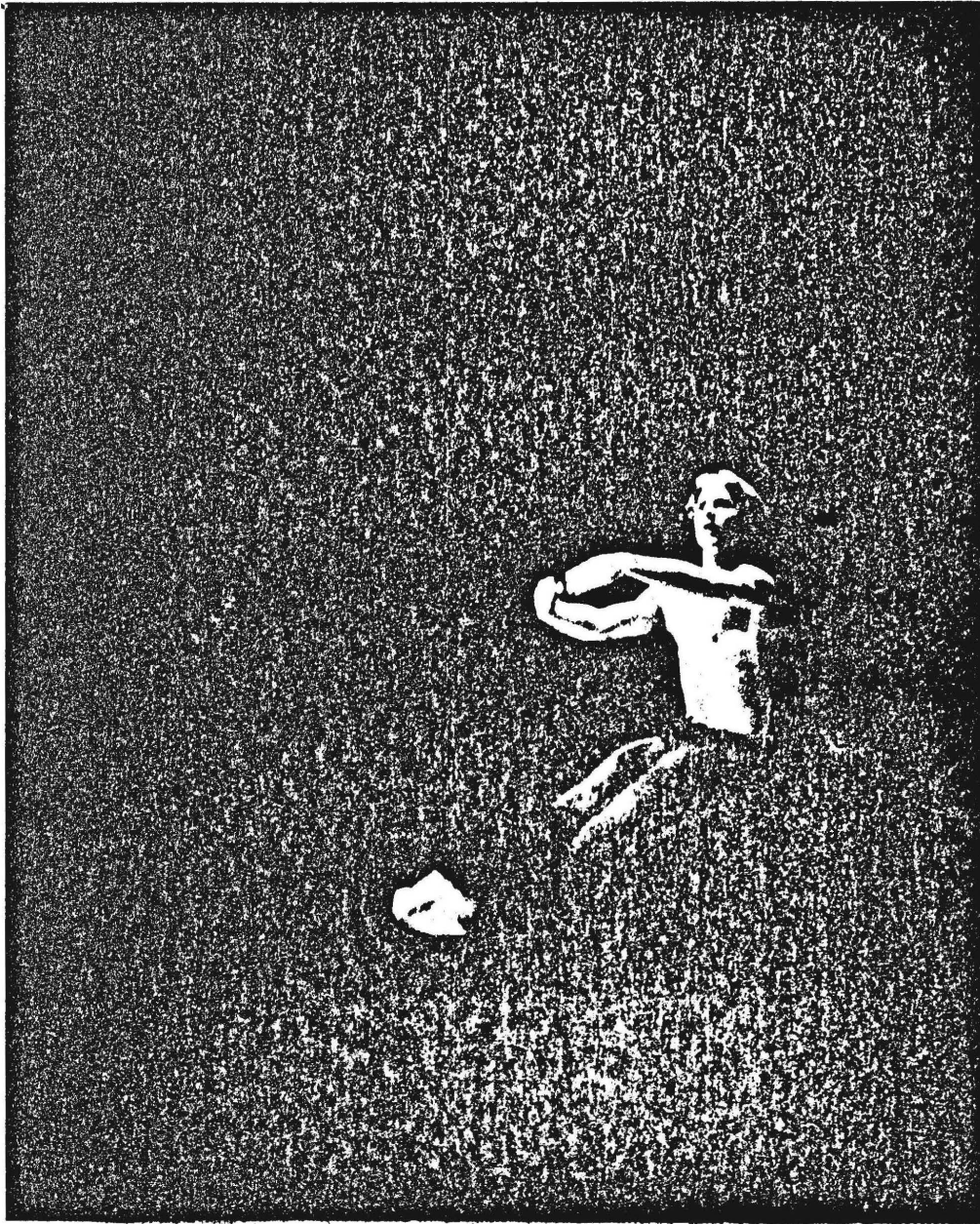


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"Coda" - Figure C-1, Chapter IV.

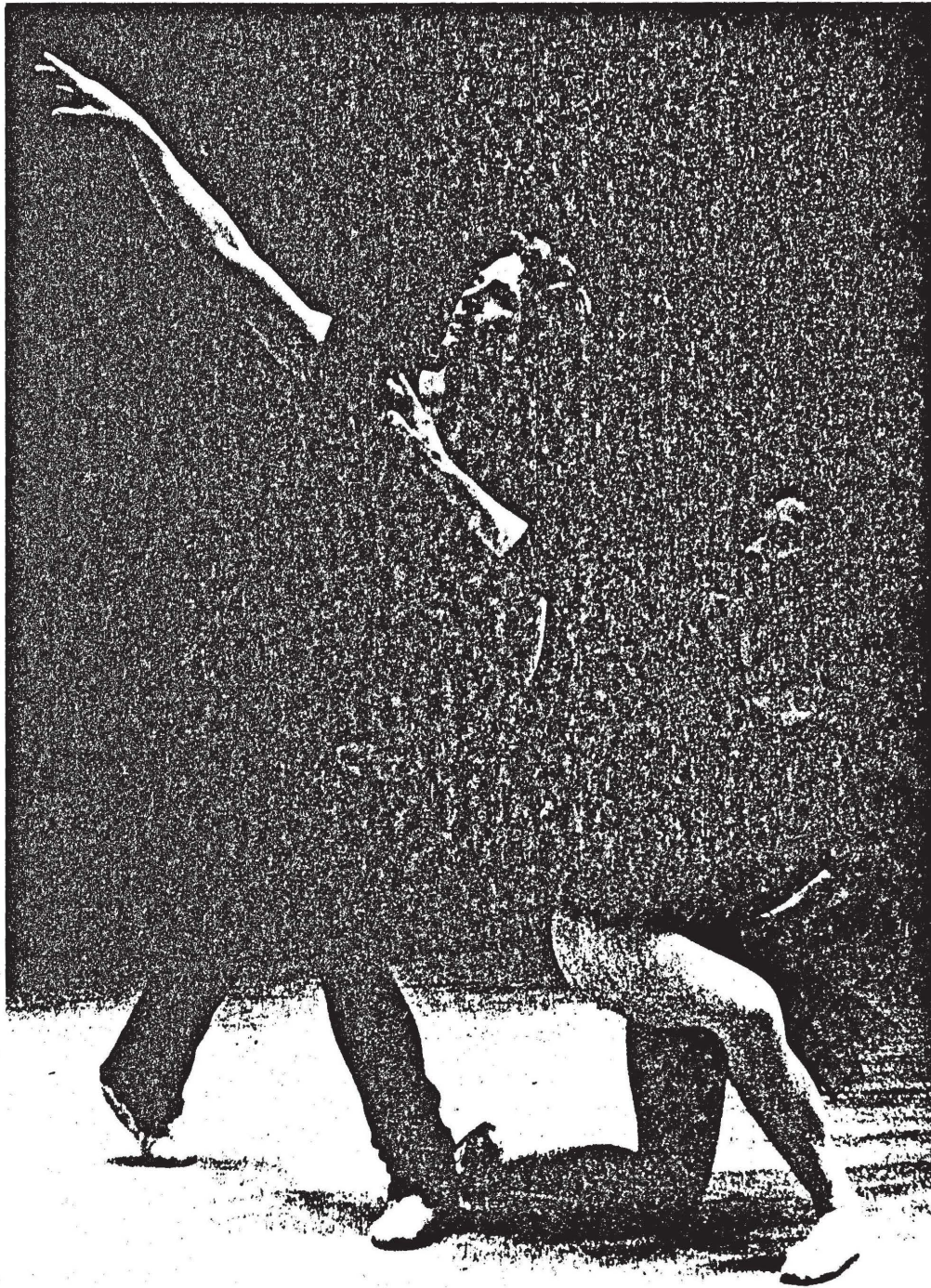


photo by John Markowski

"Coda" - Figure C-12, Chapter IV.



photo by John Markowski

"Adagio"- Figure A-1, Chapter IV.



photo by Noël Pensock

"Adagio" - Figure A-16, Chapter IV.



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"Adagio" - Figure A-17, Chapter IV.



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"Adagio" - Figure A-18, Chapter IV.



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"Coda" - Figure C-12, Chapter IV.

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Music Album Cover

Pas de Deux. London Symphony Orchestra conducted by Richard Bonyngue, London Frequency Recording.