

ETHNO: AN ETHNOLOGICAL DANCE SUITE BASED ON  
THREE BLACK ETHNIC DANCES: SHANGO,  
YON VA LOU, AND MARACATU

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BY  
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We hereby recommend that the                      thesis                      prepared under  
our supervision by Brenda K. Price  
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on Three Black Ethnic Dances: Shango, Yon Va  
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## DEDICATION

To my parents, Mr. William F. Kennedy, Sr. and Ms. Mable Kennedy; my son, Mario Price; and the Bekai Dancers for their understanding, encouragement, and cooperation throughout my years of education.

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## CHAPTER I

### INTRODUCTION

Dance is one of the last of the cultural customs of any specific society to be affected by changing of groups migrating from one place to another and creating new dance expression by weaving the old art into the new. A new civilization always creates new forms in art.<sup>1</sup>

Since the late 1950s and the early 1960s there has been an increased interest in the United States among blacks in reviewing and participating in their cultural roots. The growth of black ethnic dance has helped the field of ethnological dance become prominent. Although historical writing on ethnic dance and performances of ethnic dance have existed for many years, there are numerous facets that have not yet been exposed in the area of ethnic dance in America.

The choreographing of an original dance suite based on three black ethnic dances, Shango, Yon Va Lou,

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<sup>1</sup>Pearl Primus, "Black America--Dance of the Spirit," Focus on Dance VI--Ethnic and Recreational Dance (Washington, D. C.: American Association for Health, Physical Education, and Recreation, National Section of Dance, 1965), p. 20.

and Maracatu, was chosen by the investigator because of her personal interest and experience in ethnic and ethnological dances and her desire to contribute to a greater understanding of black ethnic dance. The investigator incorporated the original steps from these dances into movement sequences and developed the material to comprise an original concert work.

Yon Va Lou and Shango were chosen by the investigator because they are classified as Sacred Dances and are an important part of her cultural heritage. The sacred or religious dances were probably more involved with myth and mysterious orgiastic ritual than any of the other black dances.<sup>1</sup> Yon Va Lou is one of the sacred dances that originated from Dahomey and Nigeria. This sacred dance is often danced in honor of the gods Agwe or Damballah-wedo; the undulations of the Yon Va Lou are taken for an imitation of waves or a serpent.<sup>2</sup> Shango, another important sacred dance, came from the distinct Afro-Religious Yoruba cults from Trinidad. Shango is the Yoruban god of thunder and is found in those portions of the New

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<sup>1</sup>Lynne Fauley Emery, Black Dance in the United States from 1619 to 1970 (California: National Press Books, 1972), p. 49.

<sup>2</sup>Ibid., p. 54.

World where Yoruba cults have persisted.<sup>1</sup> The ritual is similar to Voodoo in that the main function is to induce possession by the gods. Skill and control mark this cult group as one in which excellence in dancing is valued.<sup>2</sup>

Maracatu is one of the dances known as danse pour plaisir, meaning for pleasure. The seasonal group dances were performed by the slaves who were imported from Angola and Brazil. They were of royal heritage and danced with the Queen of Maracatu, the King, and the lesser royalties, all regally attired.<sup>3</sup>

Dance is the universal art, the common joy of expression. Those who cannot dance are imprisoned in their own ego and cannot live well with other people and the world; they have lost the tune of life.<sup>4</sup> Dancing, for the blacks, has always been a spontaneous and normal mode of expression, rather than an artificial and

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

<sup>2</sup>Ibid., p. 61.

<sup>3</sup>Marie Brooks, Ethnic Dance of Black People Around the World (New Jersey: Kimbo Educational Records, 1972), p. 31.

<sup>4</sup>Joost A. M. Meerloo, The Dance (New York: Chilton Co., 1960), p. 39.

formalized one. The black dancer improvises not only in solos, but also frequently in group dancing.<sup>1</sup>

The Afro-American in the American culture is no longer the invisible man. As never before, his message is being spread by eloquent language of the dance. The black dancer is attempting to bridge the gap between black and white.<sup>2</sup> Not every black person in America dances. Not every black person is even interested in dance. But those who dance do so with every part of themselves. Dance is self-identity.<sup>3</sup>

#### Statement of the Purpose

The purpose of this study was to present an ethnological suite of three dances which would communicate selected rhythmic and spiritual aspects of black dance and would contribute to a broader understanding of black ethnic dance.

#### Statement of the Problem

The problem of the proposed creative study was to choreograph and produce a suite of dances developed from

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<sup>1</sup>Margaret Just Butcher, The Negro in American Culture (New York: Alfred A. Knopf, 1956), pp. 44-45.

<sup>2</sup>Emery, Black Dance, p. 328.

<sup>3</sup>Primus, "Black America--Dance of Spirit," p. 22.



the inherent spiritual and rhythmic nature of three black dances within the context of their cultural traditions. The suite was specifically based on three black ethnic dances: Shango, Yon Va Lou, and Maracatu from Marie Brooks' book Ethnic Dance of Black People Around the World.

#### Statement of Delimitations

The scope of the study was delimited as follows:

1. The choreography for the original suite of dances entitled ETHNO was limited in thematic sources to the three selected black ethnic dances.
2. The movements were based on the choreographer's interpretation of the dance movements from Shango, Yon Va Lou, and Maracatu and adapted to the technical ability of the dancers.
3. The music for the choreography was composed by two musicians from Bishop College in collaboration with the choreographer.
4. The performers were five black students from twelve to fourteen years of age and two adults from the performing group of Bekai's Academy of Dance, Dallas, Texas.
5. The suite of dances was approximately twelve minutes and two seconds in length.

### Statement of Limitations

The present study was subject to the following limitations:

1. All the dances were choreographed within the limits of the investigator's technical and choreographic proficiencies.
2. The number of rehearsals were limited by the dancers' school commitments and other extra curricular activities.
3. The majority of rehearsals were held in Dallas, which restricted frequent informal feedback by committee members who were teaching in Denton.
4. The choreographer performed in the suite.

### Definitions and/or Explanations of Terms

For the purpose of clarification, the following definitions and/or explanations of terms have been established for use in the study:

#### Ethnic Dance:

. . . those done by the people in the original place, in living form, today or yesterday. It is transferred or transported to a new place without any change and is performed as it was originally. The music is done without any adaptation.<sup>1</sup>

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<sup>1</sup>Anatol Joukowsky, The Teaching of Ethnic Dance (New York: J. Lowell Pratt and Co., 1965), p. 1.

Ethnological Dance:

. . . the dance expression which grows out of the culture or customs of a race of people and includes both folk and national dancing. The basis of these dances is often a communal ceremony or a ritual.<sup>1</sup>

Suite:

. . . a succession of things forming a series; a set of things having a certain dependence upon each other and intended to be used together.<sup>2</sup>

Shango:

. . . a sacred dance, its rhythm and dances are dedicated to African gods, the god of thunder and lightning. It also has many functions, such as Shango weddings, christenings and funerals, based upon both the African and Christian religion. It is a crowd dance and there are no specific formations.<sup>3</sup>

Yon Va Lou:

. . . a sacred dance originating from Dahomey and Nigeria. It is a dance in honor of the god Damballah whose symbol is that of a snake. This sacred dance projects the religion and culture of the transplanted African people.<sup>4</sup>

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<sup>1</sup>Regina J. Woody, Young Dancer's Career Book (New York: E. P. Dutton and Co., Inc., 1963), p. 10.

<sup>2</sup>Isaac K. Funk, ed., New Standard Dictionary of the English Language (New York: Funk and Wagnalls Co., 1951), p. 2418.

<sup>3</sup>Brooks, Ethnic Dance, p. 3.

<sup>4</sup>Ibid., p. 22.

Maracatu:

. . . a seasonal group dance. This is a dance for pleasure and is also a crowd dance somewhat like the street parades.<sup>1</sup>

Methods of Procedure

In the development of the suite, the selected dances were contemplated both as reflected in the literature and as experienced by the investigator. The essences of the themes were considered in relation to expression in movement form. The investigator choreographed and produced the suite, adapting and adjusting the dances to the personal style and technical level of the dancers. Accompaniment was selected; the costumes were designed; and the lighting procedures were developed in conjunction with the dance production class at the Texas Woman's University. The suite was then presented in a public performance and a video tape was made of the performance. The thesis committee was consulted throughout the development of the dance suite with relation to its artistic merit. Revisions, deletions, and additions were made for each dance upon the thesis committee's direction. The semi-finished work was shown to the thesis committee for the preliminary evaluation,

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<sup>1</sup>Ibid., p. 25.

suggestions, and approval. Final revisions were made prior to the public performance of the work.

To complete the project, the thesis was evaluated. Both the investigator and a panel of judges from the dance faculty of the Texas Woman's University evaluated the artistic acceptability of the dance suite in relation to criteria for evaluation taken from those established by Elizabeth Hayes and Terry Worthy.<sup>1</sup>

After the evaluations were completed, the written portion of the thesis was prepared, which was the final procedure in the development of the study.

### Organization of the Thesis

The remainder of the thesis includes four more chapters. Chapter II contains a review of related literature and justification of the study. Chapter III enumerates specific procedures and a description of the study. Chapter IV includes the evaluative results and critical analysis of the study. The last chapter, Chapter V, includes the summary, conclusion, and recommendations for further study.

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<sup>1</sup>Elizabeth R. Hayes, Dance Composition and Production (New York: The Ronald Press Co., 1955), pp. 130-131; Terry E. Worthy, "The Creative Thesis: Criteria for Procedural Development and Evaluation" (Ph.D. dissertation, Texas Woman's University, Denton, Texas, 1977).

## CHAPTER II

### REVIEW OF RELATED LITERATURE

#### Introduction

The literature of related research was reviewed in order to provide a rationale for the present study. Literature related to black ethnic dances was examined for background information related to the dances used in the choreographic suite and for justification for its use as thematic material.

#### Rationale

A survey of existing literature and studies revealed a deficiency of information concerning the background of the dance Maracatu, an abundance of material related to the dances Shango and Yon Va Lou, a precedence of studies similar to the present one, and suggestions from related research that a study such as the present one be done.

#### Availability of Thematic Material

In terms of thematic material, black ethnic dance offers much to spark the artist's imagination. Shango

from Trinidad and Yon Va Lou from Dahomey and Nigeria, for instance, contain the legend of voodoo or sacred myths. These dances were probably more involved with mysterious orgiastic ritual than any of the other dances from Trinidad and Nigeria. These dances were an important part of the black culture because it was believed that all life is produced and sustained by a spiritual force. This belief also affirms the doctrine that existence of the soul is independent of the body.<sup>1</sup> Maracatu is one of the dances for pleasure and is definitely of African origin. This seasonal dance is a crowd dance performed in the streets and on a float during the carnival season.<sup>2</sup>

The term "ethnological dance" is one which has sprung up within the last decade and is applied, loosely, to all the racial and ethnic dance forms of all the people of the world.<sup>3</sup> It is not only a product of the mind but also of the emotions. Style is its essence, but technique, as we understand it today, is of secondary importance. Technique--bodily control--must be mastered

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<sup>1</sup>Emery, Black Dance, p. 49.

<sup>2</sup>Brooks, Ethnic Dance, p. 3.

<sup>3</sup>Ibid.

because the body must not stand in the way of the soul's expression.<sup>1</sup>

Primitive dancing is a misnomer. There is nothing primitive about it. This art, which has been the chief manifestation of the culture of the African Negro and other so-called primitive peoples, requires tremendous technique, imagination, agility, and speed. It embodies the very pulse of life of such civilizations.<sup>2</sup>

Each dance has a reason for existing, such as a birth, circumcision, the consecration of maidens, marriage, sickness and death, the celebration of chieftains, hunting, war, or victory.<sup>3</sup> Any of these and more might be utilized as a source for dance themes. With so rich a source of thematic material, there is almost limitless potential for developing dance compositions related to black ethnic dances.

Outstanding exponents of black ethnic dance agree that African dances have not been fully accepted nor have they been fully explored.

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<sup>1</sup>Walter Sorrell, "La Meri--The Ethnological Dance Arts," The Dance Has Many Faces (New York: The World Publishing Co., 1951), p. 3.

<sup>2</sup>Pearl Primus, "Living Dance of Africa," Dance Magazine, June 1946, p. 45.

<sup>3</sup>Ibid.



Gorer wrote,

. . . here in America we face an audience unschooled in the art of African dancing. There is no jungle atmosphere--no fires--no sweating and cheering companions--no night hanging soft and dark above us. We are not honestly invoking rain, for should it fall on our well dressed audience, pandemonium would result. Stagehands whispering, footlights glaring, curtains which may or may not work, and what's more a costume which at its most authentic is still designed to meet the approval of our audience--these are some of the factors with which we have to reckon.<sup>1</sup>

Whereas, Primus felt that the spirit which was responsible for the dynamic dance and the exciting art forms of yesterday is merely underground. She wrote,

. . . sometimes it will spring forth in a seemingly new form. This time, let us hope, the world will open its arms to welcome it and will place it without reservation where it belongs with the greatest. Here in our country is a fertile field for research in a little known subject of major dance importance.<sup>2</sup>

Alex Haley felt the need to trace his ancestral background, and as a result, he produced the best selling book Roots.<sup>3</sup> He traced his background from the time that his great-great-great-great grandfather Kunta Kinte was

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<sup>1</sup>Geoffrey Gorer, African Dances (New York: W. W. Norton and Co., Inc., 1962), p. 47.

<sup>2</sup>Primus, "Living Dance of Africa," p. 47.

<sup>3</sup>Alex Haley, Roots: The Saga of an American Family (Garden City, New York: Doubleday and Co., Inc., 1976).

abducted from Juffure, a village in the Gambia, West Africa, at the age of sixteen.

In his writing, before Kunta's abduction, Haley described Juffure's annual seven-day harvest festival:

. . . on the first day every adult in the village seemed to be saying with his body something that was in his or her mind alone. They were flinging and winding themselves again and again like some serpent around a tree trunk. Some with ripping cries, reared backward, muscles trembling, then lunging forward, hammering at his chest, and went leaping and twisting in the air, landing with heavy grunts.<sup>1</sup>

In his book about the slaves, Haley further discussed dancing on the big ship to the colonies. In describing one particular dance on the ship, he wrote:

. . . the slaves on the ship were determined to gain their freedom and began planning their escape by dancing. They hoped that the toubob (white master) would not notice how differently they danced in their chains on the deck, for now they were really dancing; they couldn't help their movements from showing what was deep in their minds; swift gestures of hurling off shackles and chains, then clubbing, strangling, spearing, killing. While they were dancing, Kunta and the other men would even whoop out hoarsely their anticipation of slaughter.<sup>2</sup>

The majority of slaves came from high cultures--the agrarian and urban kingdoms of Nigeria, Dahomey, the

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<sup>1</sup>Ibid., p. 35.

<sup>2</sup>Ibid., p. 176.

Gold Coast, and the cattleherders of the Sudan and East Coast.<sup>1</sup>

Primus quoted Gorer in her article "Living Dance of Africa" in his description of African dancing compared to court or social dances,

. . . the technique of African dancing--the dance steps--are above all acrobatic. In this they have a certain correspondence with the European tradition of classical ballet. By and large, African dancing does not use the same vocabulary as classical ballet but the virtuosity which can produce such miracles as the fouette, pirouette and battement would be thoroughly congenial to the African dance.<sup>2</sup>

Kurath wrote,

The dance featuring sinuous arm movements either in collective dances in parallel lines or counter-clockwise circles are as ubiquitous as solo exhibitions. The steps are apt to be shuffling or acrobatic. In general, African Negro dancing is acrobatically vigorous. It involves the whole body in its full potentialities of twisting, bending and extending. Often the back is swayed, or the torso tilted forward; but in frenzy, head and shoulders are thrown up and back. The knees flex in rhythm with drums and rattlers. Men leap more than women, but women have acrobatic dances and in general an important role. All the tribes have a talent for animal mime and for clowning, and these qualities are preserved in the New World.<sup>3</sup>

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<sup>1</sup>Gertrude P. Kurath, "Africa Influence on American Dance," Focus on Dance III (Washington, D. C.: American Association for Health, Physical Education, and Recreation, National Section of Dance, 1965), p. 35.

<sup>2</sup>Primus, "Living Dance of Africa," p. 45.

<sup>3</sup>Kurath, "Africa Influence," p. 36.

Precedence of Choreographic  
Studies

Not only is there precedence in the utilization of ethnic thematic material both at the Texas Woman's University and other universities, but also there is precedence for relating them to specific geographic areas. In 1951, Nicoll choreographed a suite of modern dance compositions based upon selected phases of Mexican life using daily patterns of living of Mexican women and certain phases of Mexican religion as thematic material.<sup>1</sup> She used two main divisions in her suite entitled "Pinturas Mexicanas" and "Mujeres." Included in "Pinturas Mexicanas" were: "Los Padres," based upon the Roman Catholicism, "Los Indios," based upon the Indian religion, and "Ahora," based upon a combination of the religions prevalent in present-day Mexico. "Mujeres" included: "Trabajo," from the corn-grinding in the market place, "La Jovenes en la Plaza," from the Sunday afternoon strolls of young girls in the plaza, "Guerra," from the Mexican revolutionaries, "Lamente," a mourning for those in war, and "Ahora," the inner struggle of the Mexican woman today as she

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<sup>1</sup>Marion Nicoll, "A Suite of Original Dance Compositions Based Upon Selected Phases of Mexican Life" (Master's thesis, Texas Woman's University, Denton, Texas, 1951).

decides between the old and the new way of life. Nicoll describes background material, accompaniment, and choreography in completing her research project.

Precedence for this study was found not only for thematic material, but also in the use of a narration along with the dance presentation. Ricks for her master's thesis used a commentary to convey the history of Louisiana through dance.<sup>1</sup> Included in her suite were dances depicting the following: the primeval qualities of the first Indians that arrived in Louisiana; the tragedy of Evageline and Gabriel, the ill-fated lovers of Acadia; the festivity and merriment of the "Fais-do-do," a French Louisiana folk dance; the pomp and ceremony of the Spanish regime in Louisiana; the intrigues of Jean Lafette and his Barateria Bay pirates; the soulful quality of the Negro during Antebellum Louisiana; the beckoning nature of the hills of north Louisiana; the beguiling nature of Huey P. Long, Louisiana's dictator; the melancholy parting of the shrimp boats; the changing moods of New Orleans, from seductress to grand dame, gamine to demon; the flamboyance of the New Orleans style jazz; the thrill of

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<sup>1</sup>Dottye Ricks, "Louisiana Vignettes" (Master's thesis, Texas Woman's University, Denton, Texas, 1975).

attending a Louisiana State University Tiger football game; and the furor of Mardi Gras. In developing her twelve dances Ricks also described accompaniment, choreography, costumes, narrations, and other aspects of the production.

The present study is similar to Ricks' study because of the choreographic development of both suites and the cultural background used for both suites. The studies differ in respect to: the length of performance time; the present investigator used younger dancers; and the suite was limited to fifteen minutes instead of the thirty minutes used by Ricks. The present investigator stuck to one ethnic group, blacks, whereas Ricks used all the ethnic groups that were instrumental in contributing to the history of Louisiana.

Other studies considered for review and evaluation in choreography were: "Rondo Sureno" (Garcia),<sup>1</sup> "Dance Commentary" (Rae),<sup>2</sup> "Playground" (Korb),<sup>3</sup> "Agnus Dei"

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<sup>1</sup>Josefina Margarita Garcia, "Rondo Sureno" (Ph.D. dissertation, Texas Woman's University, Denton, Texas, 1958).

<sup>2</sup>Carole Rae, "Dance Commentary" (Ph.D. dissertation, Texas Woman's University, Denton, Texas, 1973).

<sup>3</sup>Roslyn Korb, "Playground: A Choreographic Work" (Master's thesis, Florida State University, Tallahassee, Florida, 1967).

(Williams),<sup>1</sup> "Incunabula" (Chase),<sup>2</sup> "Te Deum" (Smith),<sup>3</sup> and "Renaissance" (Wyler)<sup>4</sup> which were of great help in the area of the development of ethnic compositions or original dance compositions.

Martin studied six selected ethnological dances from the Pacific islands of Samoa and Hawaii.<sup>5</sup> The study included a description of each culture and indigenous dances of islands studied with references to the means of accompaniment for each of the dances. Bruna developed a descriptive study of ethnic dances of the Alaskan Eskimo

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<sup>1</sup>Ann Marie Williams, "Agnus Dei: A Suite of Three Original Modern Dance Compositions Based Upon Selected Parts of the Roman Catholic Mass" (Master's thesis, Texas Woman's University, Denton, Texas, 1968).

<sup>2</sup>Lee Antonia Chase, "Incunabula: A Choreographic Study of Personalities and Relationships" (Master's thesis, Texas Woman's University, Denton, Texas, 1969).

<sup>3</sup>Eloise Hanna Smith, "A Dance-Drama With Original Music and Choreography of the Te Deum" (Master's thesis, Texas Woman's University, Denton, Texas, 1956).

<sup>4</sup>Sheila O'Neal Wyler, "Renaissance--Folk Dances Existing from 476 A.D. to 1500 A.D." (Master's thesis, Long Beach State University, School of Dance, Long Beach, California, 1973).

<sup>5</sup>Vicki Martin, "An Historical Study of Six Selected Ethnological Dances from the Pacific Islands of Samoa and Hawaii" (Master's thesis, Texas Woman's University, Denton, Texas, 1970).

of Kotzebue, Alaska.<sup>1</sup> Her study was similar to those of Martin and the investigator with references to costumes, occasions celebrated through dance, and the indigenous dances of the Alaskan Eskimos.

### Precedence of Ethnic Repertory in Professional Dance Companies

Many dances have been developed using the thematic material of black ethnic dances, but the majority of those that were developed were not choreographic suites but rather were folk dances recreated from African rituals. Pearl Primus, Katherine Dunham, Arthur Mitchell, Eleo Pomare, Talley Beatty, Asadata Dafora, Donald McKayle, and Alvin Ailey are black professional dancers who have incorporated dance rituals in their dance performances.

Primus' Ceremonial, utilizing African motifs, was created as a solo sequence while with the New Dance Group. As both performer and researcher, Pearl Primus also made a long tour of the West African coast and

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<sup>1</sup>June Ortiz Bruna, "A Descriptive Study of Four Selected Ethnic Dances of the Alaskan Eskimo Domiciled in Kotzebue, Alaska" (Master's thesis, Texas Woman's University, Denton, Texas, 1969).



spent considerable time in Liberia helping the government organize its African Performing Arts Center.<sup>1</sup>

Dunham's Tropical Revue showed that there is nothing arch about a hot style, that its expression is serious and sometimes angry. The Afro-Americans were not ashamed of the revue, it offered no "Uncle Toming," vulgar cavorting, or humorous attention called to racial differences. Her dance conceptions offer color, variety, as well as an unusual human warmth.<sup>2</sup>

Mitchell's Rhythmetron used black ethnic thematic material to create a modern ballet. In its structure, it shows the development of black dance from the jungles of Africa through classical, jazz, and perhaps disco, strongly emphasizing the point that black dancers can handle all the styles with ease. And ease is the key word in this piece, as the styles flow one into the other.<sup>3</sup>

Pomare's Blues for the Jungle was an outspoken work about black people held in bondage. From the opening

<sup>1</sup>Langston Hughes and Milton Meltzer, Black Magic: A Pictorial History of the Negro in American Entertainment (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1966), p. 266.

<sup>2</sup>Ibid., p. 267.

<sup>3</sup>Lorraine Haacke, "Dance Theatre Maturing," Dallas Times Herald, 26 March 1977.

segment, which represents the terrified arrival of the slaves, through the freedman era of building railroads, chain gangs, gospel revivals, jails, and slum living in northern cities, the piece makes a shattering statement.<sup>1</sup>

Beatty's Tropicana was a collection of dances on Negro themes, some tracing back to Africa, others to the deep south. Included were suites entitled "Southern Landscape" and "Mourner's Bench."<sup>2</sup>

Dafora's Kykunkor portrayed the African as a human being, thus amazing many white Americans who had never considered the black as anything but savage and animalistic. It dealt with a curse placed on a bridegroom (enacted by Dafora) and the attempt to remove it. The plot served primarily as a vehicle for the presentation of African instrumental and vocal music and dance.<sup>3</sup>

McKayle's Rainbow 'Round My Shoulder, inspired by the music and rhythms of Southern Negro chain gangs, was

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<sup>1</sup>William Moore, "A Celebration of Modern Dance," Tuesday Magazine, March 1973.

<sup>2</sup>K. S. Bartlett, "Talley Beatty Company in Vivid Performance at John Hancock Hall," Boston Globe, 15 January 1952.

<sup>3</sup>Lincoln Kirstein, "The Dance 'Kykunkor': Native African Opera," Nation, June 13, 1934, p. 684.

full of anger; always present was the dream of freedom and the women waiting on the outside.<sup>1</sup>

Ailey's Revelation was based on American Negro spirituals which provided the work with both its inspiration and its music. Frequently his works developed from pure movement, and even in his works based on "Negro material" the theme usually served only as a base while the movement was quite abstract.<sup>2</sup>

#### Recommendations From Previous Research

Recommendations that further studies concern themselves with the use of thematic material developed from ethnic dances have been made by Ricks and Garcia. Ricks in her closing chapter suggested that a future study should be developed based upon Negro spirituals or work songs.<sup>3</sup> Garcia felt that other ethnic groups should be explored for thematic material for a future study.<sup>4</sup>

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<sup>1</sup>P. W. Manchester, "Meet Donald McKayle," Dancing Times (London), January 1967, p. 186.

<sup>2</sup>Clive Barnes, "Dancing the Blues," Spectator (London), 16 October 1964, p. 512.

<sup>3</sup>Ricks, "Louisiana Vignettes," p. 157.

<sup>4</sup>Garcia, "Rondo Sureno," p. 101.

Summary

The purposes of this chapter were to justify the present research project with support from literature and to present background material on the black ethnic dances selected for the study. A thorough search revealed an abundance of available thematic material, a lack of choreographic thesis works based on black ethnic dances, a precedence of similar studies in dance, a precedence of ethnic repertory in professional dance companies, and recommendations from previous research and dancers.

The procedures used in the development of this study will be presented in Chapter III.

## CHAPTER III

### METHODS OF PROCEDURE

#### Introduction

The purpose of Chapter III is to describe in detail the procedures used in the development of the choreographic thesis project based on three black ethnic dances. The procedures will be divided into the following categories: those used in preparing for the study, those used in the development of the dance suite, and those used to complete the written portion of the thesis.

#### Procedures in Preparing the Study

This research project developed from the investigator's interest in ethnic dances, an enjoyment of the art of dancing, and an interest in choreography and production.

#### Background Material

A survey of existing literature was undertaken to determine a justification for the research. The results are in Chapter II. After establishing a justification for the study, literature relating to black ethnic dances and cultures was investigated for possible themes for the

dance. After the investigation of literature was completed, the investigator decided to entitle the study "ETHNO: An Ethnological Dance Suite Based on Three Black Ethnic Dances: Shango, Yon Va Lou, and Maracatu.

The dances were chosen because of their suitability for adaptation of their forms for young dancers, the choreographic possibilities, and the personal appeal to the choreographer.

#### Tentative Outline

A tentative outline of the proposed study was developed and refined with the thesis committee. After revision and approval, the tentative outline was filed in the office of the Dean of the Graduate School in the form of a Prospectus.

#### Development of the Dance Suite

The narration which preceded the choreographic suite is discussed first. Then the general characteristics of the three dances, dance structure, accompaniment, selection of dancers, costumes, and lighting are described.

A video tape record of the production was made and is available through the Texas Woman's University Library.

### Production of the Suite

In producing the suite the investigator choreographed movements that she felt portrayed the mood and spirit of the three selected dances. The steps that were utilized were authentic steps originating from a written description of each dance represented. The purpose of each dance was explained to the dancers prior to the teaching of the choreography. The movements were then adapted and adjusted to fit the style and abilities of the young dancers. They were also adjusted in accordance with suggestions from the thesis committee who attended the mandatory showings to give comments.

### Description of the Choreographic Thesis

The choreographic thesis begins with narration and drum beat; the dancers were positioned on the stage with backs to the audience. The dancers were motionless to show the absorption and concentration of African dancers to whom intense stillness is as important as vibrant estatic movement. This opening was also used to set the environment for the rest of the work.

The narration used by Ms. Johnnie Drennan was an introduction to set the mood so that the audience could relate to the dances, offer background information about

each dance, and explain black beliefs about dancing. The investigator developed the narration for the choreography. The narration may be found in the Appendix.

There was live narration for every performance viewed by the committee and for the final production.

### General Characteristics of the African Dances

#### Space

Direction: any direction is possible, although the movement is primarily forward and backward or in place.

Level and Plane: movement is low, i.e., the torso is inclined about  $45^{\circ}$  or more from a standing position, and the knees are flexed. The knees are slightly extended and flexed to give a subtle up and down breathing emphasis within the low plane.

Amplitude: steps and gestures are medium or large per step pattern; they also cover small and large distance and may cover even more space when performed as part of a group circle dance.

Focus: body orientation and gaze are diagonally downward and forward, either toward a movement impulse, one's partner, or the line of direction of locomotor movement.



Rhythm

Tempo: there is usually a smooth transition from one movement to another in even tempi which ranges from fast to slow.

Duration: each movement tends to be of relatively short duration but is variable; a double-time tempo is commonly used for variety.

Accent: usually the first and third beats of a four count measure are subtly accented.

Meter: the meters are 2/4 or 4/4.

Dynamics

Texture: earthy, successional, nonresistant yet controlled movement is characteristic.

Flow: flow is free and loose, close and contained (arms close to the body, movement small).

Projectional Quality: movement is sustained and breathy.

Characteristic Use of Body

Posture is characterized by a forward inclined upper torso, outward and inward curved spine, protruded buttocks, and knee flexion. The head moves gently from other movement impulses. Upper arms are held close to the body while the lower arms are extended forward

(elbows flexed) in a loose but controlled manner. The pelvic girdle moves in rotation or sustained hinge. Legs are flexed and extended. Locomotion may be a walk, shuffle, slide, or pivot.

### Three Selected Dances

#### Shango

The Shango ritual is similar to voodoo and vaudau in that its main function is to induce possession by the gods. The initiation into Shango consists of washing the head, which must be prepared to receive the god during possession. Each person to be initiated either chooses or is chosen by one particular god and then follows the prescribed routine set forth for his god. There are certain days of the week sacred to each god and the initiate must observe his sacred days and also obtain the objects sacred to his god.<sup>1</sup>

A similar dance was performed on many southern plantations during the time of slavery in the United States. Many dances of possession occurred during the

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<sup>1</sup>Melville J. Herskovits and Frances Herskovits, Trinidad Village (New York: Alfred A. Knopf, 1947), p. 323.

Shango ritual which was designed to lead to the ultimate experience of possession by a god.<sup>1</sup>

Shango came from the distinct Afro-Religious Yoruba cults from Trinidad. Shango is the Yoruban god of thunder and is found in those portions of the New World where Yoruba cults have persisted.<sup>2</sup>

Ortiz described the trance or possession dance:

. . . the possessed dancer never surrenders himself to expressions that may be scandalous or out of place in the social atmosphere in which his mystic grotesque dance is performed. Even the most shocking ones always correspond to patterns of the god or deity, according to tradition.<sup>3</sup>

The gods, the spirits, and the divine play a large part in the life of the Yoruba people. The divine comes into everything that they do. The great annual religious festivals of the Yoruba are still to be seen in many of the great towns. There are processions through the streets; there is dancing, for the Yoruba love to dance out their religion and to sing, clapping their hands and beating out the time with gongs, sticks, and drums.

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<sup>1</sup>Emery, Black Dance, p. 62.

<sup>2</sup>Ibid., p. 60.

<sup>3</sup>Fernando Ortiz, Los Bailes y el Teatro de los Negros en el Folklore de Cuba, trans. Dorothy Latose Keifer (Havana: Cardenas y cio, 1951), p. 162.

Offerings of yams, palm wine, palm oil, palm and cola nuts, and chickens are made.<sup>1</sup>

### Description of Shango

Shango is a sacred dance of African origin dedicated to the god of thunder and lightning.

The basic theme chosen in choreographing the original ethnological dance entitled "Shango" for ETHNO was that of the spiritual aspect. The body should be totally submissive to the gods. This dance presented the dancers for purification of the body and soul before being presented to the gods. The floor patterns were chosen to represent the procession to the altar, presentation of the body, and total involvement in the purification of the body and soul.

The steps of Shango are divided into three movements with variations. Movement one is the head movement, a movement to represent the shaking of the head as if to say "Yes, Yes."

Movement two is the shoulder movement. The shoulders are moved forward and backward with arms waist high and palms facing down.

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<sup>1</sup>Noel King, Religions of Africa (New York: Harper and Row, Publishers, 1970), pp. 23-24.

The third and final movement is the foot movement. While standing in place, stamp right foot twice, stamp left foot twice. The variations develop when all the movements are combined and the movement progresses across the floor.<sup>1</sup>

The choreography is described according to the floor patterns located in the Appendix.

#### Section 1

Group spins sharply to face downstage diagonally. The procession for purification starts with the trio: walk forward four steps (RLRL)--bow head to right and bow to left (this is a means of acknowledging the presence of the unknown). The first duet joins the procession after the eighth beat, and the second duet joins after the sixteenth beat. The meter is 4/4.

To gain the attention of the gods, the dancers start a syncopated clap with the arms moving out to side and clapping in front of waist while rotating the body to the right for a complete turn. The shoulders are moving forward and backward. The facial gesture becomes secondary as the dancers respond to the rhythm and sound of the drums.

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<sup>1</sup>Brooks, Ethnic Dance, pp. 22-23.

## Section 2

The dance is beginning to move spatially with the trio sliding to upstage and the first duet sliding to stage right. The shoulder movements are used again with the body moving up and down.

## Section 3

Trio slides to stage left, first duet slides to center stage, and second duet slides to upstage right. Once positions are established, the shoulder movements and the single stamp step are used alternately.

## Section 4

All groups using the single stamp step move back to their original places. The head movement with a jump step to the side is then performed while the arms are kept close to the body. Repeat jump step with head movement to alternate side.

## Section 5

Trio assumes squatting position. They roll toward the left. Between each roll, the head lowers to the ground (almost touching) in humble submission; duets change sides with a faster tempo contrasting with the trio, which includes hops, skips, and claps.

## Section 6

The second duet slides to center, downstage, center, downstage with a clap on every fourth beat. Trio moves backward with an exaggerated hop-step movement with a pivot step counterclockwise for eight counts. First duet circles clockwise with small running steps for four beats and clap, reverse for four beats and clap.

## Section 7

All groups slide four beats in directional patterns, slide back two counts, forward two counts, backward two counts, and continue to designated positions (the backward movement means to turn and face the backward direction and proceed with the slide steps). Hands are chest high and pushing in the same directions that the body is moving.

## Section 8

Trio and second duet use jump step to right side while flexing shoulders between jumps for four counts, forward, backward, forward, backward. Repeat to alternate side and repeat for eight counts more. The first duet is performing small jump steps while lifting arms to side alternately upward until both arms are parallel to the head and back down. Repeat step for eight more counts.

Using the small skipping steps with the hands parallel to face and swinging back and forth from left to right, groups change positions from front to back and back to front.

#### Section 9

The group repeats the same steps from section 8 and reverses the changing position in double tempo.

#### Section 10

Preparing to submit the body for the final obeisance, the dancers move with the skip step into the designated positions to form a single line, approaching the climax of the possession and submission.

#### Section 11

Once the dancers have formed the line, all bow swiftly from the waist down with a clap of the hands moving simultaneously as one being.

Length of time for Shango: three minutes and forty-three seconds.



Yon Va Lou

Yon Va Lou is a sacred dance originating from Dahomey and Nigeria. It is a dance in honor of the god Damballa whose symbol is a snake.<sup>1</sup> This sacred dance is often danced in honor of Agwe or Damballa-wedo; the undulations of the Yon Va Lou are taken from an imitation of waves or a serpent.<sup>2</sup>

This sacred dance projects the religion and culture of the transplanted African people. In order to know the dances of Haiti one must know the life that surrounds it--voodoo. The Haitian god offered hope to the blacks during the darkest days of slavery.<sup>3</sup>

The belief is that all life is produced by a spiritual force separate from matter; the most powerful of the cults are in Haiti, Petro, and Dahomey. Among the peasants there is also a strong belief that natural phenomena or objects such as trees, winds, rocks, mountains, and rivers are alive and have souls. This type of primitive ceremonial rite is practiced in various degrees among the natives of the West Indies as well as the blacks in

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<sup>1</sup>Brooks, Ethnic Dance, p. 25.

<sup>2</sup>Emery, Black Dance, p. 54.

<sup>3</sup>Brooks, Ethnic Dance, p. 3.

Brazil, Puerto Rico, Cuba, and some parts of Central and South America.<sup>1</sup>

There are various kinds of religious or sacred dances. According to Dunham, these may be performed to honor the ancestors or to call the loa (Haitian god) in the field and expiate them; or they may be possessed by the loa, who dances through his mount.<sup>2</sup>

Metraux describes the Yon Va Lou,

. . . is danced with the body leaning forward, knees bent, and with undulation which seems to spread from the shoulders all down the back. Movement is effected by sliding the feet sideways with a pause of the fourth beat. The undulations of the yanvalu [sic] are much more pronounced in the yanvalu-dos-bas; to such an extent, indeed, that it is taken for an imitation of waves or a serpent. This is often danced in honor of Agwe or Damballa-wedo. In this dance the body is considerably bent and the dancer goes gradually lower until he is virtually squatting with hands on knees.<sup>3</sup>

Describing her feelings while dancing the Yon Va Lou, Dunham wrote:

. . . during the yonvalou [sic] we gravitated to partners, outdoing ourselves in undulating to low squatting positions, knees pressed against the

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<sup>1</sup>Katherine Dunham, "The Dance of Haiti," Acta Anthropological II, November 1947, p. 48.

<sup>2</sup>Ibid.

<sup>3</sup>Alfred Metraux, Voodoo in Haiti, trans. Hugo Charteris (London: Andre Deutsch Ltd., 1959), p. 190.

knees of someone else without even realizing the closeness, each in his own transported world. I would faint and realize that I had danced with (a man named) 'ti Joseph. . . . I would salute the drums, then begin again the serpent movement that had brought under its hypnosis all whom the peristyle would hold, as well as by-standers outside. . . . I felt weightless . . . but . . . weighted; transparent but solid, belonging to myself but a part of everyone else.<sup>1</sup>

### Description of Yon Va Lou

The basic theme chosen in choreographing the original ethnological dance entitled "Yon Va Lou" was that of the spiritual aspects of the philosophical beliefs that all life is produced and sustained by a spiritual force. This philosophy also affirms the doctrine that existence of the soul is independent of the body.

The basic steps of the Yon Va Lou are divided into four steps with variations added to some of the movements. Step one is a walk step with arms folded behind the body with a hold between each step.

Step two is the shoulder movement. With the arms at side, shoulders move in circles, forward and backward, pushes up and down and alternating shoulders forward and backward.

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<sup>1</sup>Katherine Dunham, Island Possessed (Garden City, New York: Doubleday and Co., Inc., 1969), p. 135.

Step three is composed of contracting and releasing movements. The body is bent forward from the waist over the knees, chest facing floor. When chest is contracted, the head drops forward, releasing in a straight back position raising head parallel to back.

The final movement, step four, is the knee step. Kneel on right knee, left knee, stand up on right and then on left to standing position. These steps may be combined to form variations or compositions.

The choreography is described according to the floor patterns located in the Appendix.

#### Section 1

The group slowly rises from the bowed position with a backward turn, counterclockwise, to the left and faces the directions for next step.

Dancers move using the walk step with body swaying forward and backward; the head falls back as the body sways forward and down to the floor when the body sways backward. The tempo is very slow. This movement sequence represents the mythical effect of bodies being possessed by an unknown force.

## Section 2

Once the dancers are positioned on the stage, the bodies start contracting and releasing movement, alternating between facing stage right and stage left. The contracting and releasing movement includes the head, as well as the body. After the total submission of the body, symbolized by the slow rippling movement of the body which represents the spirit passing through the body, dancers proceed off stage, upstage right, with the walk step.

## Section 3

As the dancers proceed off stage, a solo dancer turns to face the sacrificial dancing ground because the spirit of submission has taken over her body. The urge to dance starts with a slow procession from upstage right to downstage left with a step-hop to the right, step-hop to the left, and contracting and releasing the body over the right leg. She repeats the same steps to the left side, diagonally, and continues these steps to the point assumed as the god's altar. When the dancer has reached the god's altar, the dancer performs the knee step and uses a jump for the change of direction to face backstage to repeat the knee step.

## Section 4

Doubling the tempo, the dancer proceeds to travel diagonally to upstage right and back to stage center with a lively hop step with the palms facing outward and moving from left to right. This represents the inner soul's determination to remain separate from the body.

Once the dancer has established her balance, she lifts her left leg up, knee chest high, with foot flexed, arms parallel to head with fingers spread. While maintaining balance, the arms are slowly lowered to the sides creating a sense of self-possessed control. The tempo of the drums is slightly faster than the arm movements. Once the gods sense the loss of the solo dancer, they try to call two new dancers.

## Section 5

The two dancers enter from stage right with a step-hop to right and to left with the body contracting and releasing over the lead leg. This is repeated to the left side. These steps represent the inner fight between the soul and spirit. The dancers use this step to progress across the floor.

While the duet is entering, the solo dancer exits to stage left with sharp percussive body contraction and

release, feet taking small jump steps between each set. The drum representing the bass changes the tempo to join the thrusting movement of the solo dancer, while the other drummer continues the repetitiveness of the hypnotic tempo.

Once the duet reaches their position on the stage, each dancer begins the knee step with side steps between each set. The dancers land on right knee, left knee, squat position circle three-fourths counterclockwise (facing stage right), lower right knee then left knee. They lock fingers and pull back hands toward body contracting and push hands away while it is releasing. This represents the dancers' trying to take the spirit from their bodies and push it away. During the releasing step, the upper torso is lifted away from the legs. The dancers swing to face front and continue the step, rising from the floor with the last part of the knee step.

## Section 6

The spirits have released the two dancers enough for them to proceed off stage but still try once more to possess a dancer by bringing forth a taller, more demonstrative dancer. The duet proceeds to exit stage left with the step-hop movement while a solo dancer enters

stage left center with the same step-hop movement and substitutes the shoulder roll for the body contracting and releasing. The body pivots around to the left with shoulders rolling forward and around with shoulders alternating between going up, down, and around. The shoulder roll represents a more determined effort by the dancer to resist the spirits.

#### Section 7

The third solo dancer enters upstage right with the same steps as the second solo dancer. Both dancers are showing increasing determination to be released by the spirits.

#### Section 8

A fourth solo dancer enters and joins the other dancers to form a trio doing the step-hop, step-hop, shoulder roll, shoulder roll movements, thus increasing the resistance three fold.

#### Section 9

So great is the determination that the spirits are finally cast out. The duet then enters from opposite sides to join the group with the step-hop movement, omitting the shoulder rolls. The tempo begins to increase to a faster rhythmic pattern.



## Section 10

The last two dancers enter the stage with the step-hop movement. While increasing the tempo, all dancers continue moving around the stage to their positions for the third and final dance. The spirits have been cast out and the festival is about to start.

## Section 11

The dancers are facing upstage and start the step-hop to the right and to the left with body contracting and releasing over the lead leg, but with a livelier quality in the performance of the steps indicating they want to do them and are not forced by being possessed. The head is bobbing up and down with the leg and torso movements.

Length of time for Yon Va Lou: four minutes and thirty-two seconds.

Maracatu

Maracatu is one of the dances known as danse pour plaisir, meaning for pleasure, and is a crowd dance, somewhat like the street parades.

Many of the slaves who were imported from Angola to Brazil were of royal heritage. Once a year the Queen of the Maracatu, who still lives in the outskirts of

Recife, parades through the streets with the King and lesser royalties, all regally attired.<sup>1</sup>

Maracatu is a seasonal group dance. The women wear wide gathered skirts and ruffled blouses. The men wear shirts with ruffled sleeves and wide straw hats.<sup>2</sup>

This crowd dance is performed in the streets and on floats during the carnival season. At carnival time the streets are crowded with many carefree dancers both young and old. The King or leaders of the carnival bands usually compete with each other in dance and costume.<sup>3</sup>

Moreau de St.-Mery described the Maracatu as a dance consisting of,

. . . stamping of the feet, twisting of the body, and a number of strange attitudes. It is a severe bodily exertion--more bodily indeed than you can well imagine, for the limbs have little to do in it. The head is held erect, or occasionally, inclined a little forward; thrust pelvic forward, loose arms, the lower extremities being held rigid, the whole person is moved without lifting the feet from the ground, keeping both knees bent. The dancers advance forward in the dance, each time lowering the body until the men are doing the sitting walk and the steps are brisk and sometimes large. The ladies are performing the time step called the trudge and bounce--the flat feet are

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<sup>1</sup>Brooks, Ethnic Dance, p. 31.

<sup>2</sup>Ibid.

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

sliding forward and backward while bouncing. The rhythm is bounce, bounce, bounce--slide, slide, slide, stop.<sup>1</sup>

St.-Mery described, also, a dance of the slaves similar in spirit to the Maracatu in this manner:

. . . they (the slaves) danced in large groups and never was a happier crowd assembled. Great agility was displayed, and, compared with the rude motions and savage gestures of the slaves in the Dutch and British settlements, their steps might be considered as graceful.<sup>2</sup>

#### Description of Maracatu

The basic theme chosen in choreographing the original ethnological dance entitled "Maracatu" for ETHNO was that of rhythmic nature. This is a very fast moving dance with variations of tempo expressed by the dancers while the drummers continue with the repetitive 4/4 beat. The various movement patterns represent the sense of freedom, joy, and celebration.

There are three basic steps to the Maracatu and with variations comprise a joyful dance. The first movement, or step one, is the carnival trudge. This step is performed with the feet, knees slightly bent. The pelvis

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<sup>1</sup>Moreau de St.-Mery, De M. L. E., Danse, trans. Anthony Bliss (Philadelphia: et s'y troune chez l'auteur, 1796), p. 46.

<sup>2</sup>Ibid., p. 47.

is thrust forward, arms loose at the sides. The right foot slides forward while keeping the feet flat on the floor with both knees bent.

Step two is the sitting walk, usually done by men. The feet are parallel and slightly apart. Standing on the balls of the feet with the heels off the floor, the dancers bend the knees into a sitting position. The arms are down at the sides, slightly away from the body with the palms facing the floor. They step briskly forward taking large steps.

Step three is the trudge and bounce. The dancers start standing in place with feet slightly apart, knees flexed, and bodies loose. They repeat the carnival trudge, sliding the right and the left foot forward while keeping the feet flat on the floor. While sliding the foot forward, the dancers add a bounce to the body.<sup>1</sup>

The choreography was developed for the group and is described according to the floor patterns in the Appendix.

## Section 1

Dancers make a sharp turn to face downstage with hands down to the sides. Each dancer starts the movement

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<sup>1</sup>Brooks, Ethnic Dance, pp. 31-33.

sequence four counts after the dancer(s) starts dancing (solo, duet, duet, duet). The solo dancer clasps hands together in front of chest; hands are lowered slowly to sides and snapped back up. First duet lifts outside arm shoulder high in front of the body, inside hand is pointed to extended arm with elbow leveled with the shoulders. Arms are lowered slowly to sides and snapped back to lifted arm position. Second duet lifts outside arm diagonally up with inside arm bent toward it with elbow at shoulder level. Arms are lowered slowly to the sides and snapped back to position. Third duet reverses direction with inside arms diagonally up and outside arms bent. Arms are lowered slowly to sides and then are snapped back to position.

Arms are snapped into the next position; the solo dancer extends both arms diagonally up, the first duet extends bent arm overhead and bend the straightened arm, second and third duets reverse their directions. Throughout the entire sequences, the feet are in parallel second position. This represents the individual freedom proclaimed by each dancer, preparing themselves for a fun-filled festival.

Using the carnival trudge, the group divides into trio and quartet sets with the trio moving to stage left and the quartet moving to stage right.

## Section 2

Continuing to move with the carnival trudge, the groups move back to the original position.

## Section 3

The quartet uses four stiff legged trudges (knees locked) while moving to the right side, four trudges on the right foot are used to make a 180° turn. The trio begins the trudge and bounce movement. The movement starts with erect torso for two trudge and bounce steps, bends over the torso for four trudge and bounce steps, and lifts the torso for two more trudge and bounce steps. Then the dancers use the bent over trudge and bounce step to circle completely around to face front.

## Section 4

The quartet using the same stiff legged trudge moves back to original position. The trio with stiff legged trudge moves to the right.

## Section 5

The quartet and the trio repeat the steps from section 3 and section 4. Each group repeats the steps that the other group was doing to complete the movement sequence.

## Section 6

The groups use the trudge and bounce to circle to the right. Using a livelier trudge with a walk, dancers proceed eight counts behind the previous dancer(s). Using the same order as in section 1, walk diagonally forward 1-2-3, ball change to face line of direction on 4, repeat with a ball change to the opposite diagonal. The movement continues until the dancer reaches the back of the stage; the first duet follows.

## Section 7

Second and third duets move diagonally forward with the same step; solo dancer is moving through the group with the stiff legged trudge, arms held stiffly in front for eight counts. The step is alternated with the penguin walk.

## Section 8

Second and third duets progress back to their original places with the stiff legged trudge and the penguin walk.

## Section 9

First and second duets circle-turn to upstage, turning right with arms parallel to floor 1-2-3, touch the floor with left hand on 4; reverse with circle-turn to downstage to starting position and touch floor with right hand.

Solo and third duet do the stiff legged trudge without moving out of place and add a hop-step in place for the fourth and eighth counts. Both groups exchange steps for the second set of eight counts.

## Section 10

Dancers start moving toward stage left with a run-leap, step turn, run, run-leap movement. On the last leap, all dancers end in a squatting position facing front. Dancers perform a modified version of the sitting walk in place, while flexing the shoulders backward and forward. They jump up with a twisting movement of the body, arms overhead and swaying from left to right continuously. First group (trio) drops to a squatting position, right



leg shoots quickly to the side and back in, and they jump up to join twisting movement. Second group repeats the same steps. Continuing the twisting movement of the body, the dancers circle counterclockwise to face stage right.

Dancers start bouncing in place with a sharp snap of the head to look at the audience and back to the side. While bouncing, they use a side step to form a single line and then continue to form two lines.

#### Section 11

The trio circles to the left and face left; they jump backwards with the twisting movement of the body. The quartet circles to the right to face the right; they jump backward with the twisting movement of the body. Both groups reverse to go in opposite directions, keeping the body twisting movement going to form two parallel lines.

#### Section 12

Dancers start the trudge-bounce step. The first dancer of each line starts the step and continues moving down until squatting; all other dancers wait two counts after the previous dancer before going down.

The first dancers leap to the inside with the outside leg kicking straight out and land on the feet with the trudge-bounce. The dancers circle around the

stage and double time the trudge-bounce back to their original place to repeat the beginning of the dance. Each dancer is four counts behind the previous dancer.

On the command of "hey," the dancers perform an inside turn to right landing with the right foot in front with the right arm extended straight out in front and the left fist placed in the crook of the neck with the elbow leveled with the shoulders. This abrupt dramatic gesture brings the dance to a close.

Length of time for Maracatu: two minutes and forty-seven seconds.

#### Selection of Dancers

All dancers who performed in ETHNO were students of the choreographer; therefore, it was much easier to determine the selection of the five students.

The choreographer utilized the following criteria in selecting dancers for the dance suite:

1. Skill: Evaluations of the level of skill were utilized to determine the dancers used for solos and duets.
2. Interest and Cooperation: Each dancer was required to display a true interest in dance and full cooperation was a must.

3. Personality: It was important for each dancer to be cooperative and flexible enough to adapt to the different moods of the dances.

4. Availability of Time: The dancer had to be available for all rehearsals.

5. Adaptability: Dancers had to have enough training to execute the transitions within each dance as well as transitions from dance to dance within the suite as a whole.

6. Experience: The dancers had to have previous experience in performing.

#### Accompaniment

Recorded music was selected for each dance and combined on one tape. The choreographer used the music "Agide" played by the Ladzekpos Family on an album entitled African Dances and Games for the dance "Shango," "Cajun Moon" played by Herbie Mann on an album entitled Surprises for the dance "Yon Va Lou," and "Maracatu" from the album Black Ethnic Dances by Marie Brooks for the dance "Maracatu." These songs were used to teach the dance steps to the dancers. Later, at the suggestion of the thesis committee, live music was used for the actual performance.

The drummers used bongo and snare drums for the music. The snare drum was used to add a bass sound to the music, and the bongos were used to create the rhythm and festive nature of African dancing. The drummers heard the authentic accompaniments for each of the dances and composed the music for the dances in collaboration with the choreographer.

### Costumes

The costumes originally designed for the dance suite were patterned after the costumes worn by the Haitian women while performing the "Maracatu," but with shorter skirts. The top was a white long sleeved blouse with multi-colored ruffles down the sleeves; the skirt was a bright paisley print of pink, green, yellow, orange, and purple with a gold net trim to accentuate the movements of the legs. White scarves with gold looped earrings, matching paisley print ankle drape, traditional to many forms of African dances, were used to complete the costumes. A picture of this costume was made for news release and for publicity. A copy of the picture with news release may be found in the Appendix.

Because of the nature of the movements, especially those used in "Yon Va Lou," the white blouses and scarves

did not work. Many of the body movements were not visible or clear, and the collars of the blouses and the white scarves seemed to cut the neck area in two. It was then suggested that colorful tube tops and matching turbans be used in place of the blouses and scarves. The choreographer felt that different colored tops and turbans would add more to the dance suite. The colors were picked from the colors in the paisley print skirts.

Because of the distance between the dancers and the audience, the gold looped earrings were replaced with gold spangle strand earrings; each earring contained eight strands with ten small gold balls each. A gold foil armband was used to balance the body for accessories. The dancers wore the ankle drape on the right ankle and the gold armband on the left upper arm.

The final selection was based on the following criteria:

1. Appropriateness to theme.
2. Availability and cost.
3. Suggestions and approval by committee members.

It was decided that because of the time element of the dance and swiftness of one dance or movement into another dance or movement, there would not be sufficient time to change costumes and this costume served the

purpose for all dances. These costumes were designed and executed especially for the dance suite.

### Setting

No elaborate set was designed for the choreography because of the number of choreographed dance works to be presented on the same program. The choreographer planned to use three black-lite colored nets to simulate the overall simplicity of scenery used for African dancing. This plan was later changed because time would not permit a change of sets between dance works.

### Lighting

The lighting used was both simple and dramatic. Spotlights were used on the narrator and drummers before the dance began. Overall general lighting was used for the first dance "Shango," the use of the bright lights resulted in a sunny appearance and spiritual awareness.

For the dance "Yon Va Lou," the lighting was changed from general lighting to a reddish hue. This was designed to achieve an exuberant effect for the voodoo. The dancers moved across the stage as if possessed by the god and spirits. A special light was added diagonally from the downstage corner to upstage corner to highlight the solo dancer who entered the stage preparing

to be submitted as a human sacrifice to the gods or spirits. The same lighting was used for the duet and the second solo dancer. These dancers entered from the sides and the lighting cast their bodies into silhouettes. The reddish hue was slowly faded out and gradually the general lights were brought in for the exuberant effect of carnival atmosphere. The festival was started with the beginning of the dance "Maracatu."

#### Program and Publicity

The suite was shown to the thesis committee as a work-in-progress in January 1977 and on February 11, 1977 at the Black History Week performance on the Texas Woman's University campus. A video tape was made to aid the choreographer in revising and improving the dance suite. After adjustments, the revised work was shown to the thesis committee on April 7, 1977 for the final corrections and preliminary evaluations. Committee members also attended the final technical and dress rehearsals.

The written program cover design and organization of the printed program were conducted by the Texas Woman's University dance production class. The choreographer supplied the class with the names of the dancers, the narrator, the drummers, and the parents who aided in

transporting dancers to and from Denton. A sample of the program is available in the Appendix.

For publicity, the investigator was responsible for printing flyers and distributing them to various high schools throughout the Metroplex, dance studios, and private citizens who had an interest in dance and in the investigator. The flyers included an invitation to the performance. News releases appeared in the Dallas Times Herald, the Dallas Morning News, the Post Tribune, the Community Bulletin Board, and were broadcast on both Dallas and Fort Worth radio stations. A copy of the news releases and flyers can be found in the Appendix.

Permission to rehearse and appear in the Texas Woman's University concert was obtained from parents of the dancers who performed in the dance suite. Also, permission was obtained for the video tape of the performance to be made. Permission was obtained by the Dance Department to use the Main Auditorium of the Texas Woman's University for technical and dress rehearsals prior to the performance.

The public performance of the creative thesis was presented in the Main Auditorium on the campus of the Texas Woman's University on Sunday, April 24, 1977 at 3:00 P.M. A black and white video tape was made of the



entire production before the public performance and was filed at the Graduate Office, later to be housed in the Texas Woman's University Library. Black and white photographs were taken during the dress rehearsal to illustrate examples of costumes and movement motifs. These can be seen in the Appendix.

## CHAPTER IV

### EVALUATION AND CRITIQUE

The choreographic work was evaluated by three persons who were knowledgeable in the field of dance and the investigator. An evaluation form was developed by the investigator using criteria established by Elizabeth Hayes and Terry Worthy.<sup>1</sup> Hayes' evaluative instruments were used because she covered the personal aspects of choreographing and audience appreciation, and Worthy's were used because she covered the areas of desired criteria for effective choreographic studies and essential criteria for a direct approach to evaluating a creative thesis.

Although the results of evaluation had no direct bearing on the approval of the thesis, they were extremely valuable in aiding the choreographer in her own critical analysis of the work. The committee, after viewing the second studio showing, determined that the thesis problem had been solved and approved the work for a public performance.

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<sup>1</sup> Hayes, Dance Composition, pp. 130-131; Worthy, "The Creative Thesis."

The highest possible number of points from each evaluator for each criterion was five, or a total of twenty when multiplied by three evaluators and the investigator.

The scores from each evaluator and the investigator for each criterion were as follows:

<u>Criteria</u>	<u>Evaluators</u>			
	<u>AF</u>	<u>GK</u>	<u>RC</u>	<u>BP</u>
1. Was the idea worthwhile and danceable?	5	4	5	5
2. Did the dance employ movements and dance style appropriate to the choreographic intent?	4	4	3	4
3. Did the dance have a good beginning, climax, and ending?	4	3	4	4
4. Did the dance demonstrate an effective solution to the choreographer's stated problem?	4	4	3	5
5. Was the general dance structure satisfactory according to aesthetic principles of forms?	4	4	4	4
6. Were the dance movements appropriate for the young dancers and effectively performed?	3	4	3	3
7. Were the accompaniment and the narrator appropriate in scope and character to the dance idea and movement style?	3	3	-	3
8. Were the costumes attractive and suitable to the movements?	4	4	1	5

<u>Criteria</u>	<u>Evaluators</u>			
	<u>AF</u>	<u>GK</u>	<u>RC</u>	<u>BP</u>
9. Did the dance demonstrate effective rhythmic pattern, rhythm organization in accordance with the dance idea?	5	4	3	5
10. Did the lighting design create an appropriate atmosphere and enhance the dancer's movements?	5	5	5	5
11. Was the dance of sufficient interest to capture and maintain audience attention?	<u>3</u>	<u>4</u>	<u>3</u>	<u>5</u>
Total	44	39	34	48

The highest possible total number of points that could be received from each individual evaluator was fifty-five. When the sum was multiplied by four, three evaluators and one investigator, the grand total of possible points was 220. The total points received during the evaluation was 165.

At this point, the choreographer has attempted to evaluate and analyze her own choreographic work. The dance was filmed on video tape for the choreographer in order to assist in the critical analysis process.

1. Was the idea worthwhile and danceable?

The idea of an ethnological dance suite using three black dances was indeed worthwhile and danceable.

All the judges and the investigator rated this criterion very high.

2. Did the dance employ movements and dance style appropriate to the choreographic intent?

The movements employed by the dancers were appropriate for this style of dancing because they showed the spiritual, rhythmic nature and the dance style of ethnological dances.

3. Did the dance have a good beginning, climax, and ending?

The beginning was very good; it was dramatic enough to gain the audience's attention and maintain it throughout the dance suite. The climax was not as strong as the beginning and it was difficult to determine exactly where the climax began and ended during the dance. The ending had an excellent effect on the audience and they were certainly appreciative.

4. Did the dance demonstrate an effective solution to the choreographer's stated problem?

The stated problem was to choreograph an ethnological dance suite developed from the inherent spiritual and rhythmic nature of three black ethnic dances. The choreographer produced the inherent spiritual nature of "Shango" and "Yon Va Lou." "Shango's" spiritual nature

was that of purification and presentation of the soul and the body to the gods. "Yon Va Lou" also presented the body and soul to the gods, because of voodoo; the solo and the duets represented the two forms of presentation. The rhythmic nature was presented in all three dances but was the predominant aspect in the dance "Maracatu." This was a pleasure dance and presented a fun atmosphere with a great deal of body movements and rhythm. As a whole, the solution was effective but the rhythmic nature was more effective than any of the other aspects.

5. Was the general dance structure satisfactory according to aesthetic principles of forms?

The score received for this question was unanimous with the evaluators and the investigator awarding four points.

6. Were the dance movements appropriate for the young dancers and effectively performed?

Most of the dancers could have been more effective with added rehearsal time and more skill. Some of the dancers were unskilled in projecting the feeling of magic, making the audience become part of the dance, and interpreting the choreographer's beliefs for each dance. Two dancers, even though light on their feet, projected a passive heavy appearance which did not suit the African

steps. They had difficulty in executing the rippling movements that came more easily to the other dancers.

There is the possibility that a larger number of dancers might have enhanced the dramatic and compositional effects in specific sections of the dance.

7. Were the accompaniment and the narrator appropriate in scope and character to the dance idea and movement style?

There were two types of drums used for the dance suite; one was a set of bongos and the other was a snare drum. The bongos were ideal for use in the suite; they represented the type of instruments used by musicians while playing for the dance "Maracatu." The snare drum was used to substitute for the congo drum, which would have been much more suitable for the dance suite. These drums were the property of the drummers and congo drums were unavailable for the various rehearsals and the performance. The snare drum added the bass and set the tempo for the dances and the bongos played the melody. The investigator will make every attempt to acquire the use of congo drums for future presentations.

The narrator was extremely good. Her voice and the narration set the pace for the dance suite. It was

performed each time the suite was presented for showing, evaluations, and the public performance.

8. Were the costumes attractive and suitable to the movements?

The costumes were very colorful and covered enough of the body so that the local audience was not offended. They were abstractly made to represent the costumes of Trinidad and Africa. The skirt was attributed to the dance "Maracatu" and the tube tops were used to simulate the nudeness of the upper body of the African dancers.

The costumes were short enough and fitted in the appropriate places so as not to hamper any of the movements. The colorful fabric maintained the audience's appeal and added a sense of vivid color to the dance.

9. Did the dance demonstrate effective rhythmic pattern, rhythm organization in accordance with the dance idea?

The rhythmic patterns were very effective because rhythm was stressed to the dancers and in the dances. They had to be very strong on this point because of the transitions of different groups performing various rhythmic speeds simultaneously. The rhythmic pattern used percussive, slow, sustained, fast, and controlled movements.



10. Did the lighting design create an appropriate atmosphere and enhance the dancer's movements?

The lighting design was excellent; not only was it appropriate to establish an atmosphere, but it also enhanced the dancer's movements. In the dance "Yon Va Lou," the reddish hue was especially appropriate for the voodoo effect. The lighting made the dancers appear as if they were moving through a cloud or as though they were possessed by an invisible force.

11. Was the dance of sufficient interest to capture and maintain audience attention?

Members of the audience indicated that the dance patterns were so unique and involved that they wanted to join the dancers. The choreographer felt that the different qualities of movement and spatial movement satisfied the audience's appetite for variety. Even with the repetitiveness of African dancing, there were enough tempo and directional changes to maintain the interest of the dance.

The choreographer recognized the following patterns as weaknesses in her choreography:

1. A tendency to shy away from floor work because of the position of the stage in comparison to the audience sitting near the front.

2. The omission to include in the narrative text the mystical effect that repetitive movements have on both the audience and the dancers.

3. The lack of time to totally familiarize the dancers with the nature of the black dance.

These are patterns which the choreographer will be aware of in future choreographic endeavors.

The choreographer recognized the following strengths in her choreography:

1. The composition of earthy sequence with interesting design and dynamic combinations.

2. The ability to move groups of dancers as cohesive, expressive units.

3. The ability to vary rhythmic patterns throughout lengthy sections with changing meters of 2/4 or 4/4.

## CHAPTER V

### SUMMARY, CONCLUSION, AND RECOMMENDATIONS FOR FURTHER STUDY

#### Summary

The purpose of the thesis was to present a dance suite, ETHNO, which was based on three black dances--Shango, Yon Va Lou, and Maracatu, and to convey through the performance the inherent rhythmic and spiritual aspects of black dance manifested in these dances and contribute to a broader understanding of black ethnic dance.

In preparing for the study, the investigator surveyed the literature, established a justification for the study, and selected themes, which were described both historically and as the investigator perceived them. The suite was then choreographed and produced under the direction of the thesis committee.

The suite was presented in a public performance given on April 24, 1977. Judging from the audience's reaction, the results of evaluation, and the successful production procedures, the choreographer felt that on

the whole the production and performance of the suite could be termed a success.

This thesis experience was the most valuable learning experience and growing process that the investigator has had in dance education. It taught the choreographer how to use basic dance steps to come up with a feasible solution to the dance intent. The investigator gained knowledge in writing and preparing a professional paper which was incorporated by using criticism and suggestions submitted by the thesis committee. It enlightened the choreographer regarding her own method of choreographing and has provided a basis for further choreography.

### Conclusion

The investigator developed the following conclusions in relation to her purpose of expressing her interpretation and impressions of three black ethnic dances in a dance suite in the study:

1. The suite was successful in communicating the rhythmic and spiritual aspects of ethnic dancing as expressed through the dances Shango, Yon Va Lou, and Maracatu.

2. The use of authentic instruments would have enhanced the dance suite.

3. The suite qualified as an art work according to evaluation results and audience reaction.

4. The thesis experience provided a valuable learning experience for the choreographer.

#### Recommendations for Further Study

It is the hope of this investigator that an interest was stimulated and research will be continued in the area of ethnic dance education. It is because of this hope that the following recommendations for further study are made:

1. A similar study using nine and ten year old dancers to compare the qualities of youth versus maturity for physical ability and performance projection.

2. A similar study using male as well as female dancers with emphasis on partner work and qualities in performing various steps.

3. The development of a suite based on the dances of slaves on the ships and plantations.

4. The development of other ethnological dance suites based on the personal experiences of other ethnic groups.

5. The development of the present suite into a lengthier production involving more dances and dancers.

6. The development of curricular guidelines for ethnic dance in extra curricular settings.

## APPENDIXES

APPENDIX A

ILLUSTRATIONS OF NEWS RELEASE,  
PUBLICITY, PROGRAM AND  
NARRATION





The Bekai Dancers, a group of young ladies and two adults, will perform during a masters presentation, at Texas Woman's University April 24, 1977 at 3:00 p.m., the final production of "ETHNO."

"ETHNO," choreography by Brenda Price, is an ethnological dance suite based on three black ethnic dances: Shango, Yon Va Lou and Maracatu.

## WEEK entertainment END

Continued from Page 24

**CALENDAR** Shakespeare's magical comedy "The Tempest" will be presented by the University of Dallas Theater Department tonight at 8:15 in the Margaret Jonsson Theater on campus. Admission is \$1.50. The play runs through next weekend.

**IT'S SPRING FESTIVAL** time in Weatherford this weekend with a tour of historic 19th century homes, arts and crafts exhibits, flower shows, hobby shows, an antique car exhibit plus lots more today downtown 10 a.m.-5 p.m and tomorrow 1-5 p.m.

## What's happening

This calendar appears in The Dallas Times Herald Living section daily. Activities listed must have general interest. Send your items to **What's Happening: Living section, The Dallas Times Herald, P.O. Box 5445, Dallas, Texas 75222.**

### TODAY

#### Performance

Dancers from Bekai Academy will perform in "Ethno," an ethnological dance suite, for Black History Week in the Old Ballroom at Texas Woman's University, starting at 7 p.m. tonight.

"RAIN," a drama adapted from Somerset Maugham's short story "Miss Thompson," will be performed tonight at 8:15 and Sunday at 2:15 p.m. in Margo Jones Theatre on SMU campus. Tickets are \$3.50.

\* **THE BEKAI DANCERS** will perform a free ethnological dance tomorrow at 3 p.m. at Texas Woman's University.

**THE STARVING ARTISTS** will host its sale today 10-5 and tomorrow 11-6 at the Dallas Market Center. Admission \$1.25.

**NINETY AREA ARTISTS** will show and sell their works today from 10 a.m.-9 p.m. at European Crossroads to benefit the First United Methodist Church in Dallas.

**A GIANT BAZAAR** to benefit Children, Inc., a non-profit training facility for retarded people, will be held today from 10 a.m. to 9 p.m.



*You  
are  
cordially  
invited  
to  
attend*

# *"ETHNO"*

*Three*

*Black*

*Ethnic*

*Dances*

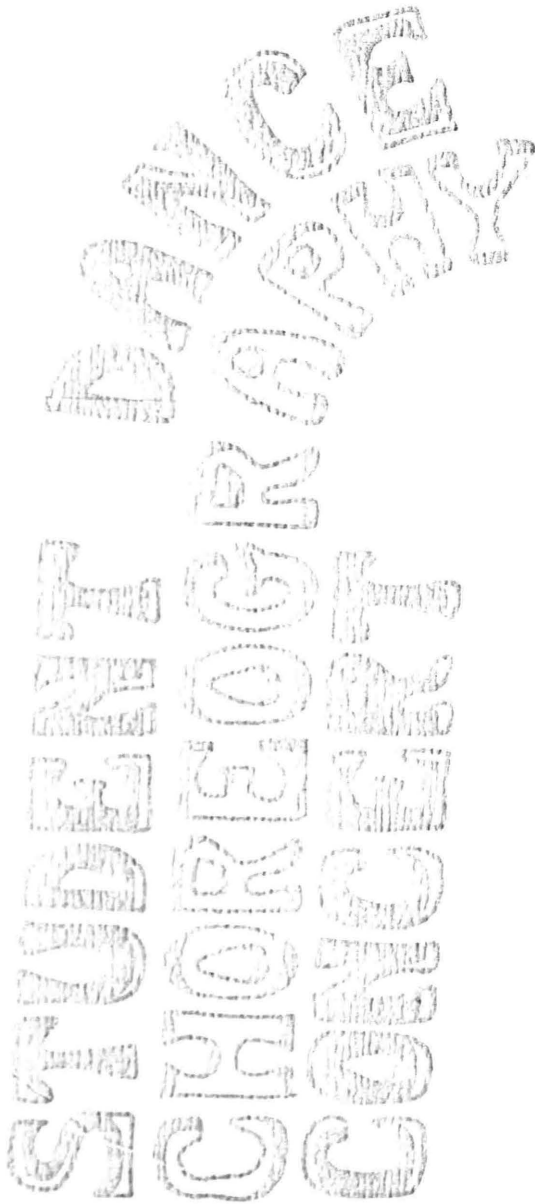
*Choreography by*

*Brenda Price*

*Texas Women's University  
Masters Presentation  
Main Auditorium*

*April 24, 1977 ~ 3:00p.m.*

*F R E E*



✱ ETHNO: An Ethnological Dance Suite . . . . . Gregory White &  
Rodney McKenzie

Choreographer: Brenda Price

Narrator: Johnnie Drennan

Special thanks to: Mrs. Johnnie Drennan and Mrs. Dorothy Benson

Schairnell Benson, Camillia Diggs, Lisa Drake, Kathleen Drennan, Linda Hunter, La Tonya Kennedy, Brenda Price

*F*or the black people in America, dance, music and songs have been unfailing companions. It has helped the people to survive.

*M*an in every culture has danced for many reasons and occasions, such as, childbirth, fertility of the earth, death, sickness, and many others.

*S*hango and Yon Va Lou are sacred dances whose gods are thunder and lightening and the symbolic snake. The life of these dances are surrounded by voodoo, which is part of their ancestral worship.

*M*aracatu is one of the dances known as Danse pour plaisir, meaning for pleasure. The seasonal group dance was danced with the Queen of Maracatu, the king, and the lesser royalties.

*N*ot every black person in America dances. Not every black person is even interested in dance. But those who dance - do so with every part of themselves - Dance is self-identity.

Length of Time: One minute and ten seconds.

## APPENDIX B

### ILLUSTRATIONS OF COSTUMES AND MOVEMENTS

The following photographs depicting costumes and movement motifs are illustrative of the dance composition comprising ETHNO. The selected movement motifs are demonstrated in costumes by participating dancers.

# *Shango*



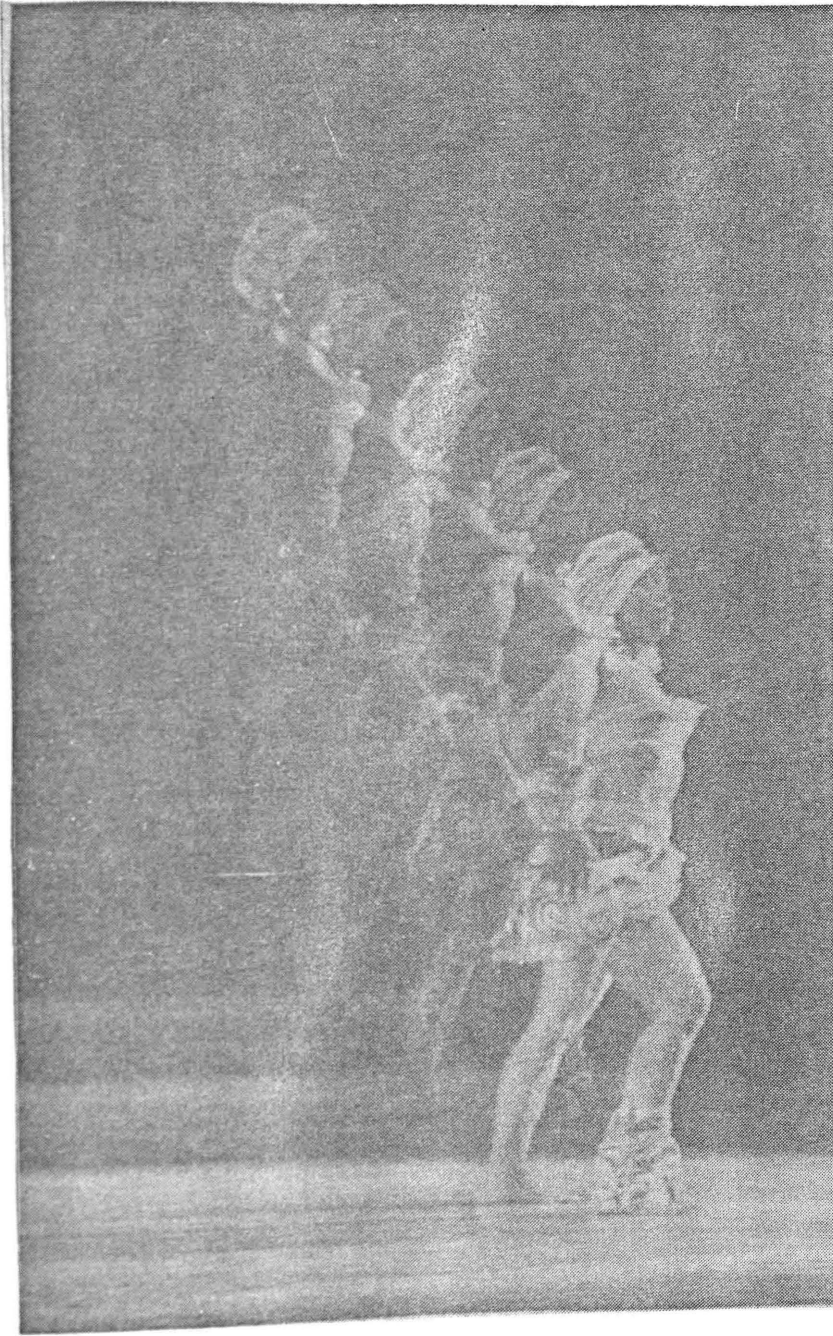
*Section B*  
*Group*



*Section B*  
*Group*

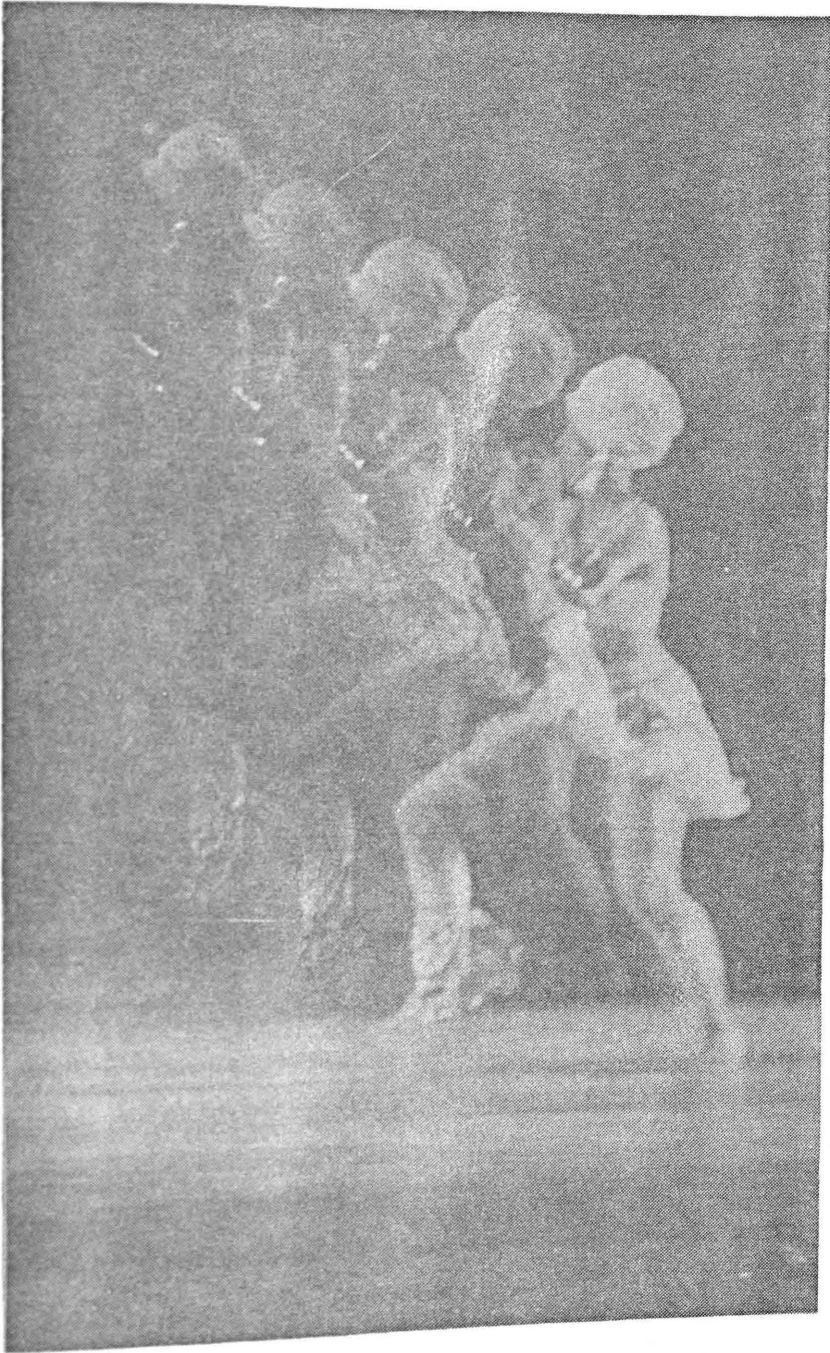


# Yon Va Lou



*Section C*  
*Solo*





*Section C*  
*Solo*

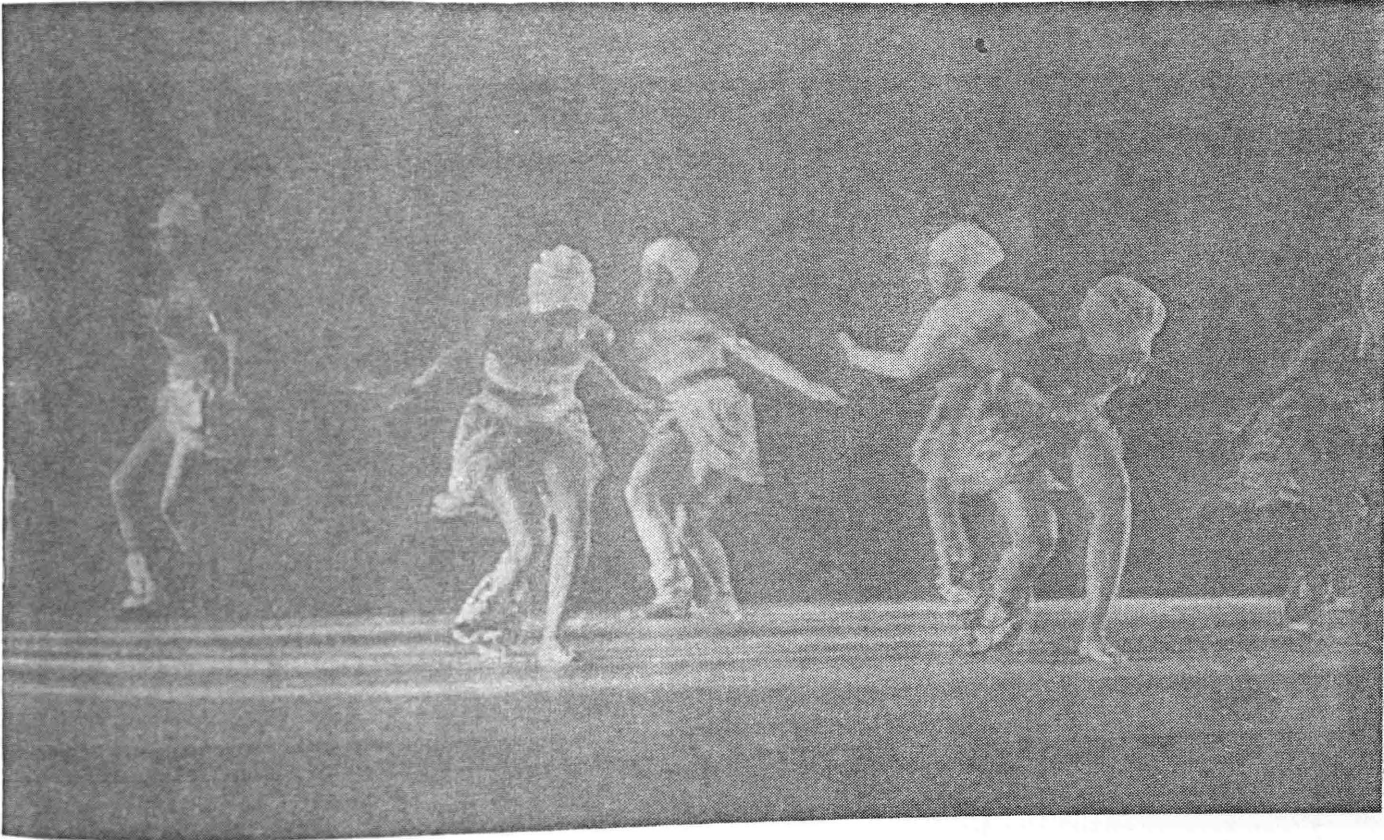


*Section C*  
*Duet*



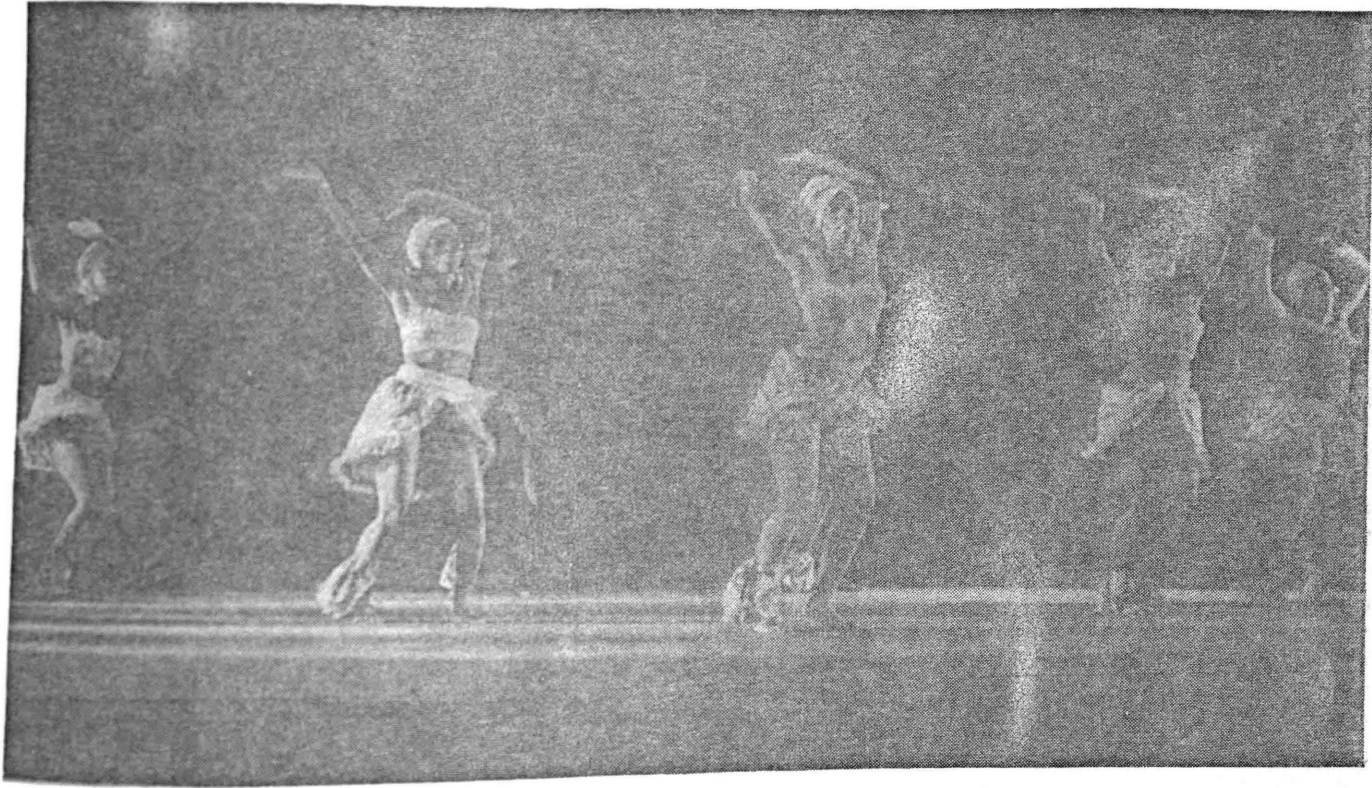
*Section D*  
*Solo, group*

# *Maracatu*



*Section E*





*Section E*  
*Finale*

## APPENDIX C

### FLOOR PATTERNS

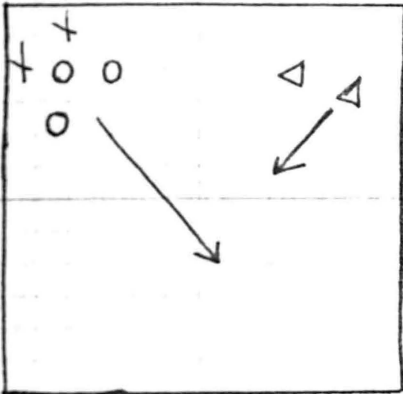
## Shango

O 1st group

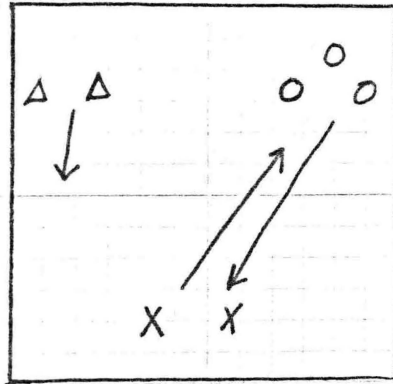
 $\Delta$  2nd group

X 3rd group

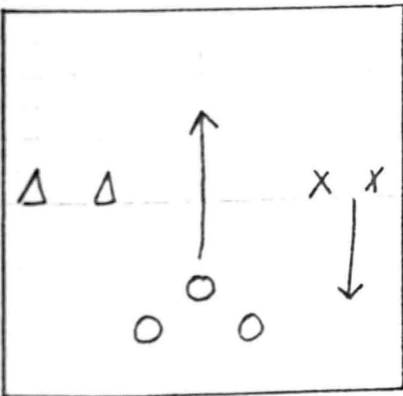
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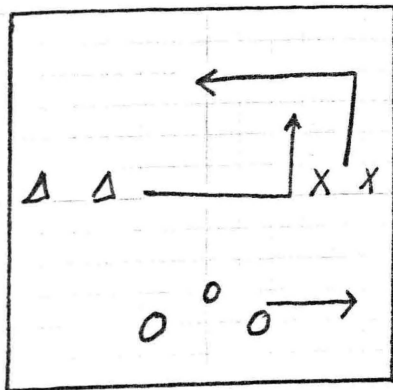
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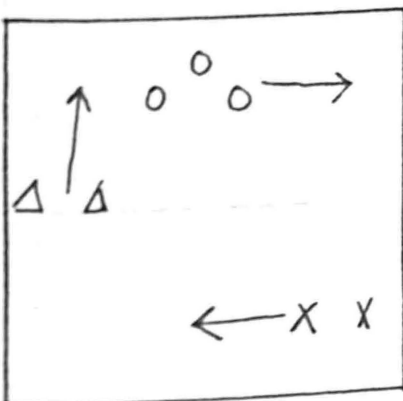
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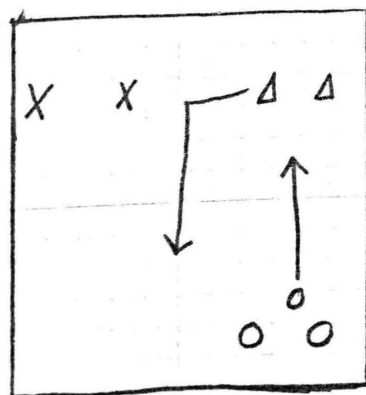
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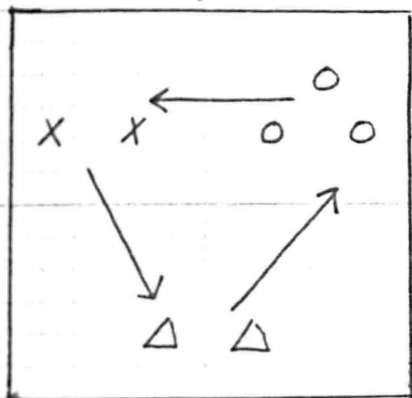


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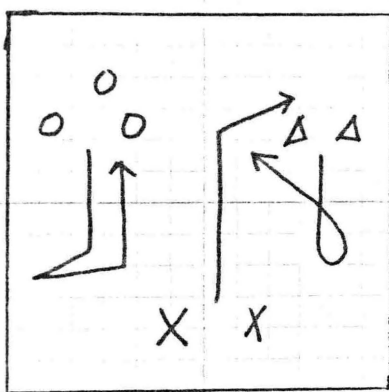


# Shango (cont.)<sup>92</sup>

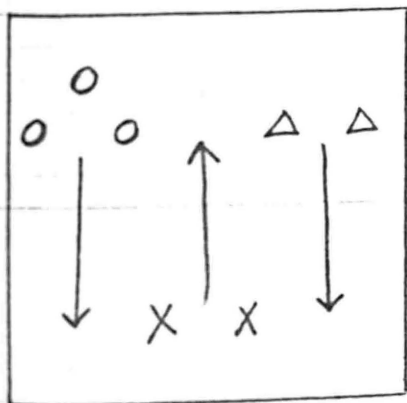
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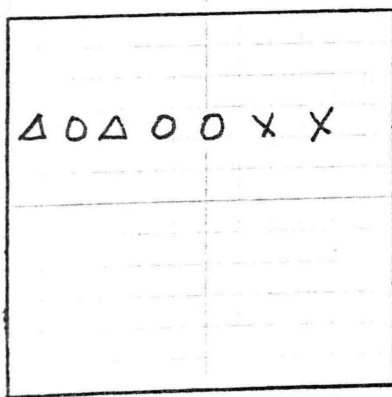
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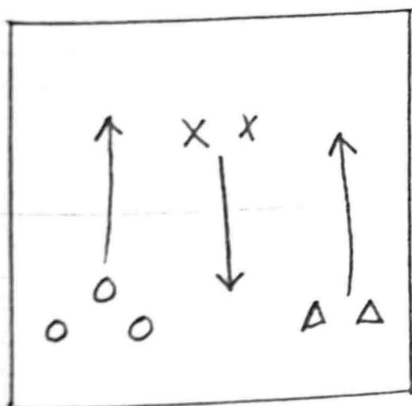
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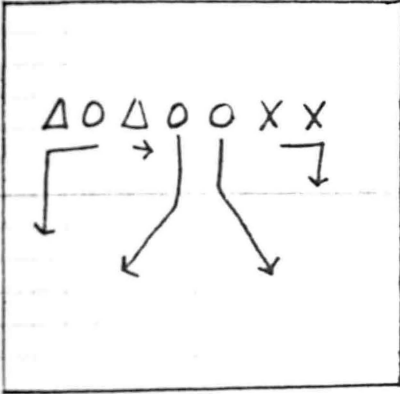
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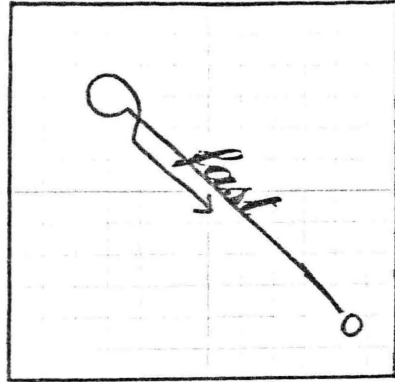


## Yon Va Lou

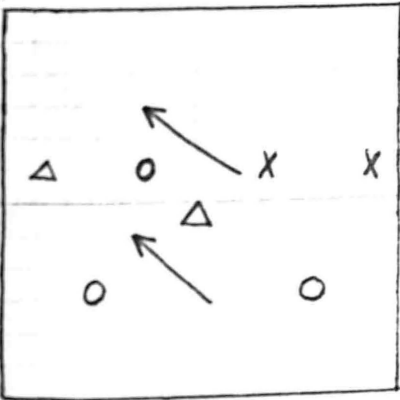
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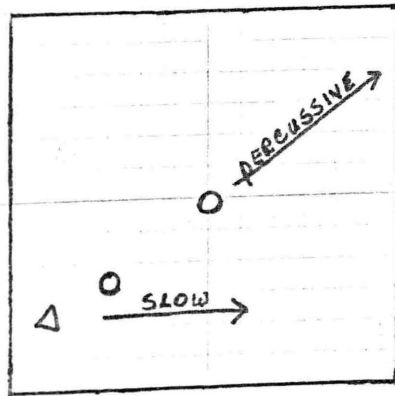
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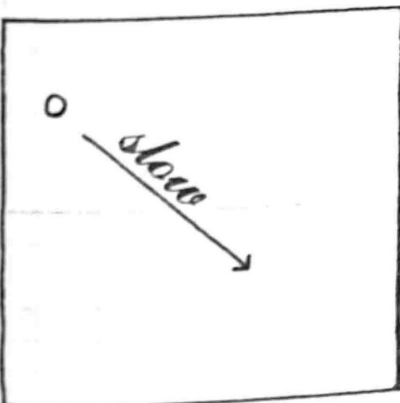
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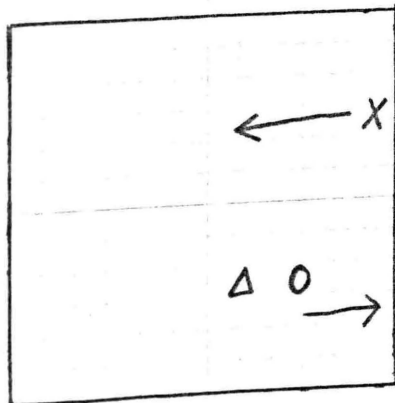
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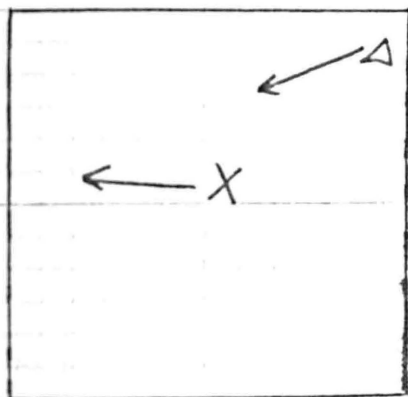
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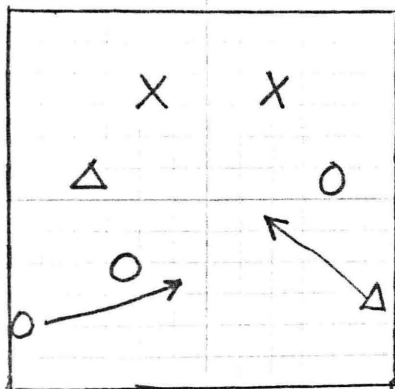
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# Yon Va Lou (cont.)

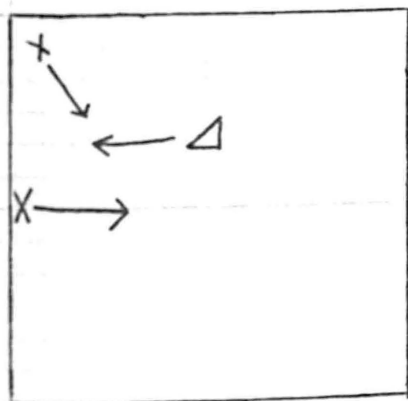
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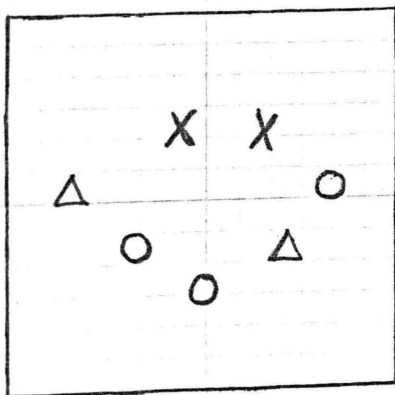
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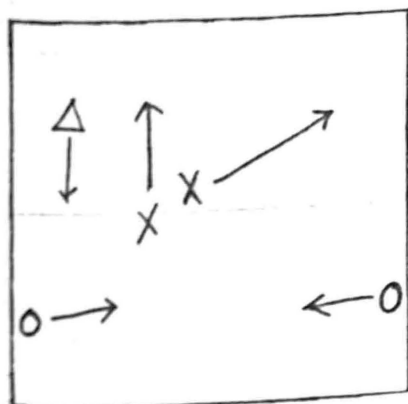
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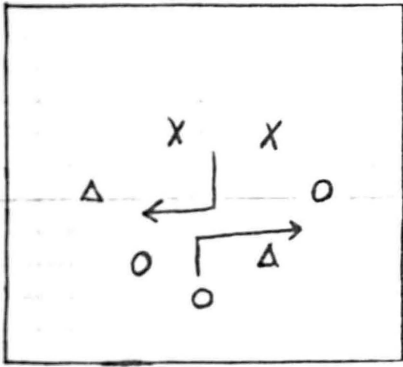


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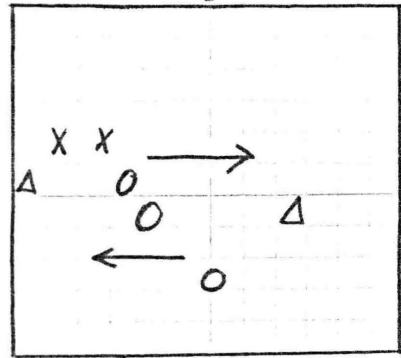


# Магасату

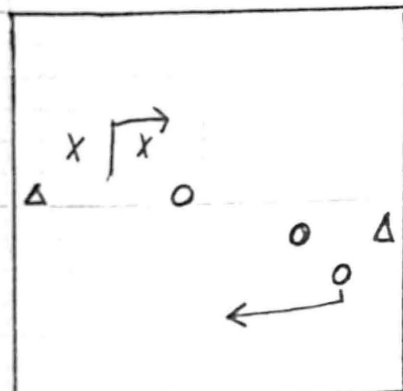
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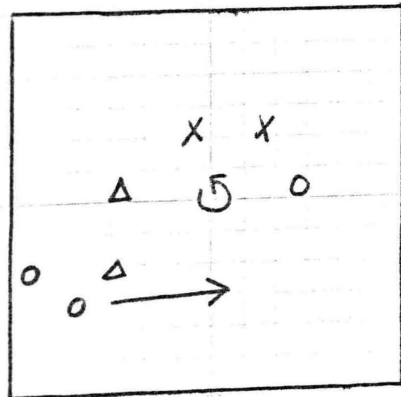
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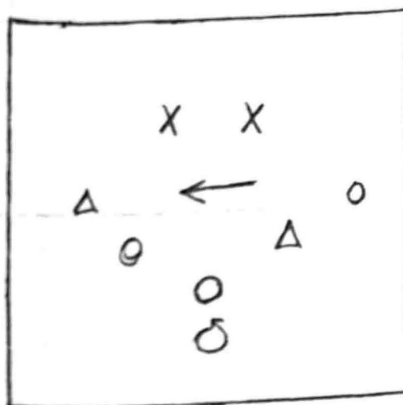
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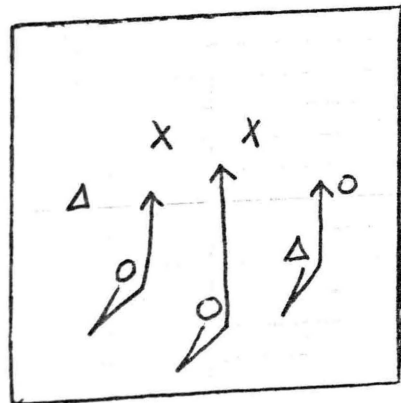
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3

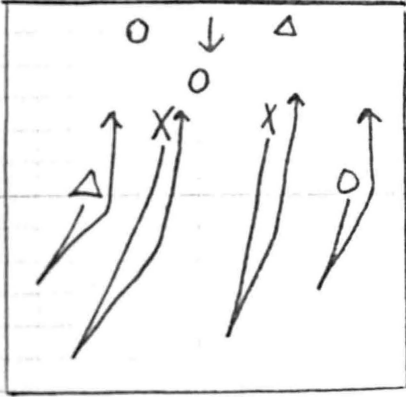


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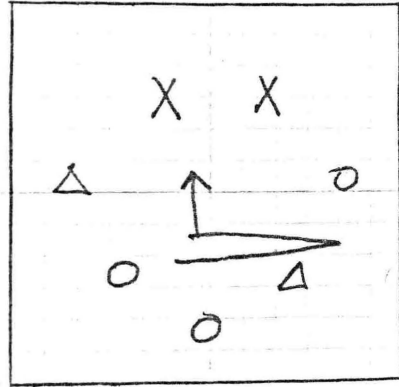


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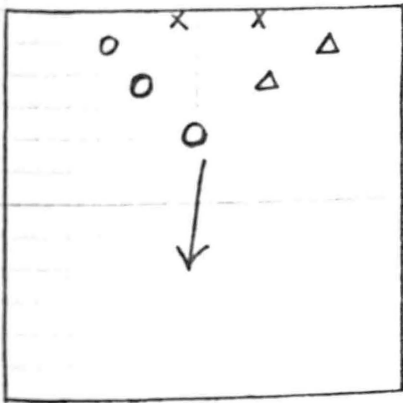
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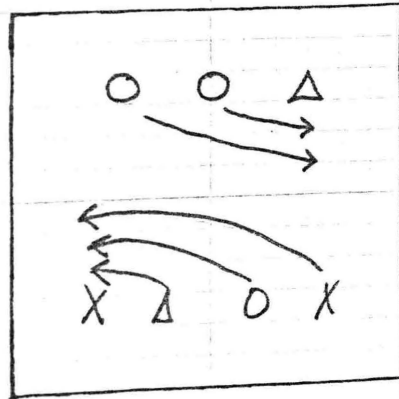
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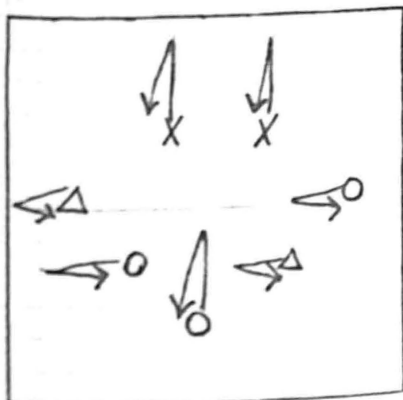
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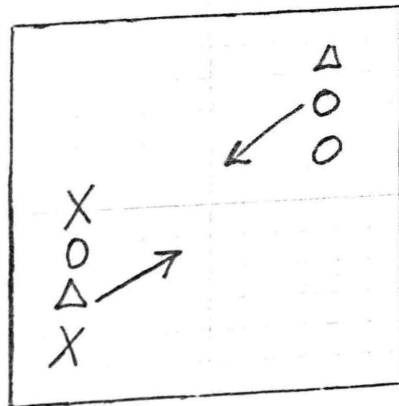
11



9



12



APPENDIX D

EVALUATION FORM

# EVALUATION FORM FOR ETHNO: AN ETHNOLOGICAL DANCE SUITE

It is recommended that this evaluation form be completed soon after the thesis production so that the evaluator can recall the work. Upon completion, please return to the thesis chairperson, Mrs. Adrienne Fisk, Department of Dance.

Thank You,

The Choreographic Work:	Encircle Response				
The idea was worthwhile and danceable.	1	2	3	4	5
Dance employ movements and dance style appropriate to the choreographic intent.	1	2	3	4	5
The dance have a good beginning, climax and ending.	1	2	3	4	5
The dance demonstrates an effective solution to the choreographer's stated problem.	1	2	3	4	5
The general dance structure was satisfactory according to aesthetic principles of form.	1	2	3	4	5
The accompaniment and narrator were appropriate in scope and character to the dance idea and movement style.	1	2	3	4	5
The costumes were attractive and suitable to the movements.	1	2	3	4	5
The dance demonstrates effective rhythmic pattern, rhythmic organization in accordance with the dance idea.	1	2	3	4	5
The lighting was design to create an appropriate atmosphere and enhances the dancer's movement.	1	2	3	4	5
The dance was of sufficient interest to capture and maintain audience attention.	1	2	3	4	5

A definitely response would have a value of 5 points, adequately would have a value of 3 points and a need for improvement would be 1 point. The 2 points is for those response that definitely do not need much improvement and 4 points for those that were not a definitely response.

Total Score \_\_\_\_\_

Signature of Evaluator \_\_\_\_\_

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