

PROFILE OF WOMAN: A SUITE OF FIVE ORIGINAL  
MODERN DANCE COMPOSITIONS BASED UPON  
SELECTED STAGES OF WOMAN'S LIFE

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BY  
ANN I. REED, B.A.

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We hereby recommend that the thesis prepared under  
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**Master of Arts.**

Committee:

Anne Shelby Diegman  
Chairman  
Mary Campbell  
Albert L. Kubala  
Mary Agnes Murphy  
Ethel Lynn Davis

Accepted:

James Newcomer  
Dean of Graduate Studies

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## CHAPTER I

### ORIENTATION TO THE STUDY

#### Introduction

Throughout history dance has played a significant role in the life of man because it encompasses the entire scope of human existence. Dance has assumed many forms and it has undergone many changes since the era of primitive man, reflecting the influences of various historical, sociological, economic and religious factors. Specifically, such factors as geography, climate, race, religion, social environment, physique, dress, cultural tradition, historical background, and the very passage of time itself have affected the way in which men have moved and, more particularly, the ways in which they have translated movement into dance.<sup>1</sup> Regardless of time and place, however, dance has always served as a language for the expression of man's spiritual consciousness and of his physical and emotional states--all of the social aspects of his life.

For primitive man, a movement language preceded a verbal language. Dance, therefore, provided his primary means of communication. According to Erdman, ". . . dance properly speaks of potentialities and aspects of man that are antecedent to words, antecedent even to the

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<sup>1</sup> John Martin, The Dance (New York: Tudor Publishing Company, 1946), p. 12.

spheres of personal recollection, and constitute the primary heritage of the embodied human spirit."<sup>1</sup> Martin has said that when primitive man wished to experience anything that his immediate environment did not provide for him, he created an imaginary environment in which he could relate himself to the world of the unknown. This imaginary environment provided a synthetic outlet very similar to his own life experience and he reacted to this environment in terms of movement.<sup>2</sup>

### An Historical Survey of Dance

Throughout history, dance has played an important part as a socializing influence. In primitive societies, individuals learned customs and performed rituals through the medium of dance. They learned those skills which were essential to their patterns of living and to their survival.<sup>3</sup> According to Ellis, social unification was achieved through dance and, apart from war, dance was the chief factor conducive to social solidarity in primitive life as participants in a dance were fused into a oneness stirred by a single impulse.<sup>4</sup>

Shawn states that "in Egypt where the organized church was at a high level of culture and where the priesthood was all-powerful, we

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<sup>1</sup> Jean Erdman, "The Dance As Non-Verbal Poetic Image," The Dance Has Many Faces, Edited by Walter Sorell (New York: The World Publishing Company, 1951), p. 199.

<sup>2</sup> John Martin, Introduction to the Dance (New York: W. W. Norton and Company, Inc., 1939), p. 32.

<sup>3</sup> Deobold B. Van Dalen, Elmer D. Mitchell and Bruce L. Bennett, A World History of Physical Education (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1956), p. 9.

<sup>4</sup> Havelock Ellis, The Dance of Life (New York: Grosset and Dunlap, 1923), p. 60.

find that dance was the chief medium of religious expression."<sup>1</sup> Through symbolic dance dramas, dance served as a means of educating the young people with respect to the doctrines and to the essence of the Egyptian religion.<sup>2</sup> In contrast to the sacred dance, secular types of dancing including acrobatics existed in the royal houses for purposes of social entertainment.<sup>3</sup> Egyptian dance probably influenced the early Greek dance because the sailors on the Mediterranean carried elements of the Egyptian culture to other concurrent civilizations.<sup>4</sup>

In the culture of the ancient Greeks, the role of dance was both varied and significant. It was an inextricable part of religious rituals, an important facet of training for military service, a definite aspect of recreation and an inherent part of the Grecian theater.<sup>5</sup> Van Dalen and others state that dance played a synaptic role in the Greek educational system because it acted as the point of contact between the physical and the intellectual aspects of education.<sup>6</sup> Dancing was the creative expression of emotional, spiritual and intellectual experience through physical activity.<sup>7</sup> Dance, therefore, was not only

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<sup>1</sup> Ted Shawn, Dance We Must (Pittfield, Massachusetts: Eagle Printing and Binding Company, 1950), p. 12.

<sup>2</sup> Ibid.

<sup>3</sup> Lincoln Kirstein, Dance (New York: G. P. Putnam's Sons, 1935), p. 17.

<sup>4</sup> Ibid., p. 16.

<sup>5</sup> Curt Sachs, World History of the Dance, Translated by Bessie Schonberg (New York: Seven Arts Publishers, 1952), p. 3.

<sup>6</sup> Van Dalen, op. cit., p. 65.

<sup>7</sup> Ibid.

a means of experiencing but also of applying the laws of harmony, proportion, balance and rhythm to the moral life of the ancient Greeks.<sup>1</sup>

When the Romans came into contact with the Greek culture, they adopted the dances of the Greeks and eventually destroyed the beauty of their expression through utilizing them in exhibitions of a debased character.<sup>2</sup> Dance as spectacular entertainment was considered absolutely essential but this form of dance, performed by professional dancers, degenerated to such an extent that it was condemned by many Roman statesmen.<sup>3</sup> The Roman dance lost the beauty and aesthetic quality of the Greek dance as well as its creative artistry.

After the fall of the Roman Empire, dance survived in the early Christian Church for the greater part of a thousand years as an important part of the ritual of worship.<sup>4</sup> Dance was employed in the celebration of the mass before the altar as well as in the presentation of morality plays utilized by the priests as a graphic means of spiritual instruction.<sup>5</sup> Originally of very sacred origin, the morality plays were first banned from presentation in the church proper when they became more secular than sacred in their content. First removed from the initial place designated for their performance at the east end of the altar, they were relegated to the large west porches of the cathedral and,

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<sup>1</sup>Margaret Newell H'Doubler, The Dance and Its Place in Education (New York: Harcourt, Brace and Company, 1925), p. 19.

<sup>2</sup>Van Dalen, op. cit., p. 92.

<sup>3</sup>H'Doubler, op. cit., p. 23.

<sup>4</sup>Troy Kinney and Margaret West Kinney, The Dance (New York: Frederick A. Stokes Company, 1914), p. 29.

<sup>5</sup>Ibid.

with their increasing secularization, to the churchyard and ultimately to the village square.<sup>1</sup> Vestiges of the former use of dance in conjunction with Church rituals remain in the processions and recessions of vested choirs at the beginning and at the end of services in many orthodox churches today. In addition to dance as a part of the religious ritual, indigenous folk dances developed as well as a form of theatrical art performed by strolling groups of players.<sup>2</sup> These men wandered from castle to castle performing for the nobles and their ladies.<sup>3</sup> They created poetry, dramatic literature and a new musical style. Their influence was reflected in the development of theatrical dancing in later periods of civilization.<sup>4</sup>

Following the period of the Dark Ages, there occurred a rebirth or a reawakening in all aspects of learning and artistic expression, a period designated as the Renaissance. With the subsequent development of luxurious courts in which the nobility were housed, dance appeared in a new guise in the form of court dances. The folk dances of the peoples in various countries were studied, refined and adapted to court society by their dancing masters.<sup>5</sup> The court dances provided emotional satisfaction for the participants who cultivated an elegant life, refined

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<sup>1</sup>Kirstein, op. cit., p. 77.

<sup>2</sup>Shawn, op. cit., p. 14.

<sup>3</sup>Kirstein, op. cit., p. 99.

<sup>4</sup>Ibid., p. 96.

<sup>5</sup>Martin, Dance, op. cit., p. 32.



tastes and social mannerisms.<sup>1</sup> During the fourteenth and fifteenth centuries, the court dances were performed in conjunction with pageants in which the participants depicted the characters of men, beasts and mythological gods.<sup>2</sup> These performances, known as masques, were the immediate forerunner of the ballet.<sup>3</sup>

When Catherine de Medici of Italy married Louis XIII and became Queen of France, she introduced the masque into the French court.<sup>4</sup> In 1581, Catherine de Medici engaged an artist known as Beaujoyeulx to choreograph a ballet in celebration of the marriage of the Duc de Joyeuse.<sup>5</sup> This ballet, Le Ballet de Comique de Reine, was based upon stories of the Old Testament and mythology. It is referred to as the first great spectacular ballet produced.<sup>6</sup> Significant progress in the development of the ballet, however, was not made until Louis XIV, a devotee and an amateur performer, established L' Academie National de Musique et de Dance in 1661.<sup>7</sup> Beauchamps, a choreographer at the Academy and, perhaps, the first great French dancer, formulated a system of ballet techniques governed in part by the specific disciplines

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<sup>1</sup> Ibid., pp. 32-33.

<sup>2</sup> Shawn, op. cit., p. 14.

<sup>3</sup> Ibid.

<sup>4</sup> Ibid.

<sup>5</sup> Kinney, op. cit., p. 46.

<sup>6</sup> Ibid., pp. 46-47.

<sup>7</sup> Ibid., p. 49.

and particular step patterns of the precursory court dances.<sup>1</sup> As a result, the ballet was characterized by form, rules, and a fixed vocabulary of steps which served as a means of displaying technical skill and virtuosity.<sup>2</sup> Ballet, therefore, soon changed from the exclusive possession of the nobility to a dance form for professionally trained dancers.<sup>3</sup> Throughout the eighteenth century, the court ballets continued to be performed, however, until Noverre, commonly called "the Shakespeare of the Dance," transformed the ballets into vivid dance dramas.<sup>4</sup>

Early in the eighteenth century, ballet was imported to Russia as a part of the movement initiated by Peter the Great to promote the arts of the western culture in his country.<sup>5</sup> In 1735, the Empress Anna established the Imperial Academy under the direction of French and Italian ballet masters.<sup>6</sup> The academy and, therefore, ballet, was under the patronage of the Czar, and ballet flourished in Russia until that country became its acknowledged center during the nineteenth century.<sup>7</sup>

Ballet in Europe, particularly in England and in France, began to decline. The dancers tended to disregard the primary purpose of

<sup>1</sup>Ibid., p. 187.

<sup>2</sup>Louis Horst, Pre-Classic Dance Forms (New York: Kemin Dance Publishers, 1953), pp. 5-6.

<sup>3</sup>Waldeen, "The Dance Has Many Faces," The Dance Has Many Faces. Edited by Walter Sorell (New York: The World Publishing Company, 1951), p. 239.

<sup>4</sup>Ibid.

<sup>5</sup>Martin, Dance, op. cit., p. 50.

<sup>6</sup>Ibid.

<sup>7</sup>Ibid.

ballet as a means of communication in their zeal to achieve personal technical virtuosity.<sup>1</sup> According to Waldeen, "dance was transformed into a commodity purchased by 'the public!'"<sup>2</sup> She states further that "in the late nineteenth century it [dance] became individualistic and antisocial, and its power and variety of expression dwindled pitifully."<sup>3</sup> The younger dancers were content to perform the techniques of the great dancers who had preceded them, but the technique alone could not communicate the "story" or theme.<sup>4</sup> Outside of Russia, therefore, the ballet degenerated to a sterile and artificial formalism.<sup>5</sup> These conditions set the stage for a revolutionary change, a change which was initiated in America.

According to Shawn, a rebirth of dance began with Isadora Duncan and Ruth St. Denis.<sup>6</sup> Both of these young dancers, working independently of each other, rebelled against the established techniques and forms of the ballet, and developed new concepts of their own with respect to dance. Isadora Duncan was the first dancer to break away from the traditional movements of ballet and to develop a technique based upon the natural movements of walking, running, leaping and

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<sup>1</sup> Kinney, op. cit., p. 228.

<sup>2</sup> Waldeen, op. cit., p. 240.

<sup>3</sup> Ibid.

<sup>4</sup> Shawn, op. cit., p. 18.

<sup>5</sup> Ibid., p. 19.

<sup>6</sup> Ibid., p. 21.

skipping.<sup>1</sup> Duncan believed that dance was the translation of subjective experience into overt movement, a personal expression rather than a characterization, a means of "storytelling" or a medium for the exhibition of skills.<sup>2</sup> Her style was lyrical, based upon the interpretation of music written by such romantic composers as Chopin, Tchaikovsky, Wagner, Beethoven and Gluck.<sup>3</sup>

According to Kinney, the themes of Duncan's dances were concerned primarily with nature, ". . . not as translated into abstract terms, but as nature is, as revealed in the waves and clouds and running water."<sup>4</sup> Duncan's first recital in America was presented around 1899 or 1900 in Chicago.<sup>5</sup> Her greatest contribution to the evolution of dance as an art lay, perhaps, in the fact that she paved the way for young dancers who followed to carry on her work and to perpetuate her ideas.

In the early 1900's another young dancer known as Ruth St. Denis began her career in dance.<sup>6</sup> According to Shawn, Ruth St. Denis was inspired by Oriental art forms, and she believed that dance was a more sacred than secular art.<sup>7</sup> Ruth St. Denis rejected personal exhibition

<sup>1</sup>Kinney, op. cit., p. 243.

<sup>2</sup>Martin, Dance, op. cit., p. 106.

<sup>3</sup>Ibid.

<sup>4</sup>Kinney, op. cit., p. 242.

<sup>5</sup>Ibid., p. 244.

<sup>6</sup>Shawn, op. cit., p. 20.

<sup>7</sup>Ibid.

as a dancer's goal and subscribed to the idea that one might achieve through dance a transcendental sense of the universe.<sup>1</sup>

At first Isadora Duncan and Ruth St. Denis found that the American public did not respond quickly to the so-called revolutionary concepts of dance which they had developed.<sup>2</sup> Both dancers, therefore, traveled to Europe where they performed and were widely acclaimed. As a consequence, Isadora Duncan, in particular, greatly influenced the established form and content of ballet against which she had revolted. In Russia, for example, she gave a special performance at the Imperial Academy, and her romantic style of dance was very well received by both the masters and their pupils.<sup>3</sup> Kinney states that "their [the ballet masters' and their pupils'] receipt of the romantic impulse was connected with Miss Duncan's appearance in Moscow."<sup>4</sup> Her influence, therefore, resulted in the Romantic Revolution in the Russian ballet.<sup>5</sup>

Ruth St. Denis, however, made her greatest contribution in stimulating an interest in dance in America. In 1914, she married her dancing partner, Ted Shawn, and together they established the Denishawn school, "the first great school of dance in America."<sup>6</sup> Mr. Shawn was instrumental in promoting Christian religious dancing, dancing for men

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<sup>1</sup>Martin, Introduction, op. cit., p. 268.

<sup>2</sup>Shawn, op. cit., p. 20.

<sup>3</sup>Kinney, op. cit., p. 248.

<sup>4</sup>Ibid.

<sup>5</sup>Shawn, op. cit., p. 20.

<sup>6</sup>Ibid., p. 21.

and in using themes of "American" life in dance.<sup>1</sup> The Denishawn school, founded on the concepts of these two great dancers and teachers, provided a rich environment in which each individual pupil was encouraged to develop his own unique contribution to the art of dance.<sup>2</sup>

In the 1920's, several well-known pupils of the Denishawn school --Martha Graham, Doris Humphrey and Charles Weidman among others-- severed their affiliation with Denishawn to build upon their own ideas and convictions in regard to dance as an art form. These individuals, in turn, greatly influenced both concert dance and dance in education through the presentation of concerts and master classes which were sponsored by many institutions of higher learning.<sup>3</sup> The work of these dancers and choreographers, products of the Denishawn school, initiated a new era of dance--the modern or contemporary dance of today.

According to Martin, since the end of World War II, "the third generation of the modern dance must be reckoned with as a definite force."<sup>4</sup> Some modern dancers and choreographers of the present generation include, among others, Jose Limón, Pauline Koner, Sophie Maslow, Merce Cunningham, Valerie Bettis, Jean Erdman, Daniel Nagrin, Harriette Ann Gray, Joseph Gifford, Helen Tamaris, Betty Jones, Lucas Hoving and Ruth Currier. To supplement the concert stage, many fields are open

<sup>1</sup>Ibid.

<sup>2</sup>Martin, Introduction, op. cit., p. 248.

<sup>3</sup>Van Dalen, op. cit., p. 490.

<sup>4</sup>Martin, Dance, op. cit., p. 40.

today for the talented dancer and choreographer through motion pictures, television and Broadway productions which combine music, dance and drama into a unified and artistic whole.

#### An Orientation to Dance As An Art Form

Because the investigator was concerned primarily with dance as an art form and because a work of art must adhere to certain criteria, a study of dance as the oldest and most widely recognized of the major fine arts was undertaken.

Dance is an art form when it is the "creative expression and communication of an emotion, experience, or idea through some medium which possesses definiteness of form, displays a high degree of skill, has independence and is conducive to enriching or uplifting qualities."<sup>1</sup> In other words, dance is an art form when it meets the criteria established by Duggan, a recognized authority in dance education, for its inclusion in the category of the seven major fine arts of dance, music, painting, sculpture, architecture, drama and literature, recognized by all aestheticians. These criteria of creativity, independence or self-sufficiency, communicativeness, definiteness and clarity of form, a high level of skill and qualities which bring enrichment to human experience were used as guides, therefore, in developing and in evaluating the dance compositions choreographed in conjunction with this study.

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<sup>1</sup> Doctor Anne Schley Duggan, Class Notes from History and Philosophy of the Dance, Texas Woman's University, Denton, Texas.

Creativity should be thought of in terms of both its product and its process. The products of creative work include many forms-- paintings, poems, symphonies, pieces of sculpture and dance compositions. These products, however, are the end results of the creative process which includes planning, experiencing and acting on the part of the creator of the product.<sup>1</sup> Anderson has said that "the process that produces a novel product is based on wide and deep knowledge and experiences, in addition to skills, persistence, and hard work."<sup>2</sup> The term "creativity" should not be confined to invention only; in a larger sense, it may be applied to the re-creating of dance experiences since each time that a dancer performs a composition, he re-creates it and this creative experience is based upon his knowledges of the background and significance of the composition choreographed.<sup>3</sup> The dance artist seeks to explore and to communicate truth, and this truth, beauty or goodness exists only when the individual has been exposed to vicarious or real experiences and expresses his reaction to these experiences through the creative process.<sup>4</sup>

The second criterion for the classification of dance as a fine art is that of independence. A work of art in dance need not and should not rely upon the musical score, costume, accessories and decor in order

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<sup>1</sup>Harold H. Anderson, "Creativity and Education," College and University Bulletin, Vol. 13, No. 14, Prepared by the National Committee on General Education (Washington, D.C.: Association for Higher Education, 1961).

<sup>2</sup>Ibid.

<sup>3</sup>Duggan, op. cit.

<sup>4</sup>Ibid.



to communicate the intended theme. Neither should a dance production be dependent upon program notes to communicate the idea of the composition. If a choreographer states clearly what he wishes to say through dance, there is no need for lengthy program notes.

Dance must also meet the criterion of definiteness and clarity of form. Form is the pattern or structure of dance compositions and governs the unity, proportion, emphasis and sequence of their content.<sup>1</sup> A work of art in dance begins with improvisation and continual experimentation, the development of movement sequences, and ultimately the organization of these movement sequences into a recognizable form in which there is a relationship of all of the parts to the whole. Continuity in any artistic work is achieved through form. Choreographers vary in the analysis of dance forms to which they adhere. A simple type of analysis parallels that followed by composers in music. It includes, among others, the following forms as applied to compositions in modern dance: one-part, designated by the letter A, is a composition comprised of several phrases based upon a single theme; two-part, designated by the letters AB, is a composition comprised of two contrasting parts in which the second part serves as the logical conclusion of the first part; three-part, designated by the letters ABA, is a composition comprised of a theme followed by a contrasting theme and a return to the original theme; group of parts, designated by the letters ABCAD, is a composition comprised of separate parts which are related to each other primarily

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<sup>1</sup> Louis Horst and Carrell Russell, Modern Dance Forms (San Francisco: Impulse Publications, 1961), p. 29.

through the idea to be communicated; rondo, designated by the letters ABACADA, is a composition comprised of an original theme, contrasted by additional themes, and a return to the original theme after each contrasting theme; canon or round, is a composition comprised of a theme introduced and reintroduced at spaced intervals; and, theme with variations, designated by the letters AA'A''A''', is a composition comprised of a single theme which is varied in each successive repetition.<sup>1</sup>

A fourth criterion which dance as an art form must satisfy is that of communication. Dance is communicative when it is the true expression of an idea, an experience, an emotion or a feeling which the performer shares with his audience. Communicativeness tests the artistry of the choreographer and of the performer in modern dance since a composition in this idiom must be felt and understood by the audience if it is to be shared, and it must be felt and understood without the obvious use of pantomime in a literal sense.

The fifth criterion for the classification of dance as a fine art is a high degree of skill, both technically and in the ability to communicate the intended theme. A high degree of skill may obtain when dancers, of varying abilities, practice and perfect their individual techniques so that these differences in techniques are not evident in group performances.

The final criterion established for the classification of dance as a fine art is that of enrichment of human experience. A work of art

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<sup>1</sup>Duggan, op. cit.

is conducive to enriching and uplifting qualities when it is in good taste--an end which may be attained in a concert dance production through sympathetic kinesthetic response, emotional refreshment and intellectual quickening on the part of the audience.<sup>1</sup>

### The Relationship Between Dance, Sociology and Psychology

Since this study was concerned with dance, sociology and psychology, the investigator undertook extensive research in order to present the interrelationships between these three areas of human endeavor. Dance, sociology, and psychology are all concerned with the exploration of man in relation to his environment. The dance artist is concerned with man in relationship to his environment but he goes beyond the limitations of daily living in re-creating life situations as he envisions them. The dance artist interprets various aspects of life, examines his feelings about them and his responses to them preparatory to the projection and communication of these feelings and responses through the art of movement.

Sociology has been defined by Cuber as ". . . a body of scientific knowledge about human relationships."<sup>2</sup> According to Cuber, "sociology is concerned with man's behavior in relation to other men, with human interactions."<sup>3</sup> Sociology is involved with the process of

<sup>1</sup> Horst and Russell, op. cit., p. 15.

<sup>2</sup> Charles H. Cooley, Robert C. Angell, and Lowell Carr, Jr. Introduction to Sociology (New York: Charles Scribner's Sons, 1933), p. 35.

<sup>3</sup> Ibid.

group life, interaction and communication between individuals and groups, and the forces which tend to shape and to determine group behavior. Sociologists study the structure and processes of life as a whole, the formation and maintenance of collectivities, the effects of the physical and cultural environment, and the development of rules of conduct which determine the behavior of individuals comprising each specific group. Statuses, and the roles associated with these statuses, are significant factors in social behavior because society defines how these roles should be played in each of the stages of life.

Specific sociological aspects of any given society which have contributed to the enrichment of dance as an art form with respect to its scope and to its themes or purposes include occupations, economic life, government or political organization, educational system and religious doctrines or beliefs.

Psychology, as defined by many authorities in this field, is the study of behavior.<sup>1</sup> It may, therefore, be thought of as a science which seeks to understand the abilities, motives, thinking and actions of individuals. Psychologists study the observable behavior of individuals through which the inner processes of thinking and feeling are manifested.<sup>2</sup> Dance is a form of behavior, a physical expression of an emotion, feeling, experience or idea.

Dance, sociology and psychology not only involve but are deeply concerned with communication. Sociologically, communication has been

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<sup>1</sup>Clifford T. Morgan, Introduction to Psychology (New York: McGraw-Hill Book Company, Inc., 1956), p. 3.

<sup>2</sup>Ibid.

defined as "the process of sharing, or making common, any experience."<sup>1</sup> In dance, the artist assumes the responsibility of communicating a message which is clear and understandable through his particular medium. As Charles Feldman has so beautifully expressed it, "dance is the transport of an idea through movement, the animation of the feeling behind the idea, and animation in which suddenly all commas and periods, all silent moments in an unwritten play become a reality in movement."<sup>2</sup> Elisabeth Rosen, who has conducted extensive research in dance as a medium of psychotherapy, refers to communication through movement in the following manner:

The art of dance lies in the expression of something intangible in emotional experience, a statement or comment which cannot be expressed better in any other medium. It is an art only when the dancer has succeeded in eliminating the 'self' to the extent that the essential quality of the emotion felt is abstracted and projected in symbolic form for the appreciation and understanding of the viewer.<sup>3</sup>

The extent to which an idea, experience, emotion or feeling is communicated, therefore, depends not only upon the artist's performance but also upon the audience's response to this performance.

La Meri, an internationally known dance artist, states that "the audience is half the performance of any art, since without the fine-tuned 'receiving-set' the melody, no matter how perfect, is lost

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<sup>1</sup>Ibid.

<sup>2</sup>Charles Feldman, "Random Remarks," The Dance Has Many Faces, Edited by Walter Sorell (New York: The World Publishing Company, 1951), p. 265.

<sup>3</sup>Elisabeth Rosen, Dance in Psychotherapy (New York: Bureau of Publications, Teachers College, Columbia University, 1957), p. 46.

in the void."<sup>1</sup> This viewpoint applies to the art of dance since, without the communication of an idea, emotion or experience to the members of an audience, a dance composition would have no meaning except for the performer. Since the sociological and psychological aspects of life are reflected in every artistic creation, a sociologist's or psychologist's knowledges contribute to an understanding of dance. Ideally, some knowledge of dance is necessary if the audience for which it is performed is to appreciate dance as an art form. It has been said that nothing is understood unless it has been experienced, and this concept applies to spectators as well as to performers.<sup>2</sup>

In the final analysis, therefore, dance, sociology and psychology strive through different media to facilitate and to enhance the effectiveness of communication. Dance is dependent upon the communication of ideas to an audience. Individuals must develop a mutual understanding of the symbols which are utilized in communication whether they are written or spoken words, facial expressions or gestures. In society there must be reciprocal communication and identification among various members of all social groups if any degree of understanding is to be obtained.

In this study, the investigator was concerned with the sociological and psychological aspects of woman's life in terms of the personal traits and traditional activities characteristic of each of

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<sup>1</sup> La Meri, Dance As An Art Form (New York: A. S. Barnes and Company, Inc., 1933), p. 12.

<sup>2</sup> Martin, Introduction, op. cit., p. 33.

the five selected age periods--designated as infancy, childhood, adolescence, adulthood and old age--upon which the choreography of Profile of Woman was based. It is feasible at this time, therefore, to present the background materials with respect to the nature of the age structure in the United States and to the selection of the five periods in woman's life which were utilized as bases for the modern dance compositions choreographed and produced in conjunction with the present study.

#### Bases for the Selection of the Five Age Periods

Bossard has stated that "one of the basic facts about any given society is its age structure. This means the relative size and arrangement of successive age layers that are represented in the population."<sup>1</sup> Every society has age-level categories which include always those periods designated as childhood, adulthood, and old age. In the United States, however, the five main categories of infancy, childhood, adolescence, adulthood and old age are accepted generally as specific age levels into which the populace of the country is categorized.<sup>2</sup> Each period of age is characterized by legal and social rights, duties and responsibilities which are accepted socially, and each age category has an impact which is exerted on all of the other categories.<sup>3</sup>

Although the system of age grading in the United States is characterized by an informality and by a lack of strict observance to

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<sup>1</sup> James H. S. Bossard, The Sociology of Child Development (New York: Harper and Brothers, 1954), p. 579.

<sup>2</sup> Oscar W. Ritchie, Class Notes from Sociology of Childhood, Kent State University, Kent, Ohio.

<sup>3</sup> Ibid.

periods of life in terms of chronology, there is no subsequent detract-  
 tion from its reality and effectiveness.<sup>1</sup> Age is an ascribed status  
 or ". . . a status which is assigned to individuals on the basis of  
 certain facts about them rather than indicated ability."<sup>2</sup> This status  
 constantly changes since every individual passes from one age category  
 to the next according to his chronological age.<sup>3</sup> Regardless of individ-  
 ual differences, however, persons in general must conform to the require-  
 ments of each age group in terms of expected behavior, privileges and  
 opportunities if they are to be happy and effective in their daily  
 patterns of living.<sup>4</sup> Age groups have different functional roles in  
 contemporary society. In some societies, entrance into and exit from  
 each age group are marked by definite ceremonies such as initiation rites  
 for the individual who has reached puberty. These formal initiation  
 ceremonies exist in different forms in the United States.<sup>5</sup> Observances  
 which have significance in our contemporary culture for the individual  
 passing from childhood to adolescence manifest themselves in such rites  
 as confirmation into the church of one's choice, the privilege of enter-  
 taining the opposite sex and, for young women in the upper socio-eco-  
 nomic brackets of our society, a formal debut or coming-out party.<sup>6</sup>

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<sup>1</sup>Bossard, op. cit., p. 584.

<sup>2</sup>Ibid., p. 346.

<sup>3</sup>Ibid., p. 349.

<sup>4</sup>Ibid., p. 350

<sup>5</sup>Ibid.

<sup>6</sup>Ibid., p. 458.



This so-called introduction into society is a vestige of certain public ceremonies of primitive tribes. In other words, the debutante is placed upon the "marriage market."

Sociological and Psychological Aspects of Woman's Life  
Selected as Bases for Profile of Woman, A Suite of  
Five Original Modern Dance Compositions

The five periods of life selected as bases for the five modern dance compositions choreographed in conjunction with this thesis were infancy, childhood, adolescence, adulthood and old age. Although these categories or stages of life were identified in terms of chronological age, they should be thought of as approximations since there are many variations within and among individuals comprising each age group. The reader is reminded also of the fact that the roles of individuals in each age category, as they are described in this thesis, apply particularly to women since the investigator was concerned only with the selected stages of woman's life.

The period of infancy extends from birth to approximately two years of age.<sup>1</sup> Infancy is characterized at first by complete dependence upon others for care, attention and protection. The first and perhaps the most important relationship, therefore, is that of the infant to his mother. It follows that, within the family itself, the child develops his initial patterns of social behavior. The infant's first relationships are passive in nature but, as he grows and develops, his responses become increasingly active and aggressive.<sup>2</sup>

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<sup>1</sup> Ritchie, op. cit.

<sup>2</sup> Bosnard, op. cit., p. 439.

During late infancy evidenced by the beginning of overt manifestations of social behavior, the baby learns to distinguish between persons and objects, to show selective attention to the human face, to recognize familiar persons, to attempt speech and to imitate the actions of others around him. As the infant matures, he learns to talk, to communicate with and to be responsive to the communications of others. As he continues to develop physically, he learns to balance, to creep, to stand and to walk; his ability to master these actions depends both upon his development of gross bodily control and of specific motor coordinations.<sup>1</sup>

The period of childhood extends from approximately two to twelve years of age.<sup>2</sup> Childhood begins when the infant has attained specific patterns of behavior such as the control of instinctual drives, the development of vocabulary, the ability to use utensils in order to eat, the skill of putting on and of taking off his clothes and the assumption of some degree of personal responsibility for his actions.

Childhood is also characterized by dependency but this dependence is much less complete than that which obtains during the period of infancy. In the pre-school years, the child becomes more self-sufficient than formerly, and he begins to internalize social norms. His behavior is directed outward as he learns to communicate and to understand the directions and the behavior of others. The child acquires

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<sup>1</sup>Arnold Gesell and Catherine S. Amatruda, Developmental Diagnosis: Normal and Abnormal Child Development (New York: Paul B. Hoeber, Inc., 1947), p. 5.

<sup>2</sup>Ritchie, op. cit.

certain attitudes toward himself and toward others. He develops the ability to project himself beyond a specific act and to anticipate the consequences of a particular act.<sup>1</sup>

During this early period of childhood, the child's activities are no longer confined solely to the home nor are his relationships confined to his mother and to other members of his immediate family. The child gradually grows out of the family and moves into the world of his peers or of children of the same age usually comprised of those within his immediate environment or neighborhood. His first peer group, therefore, is the neighborhood play group which is highly informal and spontaneous in its organization. In this peer group, the child acquires new knowledges, skills and attitudes requisite to his adaptation to other children. The peer group serves also as a medium for social control because each child feels that he must conform to the standards of the group if he is to be accepted by its members.<sup>2</sup> Traditional activities which characterize this age group include running, jumping, climbing, skipping, playing ball, "make-believe" activities, drawing recognizable forms, playing in a wagon and riding a tricycle.

When the child first enrolls in school, he enters into a new physical environment which is different from that which obtained in his home and in his immediate neighborhood.<sup>3</sup> The child's interests shift, therefore, from the members of his immediate family and neighborhood

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<sup>1</sup> Ibid.

<sup>2</sup> Bossard, op. cit., p. 534.

<sup>3</sup> Ibid., p. 442.

to the broadened social world of his peers.<sup>1</sup> His adjustment to the school situation is based in part upon his past experiences with his family and with his first peer group.<sup>2</sup> According to Andrews, "children crave to belong to a group. They constantly seek approval from others. They crave love and affection and a chance to display their feelings."<sup>3</sup> The teacher acts as the "mother" figure in the school system. This relationship with the child may be impersonal but the child must accept the authority of the teacher and conform to the standards and requirements established by the teacher.<sup>4</sup>

The school provides the setting in which peer group activities are localized.<sup>5</sup> The child learns to delight in shared activities both in the schoolroom and on the playground. Some of the activities which are typical of this period in a child's life include reading, writing, drawing, swimming, skating, collecting odds and ends; playing with dolls or stuffed animals; playing tag, hide-and-seek, hop scotch and jump rope; playing library, post office, house and school; and playing table games and others which include a group.<sup>6</sup>

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<sup>1</sup> Ibid., p. 441

<sup>2</sup> Ritchie, op. cit.

<sup>3</sup> Gladys Andrews, Creative Rhythmic Movement for Children (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1954), p. 2.

<sup>4</sup> Bossard, op. cit., p. 443.

<sup>5</sup> Ritchie, op. cit.

<sup>6</sup> Arnold Gesell and Frances L. Ilg, The Child From Five to Ten (New York: Harper and Brothers, 1946), p. 363.

For purposes of this study, adolescence refers to the age-level status which begins at the onset of puberty and terminates at eighteen, twenty-one or twenty-four for specific purposes which are legal in nature.<sup>1</sup> The social definition of adolescence, however, is of primary concern because this period serves as an artificial gap between childhood and adulthood in contemporary society. Psychologically, the adolescent group is made up of those individuals terminating a prolonged period of infancy.<sup>2</sup> Sociologically, adolescence includes those individuals who are attempting to bridge the gap between childhood and self-sufficient adulthood.<sup>3</sup> Adolescence is marked by the development of the human individual between puberty, or the beginning of greatly accelerated sexual development, and full maturity.<sup>4</sup> These changes in physiological functions are fraught, in turn, with psychological and sociological implications.

Early adolescence is sometimes referred to as the peer age because it is the period when it is most important that each individual belong to a group, to be recognized and accepted by others.<sup>5</sup> One of the

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<sup>1</sup> Oscar W. Ritchie, Class Notes from Sociology of Adolescence, Kent University, Kent, Ohio.

<sup>2</sup> Paul H. Landis, Adolescence and Youth (New York: McGraw-Hill Book Company, Inc., 1945), p. 23.

<sup>3</sup> Ibid.

<sup>4</sup> Henry Pratt Fairchild, (ed.) Dictionary of Sociology (New York: Philosophical Library, 1954), p. 5.

<sup>5</sup> Andrews, op. cit., p. 15.

most important problems of the adolescent is that of identification. The adolescent needs to understand his role in the family both as a child and as a young adult. This period is characterized often by doubt and indecision because the social roles of the average adolescent are not always clearly defined.

During this period, adolescents tend to form cliques with close bonds of association based upon mutual needs for security.<sup>1</sup> The clique, or peer-group, is the in-group and all other groups are regarded as the out-groups. The adolescent selects those groups and associations which are in harmony with his ideals, goals and value judgments.<sup>2</sup> Since these groups are founded upon similar needs and interests, individuals become very loyal to the group and there is reciprocal acceptance among the individuals comprising it. There is evidence of great conformity within the group and a subsequent loss of identity on the part of its individual members. These closely knit groups sometimes compete in various ways with other comparable groups.

Adolescence is thought of often as a period of conflict. Landis states that "adolescent-youth problems can be understood in large part by learning how contemporary culture and social organization handicap young people in making transitions to adulthood."<sup>3</sup> Elos supports this

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<sup>1</sup> Erik Erikson, The Course of Healthy Personality Development. Midcentury White House Conference on Children and Youth. A Chapter found in The Adolescent: A Book of Readings. Edited by Jerome M. Seidman. (New York: Dryden Press, 1953), p. 216.

<sup>2</sup> Landis, op. cit., p. 128.

<sup>3</sup> Ibid., p. 30.

idea in saying that these problems result from the lack of well-defined roles for adolescents.<sup>1</sup> Blos also states that "the adolescent lives in a cultural no-man's-land between a protected, socially irresponsible childhood and an independent adulthood in which he is suddenly to take on the full responsibilities of maturity."<sup>2</sup> Since various aspects of the culture are departmentalized in terms of the family, the school and the church, the adolescent is exposed often to many conflicting situations and associations. As an individual, therefore, he tends to accept those aspects of his environment which coincide best with his own beliefs and ideas and those of the group. Conflicts may result from complications in personal or social relationships, group alliances or from incompatible relations between personal ideas and experiences.<sup>3</sup> Very often these conflicts are acute when they entail choices between parental authority and conformity with peers in matters of dress, pastimes and other patterns of behavior. Some traditional activities in which adolescents participate include lengthy and somewhat desultory telephone conversations, "getting-together" with the gang, dancing, dating, reading and collecting items of particular significance to the adolescent.<sup>4</sup>

Based upon legal status, adulthood refers to individuals between the ages of twenty-one and sixty-five.<sup>5</sup> According to Tibbitts, young

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<sup>1</sup>Peter Blos, The Adolescent Personality (New York: D. Appleton-Century Company, Inc., 1941), p. 262.

<sup>2</sup>Ibid.

<sup>3</sup>Landis, op. cit., pp. 41-42.

<sup>4</sup>Raymond G. Kahlen, The Psychology of Adolescent Development (New York: Harper and Brothers, 1952), p. 195.

<sup>5</sup>Ritchie, Class Notes, Adolescence.

adulthood may be characterized as a period in which growth in the size and functional capacity of the organism is completed, when the basic psychological capacities are at the peak of their development, when the individual is setting goals for adult life, forming a family, launching a career and establishing himself as a responsible citizen in the community.<sup>1</sup> Many years ago, the chief roles of adult women were those of housewives and teachers. Women are now employed in large numbers, however, in clerical, professional, service, trade and transportation occupations.<sup>2</sup>

Landis states that the role of the middle-aged is more likely to be standardized, in a broad sense, than that of any other group since this period in life in all cultures is necessarily devoted to such basic interests as the rearing of families and the production of economic goods.<sup>3</sup> The specific functions of adulthood in relation to the family are listed by Goode as reproduction, status placement, biological maintenance, socialization and social control.<sup>4</sup> In other words, the adults produce an individual, care for him physically and emotionally, interpret the culture for him and impose controls so that he will become a functioning member of the larger social situation into which he has been born.

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<sup>1</sup>Clark Tibbitts, "Origin, Scope, and Fields of Social Gerontology," Handbook of Social Gerontology, Edited by Clark Tibbitts (Chicago: University of Chicago Press, 1960), p. 9.

<sup>2</sup>Bossard, op. cit., p. 283.

<sup>3</sup>Landis, op. cit., p. 49.

<sup>4</sup>William J. Goode, "The Sociology of the Family," Sociology Today. Edited by Robert K. Merton, Leonard Broom and Leonard S. Cottrell, Jr. (New York: Basic Books Inc., 1959), p. 189.



The period of middle adulthood is characterized by a stage of widening social interests in which individuals "age engaged with the social development of the family and the community collective of families."<sup>1</sup> The parental role becomes less demanding as the children establish themselves in remunerative positions and in homes of their own.<sup>2</sup> The parents are relieved, therefore, of some of the responsibilities of child-rearing, and they have more leisure in which to develop friendships and to pursue recreational activities of their choice. The adult enjoys pastimes which are shared with congenial individuals of all ages. Some of the traditional activities in which the adult participates include bowling, playing bridge, reading, maintaining the home, entertaining friends, learning and pursuing a life work.

The investigator is cognizant of the fact that the somewhat arbitrary age span of sixty-five years and above no longer obtains to designate the term "old age." She agrees instead with gerontologists who refer to the "elders" as the second dependent group in the cycle of life when individuals so classified have completed the traditional adult roles of earning their livelihood and rearing their children.<sup>3</sup>

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<sup>1</sup> Maurice Linden and Douglas Courtney, "The Human Life Cycle," Aging In Today's Society. Edited by Clark Tibbitts and Wilma Donahue (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1960), p. 153.

<sup>2</sup> Robert J. Havighurst, "Middle Age--The New Prime of Life?" Aging In Today's Society. Edited by Clark Tibbitts and Wilma Donahue (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1960), p. 140.

<sup>3</sup> Clark Tibbitts and Wilma Donahue (ed.) Growing In the Older Years (Ann Arbor: University of Michigan Press, 1960), p. 4.

She realizes that old age and/or senility may manifest itself prior to or much later than sixty-five through obvious psychological or personality traits. In the present study, therefore, "old age" was depicted in terms of personal traits and traditional activities which may or may not characterize all individuals in the seventh, eighth and ninth decades of their lives.

Biologically, aging results in a decline in energy reserve, a slowingdown in performance, and a variety of structural changes.<sup>1</sup> Psychologically, aging manifests itself in changes in the central nervous system, in sensory and perceptual capacities, in the ability to organize and to utilize information, in learning, memory, creativity and skills.<sup>2</sup>

Landis states that "in some societies old age is greatly revered, the best that life offers being reserved for the old by virtue of the high regard in which they are held."<sup>3</sup> Frequently the period of life known as old age is characterized by retrospective examination.<sup>4</sup> In the process, "the individual at this level compares and contrasts his values with cultural values to which he has been longitudinally exposed, and through a process of conscious reasoning and intuition he evaluates meaning and purpose."<sup>5</sup> On the other hand, this period of life is characterized often by reminiscing, with a tendency to relive past experiences and activities.

<sup>1</sup>Tibbitts, Handbook, op. cit., p. 7.

<sup>2</sup>Ibid.

<sup>3</sup>Landis, op. cit., p. 49.

<sup>4</sup>Linden and Courtney, op. cit., p. 155.

<sup>5</sup>Ibid., p. 154.

According to Wahlstrom, "old age is a period of loss--loss of family, home, work, prestige, and authority."<sup>1</sup> Because of this loss, the aged person may become bitter toward the world and toward those around him, or he may regress into a state of helplessness which characterizes the infant. On the other hand, the aged person may accept this stage of his life and adapt to the essential adjustments with confidence. Some of the traditional pastimes in which aged persons engage include reminiscing, rocking, knitting, playing cards, working with arts and crafts and participating in clubs and service organizations.

The foregoing brief sketch of personal traits or characteristics and traditional activities which are associated with each of the five selected stages in woman's life was presented in order to orient the reader with background materials pertinent to the present study. In choreographing the five modern dance compositions comprising the suite entitled Profile of Woman, the investigator selected those personal traits and traditional activities characteristic of each period in woman's life which might be communicated best through the medium of modern dance. The resultant modern dance compositions will be described in Chapter III of this thesis.

#### Statement of the Problem

This study was undertaken in an effort to develop a suite of five original modern dance compositions based upon five selected stages

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<sup>1</sup> Catherine Lee Wahlstrom, Add Life To Their Years, Department of Social Welfare, National Council of the Churches of Christ in the United States of America (New York: Department of Publication and Distribution, 1953), p. 15.

of woman's life. Shakespeare envisioned the life of man in seven stages as evidenced in the following passage from his play entitled As You Like It:

All the World's a stage,  
 And all the men and women merely players,  
 They have their exits and their entrances,  
 And one man in his time plays many parts,  
 His acts being seven ages. At first the infant,  
 Mewling and puking in the nurse's arms.  
 Then the whining school-boy, with his satchel  
 And shining morning face, creeping like snail  
 Unwillingly to school. And then the lover,  
 Sighing like furnace, with a woeful ballad  
 Made to his mistress' eyebrow. Then a soldier,  
 Full of strange oaths, and bearded like the pard,  
 Jealous in honour, sudden, and quick in quarrel,  
 Seeking the bubble reputation  
 Even in the cannon's mouth. And then the justice,  
 In fair round belly with good capon lin'd,  
 With eyes severe and beard of formal cut,  
 Full of wise saws and modern instances;  
 And so he plays his part. The sixth age shifts  
 Into the lean and slipper'd pantaloon,  
 With spectacles on nose and pouch on side,  
 His youthful hose, well sav'd, a world too wide  
 For his shrunk shank; and his big manly voice  
 Turning again toward childish treble, pipes  
 And whistles in his sound. Last scene of all,  
 That ends this strange eventful history,  
 Is second childishness and mere oblivion,  
 Sans teeth, sans eyes, sans taste, sans everything.<sup>1</sup>

Whereas Shakespeare described the seven stages in the life of man in specific pictorial terms, the investigator epitomized selected personal traits and traditional activities characteristic of each of five specific stages of woman's life through the development of choreography in modern dance. Specifically, she undertook the choreographing

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<sup>1</sup>William George Clark and William Aldis Wright (ed.) The Complete Works of William Shakespeare (New York: Grosset and Dunlap, 1911), p. 261.

of a suite of five modern dance compositions entitled Profile of Woman. The suite was comprised of "Infancy," "Childhood," "Adolescence," "Adulthood" and "Old Age." Each of the five dance compositions depicted a stage in the life of woman in terms of the selected personal traits and traditional activities generally ascribed to these specific periods by sociologists and psychologists.

#### Definitions and Explanations of Terms

The following definitions and explanations of terms are presented in order that the reader may understand their use as they are employed in this thesis:

A. Modern Dance: Although many definitions of modern dance appear in the literature, the following references serve best to describe the term as it is used in the present study. According to Turner, "modern, or contemporary, dance is an art form that uses movement as a medium of expression."<sup>1</sup> As an art form, modern dance may be described further by Barnett's definition of art as that art which "embodies and expresses a wide range of human experience, emotions, beliefs, and ideas in esthetic forms which appeal to the senses and evoke emotional and intellectual responses in the human mind."<sup>2</sup>

B. Composition: The term composition refers to "the putting together and organization of components in a work of literature or other arts."<sup>3</sup>

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<sup>1</sup>Margery J. Turner, Modern Dance for High School and College Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1957), p. 1.

<sup>2</sup>James H. Barnett, "The Sociology of Art," Sociology Today. Edited by Robert K. Merton, Leonard Broom, Leonard S. Cottrell, Jr. (New York: Basic Books, Inc., 1959), p. 197.

<sup>3</sup>Mario A. Pei and Frank Gaynor (ed.) Liberal Arts Dictionary (New York: Philosophical Library, 1952), p. 44.

C. Suite: The term suite has been used to refer to ". . . a succession of things forming a series; a set of things having a certain dependence upon each other and intended to go or be used together."<sup>1</sup> As applied to the present study, this definition implies a basic unity of the five modern dance compositions choreographed rather than a series of unrelated dances. This unity is inherent in the underlying theme of the suite of modern dance compositions choreographed which epitomized the successive stages in woman's life, each evolving logically and inevitably from the period which precedes it with the five selected stages of life comprising a recognized cycle.

D. Status: According to Morgan the term "status" refers to ". . . a position representing differences that are important in the exchange of goods and services and in the satisfaction of needs in the society."<sup>2</sup>

E. Role: Morgan states further that "along with status, however goes a role. This is a pattern of behavior that a person is expected to exhibit in a particular status."<sup>3</sup>

#### Limitations of the Study

The choreography for the suite of original modern dance compositions developed in conjunction with this study and entitled Profile of Woman was limited to the five selected stages of woman's life which,

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<sup>1</sup> Isaac K. Funk (ed.) New "Standard" Dictionary of the English Language (New York: Funk and Wagnalls Company, 1951), p. 2418.

<sup>2</sup> Morgan, op. cit., p. 304.

<sup>3</sup> Ibid., p. 305.

in the opinion of the investigator, were most suitable for presentation in modern dance idiom in terms of selected personal traits and traditional activities characteristic of each period. A further limitation required that the compositions be choreographed in accordance with the dance skills of the students participating in the study. The presentation of Profile of Woman was limited further to a total performance time of approximately twenty minutes in duration. A final limitation of the study pertained to the number of participants. They comprised thirteen students, in addition to the investigator, selected from the Modern Dance Group of the Texas Woman's University, Denton, Texas. The students were selected upon the bases of their degree of interest in the project, their levels of skill and their willingness to expend the necessary amount of time required for the development, rehearsals and presentation of Profile of Woman.

#### Purposes of the Study

The primary purpose of this study was to choreograph a suite of five modern dance compositions entitled Profile of Woman, based upon selected stages of woman's life and designated, respectively, as "Infancy," "Childhood," "Adolescence," "Adulthood" and "Old Age." Specifically, the investigator sought to provide the sociological and psychological backgrounds underlying the five selected stages of woman's life as a means of orienting herself and the students participating in the study with respect to the theme of the suite of original modern dance compositions as a whole and to that of each of the five dances comprising it; to teach the five modern dance compositions choreographed



to a selected group of students from the Modern Dance Group enrolled in the Texas Woman's University during the academic year of 1960-1961; to present the suite of five original modern dance compositions in a series of public performances during the 1961 Spring Tour of the Modern Dance Group and in a concert at the Texas Woman's University in Denton, Texas; to prepare a written report of the study which would include a description of the suite of dances with respect to choreography, accompaniment, costumes and lighting; and finally, on the basis of the study, to make recommendations for further studies.

In undertaking the study, the investigator felt that the following outcomes might be realized: the stimulation of further interest in modern dance as an art form; a broadening of the understanding of modern dance on the part of the investigator and of the participants in the study; a broadening of the understanding of the investigator and of the participants in the study with respect to the use of sociological and psychological concepts as they may be translated and communicated through movement in modern dance idiom; and finally, a guide for individuals undertaking similar studies.

#### Sources of Data

Both documentary and human sources of data were utilized in the development of this study. Documentary sources included theses, research studies, books, class notes and periodicals related to various aspects of the study. Human sources of data included members of the investigator's thesis committee in the College of Health, Physical Education and Recreation and in the Departments of Sociology and of



Psychology at the Texas Woman's University, students who participated as dancers in the public presentations of Profile of Woman, and a student in the Speech Department who served as stage manager in charge of lighting and other aspects of the production of the suite of original modern dance compositions choreographed in conjunction with this study.

#### Survey of Previous Studies

The investigator found no previous study which duplicated the present one. A number of closely related studies were surveyed, however, since they entailed the development, production and presentation of original modern dance compositions.

Brown choreographed a suite of seven modern dance compositions based upon selected poems depicting the four seasons of the year.<sup>1</sup> She included in the report of her study analyses of the poems used as bases for the dance compositions, and descriptions of the choreography, the musical and spoken accompaniment and costumes. The present study was similar to that of Brown in that the investigator was concerned with the development, production and presentation of a suite of original modern dance compositions. Both studies were developed also at the Texas Woman's University with members of the Modern Dance Group serving as participants.

The present study differed from Brown's in that the investigator was concerned with depicting selected stages of woman's life designated

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<sup>1</sup>F. Ann Brown, "A Suite of Original Modern Dance Compositions Based Upon Selected Poems Depicting the Four Seasons of the Year." (unpublished Master's thesis, Graduate Division, College of Health, Physical Education and Recreation, Texas Woman's University, 1960).

as infancy, childhood, adolescence, adulthood and old age whereas Brown was concerned with depicting selected seasons of the year designated as Spring, Summer, Autumn and Winter. A further difference between the two studies obtained in that Brown developed her choreography upon the basis of abstract qualities and elements in nature whereas the investigator developed Profile of Woman upon the basis of sociological and psychological aspects of woman's life in terms of selected personal traits and traditional activities characteristic of each of the five selected age periods.

Primm choreographed a dance drama utilizing a park setting and selected phases of city life as thematic bases of the dances choreographed.<sup>1</sup> Primm included in the report of her study descriptions of the choreography, accompaniment, stage properties, costumes and lighting. Primm used the newspaper as a unifying theme in her dance drama, and various moods and activities characterizing individuals and groups who passed through the park. The present study was similar to that of Primm in that the investigator was concerned with the development, production and presentation of original modern dance compositions. Further, the present study was similar to that of Primm in that it was developed at the Texas Woman's University with members of the Modern Dance Group serving as participants. The present study differed from Primm's in that the investigator was concerned with the sociological and psychological aspects of the life span of woman whereas Primm was concerned

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<sup>1</sup> Carolyn Primm, "An Original Modern Dance Drama Based Upon Selected Episodes in a City Park Entitled: Cross-Town Promenade" (unpublished Master's thesis, Graduate Division, Department of Health, Physical Education and Recreation, Texas State College for Women, now Texas Woman's University, 1954).

with a personal interpretation of everyday incidents involving an orator, her followers, a business woman, a dedicated student, auditioning dancers, a lonely girl and several carefree children in the setting of a city park. A further difference between the two studies obtains in that Primm developed her choreography utilizing identifiable characters whereas the present investigator was concerned with depicting the generic "woman" through selected stages of life rather than specific feminine characters.

Rochester choreographed a suite of modern dance compositions based upon selected aspects of the history and traditions of the state of Alabama.<sup>1</sup> She included in the report of her study descriptions of the choreography, accompaniment, stage properties and scenery, costumes and lighting techniques. The present study was similar to that of Rochester in that the investigator was concerned with the development, production and presentation of a suite of modern dance compositions. The present study differed from that of Rochester in that it was developed and presented at the Texas Woman's University, utilizing members of the Modern Dance Group as participants whereas Rochester developed her study at Alabama College utilizing members of Orchesis, the modern dance club, as participants. The present study differed further from that of Rochester in that the investigator was concerned with sociological and psychological aspects of woman's life in terms

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<sup>1</sup>Catherine Carlson Rochester, "The Production of a Suite of Original Modern Dance Compositions Based Upon the History and Traditions of Alabama" (unpublished Master's thesis, Graduate Division, College of Health, Physical Education and Recreation, Texas Woman's University, 1960).

of selected personal traits and traditional activities characteristic of each of the five selected age periods rather than with selected phases of Alabama history and traditions. A final difference between the two studies pertains to the fact that Rochester made a film of the suite of modern dance compositions choreographed for observation at the Texas Woman's University, and donated the film as a documentary to the College of Health, Physical Education and Recreation since the performance of the suite was not presented in Denton, Texas.

Rollins choreographed a suite of modern dance compositions based upon selected phases of life in the historical evolution of the State of Oklahoma.<sup>1</sup> Specifically, her study dealt with the following episodes in the history of Oklahoma: emigration of five civilized tribes of Indians from their homelands to the land now known as Oklahoma, the invasion of the Indian territory by white settlers, the period of independence of the Indian and Oklahoma territories, the discovery of oil and the fusion of the two territories into one state. In the report of her study, Rollins included a description of the movement, accompaniment, and costumes for the suite of dances choreographed. The present study was similar to that of Rollins in that the investigator was concerned with the development, production and presentation of a suite of original modern dance compositions. The present study differed from that of Rollins in that the investigator was concerned with five

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

stages in the life of woman rather than with selected phases of life in the historical background of Oklahoma. A further difference between the two studies obtained in that Rollins developed her study at Oklahoma State University, working with relatively inexperienced dancers, whereas the present investigator had the benefit of an experienced dance group at the Texas Woman's University.

Smith choreographed a dance drama which was based upon the text of Te Deum Laudamus.<sup>1</sup> This religious dance drama, used in conjunction with church ritual, was presented at St. Barnabas Episcopal Church, Denton, Texas. Smith composed the music and choreographed the dance drama. Smith reviewed the historical background pertinent to her study, and included a written description of the dance drama which paralleled the text and measures of the music. She made an extensive use of photographs as a record of costumes, formations and qualities of movement. The present study differed from that of Smith in that the investigator was concerned with the sociological and psychological aspects of the cycle of woman's life rather than with a religious text. A further difference between the present study and that of Smith was that Smith developed her choreography in keeping with the ability of those who volunteered to participate, most of whom had had little or no previous dance experience. The present investigator utilized members of the Modern Dance Group at the Texas Woman's University as participants in her study.

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

Stephenson choreographed a cycle of seven modern dance compositions based upon the concept that color as energy may be translated readily into color as motion, and that unique movement qualities as well as the emotional overtones of the achromatic color of black and of the primary colors of red, green, blue, yellow, purple and orange may be projected in terms of dance images.<sup>1</sup> Stephenson's written report of her study included an extensive description of the choreography, accompaniment, costumes and lighting; she supplemented the written descriptions of the dances choreographed with photographs depicting selected movement sequences illustrative of each of the modern dance compositions comprising the cycle. The present study was similar to that of Stephenson in that the investigator developed the suite of modern dance compositions at the Texas Woman's University with members of the Modern Dance Group as participants, and presented the original modern dance compositions in a series of public performances. The present study differed from that of Stephenson in that the investigator was concerned with the sociological and psychological aspects of woman's life as a thematic basis for the dances choreographed rather than with an abstract theme based upon the emotional overtones of specific colors.

#### Summary

Dance has assumed many forms and has undergone many changes since the era of primitive man but its significance has persisted

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<sup>1</sup> Susan Stephenson, "Rondo in Color: A Cycle of Seven Original Modern Dance Compositions Based Upon Selected Aspects of the Characteristics, Sensations, and Associated Symbolism of the Achromatic Color Black, and the Primary Colors of Red, Green, Blue, Yellow, Purple and Orange" (unpublished Master's thesis, Graduate Division, College of Health, Physical Education and Recreation, Texas Woman's University, 1959).

throughout each period of history. Dance has served always as a movement language through which individuals have expressed the spiritual, physical, emotional and social aspects of their lives. Although the types and themes of dance are manifestations of a specific time and place, dance has served always as a socializing influence. This was particularly true in primitive societies because individuals learned customs and skills, and performed rituals through the medium of dance. In the era of Egyptian civilization, dance retained many of the themes inherited from primitive man. Dance served as a medium for religious expression, and young people learned the doctrines and essence of the Egyptian religion through the presentation of symbolic dance dramas. For the royalty, dance was employed also as a means of social entertainment.

The Greeks, in turn, were influenced by the Egyptian culture in their development of the arts. In the culture of the ancient Greeks, dance was engaged in for such purposes as religious rituals, training for military service, recreation and theater entertainment. When the Romans came into contact with the Greek culture, they adopted the Greek dances and eventually destroyed the beauty of their expression. Dance degenerated to such an extent that it was condemned ultimately by some of the Roman statesmen. During the Dark Ages, the dance which had been employed in conjunction with church rituals was banned from the Christian Church because of its increasing secular qualities. In addition to dance as a part of religious rituals, indigenous folk dances and a theatrical art performed by groups of traveling players developed.



The period which followed the Dark Ages, designated as the Renaissance, was characterized by a reawakening of an interest in all aspects of learning and artistic expression. Three forms of dance--folk, court dance, and ballet--provided the means of expression during this period. The court dances evolved from the indigenous folk dances of the peoples of various countries and were adapted to the court society. The court dances were refined by the dancing masters and were incorporated into pageants known as masques. When Catherine de Medici of Italy became the Queen of France, she introduced the masque into the French courts where it developed first into the court ballet, and ultimately into a form of dance which was characterized by specific disciplines and a fixed vocabulary of movement.

Early in the eighteenth century, ballet was imported to Russia as a part of a movement to promote the arts of the western world in that country. Under the patronage of the Czar, ballet flourished until Russia became the acknowledged center of classical ballet during the nineteenth century. At the same time in Europe, however, ballet began to decline. The younger dancers were concerned with personal, technical virtuosity rather than with the communication of the theme or story of the ballet.

During the 1900's, a movement was initiated to free dance from the rigid qualities characteristic of ballet, and to develop a form of dance based upon natural movements of the body. The rebirth of dance in America began first with Isadora Duncan and later with Ruth St. Denis. Duncan's style of dance was lyrical, based upon the themes of nature.



On the other hand, Ruth St. Denis was concerned primarily with the religious elements of Oriental art forms. These two great dancers affected the development of dance immeasurably both in Europe and in America through their own performances and through their influence upon succeeding generations of dancers and choreographers.

Ruth St. Denis married her dancing partner, Ted Shawn, and together they established the Denishawn school in which each pupil was encouraged to develop his own unique contributions to the art of dance. Eventually, therefore, many of their outstanding pupils severed their affiliations with Denishawn to build upon their own convictions and concepts in regard to dance as an art form. Thus, a new era of dance evolved--the modern or contemporary dance of today. Dance in America has grown to such an extent that there are many areas open for the talented dancer and choreographer including those on the concert stage, in motion pictures, on television and in Broadway productions which combine music, dance and drama into a unified and artistic whole.

Dance as one of the seven fine arts of dance, music, painting, sculpture, architecture, drama and literature is said to have been the root of all of the other arts. As works of art, dance compositions must adhere to certain criteria which include creativity, independence or self-sufficiency, communicativeness, definiteness and clarity of form, a high level of skill and good taste. These criteria may be used not only as guides in choreography but also as bases for the evaluation of dances choreographed.

There is a close relationship between dance, sociology and psychology because each field is concerned with man in relation to his environment. The dance artist, however, goes beyond the limitations which are imposed by the physical and social environment as he re-creates life situations through the art of movement. Further, dance, sociology and psychology all involve communication. In dance, there must be communication between the performer and the spectator--the transmission of an idea, emotion or feeling in symbolic form. Individuals must develop a mutual understanding of the symbols which are utilized in communication whether they are written or spoken words, facial expressions or gestures. In society, communication is basic to the inter-relationships between persons and persons, persons and groups, and groups and groups. To summarize, dance is the physical expression of the individual's emotional states through a socially accepted medium.

The five stages of life which are recognized by sociologists as the dominant age categories in the social structure of the United States are infancy, childhood, adolescence, adulthood and old age. Each age category is characterized by legal and social rights, duties and responsibilities which are socially defined and accepted. In the development of this study, the investigator selected the five stages in woman's life as thematic bases for the dance compositions choreographed.

Infancy is characterized at first by complete dependence upon others for care, attention and protection. Later, the infant is characterized by evidences of social behavior, the ability to communicate and be communicated with. During this period of his development, the infant learns to talk, to creep, to stand and to walk.

Childhood is characterized by the accomplishment of certain behaviors such as the control of instinctual drives, development of vocabulary and ability to manipulate objects. In early childhood, the individual becomes increasingly self-sufficient as he internalizes social norms which are imposed by others. In the school situation, the child is exposed to groups of children of the same age and to standards established by the group and by the teacher. In his expanded environment, the child learns to delight in shared activities both in the schoolroom and on the playground.

Adolescence is the period which is marked by the development of the individual between puberty, the beginning of greatly accelerated sexual development and maturity. Early adolescence is characterized by the desire to belong to and to lose identity within a group which is based upon mutual needs and interests. Adolescence is thought of as a period of conflict because the individual is passing from a protected, socially irresponsible childhood into an adult world; he is expected to behave as an adult but he prefers the acceptance and approval of other adolescents, delighting in conformity with their standards and in participation in their group activities.

Adulthood is characterized by the completion of growth in the size and function of the body and the development of the psychological capacities to their highest degree. The adult is concerned with the acceptance of responsibilities contingent upon forming a family, launching a career and establishing himself as a responsible member in the community. The adult enjoys pastimes shared with congenial individuals of all ages and delights especially in activities within the family group.

Old age is characterized by a decline in energy reserve, physiological function, sensory and perceptual capacities, memory, creativity and skills. Old age is also characterized at first by reminiscing, with a tendency to relive past experiences and activities. In later years, the aged individual may revert to a state similar to that of the infant, marked by helplessness and dependence upon others.

In the present study, the investigator selected the medium of modern dance through which to develop a suite of five original modern dance compositions entitled Profile of Woman based upon sociological and psychological aspects of woman's life in terms of selected personal traits and traditional activities characteristic of each of the five age periods. The investigator endeavored to communicate the essence of the specific personal traits and traditional activities through choreographing the five dance compositions comprising the suite and entitled "Infancy," "Childhood," "Adolescence," "Adulthood" and "Old Age." The investigator taught the dance compositions epitomizing the five stages in the life of woman to a selected group of participants selected from members of the Modern Dance Group of the Texas Woman's University during the academic year of 1960-1961, and presented Profile of Woman in seven performances during the spring semester of the academic year of 1960-1961. The final presentation was at the Texas Woman's University as one attraction on the Concert and Drama Series of the University.

This study was limited to those stages of woman's life which, in the opinion of the investigator, were most suitable for presentation

in modern dance idiom as well as to those personal traits and traditional activities characteristic of each period best communicated through dance. The study was limited further to compositions which were choreographed in accordance with the abilities of the thirteen students and the investigator. The dancers were selected upon the bases of their expressed interests, levels of skill and willingness to devote the amount of time required for developing, rehearsing and presenting Profile of Woman, the suite of dance choreographed. The presentation of the suite of five original modern dance compositions was limited further to a total performance time of approximately twenty minutes.

Both documentary and human sources of data were utilized in the development of this study. Documentary sources included theses, research studies, books, class notes and periodicals related to various aspects of the study. Human sources of data included members of the investigator's thesis committee in the College of Health, Physical Education and Recreation and in the Departments of Sociology and of Psychology at the Texas Woman's University, students who participated as dancers in the public presentations of Profile of Woman, and a student in the Speech Department who served as stage manager in charge of lighting and other aspects of the production of the suite of original modern dance compositions choreographed in conjunction with this study.

In the second chapter of this thesis, the investigator will describe in detail the procedures which were followed in the development of the study.

## CHAPTER II

### PROCEDURES FOR THE DEVELOPMENT OF THE STUDY

#### Introduction

Since dance has been the investigator's primary interest in the area of health, physical education and recreation, a thesis in modern dance idiom was selected as a basis for presentation in partial fulfillment for the requirements of a Master of Arts degree to be conferred by the Texas Woman's University. Because of her background in sociology and psychology and of her interest and experience in dance, she selected a problem which permitted the combination of research in sociology and psychology with research in dance. Cognizant of the possibilities of presenting in modern dance idiom selected sociological and psychological aspects comprising the life cycle of woman, therefore, she undertook the problem of choreographing and of producing a suite of modern dance compositions entitled Profile of Woman, based upon five selected periods in a woman's life--infancy, childhood, adolescence, adulthood and old age--with emphasis upon a depiction of personal traits and traditional activities characteristic of each of the five selected age periods. The five dance compositions comprising the suite were named, in turn, "Infancy," "Childhood," "Adolescence," "Adulthood" and "Old Age."

### Approval of the Study

Because the completion of this creative study was dependent upon the participation of selected members of the Modern Dance Group, permission to undertake it was obtained from Doctor Anne Schley Duggan, Dean of the College of Health, Physical Education and Recreation of the Texas Woman's University and Director of the Modern Dance Group of this institution.

A tentative outline of the study was developed and submitted to members of the investigator's thesis committee. The outline was revised in accordance with suggestions made by members of this committee, and the revised outline of the proposed study was presented in October of 1961 in a graduate seminar comprised of all staff members and graduate students in the College of Health, Physical Education and Recreation of the Texas Woman's University. Members of the thesis committee serving as authorities in the fields of sociology and of psychology were also present. The proposed study was given its final approval, and a copy of the prospectus, incorporating suggestions made during the presentation of the study before the graduate seminar, was filed in the Office of the Dean of Graduate Studies at the Texas Woman's University.

### Survey of Background Materials

In order to acquire a thorough understanding of selected sociological and psychological aspects in the cycle of woman's life in terms of personal traits and traditional activities characteristic of each of the five age periods, the investigator surveyed sociological and psychological literature and studied the traits and activities that sociologists

and psychologists have isolated in characterizing the different age groups. The investigator also observed individual and group activities characteristic of each specific age period as further possible sources of data in order to adapt movements of specific activities to the choreographic idiom of the modern dance compositions outlined. This process also entailed reflective thinking based upon the recollection of patterns of behavior and of participation in certain activities during the investigator's own periods of childhood and of adolescence. With respect to the middle-aged and aged periods of life, it was necessary for the investigator to rely upon observation, research and the incorporation of vicarious experiences associated with these periods in the life cycle.

From the many documentary sources read and from the real or vicarious experiences pertinent to each of the specific age categories, the investigator compiled copious notes to serve as valuable reference materials for choreographing the suite of modern dance compositions outlined and for preparing the written report of the study undertaken. She organized these notes into categories which included chronological age, physiological development, psychological traits, and manifestations of social behavior. From these categories, the investigator made an exhaustive list of all possible sociological and psychological aspects in terms of the personal traits and traditional activities characteristic of individuals in each of the five selected age periods. From these lists, the investigator then selected various elements which might be translated best into movement in modern dance idiom.



### Selection of Participants in the Study

Thirteen members of the Modern Dance Group of the Texas Woman's University, in addition to the investigator, were selected to participate in the development and production of Profile of Woman. One criterion which was used as a basis for the selection of participants was the level of skill in dance as determined by the investigator. The students with the least skill, both technically and in the ability to project the desired qualities of movements, were chosen for the compositions which entailed the simplest movement sequences, and those with greater ability were chosen for the compositions which required a greater degree of skill for proper execution. Other criteria established for the selection of participants in the study included the expressed interest of the students and their willingness to devote the necessary amount of time required for the development, rehearsals and presentation of the suite of five original modern dance compositions.

Background materials pertaining to the sociological and psychological aspects of woman's life in terms of selected personal traits and traditional activities characteristic of each of five specific age periods were presented to members of the Modern Dance Group of the Texas Woman's University as an orientation to the study and as thematic sources for the modern dance compositions to be developed. Selected materials pertaining to chronological age, physiological development, psychological traits and manifestations of social behavior which were to be utilized in developing each of the five dance compositions comprising the suite were also presented to the members of the Modern Dance Group to enable

them to understand various traits and activities depicted in each composition and to communicate the qualities of movement desired.

### The Choreographing of Profile of Woman

The process of developing, producing and presenting the suite of five modern dance compositions entitled Profile of Woman, provided a new and challenging experience in approach to composition for the investigator. Previously, her only experience with choreography was the development of dance compositions based upon musical scores in which the form, phrasing and quality were already established. This had enabled her to choreograph dance compositions in accordance with the theme and quality of accompaniment previously composed. In developing the five dance compositions in conjunction with this thesis, however, the investigator was confronted with the exacting task of approaching choreography from the standpoint of an idea or specific theme in which the content had to be outlined and the form established without reliance upon music previously composed.

The development of the suite of five original modern dance compositions was a continuous process of experimentation with the choreography. In choreographing the dance compositions, the investigator literally pantomimed particular movements, stylized these movements and ultimately developed them into sequences with various rhythmic patterns and definitely established forms.

The process of experimentation with these movements and the subsequent development of specific movement sequences was time-consuming

and tedious because it proved difficult to translate and to communicate through dance various ideas intellectually conceived by the investigator, especially those which involved interrelationships between individuals in different age periods. As the investigator explored movement and developed movement phrases which were taught to small groups of dancers, specific phrases were retained or rejected on the basis of whether or not the personal traits and characteristic activities selected as thematic sources were projected successfully.

Sequences of movement choreographed by the investigator were changed and modified in order to establish the final form and content of each composition. The investigator incorporated the resultant dance compositions into a continuous suite entitled Profile of Woman to be performed within the time allotted for its presentation. The suite of five dance compositions was then presented to authorities in the field of modern dance for critical appraisal. The compositions were revised in accordance with the recommendations of these authorities. These revisions improved the quality and continuity of the entire suite of modern dance compositions. The application of the six criteria of creativity, independence or self-sufficiency, definiteness and clarity of form, communicativeness, high level of skill and the enrichment of human experience served as constant guides for the investigator in revising the five modern dance compositions choreographed.

As soon as the revised compositions were learned by the selected participants, a rehearsal schedule was established so that the separate groups of dancers might practice their individual skills and perfect

the compositions in which they were appearing prior to intensive rehearsals of the suite as a whole.

### Development of the Accompaniment

Miss Mary Campbell, accompanist-composer in the College of Health, Physical Education and Recreation of the Texas Woman's University, developed the accompaniment for the suite of dances entitled Profile of Woman. The accompanist-composer observed the compositions as they were being choreographed in order to understand the qualities of movements sought, and she made many helpful suggestions with respect to form and phrasing. The development of the accompaniment also entailed experimentation by the composer. The investigator conferred with Miss Campbell on many occasions to discuss the form, meter, number and length of phrases and the qualities of different movement sequences and parts of each composition. The accompaniment, however, was not developed until the choreography of all of the dance compositions was completed so that the investigator did not rely upon a musical score in developing the suite, but rather choreographed the dances in accordance with the traits and activities to be depicted. The piano accompaniment greatly enhanced the effectiveness of the total dance image projected. The accompaniment will be discussed in greater detail in relation to each composition comprising the suite of five original modern dance compositions in Chapter III of this thesis.

### Selection of the Costume Worn by All Dancers

The costume for the suite of five original modern dance compositions entitled Profile of Woman was selected to enhance the qualities

and contours of movements throughout. Since the investigator was concerned with developing choreography which epitomized selected personal traits and traditional activities of each specific period in the life of the generic "woman" rather than with portraying identifiable characters, the costumes worn by the dancers were identical in design and color. The costumes for Profile of Woman will be described in greater detail in Chapter III of this thesis.

### Direction of Lighting

Lighting for the presentation of the suite of five original modern dance compositions was established to complement the costumes and to produce the desired effects for each composition within the suite. Zona Raymer, a student in the Speech Department of the Texas Woman's University, originated and executed all stage lighting for the five original modern dance compositions comprising Profile of Woman. Miss Raymer observed rehearsals and formulated a lighting chart which indicated the exact lighting techniques to be followed by the lighting crew throughout the production of Profile of Woman. At the dress rehearsal, a complete lighting run-through was executed and suggestions were then made with respect to changes in the color of gelatins and the intensity and brightness of the lighted areas. A general lighting chart was developed and distributed to the sponsors in the institutions in which Profile of Woman was to be performed during the 1961 Spring Tour of the Modern Dance Group of the Texas Woman's University. This chart was constructed, however, so that adaptations might be made in accordance with lighting facilities available in each situation.

The Presentation of Profile of Woman  
in Public Performances

The suite of five original modern dance compositions entitled Profile of Woman was incorporated into the concert program as one of four suites of dances presented by the Modern Dance Group of the Texas Woman's University during its 1961 Spring Tour. Profile of Woman was presented in six evening concerts over a period of thirteen days in addition to its final presentation at the Texas Woman's University. The following is an outline of the scheduled performances during which Profile of Woman was produced:

<u>Date</u>	<u>Location</u>
April 11, 1961	Panhandle, Texas
April 13, 1961	Las Cruces, New Mexico
April 17, 1961	El Paso, Texas
April 19, 1961	Odessa, Texas
April 20, 1961	Abilene, Texas
April 21, 1961	San Angelo, Texas
April 27, 1961	Denton, Texas

The final presentation of Profile of Woman was on April 27, 1961, in the Main Auditorium of the Texas Woman's University, Denton, Texas. The audience for this presentation included all members of the investigator's thesis committee, members of the faculty, students enrolled in modern dance classes as well as other students enrolled at the Texas Woman's University and many individuals from Denton, Dallas, Ft. Worth and surrounding communities.

Copies of the programs which were provided for the presentation of Profile of Woman may be found on pages 133-138 in the Appendix of this thesis.

### Evaluation of the Study

The evaluation of this study entailed the subjective interpretation of the comments made by individuals who observed the presentation of Profile of Woman. These individuals included members of the faculty and student body of the Texas Woman's University who are familiar with modern dance, the students who participated in the study, and many individuals who saw a modern dance concert for the first time.

Prior to the presentation of the suite of five original modern dance compositions entitled Profile of Woman, the investigator applied the six criteria, which are described in detail in Chapter I of this study, as guides in choreographing the dances. After their production, the investigator tested the success of the entire suite on the bases of the same criteria.

The criterion of creativity obtained in that the investigator choreographed the suite of five modern dance compositions based upon selected stages of woman's life. It was a creative experience for the students who participated in the study because each time that they rehearsed and presented Profile of Woman, they re-created their own knowledges and experiences and the interpretation of these experiences. Either through observation or participation, the students understood all of the content of each composition. As a result, the students danced with conviction and apparently enjoyed performing the modern dance compositions choreographed. The presentation of the suite represented a creative experience for the audience as well, inasmuch as the spectators recalled from their own experiences activities and traits

similar to those presented on the stage in modern dance idiom. This conclusion is based upon the response of the audiences during each performance, and upon unsolicited comments after each concert.

The criterion of independence or self-sufficiency obtained in that the musical score was developed after the compositions were completed; the costumes worn by the participants in the presentation of the suite of dances were identical so that specific characters were not identified; and stage settings and "props" were not employed in the presentation of the suite. In other words, dance and dance alone was utilized for the communication of the ideas, experiences and emotions to be conveyed to and shared with the audience.

The criterion of definiteness and clarity of form obtained in that the suite as a whole was structured in the form of a Group of Parts indicated by the letters ABCDA with the final composition returning to elements of the initial composition. Each of the five compositions designated successively as "Infancy," "Childhood," "Adolescence," "Adulthood" and "Old Age" was also choreographed in a particular form which, in the opinion of the investigator, was the most suitable for the depiction of the sequences of activities and traits selected for portrayal.

From the many comments made by members of the audiences on all occasions on which Profile of Woman was presented, the investigator was able to evaluate the communicativeness of the five original modern dance compositions comprising the suite of modern dance compositions. For the most part, all of these individuals stated that they were able to



understand all aspects of the suite, especially such activities as playing ball, jump rope, reading, writing, pretending to ride horses, telephoning, typing, enjoying a coffee break, dusting, straightening a wall picture, sweeping, playing bridge, bowling, rocking and knitting. A few individuals stated, however, that they did not recognize hop scotch and this may be attributed to the fact that in choreographing the sequence, the investigator utilized many changes in design which may have diverted the attention of the spectators from the actual step patterns based upon the traditional movements of hop scotch. Other individuals mentioned that they did not recognize certain traits depicted in the choreography. For example, in "Adolescence," one episode was based upon the conflict of the individual caught between the adolescent and the adult groups. Everyone recognized the movements which depicted the conflict, but they did not understand, in some instances, the relation of the conflict to the two groups. This failure in communication may have resulted from the fact that the choreography depicting the interrelationships and traits was more abstract than that which was based upon some of the activities. It may also have resulted from the fact that the relatively few individuals who voiced such criticisms were novices as far as dance appreciation is concerned when it is applied to the idiom of modern dance and thus freed from dependence upon a literal, pantomimic re-enactment of an idea.

The criterion of a high level of skill obtained because the investigator was fortunate in having the benefit of working with an experienced dance group at the Texas Woman's University. The levels

of skill varied within the group but the individuals who participated in the study practiced their individual techniques and perfected them in every instance. From the viewpoint of the audience, therefore, these differences in technique were not evident. In addition to technical ability, the dancers were able to project the desired ideas and qualities of movements.

The final criterion, that of enrichment of human experience, obtained in that the performance of the suite of five original modern dance compositions was an enriching and uplifting experience for both the performers and spectators. A kinesthetic response was manifested in an active response of the spectators throughout every performance of the suite of five original modern dance compositions. Emotional refreshment resulted from identification of the spectators with certain figures who represented individuals engaged in specific activities at specific periods of life. This evaluation is based upon the reactions of the audience during the performance. During "Infancy" and "Old Age," the audience was very quiet and appeared to be moved by the tenderness in the relationships depicted first, between the mother and the infant, and later, between the adult and the aged person. On the other hand, the spectators laughed heartily at the introduction of such activities as typing and playing bridge which were represented through a stylization of movements inherent with those familiar activities. With respect to intellectual quickening, several individuals who were exposed to modern dance for the first time stated that, as a result of seeing the performance of Profile of Women, their interest in modern

dance as an art form had been stimulated. Many other individuals stated that they had gained an understanding and an appreciation of the use of selected sociological and psychological concepts as they may be translated and communicated through movement in modern dance idiom.

The investigator believes that both she and the students who participated in the study grew immeasurably during the process of developing, producing and presenting the suite of five original modern dance compositions, resulting in a better understanding of each age level depicted; that they became aware of the many aspects of life which lend themselves to composition in modern dance idiom; and, that they achieved a better understanding of the relationship of dance to other areas in the curriculum as well as to the integration of subject matter in these areas--specifically, with respect to this study, the integration of concepts in sociology, psychology and dance.

In the opinion of the investigator, the purposes of this study were fulfilled. The investigator choreographed a suite of five original modern dance compositions based upon five selected stages of woman's life designated as infancy, childhood, adolescence, adulthood, and old age. Further, she presented the sociological and psychological backgrounds for the five selected stages of life as a means of orienting the students participating in the study with respect to the theme of the suite of original modern dance compositions as a whole and to that of each of the five dances comprising the suite. She subsequently presented the suite of five original modern dance compositions in a series of public performances during the academic year of 1960-1961.

### Presentation of A Written Report

The final procedure in the development of the study was the preparation of this written report to include the presentation of the background materials utilized as thematic sources of the five modern dance compositions choreographed; the procedures followed in developing the study; a description of the modern dance compositions in terms of the form, the number of dancers utilized in each composition, the accompaniment, the lighting and the costumes; photographs illustrative of the movement sequences of each of the five modern dance compositions; and the lighting chart which was used as a guide for the lighting in the presentation of Profile of Women.

### Summary

In the foregoing chapter, the investigator has presented the procedures followed in the development of the study. These procedures included: obtaining permission from the Dean of the College of Health, Physical Education and Recreation and Director of the Modern Dance Group to conduct the study; developing a tentative outline, presenting it in a graduate seminar and filing a copy of the approved prospectus in the Office of the Dean of Graduate Studies at the Texas Woman's University; studying materials pertinent to the selected stages in the cycle of woman's life; selecting and organizing those personal traits and traditional activities characteristic of each of the five specific age periods which might be translated and communicated best through movement in modern dance idiom; selecting thirteen dancers, in addition

to the investigator, to participate in the study; developing and teaching techniques and movement sequences basic to the compositions to members of the Modern Dance Group of the Texas Woman's University; developing the choreography on the basis of the criteria which have been established for the classification of dance as a fine art; orienting the participants in the study to the purposes of the project and to the themes of the dance compositions choreographed; teaching and directing the choreography; presenting the suite of five dance compositions to authorities in the field of modern dance for critical appraisal and recommendations; revising the choreography in accordance with suggestions from these authorities; selecting the costumes; assisting in the direction of lighting; presenting the suite of five original modern dance compositions in a series of public performances; evaluating the original dance compositions in terms of their adherence to the criteria established for the classification of dance as a fine art; and developing a complete written report of the study.

In Chapter III, a description of the five original modern dance compositions comprising Profile of Woman will be presented. A brief review of selected background materials pertaining to the sociological and psychological aspects in the life cycle of woman will be presented in direct relation to the movement sequences choreographed for each dance composition. The accompaniment will be described in terms of the forms and qualities of different parts of the score; and a description of the costumes and lighting for the suite will be included.

## CHAPTER III

### A DESCRIPTION OF THE FIVE MODERN DANCE COMPOSITIONS

#### COMPRISING PROFILE OF WOMAN

Profile of Woman was selected as the title of the suite of five original modern dance compositions developed in conjunction with this study because it suggested a composite of various personal traits and traditional activities which characterize a woman's life. Prior to choreographing Profile of Woman, the investigator studied materials related to sociological and psychological aspects of woman's life in terms of personal traits and traditional activities characteristic of each of the selected age periods as bases for the five modern dance compositions comprising the suite. The five compositions choreographed were entitled "Infancy," "Childhood," "Adolescence," "Adulthood," and "Old Age."

The suite of modern dance compositions choreographed was based upon the idea that selected sociological and psychological factors in the cycle of woman's life might be translated and communicated through movement in modern dance idiom. Profile of Woman was comprised of five continuous dance compositions which represented the successive stages in woman's life, each evolving logically and inevitably from the period which preceded it. The investigator choreographed the successive movement sequences comprising each dance composition in accordance with the

knowledges acquired through extensive reading of materials pertinent to the personal traits and characteristic activities of each of the specific age periods. In addition to the foregoing, the investigator also relied upon observation and recollections of personal experiences as well as upon the interpretation of these experiences as a basis for choreographing the suite of five modern dance compositions entitled Profile of Woman.

No attempt is made in this chapter of the thesis to present a detailed description of the modern dance compositions choreographed. Each dance composition is described, however, in terms of the selected personal traits and traditional activities of each of the age periods depicted, the form in which it was choreographed, the number of dancers participating and, wherever possible, the movement sequences, qualities of movement and designs utilized in its final presentation. Diagrams of the stage with the dancers indicated by numbers in parentheses and the paths which they followed indicated by a solid line are included in the description of each composition in order to clarify the various floor patterns.

The nine divisions of the stage to which the investigator refers throughout in the description of the dance compositions are presented in Diagram 1, page 69. Photographs illustrative of movement sequences choreographed may be found on pages 117-129 in the Appendix of this thesis.

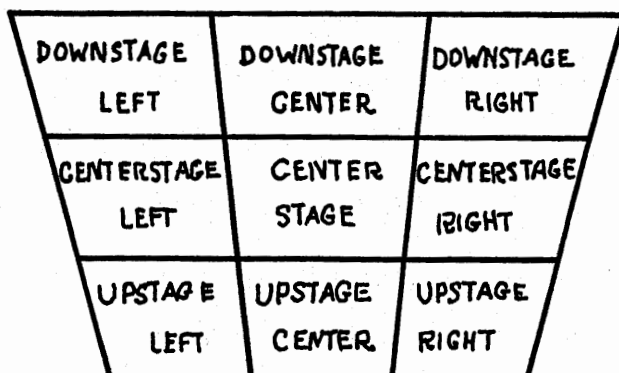


Diagram 1.--The nine divisions of the stage.

### "Infancy"

The phase of life which the investigator selected as the thematic basis for the first composition within the suite of five original modern dance compositions depicted the development of the infant through various stages and was entitled "Infancy." At first the infant is characterized by a complete dependence upon others for care, attention and protection. The infant's first relationship with her mother is passive but, as she grows and develops, her responses become increasingly active and aggressive; she learns to recognize familiar persons and to imitate the movement of others. As the infant matures, she learns to talk, to communicate and be communicated with and, as she develops physically, she learns to balance, to creep, to stand and to walk.

"Infancy" was choreographed in Two-part form, indicated by the letters AB. The thematic basis for the A part consisted of the initial relationships between the infant and the mother. As the curtain opened, the infant figure (represented as dancer 1) was kneeling in the center



of the stage facing downstage right with her focus toward the floor, and the mother figure (represented as dancer 2) entered from upstage left. The initial movements were those of the mother (2) who moved around the infant (1), her focus directed throughout toward the infant.

The following diagram illustrates the floor pattern described by the dancers from the entrance of the mother figure (2) upstage left to the exit of the mother (2) and infant (1) downstage right:

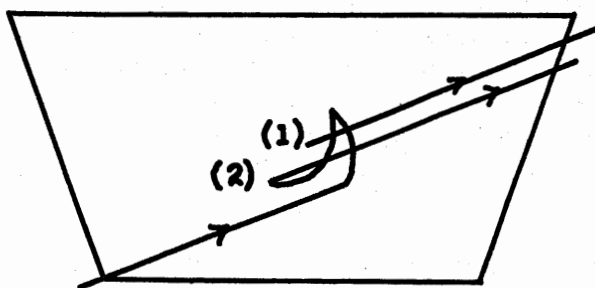


Diagram 2.--The floor pattern followed by the dancers in the dance composition entitled "Infancy."

The movements of the mother (2) in part A were slow, smooth, lyrical, swinging and suspended in quality to indicate the care, protection and affection which the mother gives to her helpless infant. The infant (1), however, in this stage of life was oblivious to all social experiences and at first did not react to the mother (2). The movements of the infant (1) in contrast to those of the mother (2) were subtle and limited in range to indicate the passive relationship of the infant to her mother. Later the infant (1) began to focus her attention upon the mother (2) and ultimately, to imitate her movements.

In contrast to the A part, the B part of the composition depicted the infant (1) as she learned to talk and to walk with definite

interaction between the mother (2) and the infant (1) throughout this theme. The infant's world had expanded and this development in her life was shown by larger and more expressive movements than those danced in the A theme as well as through the use of an increased area on the stage. In learning to walk, the infant (1) came to a standing position from the kneel and, as she (1) took her first steps, her movements were jerky and unsure; she lost her balance and went into a spiral fall which culminated in a sitting position. In this position, the infant (1) "talked" to the mother (2), an effect which was achieved by passing the hands back and forth in front of the face in a definite, secondary rhythmic pattern prior to extending one hand as if calling out. The mother (2) responded to the infant (1), moved toward her, and helped her rise to a standing position. First the mother (2) moved as if to show the infant how to walk, the infant (1) followed her with a degree of hesitation, and then they both moved in unison and with assurance toward the downstage right corner of the stage for an exit.

### "Childhood"

"Childhood," the second composition in the suite of original modern dance compositions entitled Profile of Woman, epitomized selected personal traits and characteristic activities of children in an informal play group, in the schoolroom and on the playground. During the pre-school years, the child becomes increasingly self-sufficient and is beginning to internalize social norms which are imposed from without. The child's activities are no longer confined solely to the home, nor are her relationships confined to the mother and to other members of

the family. She moves out into the world of peers which is characterized by "rugged individualism." The first peer group to which the child is exposed is the informal and spontaneous neighborhood play group in which she learns new attitudes, skills, and knowledges necessary in adapting to others. When the child enrolls in school, her interests shift from the family to the school and to the peer group of her classmates, and the teacher acts as the "mother" figure in the new situation. In the school, the child learns to read, to write, to accept the authority of the teacher and to delight in shared activities both in the schoolroom and on the playground.

The composition entitled "Childhood" was choreographed in the form of a Group of Parts indicated by the letters ABC, each part representing a new theme based upon the three stages described above. The A part depicted the pre-school activities, the B part the activities within the schoolroom, and the C part the activities on the playground. In the A part of the composition, three dancers (1, 2, 3) representing children in the play group entered from downstage left and formed a triangle as they threw and caught an imaginary ball. As the three children (1, 2, 3) played ball, another child (4) entered from upstage right but did not join into the game. One child (2) attempted to persuade her (4) to play with them but she refused to participate in the game. Dancer 2 returned to the group and, as the three children (1, 2, 3) continued to play ball, dancer 4 ran up to the children, caught the ball, took it away from the children and moved downstage left to play with the ball by bouncing and catching it herself. The following

diagram illustrates the floor pattern described by the four dancers from their entrances to their final positions:

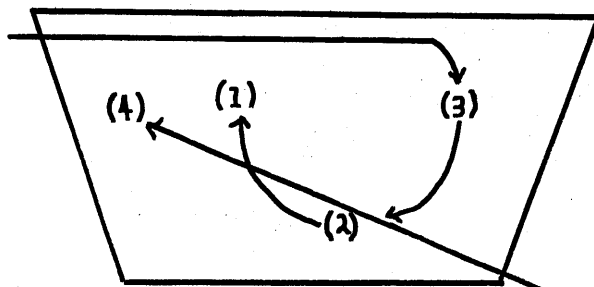


Diagram 3.--The floor pattern followed by the four dancers in the sequence which depicted playing ball in the A part of the dance composition entitled "Childhood."

After the child (4) took the ball and moved to her position to play ball, the three children (1, 2, 3) moved downstage right to play in an imaginary wagon. The effect of riding was achieved in the following manner: dancers 2 and 3 faced each other with dancer 1 between them, her knees bent so that it appeared as if she was sitting down in the wagon; all three dancers (1, 2, 3) kept their bodies upright, moved their feet in very small, fast steps in order to produce the effect of moving the wagon, one child pushing (3), one pulling (2), and one riding (1). While the three children (1, 2, 3) were playing in the wagon, the other child (4) stopped bouncing the ball, watched the others in the wagon, moved toward upstage center behind the children and pushed dancer 1 out of the wagon. The child (1) leaped from her position and rolled onto the floor, moving toward the downstage left diagonal. Dancer 1 rose from her position on the floor, and as she did so, the other dancers (2, 3, 4) moved toward her and returned to playing ball. The

following diagram illustrates the floor pattern described by the four dancers as they played in the imaginary wagon:

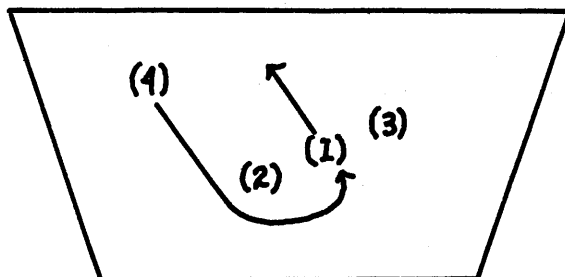


Diagram 4.--The floor pattern followed by the dancers in part A of the dance composition entitled "Childhood."

The four dancers (1, 2, 3, 4) remained on the stage in a rectangular formation and were joined by four other dancers (5, 6, 7, 8) as they entered the schoolroom for the B part of the composition entitled "Childhood." The following diagram illustrates the final formation established by the dancers:

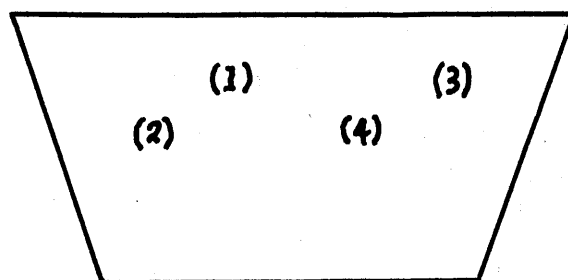


Diagram 5.--The group formation of the dancers at the close of part A of the dance composition entitled "Childhood."

All of the movements employed in the A part of this composition were based upon such natural activities as sliding, jumping, running, skipping, throwing and catching.

In the B part of the composition entitled "Childhood," the choreographer endeavored to depict children of various personality-types as they entered the schoolroom, and traditional activities associated with school. Most of the children were occupied with play activities as they entered from centerstage right; one child, however (7), entered upstage left reading a book, tripped and stumbled into the classroom where she took her place at an imaginary desk and continued to read. Another child (8) was very shy and hesitant about entering the schoolroom, moving slowly and timidly toward downstage right apart from the other members of the group. At first the eight dancers moved about from one small group to another as though they were chatting and visiting prior to the entrance of an imaginary teacher. In this sequence, some of the dancers changed their groupings on the count of three, and the others changed on the count of four so that an organized effect of confusion was produced. Suddenly all dancers jumped quickly into three lines and stood at attention with their feet together to indicate the entrance of the teacher. The following diagram illustrates the floor pattern followed by the dancers as they entered the schoolroom and the formation established by the dancers:

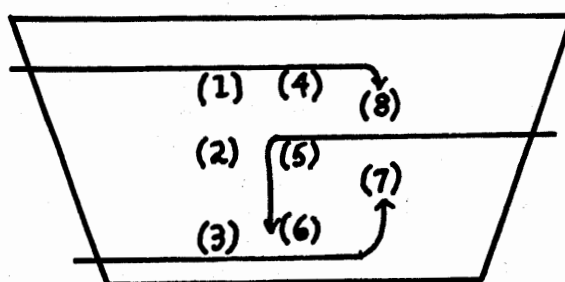


Diagram 6.--The floor pattern followed by the dancers and the subsequent formation in part B of the dance composition entitled "Childhood."

After the dancers assumed their positions in three rows, they looked quickly in unison toward the imaginary door at the downstage right entrance, and followed with their focus the path of the imaginary teacher as she took her position at the desk downstage center. The children began to read; each turned the page of her book with one hand as her focus followed her hand; and all dancers closed their imaginary books by clapping their hands. The next movements represented writing, an effect which was achieved by moving the hand with a sharp, circular motion as the right arm moved from left to right, then passed at eye-level back to the left. Suddenly all movement stopped as the dancers turned their focus toward the teacher. They returned to writing, but the tempo was twice as fast as before, and the arm movements were accompanied by small jumps with the feet in second position. At the conclusion of part B, the dancers returned to the movement motif of watching the teacher as she left the schoolroom, and the group remained on stage. The movements of part B were based primarily upon the common movements of turning the pages of a book and writing, modified and exaggerated in order to communicate the intended theme in modern dance idiom.

In the C part of the composition entitled "Childhood," the choreographer endeavored to portray traditional activities which are played simultaneously by various groups on a school playground. At first, therefore, the dancers all moved about in mass formation, re-formed into small groups each of which was involved in such separate activities as *Stiff Starch* and pretending to walk on a tight rope. In

depicting Stiff Starch, four dancers (1, 2, 3, 4) were arranged in pairs downstage center, turned around each other, broke their wrist-hold and fell to positions on the floor. As the four dancers (1, 2, 3, 4) engaged in Stiff Starch, two other dancers (5, 6) moved toward the downstage right diagonal as though they were walking on a tight rope, their arms extended sideward in second position. The following diagram illustrates the formation of the eight dancers:

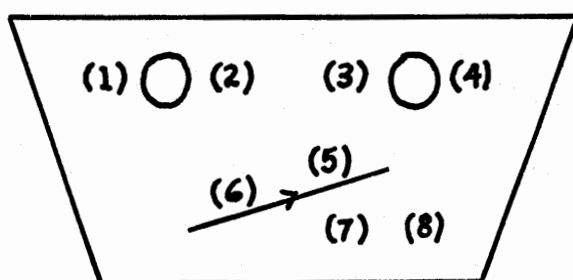


Diagram 7.--The group formation of the dancers in the Stiff Starch and tight rope sequence in part C of "Childhood."

After the two children completed the movement motive of tight rope walking, all eight dancers moved to their positions for jump rope--a long diagonal line extending from the upstage left to the downstage right corners of the stage. The following diagram illustrates the floor pattern described by the dancers:

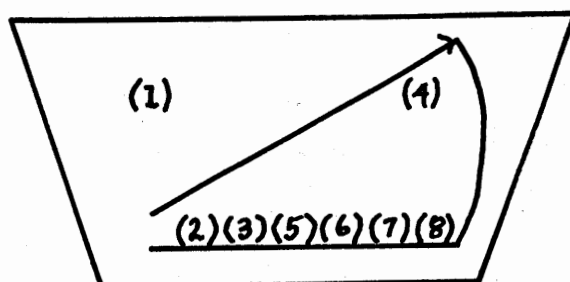
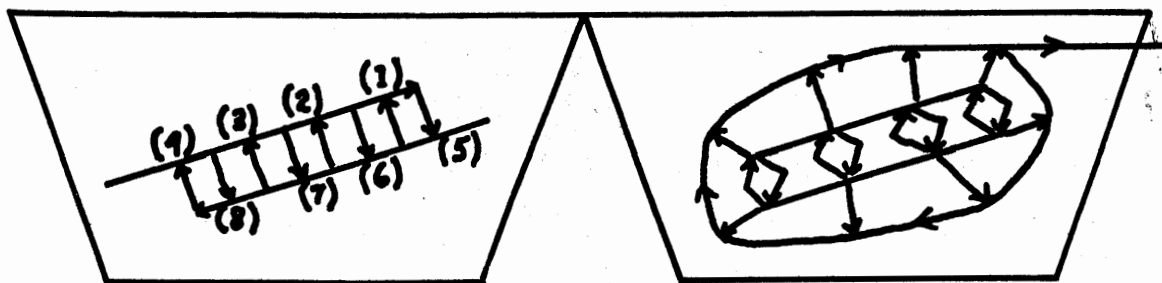


Diagram 8.--The floor pattern followed by the dancers in the jump rope sequence in part C of the dance composition entitled "Childhood."



Two dancers (1, 4) turned an imaginary rope while the other dancers performed various types of jumps such as "hot pepper" and "high water." In "high water," one dancer (3) leaped on count 1 of one measure of  $\frac{4}{4}$  music, dancer 2 leaped on count 2 of the second measure, the dancers 7 and 8 leaped simultaneously on count 3 of the third measure. From the diagonal line employed in the jump rope sequence, the dancers separated into two lines, four dancers in each line, and faced each other. The succeeding movement sequences depicted a game of hop scotch in which the dancers continually changed floor patterns, using an intricate combination of steps based upon hops and jumps. The designs which were utilized in these movement sequences included parallel lines which crossed through, zig-zagged and crossed through again until the dancers moved out into a circle, each dancer facing counterclockwise. The following diagrams illustrate the floor patterns described by the dancers:



Diagrams 9 and 10.--The floor patterns followed by the eight dancers in the hop scotch sequence in part C of the dance composition entitled "Childhood."

The movements in this composition were based primarily upon childhood games that involve running, jumping, hopping and skipping. The C part

of this composition ended when the dancers in a circle, pretending to ride horses, exited downstage right with a gallop step.

### "Adolescence"

Adolescence is characterized by the desire to belong to a group in which there is reciprocal identification and acceptance of its members. Since these peer groups are founded upon similar needs and interests, individuals become very loyal to the group and conform to the standards which it establishes. Frequently these closely-knit groups compete with other comparable groups.

Adolescence is usually thought of as a period of conflict because the adolescent is expected to assume the responsibilities of adulthood but prefers the acceptance and approval of other adolescents who are themselves terminating a prolonged, irresponsible childhood. From the many activities of the adolescent group, the investigator selected telephoning, "meeting the gang," and dancing as a basis for this composition.

The composition entitled "Adolescence"--the third composition in the suite of five original modern dance compositions entitled Profile of Woman--was choreographed in the form of a Group of Parts indicated by the letters ABC. It was choreographed primarily in modern jazz idiom. The A part of this composition depicted two competitive groups, each serving as a clique in which the movements for each group were in unison. At the beginning of part A, one group of three dancers (represented as Group I) entered from upstage left and approached another group of three dancers (represented as Group II) who entered from downstage right. As

the two groups met at the center of the stage, they began to dance in competition. The following diagram illustrates the formation established by the dancers after their entrances:

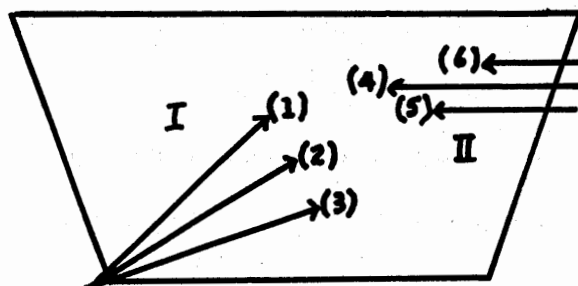


Diagram 11.--The group formation of the dancers in the A part of the dance composition entitled "Adolescence."

As Group I danced a combination of steps, Group II looked on and performed an accompanying movement; then as Group II danced more complicated step patterns, Group I performed an accompanying movement. This alternate pattern of dancing and accompanying continued until an imaginary adult figure passed in front of the two groups when all members showed a rejection of the figure of adult authority by turning their backs in succession. The following diagram illustrates the formation established by the six dancers after their rejection of adult authority:

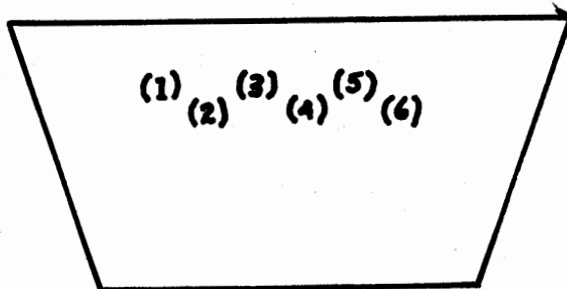


Diagram 12.--The group formation of the dancers at the conclusion of part A of the dance composition entitled "Adolescence."

As the imaginary adult figure passed by, the two groups of adolescents combined forces and followed as if pushing the adult figure off the stage as they exited centerstage right.

In part B of the composition, one adolescent (1) moved toward the center of the stage with her movements indicating the picking up of an imaginary telephone and dialing. As she waited for the other party to answer, another adolescent (2) entered from upstage left and picked up the telephone. At first, one adolescent (1) "talked" and "giggled" by moving her head up and down or from side to side as she bounced up and down on her heels. At the same time, the other adolescent (2) swayed from side to side as she "listened." This pattern of "talking" and "listening," based upon definitely established secondary rhythmic patterns, was alternated between the two dancers. The positions which were utilized for "listening" were based upon typical movement of teenagers as they engage in lengthy telephone conversations--sitting, lying, rolling over and propping the feet up against the wall. When the adolescents (1, 2) completed their conversation, they "hung up" the telephone, greeted each other and moved toward the upstage right corner to join "the gang." The following diagram illustrates the floor pattern described by the two dancers:

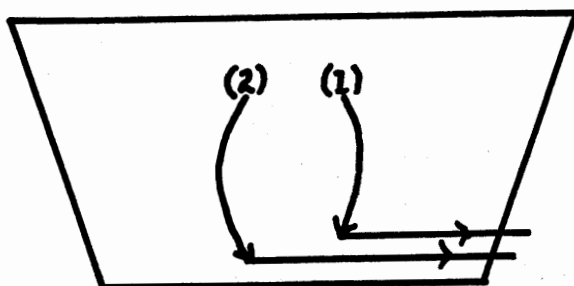


Diagram 13.--The floor pattern followed by the dancers in the telephone sequence in part B of the dance composition entitled "Adolescence."

At this time, three more adolescents (3, 4, 5) entered and joined the two dancers (1, 2) where they took their places in forming a diamond pattern upstage right, facing the downstage left diagonal. The following diagram illustrates the formation of the five dancers:

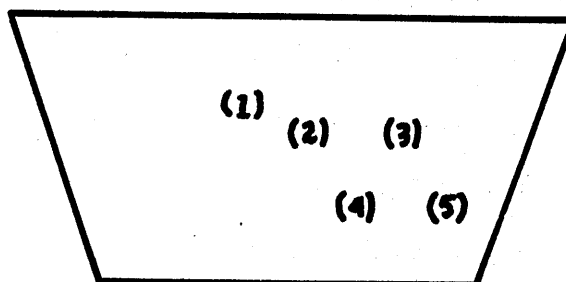


Diagram 14.--The group formation of the dancers at the conclusion of part B of the dance composition entitled "Adolescence."

The movements in the B part of the composition entitled "Adolescence" were choreographed in modern jazz idiom and were based upon characteristic dance steps and upon movements utilized in placing and receiving telephone calls.

The concluding part of this composition indicated by the letter C epitomized the conflict of an adolescent who is torn between peer and adult groups. At the beginning of this composition, the adolescent (1) danced with her peers (2, 3, 4, 5) then, as though she was pulled by the adult group, left the peer group and performed a short solo. The adolescent (1), however, returned to the peer group and all five dancers continued to dance a movement sequence in modern jazz idiom. Again she left the group and performed a solo but the quality of the music and of the movement was that of conflict rather than of jazz. The adolescent (1) returned once more to the peer group and danced another jazz sequence

with them. When she left the group for the third time, the group exited upstage right and the adolescent (1) continued to dance with a quality of increasing maturity until she gradually merged into the adult group. The following diagram illustrates the floor pattern described by the dancers:

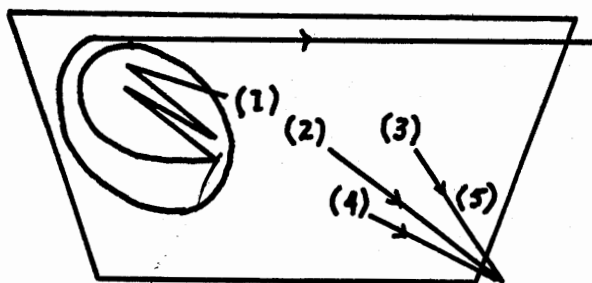


Diagram 15.--The floor pattern followed by the dancers in the conflict sequence in part C of the dance composition entitled "Adolescence."

The movements utilized in part C alternated between those of modern jazz and sharp, percussive movements which epitomized the conflict of the adolescent between adherence to the standards of the peer group and those imposed by adult authority. As the adolescent (1) moved toward the downstage left corner, four dancers representing the adult group entered and joined her in a smooth movement sequence into the next dance composition.

### "Adulthood"

Adulthood is characterized by the acceptance of the responsibilities of earning a living, maintaining a home, bearing and rearing children and establishing oneself in the community. The adult enjoys

pastimes shared with congenial individuals of all ages and delights especially in such activities as bowling and playing bridge.

The form which was selected as a basis for the choreography of "adulthood" was a Group of Parts indicated by the letters ABCD. The A part of the composition depicted the young adult in the role of earning a living as five dancers, in mass formation downstage center, performed the movements of typing in phrases of diminishing counts. The first statement of the movement sequence was made in twelve counts; it was repeated in eight counts, and a variation of these movements was performed in four counts. From the mass formation, all five dancers turned to face upstage center, then moved downstage left into a semi-circle. The following diagram illustrates the formation established by the dancers and the change of position from the mass formation into the semi-circle:

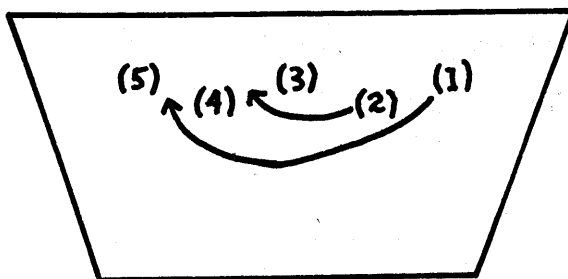


Diagram 16.--The group formation and the floor pattern followed by the dancers in the typing sequence in part A of the dance composition entitled "Adulthood."

The succeeding movements in this sequence epitomized the actions of drinking coffee and of chatting which occur during a coffee break. While they drank coffee, the dancers' hands were placed in a fixed position in front of the body as if they were holding a cup and saucer, and the

movements originated in the torso. In contrast to this fixed position of the arms and hands in the movements for drinking coffee, the dancers moved their arms and fingers very quickly in definitely established secondary rhythmic patterns to indicate chatting. On the count of four of each measure of  $\frac{4}{4}$  music, each dancer turned to face another dancer, employing the talking motif at all times. From the semi-circle, the five dancers returned to the original mass formation and repeated a portion of the typing sequence. The following diagram illustrates the floor pattern described by the dancers as they returned to the original mass formation and their exit:

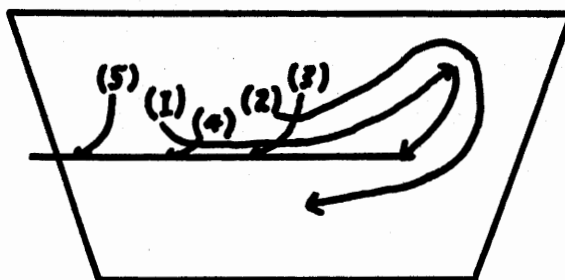


Diagram 17.--The floor pattern followed by the dancers at the conclusion of part A of the dance composition entitled "Adulthood."

At the conclusion of part A of this composition entitled "Adulthood," the dancers moved from the mass formation and exited centerstage left.

Housecleaning was selected as the thematic basis of part B of the composition entitled "Adulthood." The specific activities depicted included dusting, straightening a wall picture, sweeping and preparing the house for a party. The adult figure (1) performed this sequence as a solo; at first she danced in the center of the stage, dusting imaginary



objects indicated by sharp movements of the arm and hand while the dancer moved quickly from side to side with changes of level, to indicate the height of various objects receiving her attention. As she dusted, she saw that a wall picture was tilted and moved as if to straighten it. She moved backward, still facing upstage center and "looked" at the picture, her head moving from side to side to "see" the picture from all angles. The next sequence depicted sweeping in which the adult figure (1) moved in a design which covered the greater portion of the stage area. She returned to center stage, looked at an imaginary watch, returned to the movements of dusting as if to give the final touch to her housecleaning and then moved toward centerstage left to greet her guests who entered for a bridge party. The following diagram traces the floor pattern described by the dancer:

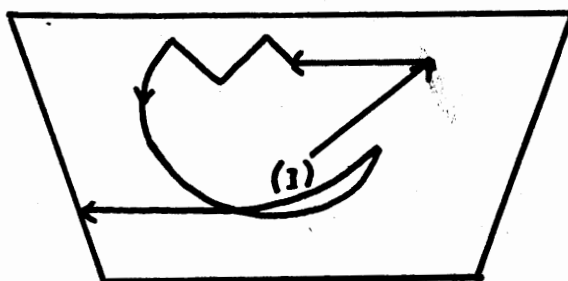


Diagram 18.--The floor pattern established by the dancer in part B of the composition entitled "Adulthood."

The movements in part B were light and flowing, based upon the selected aspects of housecleaning. The general movements were punctuated, however, with sharp, staccato effects such as those depicting the straightening of a picture on the wall.

In part C of the composition entitled "Adulthood," the investigator endeavored to portray the activities associated with a bridge party. At the conclusion of part B, eleven dancers entered from center-stage left as the hostess (the soloist in part A) greeted her guests, and the twelve dancers moved to three square formations on the stage, one group of dancers downstage right, another group downstage left, and the third group upstage center. The following diagram illustrates the formation established by the dancers after their entrance:

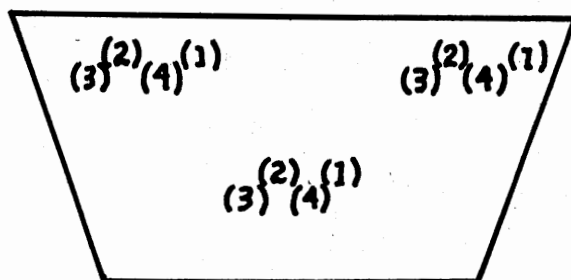


Diagram 19.--The group formation of the dancers in the bridge party in Part C of the dance composition entitled "Adulthood."

The dancers remained in these positions for the first part of the sequence as they performed movements of shuffling, dealing, bidding, and laying down the cards on the table. While the dancers executed these movements with the head, arms and hands, they bounced up and down with the knees bent and feet apart. When the dancers completed this sequence, dancers 1 and 3 in each square changed places with the others to indicate the rotation of partners. At the same time, the dancers who remained in their positions in the square returned to the talking motif which was introduced in the coffee break in the A part of "Adulthood." When all

of the dancers had moved into the square formations previously established, part of the bridge game was repeated and the dancers exited downstage left as the hostess bade each guest farewell before following the guests off stage.

Bowling was selected as the thematic basis for part D of the composition entitled "Adulthood." As the dancers exited from the bridge party, eight dancers entered immediately from centerstage left and formed two parallel lines from stage left to stage right. The following diagram illustrates the formation established by the dancers after their entrance:

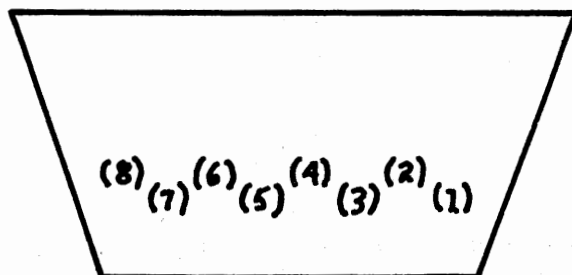


Diagram 20.--The group formation of the dancers in the bowling sequence in part D of the dance composition entitled "Adulthood."

All of the dancers performed in unison the swinging and sustained movements of picking up the ball, preparing and rolling the imaginary bowling ball down an alley. The dancers finished facing upstage as if watching the ball, then all dancers turned to face the audience. This sequence was repeated and, at the conclusion of part D of the composition, the front line, representing the disappointed bowlers, moved downstage and dropped to the floor while the successful bowlers moved forward into the line with the disappointed bowlers as if to console

them. All of the dancers formed one line as the disappointed bowlers rose and five of the dancers exited centerstage right. The remaining three dancers moved downstage center and performed a short transitional composition which linked the period of adulthood with that of old age. The following diagram illustrates the floor pattern described by the three dancers:

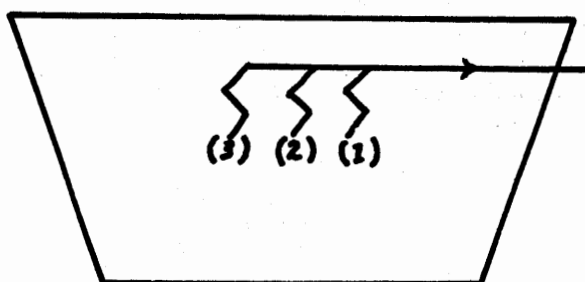


Diagram 21.--The floor pattern followed by the dancers in the transitional dance following the dance composition entitled "Adulthood" and preceding the dance composition entitled "Old Age."

The movements of the transitional dance evolved from those utilized in bowling and introduced the movements choreographed for the depiction of old age. As the three dancers exited downstage right, five dancers representing the aged group entered--two dancers from upstage right and three dancers from centerstage left.

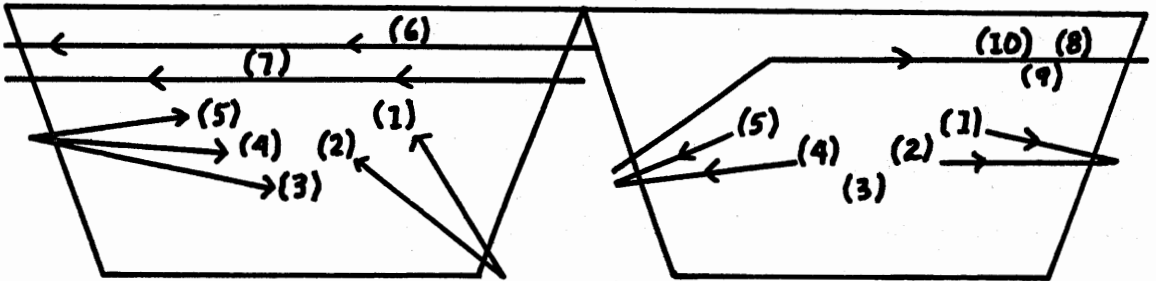
### "Old Age"

The period of old age is marked by the completion of the traditional adult roles of earning a livelihood and of rearing a family. This period of life is characterized often by reminiscing or by the tendency to relive past experiences and activities. During the later

years of life, elderly individuals frequently revert to a state similar to that of infancy which is marked by helplessness and dependence upon others. The over-all form which was selected as a basis for the fifth dance composition entitled "Old Age" was a two-part form indicated by the letters AB. Part A, in turn, evolved into a Rondo form indicated by the letters a b a b a b, in which excerpts from the preceding compositions were introduced briefly. The rocking and knitting movements of the elderly individuals, as they recalled episodes from former periods of their lives, represented the a or recurring theme of the Rondo form. The b theme introduced shortened and condensed movement sequences from the composition entitled "Infancy," and c theme, sequences from "Childhood," the d theme, sequences from "Adolescence," and the e theme, sequences from "Adulthood," with a return to the a theme of rocking and knitting after each contrasting part of the composition.

At the beginning of the A part of the composition entitled "Old Age," two dancers (1, 2) entered from upstage right as three dancers (3, 4, 5) entered from centerstage left. All of the dancers, representing elderly individuals, progressed toward center stage to form a semi-circle. The diagrams on page 91 illustrate the formation established by the five dancers and the floor patterns of the dancers who depicted the reminiscences of the elderly individuals.

The a part of the Rondo form (within the A part of "Old Age") epitomized a group of five aged individuals who rocked and knitted. The movement for rocking was achieved through a shifting of the weight from the balls of the feet to the heels and back to the balls of the feet,



Diagrams 22 and 23.--The group formations established and the floor patterns followed by the dancers in the A part of the composition entitled "Old Age."

accompanied by a succession throughout the body. At the same time, the arms and hands moved in a circular rhythmic pattern, changing directions as the dancers shifted their weight in the rocking movement. As the dancers (1, 2, 3, 4, 5) continued to perform the movements of rocking and knitting as an accompaniment, dancer 4 progressed forward downstage and repeated the movements of rocking an infant in her arms (b) which were introduced in the composition entitled "Infancy." The aged individual (4) returned to her position in the semi-circle with the other dancers (1, 2, 3, 5) and they continued to rock and to knit (a) as another dancer (6) representing a child, entered from downstage right and repeated the movements of playing ball, reading and writing (c) which were introduced in "Childhood," before exiting downstage left. The aged individuals (1, 2, 3, 4, 5) continued the pattern of rocking and knitting (a) as they recalled experiences from adolescence. In part d of the Rondo, an adolescent (7) moved across the stage from downstage right to left and exited, repeating a movement sequence which was

adapted from the composition entitled "Adolescence." The aged individuals continued to rock and knit (a) as they recalled experiences from young adulthood. In part e, shortened movement sequences of typing, enjoying a coffee break and bowling from "Adulthood" were re-introduced as three dancers (8, 9, 10) progressed diagonally across the stage from centerstage left to downstage right and exited. The aged individuals (1, 2, 3, 4, 5) continued to rock and to knit (a) as dancers 8, 9, 10 exited. Of the five dancers remaining on stage, four dancers (1, 2, 4, 5) exited--two dancers (1, 2) centerstage right and two dancers (4, 5) centerstage left--leaving dancer 3 alone in the center of the stage.

The B part of the final composition entitled "Old Age" epitomized the helplessness of the aged individual (1) and her dependence upon an adult (2) for support and care. At the beginning of this part of the composition, the adult figure (2) entered from upstage left and danced diagonally toward the aged individual (1) who was in the center of the stage. The following diagram illustrates the floor patterns of the two dancers:

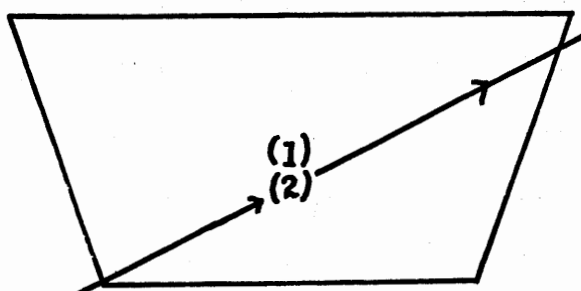


Diagram 24.--The floor pattern followed by the dancers in part B of the final dance composition entitled "Old Age."

The movements in part B were derived from those of part A of "Infancy," and depicted the care and protection which the adult gives to the helpless and dependent aged individual. At the conclusion of the composition, the adult figure (2) exited downstage right and the aged individual (1) remained kneeling on the stage alone, rocking and knitting as the curtain closed slowly.

#### Accompaniment

In Chapter II of this thesis, the investigator described the criteria which have been established as bases for the classification of dance as a fine art. One of these criteria is that of independence or self-sufficiency which implies that a dance composition need not and should not rely upon a musical score, accessories or decor in order to communicate an intended theme. However, modern dance is a theater art, in which the secondary effects of musical accompaniment, costuming, and lighting add to the quality of the total dance experience for both the performer and the spectators.

Because the investigator was concerned with developing a suite of dances based upon the idea that selected personal traits and traditional activities characteristic of each of the five selected stages of woman's life might be translated and communicated through movement in modern dance idiom, the choreography was completed before the music was composed in order to preclude limitations which would be inherent in a precomposed musical score. The accompaniment for Profile of Woman created by Miss Mary Campbell, accompanist-composer in the College of Health, Physical Education and Recreation of the Texas Woman's University,



greatly enhanced the effectiveness of the suite of dances choreographed. The accompaniment for Profile of Woman was confined to the use of the piano, and it was developed in accordance with the rhythms and qualities of the movement sequences choreographed.

The accompaniment for the A part of the first composition entitled "Infancy" was composed in a  $3/4$  meter in minor mode, based in part upon the rhythmic pattern and the legato, lyrical quality of the familiar Brahms Lullaby. As the curtain opened, an introduction consisting of four measures of  $3/4$  meter with a rhythmic pattern of two quarter-notes and two eighth-notes, established the mood of the composition. In part B of the accompaniment, although the  $3/4$  meter was maintained, a rhythmic variation on the melody of part A was introduced. The B part of the music was composed in major mode in contrast to part A which was in minor mode.

The musical accompaniment for the modern dance composition entitled "Childhood" remained in a  $4/4$  meter throughout. Rhythmically, the accompaniment paralleled the movements of skipping and galloping which were used in the dance composition; the rhythmic pattern, therefore, consisted of a series of dotted eighth notes followed by sixteenth notes, to produce the lilting quality of the skip and gallop. The melody which was introduced in the ball-playing sequence was used as a basis for the theme in the jump rope sequence.

The third modern dance composition within the suite, entitled "Adolescence," was composed primarily in modern jazz idiom. In part A of the composition, in the bass of the accompaniment, there was a

recurrent rhythmic pattern which established the jazz "beat," and this was supplemented by the clapping and the snapping of the fingers by the dancers as they performed. In part B of the composition, the accompaniment paralleled the quality of the reactions of the dancers as they alternately "talked" and "listened" on the telephone. The accompaniment for the C part of the composition, epitomizing conflict, was a further development of the telephone motif which alternated between jazz and a  $\frac{4}{4}$  meter of a different quality. The use of chromatics enhanced the illusion of the conflict which the dancer portrayed.

The accompaniment for the modern dance composition entitled "Adulthood" was developed in four parts indicated by the letters ABCD. In part A, the meter was a brisk  $\frac{4}{4}$ , depicting the busy atmosphere of an office in which five typists were working, and the accompaniment was composed in diminishing counts which paralleled the movement sequences. In the succeeding part, another motif was introduced which epitomized the busy typists as they enjoyed their coffee break, followed by a return to the typing motif. In the B part of the accompaniment, the meter changed to a smooth, lyrical  $\frac{3}{4}$  meter, as the soloist danced the movements of housecleaning such as dusting, sweeping and straightening a wall picture; the cadences which were introduced in "Infancy" were re-introduced in this composition. The accompaniment for the C part of "Adulthood," the bridge party, returned to a staccato  $\frac{4}{4}$  meter and employed the whole-tone scale in four-note phrases. As the dancers rotated in the bridge game, the talking motif based upon the theme of the entrance of the dancers in the bridge party was introduced. The D

part of the accompaniment for the depiction of bowling was composed in a smooth  $6/8$  meter which closely paralleled the swinging quality of the dancers' movements.

The accompaniment for the transitional dance which occurred between "Adulthood" and "Old Age" grew out of the  $6/8$  meter of the bowling sequence and introduced the  $4/4$  melody of the accompaniment for "Old Age."

The accompaniment for "Old Age" was composed in a slow  $4/4$  meter in part A and a slow  $3/4$  meter in part B. The accompaniment for part A resolved itself into a short Rondo form indicated by the letters abacadaea which paralleled the movements choreographed. The a part of the Rondo form (within the larger A part of "Old Age") was based upon the movements of the aged individuals such as rocking and knitting, the b part employed motifs of "Infancy," the c part, motifs of "Childhood," the d part, motifs of "Adolescence," and the e part, motifs of "Adulthood," with a return to the a motif after each contrasting part of the composition.

In the B part of the final composition, the musical accompaniment returned to a slow, soft, lyrical  $3/4$  meter, the melody based upon the melody of the A part of "Infancy." The last four measures in the composition, which were the same as the four-measure introduction for Profile of Woman, were played as the curtain closed.

#### Costumes

The investigator did not attempt to depict identifiable characters but rather selected personal traits and traditional activities characteristic of each of the five specific stages in the life of the

generic "woman." Also, the investigator endeavored to present a suite of five continuous dance compositions during which there would be no closing of the curtain. She selected identical costumes, therefore, to be worn by all of the fourteen dancers. The costume for the suite of modern dance compositions entitled Profile of Woman was designed to enhance the contours and qualities of the movements choreographed. It was a simple basic dress with a smooth, soft line from the boat neck to the fitted waist to the calf-length hem. The full skirt of the dress allowed complete freedom of movement of the legs, and the three-quarter length, loose-fitting sleeves allowed extensive movement of the arms. The basic costume was a rose-beige color, constructed from a medium weight of nylon tricot. A sketch of this costume worn throughout the suite may be found on page 131 in the Appendix of this thesis.

#### Lighting

The lighting for Profile of Woman, designed by Zona Raymer, was used to intensify the mood of the dance compositions choreographed. The lighting equipment which was used consisted of two 750 watt Leko-lites, twelve 500 watt fresnels, two 750 watt follow spots on the sides of the stage, three rows of overhead border lights, and side and center foot lights.

As the curtain opened for "Infancy," the stage was lighted in a dim pink, and this lighting was maintained throughout part A of the composition. In part B, the lights were brought up so that the stage became brighter. In "Childhood," amber lights were utilized to achieve

an effect of sunlight. This lighting was maintained throughout "Childhood," and through part A of "Adolescence." In the telephone sequence in part B of "Adolescence," however, the entire stage was dimmed except for the spotlights which lighted the center of the stage where the two dancers were performing. When the group entered from upstage right, the follow spots were removed and the stage lights were brought up. In part C of "Adolescence," the stage was dimly lit with blue.

Throughout "Adulthood," the lighting remained the same. The general lighting consisted of flesh pink and daylight blue lights. In "Old Age," the lights were dimmed throughout the composition and at the conclusion of the suite, the stage was dimly lit in a soft blue.

A copy of the composite chart of lighted areas of the stage to be utilized for the presentation of Profile of Woman may be found on page 139 in the Appendix of this thesis.

#### Summary

A description of the dance compositions entitled "Infancy," "Childhood," "Adolescence," "Adulthood," and "Old Age," comprising the suite of five original modern dance compositions based upon selected aspects in the cycle of a woman's life and entitled Profile of Woman was included in this chapter of the thesis. The choreography for each of the five modern dance compositions was described in terms of the background materials pertinent to their thematic development, the form of each of the compositions, the qualities and types of movement choreographed, and the space designs and formations utilized. The piano

accompaniment for Profile of Woman composed by Miss Mary Campbell, greatly enhanced the effectiveness of the suite of dances choreographed. The accompaniment, composed after the dance compositions were choreographed, closely paralleled the dynamics, rhythms and emotional overtones of the choreography. The identical costume worn by the fourteen dancers who participated in the production of Profile of Woman was described. The lighting was described in terms of equipment, colors and general lighting effects.

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

## CHAPTER IV

### SUMMARY AND RECOMMENDATIONS FOR FURTHER STUDIES

#### Summary

Because of her interest and experience in dance and of her background in sociology and psychology, the investigator selected a creative thesis which permitted the combination of research in sociology and psychology with research in dance. Cognizant of the possibilities of presenting in modern dance idiom selected sociological and psychological aspects comprising the life cycle of woman, therefore, she undertook the problem of choreographing a suite of modern dance compositions entitled Profile of Woman, based upon five selected periods in a woman's life--infancy, childhood, adolescence, adulthood and old age--with emphasis upon a depiction of specific personal traits and traditional activities characteristic of each of the five selected age periods.

As an introduction to this study, the investigator presented a brief historical survey of dance from the time of primitive man until the contemporary period. Dance has been coexistent with the development of man and, although it has assumed many forms and undergone many changes since the era of primitive man, it has continued to play a significant role in all societies throughout each period of history. As a movement

language, dance has always served as a medium for the expression of the physical, spiritual, emotional and social aspects in the lives of the peoples of all cultures. For those in primitive societies, dance was an integral part of their total existence because dance served as their first means of communication.

In the era of Egyptian civilization, dance retained many of the original themes and served many of the same purposes which had characterized the dance of primitive man. In Egypt the young people received their religious training through symbolic dance dramas in which the priests presented the doctrines and the tenets of Egyptian religion. Secular types of dancing, including acrobatics, were performed in the royal houses for purposes of social entertainment.

The Greeks, in turn, were influenced by the Egyptian culture in their development of the arts. Dance served as a means of religious expression, but it also assumed important roles in military training, in recreation and in theatrical entertainment. During the period of Roman Supremacy, the Romans adopted the dances of the Greeks but eventually destroyed the beauty of their expression. Dance in general became a means of spectacular entertainment and eventually degenerated to such an extent that it was condemned by some of the Roman statesmen.

During the period of the Dark Ages, dance survived in the Christian Church as an important part in the ritual of worship. As it became increasingly secular in its quality and import, however, it was ultimately banned from the Church proper but continued to be performed in the village square. In contrast to the sacred dance utilized in



conjunction with church ritual, secular types of dancing developed which included indigenous folk dances of the people as well as a theatrical type of dance performed by strolling players. The influence of the strolling players was reflected in the development of theatrical dancing in later periods of civilization.

Following the Dark Ages, a period in history known as the Renaissance evolved which, along with a rebirth or a reawakening of interest in all aspects of learning, brought about an elevation of the fine arts to a state of beauty. The folk dances of the peoples in various countries were adopted by and adapted to the court society of the nobles by their dancing masters. These court dances developed into pageants known as masques. When Catherine de Medici of Italy became the Queen of France, she introduced the Italian masque into the French courts where it was quickly accepted. In the French courts the masques developed into a type of court ballet; ultimately, the ballet developed into a theatrical art which was characterized by specific disciplines and a fixed vocabulary of movement.

In the early 1700's, ballet was imported to Russia as part of a movement to promote the arts of the western world in that country. Under the patronage of the Czar, the art of ballet flourished to such an extent that during the 1800's, Russia became the acknowledged center of ballet. However, at the same time, ballet in other parts of Europe began to decline. The young dancers were content to perform the techniques of the great dancers who had preceded them and, as a result, became so interested in their personal and technical virtuosity that

they tended to disregard the primary purpose of ballet as a means of communication. These conditions were conducive to change--a change which was initiated in America.

Early in the 1900's, a movement was initiated to free dance from the rigid qualities characteristic of the ballet, and to develop a form of dance based upon natural movements of the body. At first, Isadora Duncan, revolting against the established form and content of the classical ballet, developed a lyrical style of dance based upon themes of nature. Her first recital was presented around 1899 or 1900 in Chicago. In 1904, however, Ruth St. Denis began her career in dance, and based her style of dance upon religious elements of Oriental art forms. These two artists exercised an inestimable effect upon the development of dance both in Europe and in America through both their own performances and their influence upon succeeding generations of dancers and choreographers.

Ruth St. Denis married her dancing partner, Ted Shawn, and together they established the Denishawn school, the first great school of dance in America. Ruth St. Denis and Ted Shawn encouraged each pupil under their tutelage to develop his own unique contributions to the art of dance. In the 1920's, therefore, many of their pupils severed their ties with Denishawn to build upon their own ideas and convictions. As a result of the contributions made by these dancers and choreographers, a new era of dance evolved--the modern or contemporary dance of today. In America, dance has grown to such an extent that a great many unforeseen areas are open to the talented dancer and choreographer--the concert

stage, motion pictures, television and Broadway productions which integrate dance, music and drama.

Dance as the first of the seven major fine arts, which include music, painting, sculpture, architecture, drama and literature, should satisfy certain criteria which have been established as bases for its inclusion in this category. In other words, a dance composition must adhere to the following criteria if it is to merit its place among the fine arts recognized by contemporary aestheticians: it must represent creativity in the planning, experiencing and producing on the part of the choreographer; it must manifest independence or self-sufficiency, depending upon no secondary accessories in order to communicate its intended theme; it must have definiteness and clarity of form; it must demonstrate a high degree of skill; and finally, it must bring enrichment to human experience.

Because the selected problem entailed a combination of research in dance, sociology and psychology, a summary of the relationships between these three areas of human endeavor was presented. A close relationship between dance, sociology and psychology exists because each is concerned with man in relation to his environment. The dance artist, however, goes beyond the limits of the physical and social environment and re-creates his own experiences through the medium of choreography. Dance, sociology and psychology are also concerned with communication. In dance, there must be communication between the performer and the spectator, a translation and communication of an idea, emotion, experience or feeling through the medium of dance. There must be a mutual

understanding of symbols which serve as the bases for communication either through written or spoken words, facial expressions or gestures. In society, communication is basic to interrelationships among its members. To summarize, dance is the overt expression of the individual's emotional states through a socially accepted medium.

The five stages of life which are recognized by sociologists as the dominant age categories in the social structure of the United States are infancy, childhood, adolescence, adulthood and old age. Each age category is characterized by legal and social rights, duties and responsibilities which are socially defined and accepted. In the development of this study, the investigator selected the five stages in woman's life as thematic bases for the suite of modern dance compositions choreographed,

Infancy is characterized at first by complete dependence upon others for care, attention and protection. Later, the infant is characterized by evidences of social behavior, the ability to communicate and to be communicated with. During this period of development, the child learns to talk, to creep, to stand and to walk.

Childhood is characterized by the accomplishment of certain behaviors such as the control of instinctual drives, the development of vocabulary, the ability to manipulate objects and the assumption of some degree of personal responsibility for his actions. In early childhood, the individual becomes increasingly self-sufficient as he internalizes social norms which are imposed by others. In the school situation, the child is exposed to groups of children of the same age, and to standards established by the group and by the teacher. Later

in childhood, the child learns to delight in shared activities both in the schoolroom and on the playground.

Adolescence is a period which is marked by the development of the individual between puberty, the beginning of greatly accelerated sexual development, and maturity. Early adolescence is characterized by the desire to belong to and to lose identity within a group based upon the mutual needs and interests of the individuals comprising it. Adolescence is thought of often as a period of conflict because the individual is passing from a protected, socially irresponsible childhood into an adult world; he is expected to behave as an adult but he prefers the acceptance and approval of other adolescents, delighting in conformity with their standards and in participation in their activities.

Adulthood is characterized by the completion of growth in the size and function of the body, and the development of the psychological capacities to their highest degree. It is marked also by the individual's acceptance of responsibilities contingent upon forming a family, launching a career, and establishing himself as a responsible member in the community. The adult enjoys pastimes shared with congenial individuals of all ages and delights especially in activities within the family group.

Old age may be characterized by a decline in energy reserve, physiological functions, sensory and perceptual capacities, memory, creativity and skills. Old age is also characterized at first by reminiscing with a tendency to relive past experiences and activities. In later years, the aged individual may revert to a state similar to that of the infant, marked by helplessness and dependence upon others.

The purposes of this study were to choreograph a suite of five modern dance compositions, entitled Profile of Woman, based upon selected stages of woman's life, designated as infancy, childhood, adolescence, adulthood and old age; to present the sociological and psychological backgrounds underlying the five selected stages of woman's life as a means of orienting the students participating in the study with respect to the theme of the suite of original modern dance compositions as a whole and to that of each of the five dances comprising it; to teach the five modern dance compositions choreographed to a selected group of students from the Modern Dance Group enrolled in the Texas Woman's University during the academic year of 1960-1961; to present the suite of five original modern dance compositions in a series of public performances during the 1961 Spring Tour of the Modern Dance Group and in a concert at the Texas Woman's University in Denton, Texas; to prepare a written report which would include a description of the suite of dances with respect to the choreography, accompaniment, costumes and lighting; and finally on the basis of this study, to make recommendations for further studies.

The study was limited to five original modern dance compositions created by the investigator, and the choreography was limited to a depiction of those personal traits and traditional activities characteristic of the five stages of woman's life which, in the opinion of the investigator, were most suitable for presentation in modern dance idiom. A further limitation necessitated that the compositions be choreographed in accordance with the skill of the students participating in the study.

The presentation of the suite of five original modern dance compositions was limited to a total performance time of approximately twenty minutes in duration. A final limitation of the study pertained to the number of participants; they were thirteen students, in addition to the investigator, selected from the Modern Dance Group of the Texas Woman's University, Denton, Texas. The students were selected upon the basis of their interest, levels of skill and willingness to devote the necessary amount of time required for the development, rehearsals and presentation of Profile of Woman.

Both documentary and human sources of data were utilized in the development of this study. Documentary sources included theses, research studies, books, class notes, and periodicals and newspapers related to various aspects of the study. Human sources of data included members of the investigator's thesis committee in the College of Health, Physical Education and Recreation and in the Departments of Sociology and of Psychology at the Texas Woman's University, students who participated as dancers in the public presentations of Profile of Woman, and a student in the Speech Department who served as stage manager in charge of lighting and other aspects of the production of the suite of original modern dance compositions choreographed in conjunction with this study.

The procedures followed in developing this study were described in detail in Chapter II. They included obtaining permission from the Dean of the College of Health, Physical Education and Recreation and Director of the Modern Dance Group to conduct the study; developing a

tentative outline of the study, presenting it for approval in a graduate seminar and filing a copy of the prospectus in the Office of the Dean of Graduate Studies at the Texas Woman's University; studying materials pertinent to the selected stages in the cycle of woman's life; selecting and organizing those personal traits and traditional activities characteristic of each of the five specific age periods which might be translated and communicated best through movement in modern dance idiom; selecting thirteen dancers, in addition to the investigator, to participate in the study; orienting the participants in the study to the purposes of the project and to the themes of the dance compositions choreographed; developing and teaching techniques and movement sequences basic to the compositions to members of the Modern Dance Group of the Texas Woman's University; developing the choreography on the basis of the criteria which have been established for the classification of dance as a fine art; teaching and directing the choreography; presenting the suite of five original modern dance compositions to authorities in the field of modern dance for critical appraisal and recommendations; revising the choreography in accordance with suggestions made by these authorities; selecting the costumes; assisting in the direction of lighting; presenting the suite of five original modern dance compositions in a series of public performances; evaluating the dance compositions choreographed in terms of their adherence to the criteria established for classification as a fine art; and developing a written report of the study including background materials, a description of the dance compositions, musical accompaniment, photographs and a composite chart of lighted areas; and compiling a classified bibliography.



In developing the present creative thesis, the investigator choreographed a suite of five modern dance compositions based upon sociological and psychological aspects of woman's life in terms of selected personal traits and traditional activities characteristic of five specific age periods. The titles of the five dance compositions comprising the suite entitled Profile of Woman were "Infancy," "Childhood," "Adolescence," "Adulthood" and "Old Age." In Chapter III, the choreography for each of the five modern dance compositions was described in terms of the background materials pertinent to its thematic development, its structural form, the qualities and types of movement choreographed, and the space designs and formations utilized. The musical accompaniment for each composition was described in terms of the qualities, moods, meters and devices which were employed in its development.

"Infancy," the first composition within the suite, was choreographed for two dancers in a two-part form indicated by the letters AB. The thematic basis for the A part was a depiction of the initial relationships between the infant and the mother indicative of the care, protection and affection which the mother gives to her helpless infant. In contrast to the A part, the B part depicted the infant as she learned to talk and to walk with definite interaction between the mother and the infant throughout this theme.

"Childhood," the second composition within the suite, epitomized personal traits and traditional activities characteristic of children in an informal neighborhood play group, in the schoolroom and on the playground. The choreography for this composition assumed the structural

form of a group of parts indicated by the letters ABC. The A part of the composition, choreographed for four dancers, depicted activities characteristic of the pre-school child and included playing ball and playing in a wagon. The B part, choreographed for eight dancers, depicted the activities within the schoolroom which included the entrance of the teacher, reading and writing. The C part of the composition, choreographed for eight dancers, depicted traditional activities that might be played simultaneously by various groups on a playground and included Stiff Starch, pretending to walk on a tight rope, jump rope, hop scotch and pretending to ride horses.

"Adolescence," the third composition within the suite, assumed the structural form of a group of parts indicated by the letters ABC, and was choreographed primarily in modern jazz idiom. The A part of the composition, choreographed for six dancers, depicted two competitive cliques and the rejection of adult authority by members of both peer groups. The B part, choreographed for two dancers, depicted two individuals picking up a telephone, dialing, talking, hanging up the telephone and meeting each other. The C part of the composition, choreographed for a group of four dancers and a soloist, epitomized the conflict of an adolescent caught between the mores of peer and adult groups, and her gradual integration into the adult group.

"Adulthood," the fourth composition within the suite, epitomized the personal traits and traditional activities of the adult in her roles of earning a living, maintaining the home and entertaining guests. The choreography for this composition assumed the structural form of a group

of parts indicated by the letters ABCD. The A part of the composition, choreographed for five dancers, depicted the young adult in the role of earning her livelihood as a typist and enjoying a coffee break. The B part, choreographed for one dancer, depicted housecleaning and included the specific activities of dusting, straightening a wall picture, sweeping and preparing the house for a party. The C part of the composition, choreographed for twelve dancers, depicted a bridge party and included the specific activities of a hostess greeting her guests and such aspects of playing bridge as shuffling and dealing the cards, bidding, laying the cards down on the table and rotating partners. The D part of the composition, choreographed for eight dancers, depicted bowling and included the specific activities of picking up the ball, preparing and rolling the bowling ball down an alley, and reacting to prowess or lack of it in this pastime.

A short transitional dance, choreographed for three dancers, linked the period of adulthood with that of old age. The movements of the transitional dance evolved from those utilized in bowling and introduced the movements choreographed for the depiction of old age.

"Old Age," the final composition within the suite of five original modern dance compositions entitled Profile of Woman, epitomized the aged individual who is characterized by the tendency to relive past experiences and activities prior to reverting to a state of helpless dependence. This composition assumed an over-all two-part form indicated by the letters AB with the A part evolving, in turn, into a rondo as excerpts from the preceding four compositions of the suite were introduced

briefly. In other words, "Old Age" began with five dancers representing elderly individuals who alternately rocked while knitting and recalled successively, episodes from their former periods of infancy, childhood, adolescence and adulthood. Thus, shortened and condensed movement sequences from the compositions entitled "Infancy," "Childhood," "Adolescence" and "Adulthood" were interspersed by other dancers to depict the reminiscences of the five predominant dancers who returned after each episode to the movements of rocking and knitting established as the A part of the composition as a whole and as the recurring theme within the rondo form into which it evolved.

Part B of the composition entitled "Old Age," choreographed for two dancers, returned to movements of part A of "Infancy." The B part, therefore, epitomized the helplessness of the aged individual and her dependence upon an adult for support and care.

The piano accompaniment for the suite of five original modern dance compositions, composed by Mary Campbell, greatly enhanced the effectiveness of the suite of dances choreographed. The accompaniment, composed after the dance compositions were choreographed, closely paralleled the dynamics, rhythms and emotional overtones of the choreography.

Identical costumes were worn by all of the fourteen dancers who participated in the production of the suite of five modern dance compositions entitled Profile of Woman. The costume was designed to enhance the contours and qualities of the movements choreographed. It was a simple basic dress with a smooth, soft line from the boat neck to the fitted waist and to the calf-length hem. The full skirt of the dress

allowed complete freedom of movement of the legs, and the three-quarter length, loose-fitting sleeves allowed extensive movement of the arms. The basic costume was a rose-beige in color, and was constructed from nylon tricot of medium weight.

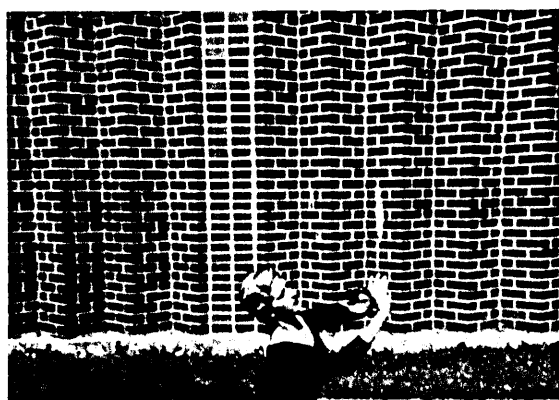
#### Recommendations for Further Studies

Several related studies which might serve as thematic bases for other creative theses or dissertations have occurred to the present investigator as an outcome of the development of this study. The following are specific suggestions for further studies.

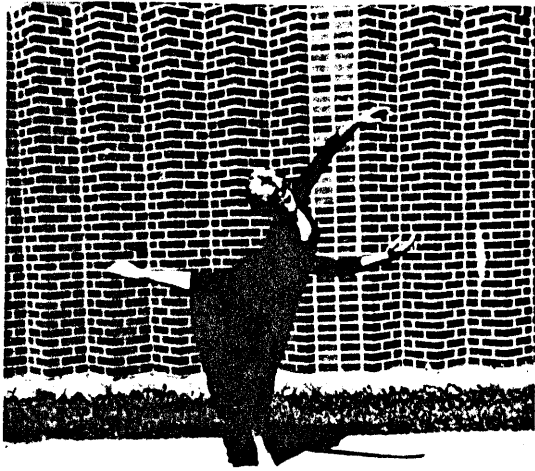
1. The development of a suite of dances based upon poetry depicting specific activities in each of the five age periods of life.
2. The development of a suite of dances based upon the various roles of women in the history of the United States.
3. The development of a suite of dances based upon the life of an outstanding woman, depicting her personality traits and her memorable contributions to society.
4. The development of a suite of dances based upon prototypes of individuals associated with various occupations in the United States.

## **APPENDIX**

The following photographs depict movement sequences which are illustrative of the original modern dance composition entitled "Infancy." The selected dance movements are demonstrated by the investigator in practice clothes.







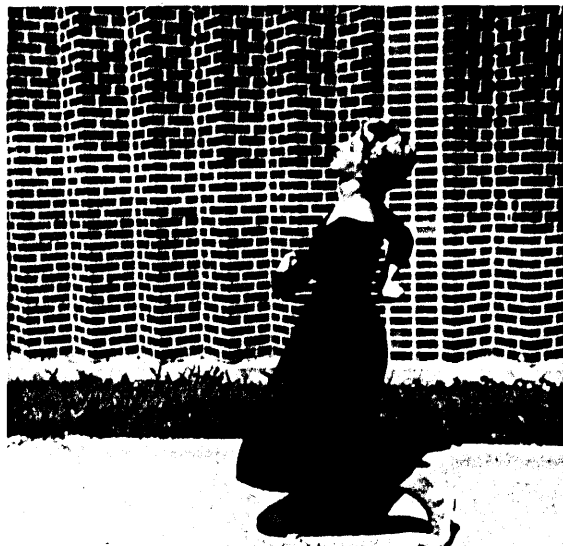
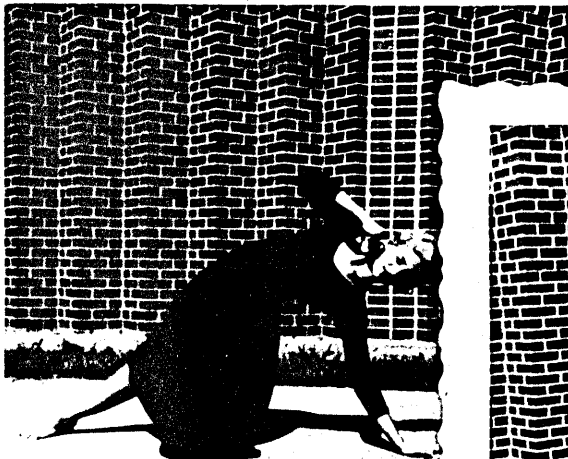
The following photographs depict movement sequences which are illustrative of the original modern dance composition entitled "Childhood."





The following photographs depict movement sequences which are illustrative of the original modern dance composition entitled "Adolescence."





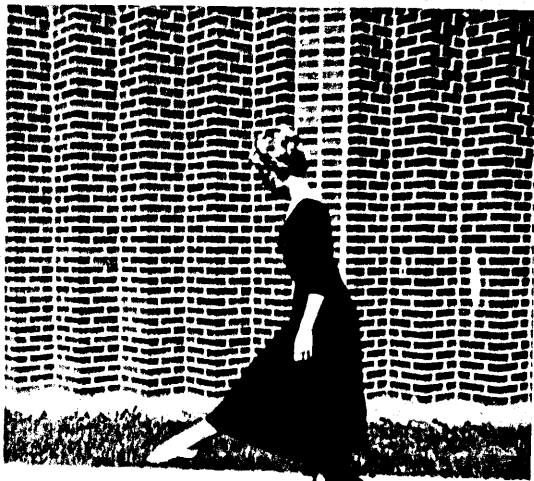
The following photographs depict movement sequences which are illustrative of the original modern dance composition entitled "Adulthood" and the short transitional dance which followed "Adulthood."







The following photographs depict movement sequences which are illustrative of the original modern dance composition entitled "Old Age."



The following sketch depicts the costume selected for the suite of original modern dance compositions entitled Profile of Woman.



The following six programs are illustrative of those used throughout the 1961 Spring Tour of the Texas Woman's University Modern Dance Group in which Profile of Woman was presented.

**PANHANDLE HIGH SCHOOL  
GIRL'S PHYSICAL EDUCATION  
DEPARTMENT**

**Presents**

**THE  
MODERN DANCE GROUP  
of  
TEXAS WOMAN'S UNIVERSITY  
DENTON, TEXAS**

**APRIL 11, 1961**

**8:00 P. M.**

**Junior High School Auditorium**



THE PHYSICAL EDUCATION DEPARTMENT  
AND  
THE PHYSICAL EDUCATION PROFESSIONAL CLUB



present

The Modern  
Dance Group

OF  
TEXAS WOMAN'S UNIVERSITY  
DENTON, TEXAS

Thursday, April 13, 1961  
8:00 p. m.  
Court Junior High School Auditorium  
Las Cruces, New Mexico

THE MODERN DANCE CLUB

BURGES HIGH SCHOOL

*presents the*

*Modern Dance Group of*

TEXAS WOMAN'S UNIVERSITY

DENTON, TEXAS

BURGES HIGH SCHOOL GYMNASIUM

*Monday, April 17, 1961 - 8:00 p. m.*

AHS Student Council  
and  
AHS Parents' Club

•

Present

THE  
MODERN DANCE GROUP  
OF  
TEXAS WOMAN'S UNIVERSITY  
Denton, Texas

•

Thursday, April 20, 1961

8:15 p. m.

ABILENE HIGH SCHOOL AUDITORIUM

GIRLS RECREATION  
ASSOCIATION

PRESENTS

THE

*Modern Dance Group*

OF

*Texas Woman's University*  
DENTON, TEXAS

Friday, April 21, 1961

8:15 P.M.

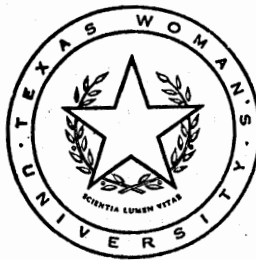
Municipal Auditorium

# Texas Woman's University

Concert and Drama Series

Presents

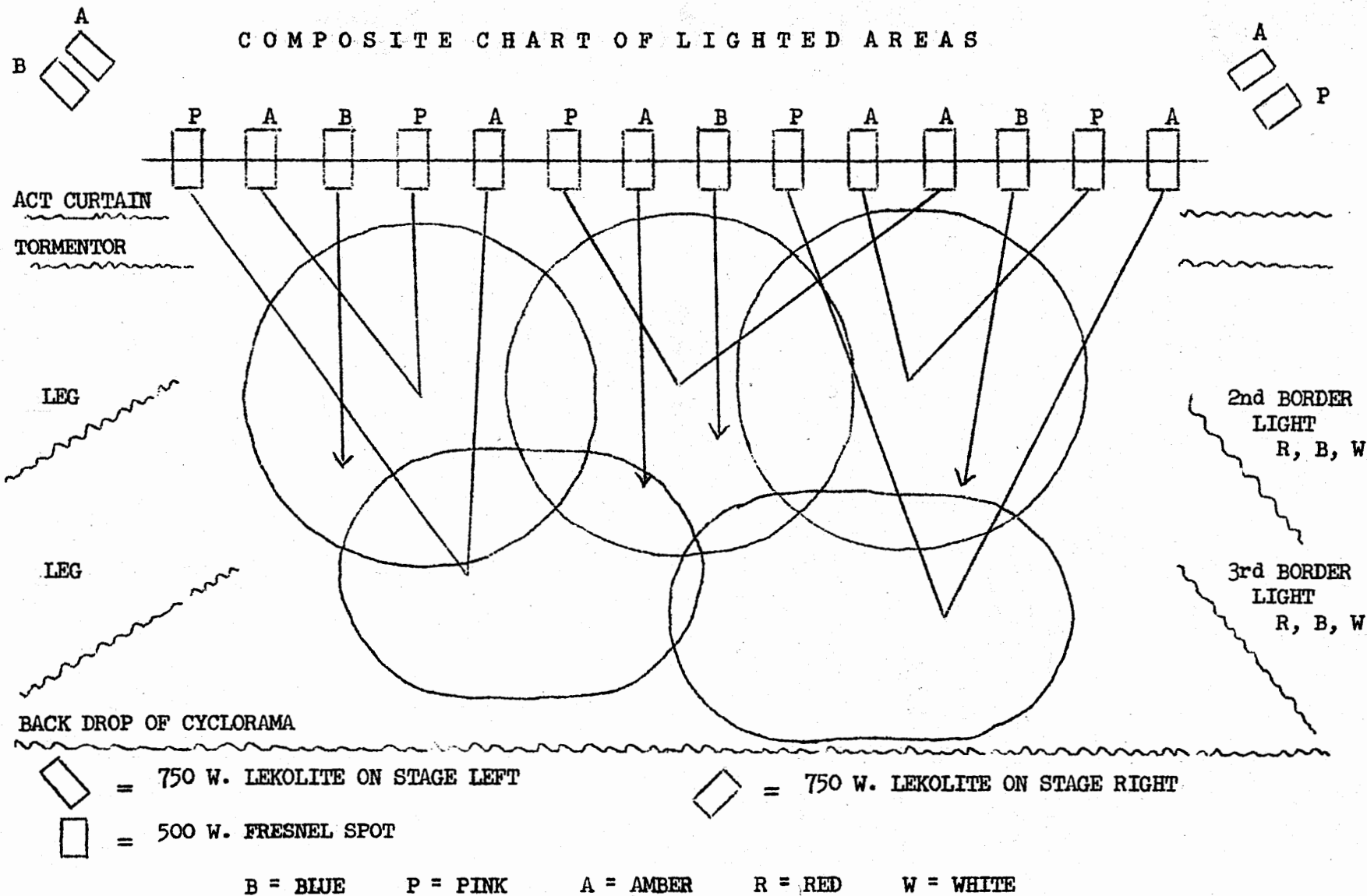
## The Modern Dance Group



Thursday, April 27, 1961

8:00 p.m.

Main Auditorium



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