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PRIMORDIAL PROPHECY
MINGLING THE BASIC TRAITS OF THEATER,
MODERN DANCE, BALLET, AND FOLK DANCE
TO CREATE A DIVERSIFIED PERFORMANCE

Luana Ely

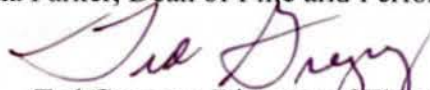
Lindenwood University

A Thesis Presented to the Faculty of the Graduate School of Lindenwood University
in Partial Fulfillment of the Requirements of the Degree of Master of Fine Arts
in Theater with a Dance Emphasis

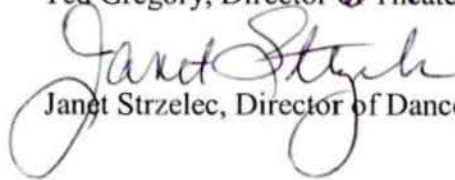
Committee Page

A handwritten signature in black ink, appearing to read "Marsha Parker". The signature is fluid and cursive, with a large initial 'M'.

Marsha Parker, Dean of Fine and Performing Arts

A handwritten signature in red ink, appearing to read "Ted Gregory". The signature is cursive and somewhat stylized.

Ted Gregory, Director of Theater

A handwritten signature in black ink, appearing to read "Janet Strzelec". The signature is cursive and somewhat stylized.

Janet Strzelec, Director of Dance

Table of Contents

Preface

The Inspiration of <i>Primordial Prophecy</i> : Jean Giraudoux's <u>Ondine</u>	3
<u>Ondine</u> : The Characters	3
<u>Ondine</u> : The Story	4

Introduction

My Artistic and Philosophical Process Leading to the Development of <i>Primordial Prophecy</i>	7
Rudolf Laban	14
Isadora Duncan	17
Martha Graham	19
Doris Humphrey	20
Erick Hawkins	22
George Balanchine	27
Gypsy-Style Social Dance	29

Dances

"Primordial"	31
"The Betrayal"	35
"The Pact"	36
"The Last Dance"	37

Theatrical and Technical Processes

Developmental Process	39
Directing: Approach	39
Music	40
Costumes:	
Costume Designers	40
Costume Plot for <i>Primordial Prophecy</i>	41
Rehearsals and Showings:	
Weekly Rehearsals	42
Monthly Showings	43
Lighting	43
Program Layout	44
Set Design and Props:	
Charcoal Drawing	45
Epee Sword	45
Stage Manager	46
Advertising	46
Sound	46

Table of Contents (Continued)

Load In/Strike	47
Tech, Blocking, Dress Rehearsal, and Performance Dates and Times:	
Tech and Blocking Rehearsal Date and Time	47
Tech and Dress Rehearsal Date and Time	47
Dress Rehearsal	47
Performance Dates and Times	48
Directing:	
Difficulties and Conflicts	48
Disciplinary Strategy for Improved Attendance and Morale	51
Suggestions	52
Reflection	54
Endnotes	57
Appendices	
Appendix A – Scene Score and Blocking	
Appendix B – Concepts and Elements of Dance	
Appendix C – Manipulation of Choreography	
Appendix D – Labanotation: Glossary of Symbols	
Appendix E – Definition of Laban Movement Analysis and Bartenieff Fundamentals	
Appendix F – Charcoal Drawing Copy	
Appendix G – Definition of Choreutics	
Appendix H – Program	
Appendix I – Excerpts of <u>Ondine</u>	
Appendix J – Rehearsal Correspondence	
Appendix K – Technical Correspondence	
Works Cited	62

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Professors Parker and Gregory

Masters Thesis 600

December 31, 2006

Primordial Prophecy

Mingling the Basic Traits of Theater, Modern Dance, Ballet, and Folk Dance to Create a Diversified Performance

Preface: The Inspiration of *Primordial Prophecy*: Jean Giraudoux's Ondine

The production, *Primordial Prophecy*, was inspired by the play Ondine, written by Jean Giraudoux in 1939 (English version by Maurice Valency, 1954). Giraudoux adapted his play from a story written by German Romantic writer, Fredrich Heinrich Freiherr de La Motte-Gouge titled *Undine*, which recounts the medieval tale of elemental spirits who represent the various aspects of nature (Lemaitre 129). While Giraudoux's story is similar to the medieval legend, he chose to vary the style and tell the tale in dramatic form.

Because the play is the inspiration for the production *Primordial Prophecy*, and because it is liberally referenced throughout this document, a description of the principal characters and a brief synopsis of the story are provided.

Ondine: The Characters

Ondine: A sixteen-year-old water spirit adopted by human parents.

Ritter Hans von Wittenstein: The knight-errant who falls in love with Ondine and marries her.

Princess Bertha: The fiancée of Hans.

Auguste: A fisherman and the stepfather of Ondine.

Eugenie: The fisherman's wife and stepmother of Ondine.

The King of the Sea (Old One): An eternal, powerful water spirit and the uncle of Ondine.

The Ondines: Eternal water spirits and Ondine's sisters.

Ondine: The Story

At Princess Bertha's request, Hans journeys to the Black Forest in Medieval Germany bent on performing some noble deed to prove himself worthy of her hand in marriage. Meanwhile, Ondine frolics in a storm, which she and the other water spirits created in a nearby lake. Ondine's adoptive human parents, Auguste and Eugenie, call to her and demand that she return home. Ondine is not eager to end her mischievous escapade and hesitates to comply. As Auguste and Eugenie command her to obey their wishes, Hans appears on their doorstep and asks for shelter after a long adventure. The fisherman and his wife are happy to extend their hospitality and welcome the knight into their humble home.

Sixteen-year-old Ondine suddenly appears and is immediately smitten by the handsome man. She and Hans fall in love with each other at first sight. Hans forgets his pledge to Bertha and makes plans to marry Ondine as soon as possible. Her human parents have reservations and the members of her water spirit family emphatically do not approve: They know the devious ways of earthly men. Consequently, The King of the Sea prophesizes Hans' betrayal and binds Ondine to a pact before she is allowed to marry the man. According to the pact, Hans will die after betraying Ondine. Additionally, she will forget her love for him and return to the sea with no memory of their life together.

Unable to believe that Hans would be unfaithful to her, she rejects the validity of the King's prophecy, makes the pact, and marries Hans.

After five years of marriage, Ondine's failure to adjust as an earthly human wife and as a lady at court causes Hans to seek the company of his former fiancée, Princess Bertha. Heartbroken, Ondine returns to the sea. Meanwhile, as Hans and Princess Bertha prepare for their wedding day, a fisherman captures Ondine in his net. He brings this unusual creature to the town magistrates who interrogate her and find enough evidence to try her as a sorceress.

During an interlude with Princess Bertha, Hans learns of Ondine's capture. He rushes to court. In an attempt to invalidate the pact and save Hans' life, Ondine testifies that she, rather than Hans, was the first to be unfaithful. Even though she is condemned as a witch, her first thought is for her beloved. Hans, realizing the purity of Ondine's love, falls in love with her all over again and begs her forgiveness. She sadly accepts his apology knowing that she is unable to prevent the inevitable "prophecy" of the King of the Sea from coming true.

As Ondine and Hans attempt to cling to their shared past and their love, he dies and vanishes from Ondine's memory. The King of the Sea and Ondines return to take their sister back to sea. Ondine does not recognize the body of Hans lying at her feet but something inside awakens a desire to be with this beautiful man. She begs the King of the Sea, "Oh, I like him so much! Can you bring him back to life, Old One" (Valency, Giraudoux 255)? The King of the Sea retorts to Ondine, "Impossible" (255). Ondine exclaims to The King of the Sea, "What a Pity! How I should have loved him" (255)!

Primordial Prophecy explores Giraudoux's mingling of the real and ideal through the symbolic mysticism of ballet and the earthy reality of modern and Gypsy-style social dance. Choreography draws upon the styles of various artists to enhance the aesthetic appeal of Giraudoux's story. The artistic styles compliment one another, combining drama and dance in the piece, *Primordial Prophecy*.

Introduction: My Artistic and Philosophical Process Leading to the Development of *Primordial Prophecy*

During Dance Theory and Composition class, the professor, Dr. Alice Bloch, suggested that I begin to consider the theme and subsequent composition for my graduate project. I began to conceptualize portions of a modern and ballet dance, later titled "Primordial," as a prototype of my thesis. The piece was performed at the Lindenwood Dance Concert in the Fall of 04-05. It was based on selected choreographic philosophies and various dance styles and intended to portray the elements of nature and the environment.

The original composition was to be a tribute to my late father: an abstract representation of family trips to Florida, prior to his permanent disability. These memories of the beach, my family, and my father were the initial inspiration of the piece. However, Marsha Parker, Dean of Fine and Performing Arts, stressed that in order to fulfill the requirements of the Master of Fine Arts in Theater with a Dance emphasis, my graduate project must include a significant theatrical component. I needed to demonstrate mastery of the craft such as script analysis and directing. Because I had shared my original ideas for "Primordial" with her, she suggested I create a hybrid performance piece that included various dance styles and scripted elements. She asked me to consider basing the project on the play Ondine, written by Jean Giraudoux.

I began by editing the full-length play to several short scenes, which I felt conveyed important and interesting details of the story. Elements of the story which stressed tragic discord between man and the universe, between the real and the ideal, led me to consider choreographic influences of Rudolf Laban, Isadora Duncan, Martha

Graham, Doris Humphrey, Erick Hawkins, George Balanchine, and Gypsy-style social dance. The stage was now set for me to create my new project, *Primordial Prophecy*.

After completing my excerpted script, both the Dean of Fine and Performing Arts and the Director of Theater reviewed it, made minor changes, and agreed that it represented the core meaning of Giraudoux's play. The dances would be used, then, rather than dialogue, to complete and accentuate the story of Ondine.

According to Georges Lemaitre, "Ondine's personality undergoes a complete transformation capable of feeling the joys and pains that both enrich and torment the souls of humans; however she never acquires a soul upon marriage. . . ." Her character hardly changes, although she claims to have loved Hans before their union and sacrifices her powers upon entering the world of humanity betraying the water spirits" (Lemaitre 133). My challenge was to communicate the merging of the real and ideal¹ on stage through narrative and dance. Ondine had to emulate the emotional desires of humanity yet maintain her cosmic aura and her vulnerability in contrast to the imperfections and pretenses of the real world. All of these ideas became the basic components of *Primordial Prophecy*. Careful analysis made it apparent that the basic traits² of theater, modern dance, ballet, and even Gypsy-style social dance could justifiably mingle and create a more diverse approach to performance.

However, obviously, there would be much to evaluate and explore prior to the performance of *Primordial Prophecy* in order to build a strong piece that clearly represented the story. For instance, in regard to narrative form, Doris Humphrey, in The Art of Making Dances, states: "The function of the word in conjunction with dance is to

supply the facts: place, time of day, era, identification of people and their purposes, and like matters” (Humphrey 127). Humphrey goes on to say:

It should follow much the same laws as drama with a situation or a premise, a development and a denouement. Hundreds of ‘story’ dances have been composed and delighted their audiences, ranging from the simplest fairy tale to the latest Freudian maneuver. They can even be quite abstract, as long as they have a progression. [. . .] In short, the narrative form has a thread of continuity and purpose running through it. Dramatic dances can be for large groups, and run as much as an hour or more, or they can be solos of four minutes. ‘The Emperor Jones,’ based on Eugene O’Neil’s play of that name, and composed and performed by José Limón, is an elaborate drama for eight men in a number of parts, and lasts some thirty minutes. It is about an African-American who became Emperor on a remote Caribbean Island who is killed by the natives for his arrogant ways. It has the classic dramatic structure of a premise, a development and a conclusion (Humphrey 151).

Seeking Humphrey’s “thread of continuity and purpose running through it,” I chose specific excerpts primarily from Acts I and III to convey the literal aspects of *Primordial Prophecy*. In order to pursue “continuity and purpose” even further, I needed to create dances that relayed portions of the story not verbally expressed. The piece had to maintain Humphrey’s “classic dramatic structure of a premise, a development and a conclusion” similar to the components of a well-made play.

The challenge was to make the dance movements apply to the literal story of Ondine, yet depict the theme: the conflict between the real and the ideal. Erick Hawkins states:

When the choreographer presents movement in and for its own sake, the movement has its own significant purpose of filling the audience with wonder and delight. But it is not communication—it is before and beyond communication. It simply is! When the choreographer sets out to do more—to use the movements not for their own sake but for the sake of revealing some theme, some idea, some narrative—then he must make the movement into a language and must communicate with this language. [. . .] Each movement invented for the story must be as beautiful and fresh as a movement done for its own sake, but it has a second necessity. It must serve the purpose and immediacy of the story and only that (Cohen 47-48).

The dances in *Primordial Prophecy* communicated the mood and the theme of Ondine and served “the purpose and immediacy of the story” by portraying Ondine’s ethereal way of life, her merging with earthly reality, and ultimately her tragedy.

The entire performance of *Primordial Prophecy* was approximately one-half hour (in accordance with standards for the MFA thesis project). The program design for the performance of *Primordial Prophecy* is as follows:

- (1) “Primordial,” a modern and ballet dance representing my perceived abstraction of the prologue/previous action of Ondine (7:13 minutes);
- (2) Excerpts from Ondine, by Jean Giraudoux, adapted by Maurice Valency from Act I (approximately 12:00 minutes);
- (3) “The Betrayal,” a Gypsy-style social dance between Hans and Princess Bertha on their wedding day symbolic of humanity and their unity stressing “a way of life centered on human interests or values” (Merriam-Webster 161) (2:15 minutes);
- (4) “The Pact,” a ballet dance performed on Pointe portraying the sister Ondines initiating the pact between Ondine and the King of the Sea (2:18 minutes);
- (5) “The Last Dance,” a lyrical modern jazz dance depicting the final courtship of Hans and Ondine (who is now more woman than water spirit) until his death (3:15 minutes); and,
- (6) Excerpts from Ondine, by Jean Giraudoux, adapted by Maurice Valency from Act III (approximately 3:00 minutes).

Each dance has a separate meaning and most of them blend the philosophical and technical approaches of specific choreographers for a mingling of ideas fused with

personal preferences of choreographic style in this performance. In addition, certain aspects or concepts and elements overlap while others differentiate according to the intended message and image appropriate to the play.

The dances in *Primordial Prophecy* convey the ethereal beauty of the ideal cosmic world of the Ondines and the earthy, emotional realism of the human world interacting with each other “leading to disastrous results” (Lemaitre 134). Even if the movement qualities are somewhat classical modern and ballet, the subtle artistic variation in style and approach combining these techniques creates a “beautiful, fresh” effect whether the dances are abstract as in “Primordial” or literal as in “The Pact.” The beauty of movement in *Primordial Prophecy* does not imply virtuoso technique as the primary focus; rather it represents the essence of the cosmic qualities of the Ondines and the earthy, emotional impact of human love relationships “serving the purpose and immediacy of the story” (Cohen 48).

The story of Ondine lends itself very well to representation in modern dance and a modernist approach to ballet. Even though Pointe work is contrary to barefoot dancing, stylistically these two forms of dance may be combined according to how the director/choreographer wishes to present the performance. I incorporated modern and ethnic dance to represent the natural and realistic elements of the story and Pointe to represent the mystical and ethereal beings.

In *Primordial Prophecy*, the dances do not represent primeval styles but the fundamental nature of both contemporary modern and ballet technique. According to Blom and Chaplin:

A dance in the primeval style would have movements that are sparse, direct, intense, awkward, and unelaborated. They are lean, taut, animalistic, and full of

wonder, naivete, and mystery. We are not moving as ancient man did, for we really do not know how he moved. What we are doing is distilling the essence of, working through our interpretation of 'as if for the first time,' and thus trying to achieve a primeval style and effect (152).

Sandra Cerny Minton in Choreography: A Basic Approach Using Improvisation, says, "Abstraction . . . may refer to the process of presenting the core or essence of the real thing in the work of art" (Minton 111). Most of the choreography in *Primordial Prophecy* represents this definition of abstraction and expresses the basic literal meaning of the play, Ondine. For instance, the excerpts, selected primarily from Acts I and III, represent the core of the story. The choreography enhances the literal by use of the abstract. Blom and Chaplin stress:

Any abstraction contains the essence of an image, feeling, or idea, and conveys the artist's intent at some level of perception—sometimes obviously, sometimes subtly. Dance abstracts from behavior, tangible things, gestures, other works of art, images, emotions, symbols, stories, pedestrian movement, et al. A successful dance, representational or not, reaches some connection, touches some awareness within, such that you can see the dance and know in your gut what it is about even though you may not be able to say what it is that you know so clearly (125-126).

In order to understand my process of integrating dance in Giraudoux's story of Ondine, it is necessary to explore some of the philosophical and technical concepts specific to choreographers who influenced the project. *Primordial Prophecy* uses choreographic concepts influenced by a number of artists, including Rudolf Von Laban, Isadora Duncan, Martha Graham, Doris Humphrey, Erick Hawkins, and George Balanchine. It is also necessary to relay the rationale for incorporating Gypsy-style social dance in this piece, as well. General overviews of the approaches and techniques of the choreographers are provided below:

- Rudolf Laban focused on movement itself as an art form emphasizing *Effort* and geometrical shapes, such as the Icosahedron, directions in space, and the vertical, horizontal, and sagittal planes;
- Isadora Duncan stressed naturalism in dress and movement focusing on arcs, curves, waves, runs, walks, skips, and leaps;
- Martha Graham used her knowledge of psychological realism and focused on the core of human emotion (positive or negative) via contract and release technique, levels, knee work, angles, curves, spiral, and shift of weight;
- Doris Humphrey used fall and recovery technique by finding the “arc between two deaths” focusing on a medium between balance and unbalance. She also developed the first methodological written guide to creating choreography for beginning to professional choreographers, focusing on developing individuality regardless of style;
- Erick Hawkins (who also focused on psychological realism) developed a nonlinear style (softening Graham technique) based on “the balance of doing and not doing in the muscles (contraction and ‘decontraction’)” emphasizing that movement is initiated and controlled from the pelvis (Celichowska 45);
- George Balanchine created a new approach to classical ballet technique (neoclassicism) by focusing on the modern perspectives of abstraction of line and design with no outward emotional content; and,
- The Gypsy-style social dance (stemming from my ethnic background) is symbolic of humanity and is characterized by fast, syncopated step dancing. Usually performed at ceremonial celebrations, it is similar in style to the celebratory step

dancing of many other cultures throughout history. Therefore, it does not represent specific ethnicity of the characters or performers but the overall desire of humans to unite based on their emotional needs and shared interests.

The artistic and philosophical approach of each choreographer and how he or she influenced my decisions for the project comprise the following section of the text.

Rudolf Laban

Austro-Hungarian Rudolf Von Laban (1879 – 1958) developed a method for the creation, notation (“Labanotation”), and analysis of all dance and gestured movement. According to Valerie Preston-Dunlop in Rudolf Von Laban, An Extraordinary Life, “The young Laban was influenced by the dance of the Sufie (Muslim lay) brotherhood and saw it as the conquest of the forces of nature through movement” (2). Laban therefore felt ordinary people could transcend the mundane through the ecstasy of dancing (2). Laban was “a man inspired to become deeply involved in art-making through disturbing spiritual experience” (8). Laban wrote in his autobiography that “in the heart of the ‘land of silence (psychic realm)’ stands the swinging temple in which all sorrows and joys, all sufferings and dangers, all struggles and deliverances meet and move together” (Preston-Dunlop 8). Preston-Dunlop further elaborates:

Living in harmony with nature and the cosmos were essential features of Laban’s spiritual sources and of Oedenkoven’s philosophy. . . .³ They achieved it through living the simple life absolutely, growing their own vegetables, cooking their own food, weaving plain cloth and making it into simple saris and cloaks. They danced outside, shoeless or with soft homemade sandals in order to feel the earth, minimal clothing and sometimes none—although Laban himself was never naked, nor did he regard it as necessary. The ground was to be touched, the air to be breathed, the wind to be felt on the skin, the night sky to be danced with (28-29).

Giraudoux’s philosophy seems to be consistent with Laban’s in that they both search beyond humanity to the cosmos for creative ideas.

In 1900, Laban, like other artists who used spiritual experiences as incentives, planted the first seeds for absolute dance as the art of movement of the body and soul (9). He enrolled in the *Ecoles de Beaux Arts* and became acquainted with Rosicrucian ideals and practices with an aim to “restore in all splendors the cult of the ideal with tradition as a base and beauty as a means” (10-11). Preston-Dunlop further states:

The cult of the ideal was concentrated in the doctrine of the order, where mystic art, beauty, and idealism were preached and practiced, using subjects such as legends, myths, allegories, dreams, paraphrases of the great poets, and lyricism. Leonardo da Vinci and Michelangelo were revered for using the mystical proportion of the prominent Golden Section. Harmony was a virtue sought within the art object. Harmony was also to become a keystone in Laban’s theory and practice of movement; so too was the Golden Section (11).

Laban turned to the rhythms of the body and its movement in hope of transcending the mundane through dance (22, 66). Therefore, according to Professor Calvin Jarrell, “Laban’s focus on movement itself, without music, is the beginning of scientific modernism defining dance movement as an equal art form that can stand alone on its own merit” (Jarrell). Preston-Dunlop continues, “Laban’s study of relationship of inner intent to movement itself became known as *Eukinetics*: the study of the rhythm and dynamics of movement” (277-278). “Eukinetics led to Laban’s discovery of *Effort* and the four motion factors that underlie it: *Space* consisting of indirect and direct, *Time* consisting of sustained and sudden, *Weight* consisting of light and strong, and *Flow* consisting of bound and free movement” (277). Laban’s exploration of movement also led to *Choreutics*: the study of the spatial forms of movement (277).

His study of Eukinetics and Choreutics also led him to determine that the four functions of the psyche consisting of intuition, sensing, thinking, and feeling directly relate to the four motion factors consisting of space, time, weight, and energy (Preston-

Dunlop 3). This perspective served as a working model for the oneness of the body/psyche in human movement expression (Preston-Dunlop 3). This philosophy directly related to the movement performed to non-metered music in portions of “Primordial” and all of “The Last Dance,” because the dancers had to internally feel the rhythm while thinking about the movement as they intuitively sensed each other in conjunction with the flow of the music.

Laban searched for harmony using movement expression to acquire oneness of the body and psyche using the cosmos as inspiration. Similarly, Giraudoux searched for harmony using written expression with the hope of combining the cosmic with the real to solve the world’s problems. Unfortunately, the two do not successfully co-mingle: man cannot become the cosmos (Lemaitre 134). Both artists used the quest for knowledge of the unknown to expand creativity. In this sense, *Primordial Prophecy* expanded creativity by going beyond the individual processes of theater and dance.

Professor Jarrell stated, “Laban not only created Labanotation and dance notation (see Appendix D), he developed movement phrases and dances based on geometrical shapes including the Icosahedron directions in space⁴ with the high, middle, and low levels, and vertical, horizontal, and sagittal planes”⁵ (Jarrell). (See Appendix E for further explanation of Laban’s concepts.) The Icosahedron is a structure formed by twenty equilateral triangular faces. “When the corners of the three planes are connected, they form an Icosahedron, a geometric model from which various spatial scales and forms can be explored” (Bartenieff 9).

For example, such movement as the cartwheel and tilt are in the Vertical Plane (door plane). The forward/backward roll, flip, and any forward and backward circular

movement are in the Sagittal Plane (wheel plane). The Horizontal Plane (table plane) can be thought of as a compact disc and encompasses the pirouette (the CD looking at it from the side) or horizontal turn (the CD looking at it from the top) (Jarrell).

In the dances “Primordial” and “The Last Dance” both Laban Movement Analysis (“LMA”) and Bartenieff Fundamentals are important regarding compositional technique. “LMA deals with movement performance by addressing dynamics, spatial awareness and expression, while Bartenieff Fundamentals concentrates on the specifics of the body, improving alignment and ease of movement” (Bloch).

These dances concentrate on the directions in space of the Icosahedron and the vertical, sagittal, and horizontal planes (see “Dances” section). However, since Laban Movement Analysis encompasses all ordinary gestures and dance movement, it applies to other dances (“The Betrayal” and “the Pact”) and to the theatrical gesture and movement on stage as well. The choreography also focuses on the six “Patterns of Total Body Connectivity” outlined by Peggy Hackney, in her book Making Connections: Total Body Integration Through Bartenieff Fundamentals. These six patterns are Breath, Core-Distal Connectivity (Naval Radiation), Head-Tail Connectivity, Upper-Lower Connectivity, Body Half Connectivity, and Cross-Lateral Connectivity (see Appendix E) (218).

Isadora Duncan

Another forerunner of modern dance, Isadora Duncan (1877 – 1927), embodied the concept of individual freedom both in her life and in her art, forsaking the unnatural turned-out positions of ballet (Au 89). Similar to Laban’s search for “the wisdom to be found through the study of all the phenomena of circles existing in nature and in life” and Giraudoux’s merging of the real and ideal, she found “ideas in natural phenomena such

as the movement of wind and waves creating design (see Appendix G)" (Au 89). Duncan once stated, "The true dance must be the transmission of the earth's energy through the body," and she felt that dance stemmed from the solar plexus, the "central spring" of movement (Jowitt 90, 76).

According to Deborah Jowitt, Time and the Dancing Image, Duncan's dancing drew upon ordinary actions such as walking, running, skipping, and jumping: the normal "movement repertory" of human beings. She made three-dimensional worlds of patterns on stage built on these simple, eloquent actions along with light waltz steps and leaps (71). She danced barefoot in a tunic (without a corset) and used simple lighting (the colors of dawn and dusk). She danced a member of the chorus, even if she performed a solo in a piece. Duncan also studied ancient Greek paintings and statues as well as gymnastics in her quest to better understand the laws of motion and incorporated these aspects into her work (77 - 84).

Jowitt states, "After Duncan entered onto the stage, she would quietly stand for a while listening to the music, swaying slightly as if waiting for a wave to gather force inside her, and then embark on phrases built of simple, eloquent walks, runs, light waltz steps, skips, and leaps" (71). Duncan's demeanor exemplified Giraudoux's description of Ondine being one with nature along with the other water spirits as if "waiting for a wave to gather force inside her." Duncan once wrote, "Waves—love waves—I've been writing about dance waves, sound waves, light waves—all the *same*—. . ." and this concept motivated her dances as line, pattern, and gesture (Jowitt 91). Like other artists of the time who sought inspiration in the cosmos, she contemplated a "theory of dance capable of connecting her to the processes of the universe" (91).

In *Primordial Prophecy*, some of Duncan's perspectives were instituted into the modern/ballet dance ("Primordial") and the ballet dance ("The Pact") reflecting her natural, light and graceful movement. They convey the cosmic freedom of the water spirits within their natural habitat and portray natural elements such as the waves of the sea, whirlpools, and wind. Although ballet is inconsistent with Duncan's philosophy of naturalness, some of the ballet movement mirrors the modern movement thereby blending concepts and elements.

Martha Graham

Pioneer in modern dance Martha Graham (1894 – 1991) used her creative essence to develop her formal technique over decades. According to Maureen Needham, Graham's father had a significant influence on her:

Martha Graham was the daughter of a physician who specialized in mental disorders and described him as inspiring both awe and fear in her. Graham described how, when she was young, her father caught her in a lie. She could not figure out how he knew she was lying, so she asked him how. Her father replied, 'Movement never lies.' This may have influenced Graham's later life as a choreographer utilizing body language to convey interior emotional life; she used her powerful knowledge of nonverbal communication to portray her stage character's fictional experience (1).

Like Graham, I used what I believed to be appropriate movement qualities and gesture in *Primordial Prophecy* to relay Giraudoux's story of Ondine and the internal feelings of the characters.

In her autobiography, Blood Memory, Graham states that she "based her technique on the pulsation of life representative of the pulsation of breath—breathing in is a release and breathing out is a contraction" (46). She developed her technique based on the concepts of contract and release, psychological realism, knee work, use of angles,

curves, shift of weight, spiral, and percussion, later incorporating formal ballet training as well (Horosko 75).

Some of Graham's technique is evident in "Primordial" not only with the shaping of the body but, sometimes, with spatial patterns pertaining to curves, spiral, angles, knee work, and shift of weight, some of which also apply to portions of the other dances. In order to portray an abstraction of the cosmic water world of Ondine, I used Graham's concept of imagery, focusing on the elements of nature and ethereal water spirits in their environment (waves of the sea [lake], rocks, sea creatures, and whirlpool depicting the departure of Ondine).

Doris Humphrey

Doris Humphrey (1895 – 1959) is another pioneer of modern dance who influenced my process during the creation of *Primordial Prophecy*. She developed fall and recovery technique stressing recovery (rebound) as a necessary element of the fall in modern dance, because she felt "equilibrium was the crux of her problem" (Hawkins 11). According to Alma M. Hawkins in Modern Dance in Higher Education, "Humphrey thought of motion as an 'arc between two deaths,' and evolved the principle that the fundamental rhythm of movement was the alternation between balance and unbalance, between fall and recovery, or falling to and rebounding from gravity" (11).

Humphrey's "arch between two deaths" is also analogous to the merging of the polar ends of the real and ideal in Giraudoux's story of Ondine, and the ability of the water spirits to transcend from their balanced cosmic world to the reality of our unbalanced human world. However, unlike Doris Humphrey, as well as Erick Hawkins, who searched for a functional medium between balance and unbalance--or fall and

recovery--for artistic expression, Giraudoux artistically stressed the impending disaster of mingling the two polar extremities of a cosmically balanced and unbalanced real world (Lemaitre 134).

In order to present the illusion of the water spirits undersea, the balance of classical ballet had to merge with Humphrey's modern dance concept of fall and recovery in a delicately safe yet effective manner. In *Primordial Prophecy*, the ethereal qualities undersea were differentiated from reality through Humphrey's principle of "finding the arc between two deaths": the balance and off-balance necessary for fall and recovery technique. I used this technique, because the water spirits were meant to look as if they defied the laws of gravity by lightly yet powerfully moving in their aquatic world, neither fully contracted nor fully released.

Humphrey was the first choreographer to develop a written theory of approach to choreography in her book entitled The Art of Making Dances. It served as a guide for creating modern dance, which was a relatively new art form (Humphrey 19). In Doris Humphrey: An Artist First, she stated that she felt that as an artist, a choreographer must be "fascinated with all manifestations of form and shape, someone who is searching to discover and invent" (Humphrey, Doris Humphrey: An Artist First 257). She stressed that "her ideas are not intended to be a formula; they do not pretend to be a magic brew for success" (Humphrey 19).⁶ She added, "They worked for her and may work for others provided there is that mysterious ingredient, talent" (19). She defined *Form* as stressing continuity and pacing in dance consisting of:

- (1) ABA (one style, then another, then back to the original style possibly with variations, e.g., day, night, day). The overall form for *Primordial Prophecy* is

ABA: narrative, dance, narrative. Most of the dances are choreographed in ABA and narrative format as well;

- (2) Narrative (story dance or accumulative abstraction);
- (3) Reoccurring theme (repeat idea or variation in theme);
- (4) Suite (sort unrelated parts and put together); and,
- (5) Broken Form (deliberately illogical) (Humphrey 150 – 156).

One of Humphrey's favorite sayings is, "All dances are too long" (Humphrey, Doris Humphrey: An Artist First 258). We have all experienced dances that seem exciting and enjoyable at first but after ten minutes, attention wanders due to choreographic structure or the dancers' inability to convey the choreographer's intent. With this in mind, I changed the music for the modern and ballet dance "Primordial" not only for better timing rhythmically but to shorten the dance because sometimes an extra minute is one minute too long.

Erick Hawkins

According to Renata Celichowska in The Erick Hawkins Modern Dance Technique, "Hawkins developed his own nonlinear, softened style, derived from Graham technique, known as Hawkins' technique," which was "influenced by Zen Buddhism, Greek, and Southwest Indian" (xix). Celichowska says, "After Hawkins became injured, he studied kinesiology and how it pertains to movement and dance, determining that 'the balance of the opposites of the Yin and Yang, the balance of doing and not doing' correlates to the way we move our muscles and bones" (2).⁷

He stressed the importance of "initiating and controlling movement from the body's center of gravity located in the pelvis" (23). His choreography expressed the

human condition in an epic mode accentuating the mythic Greek root (xviii). Hawkins technique is not based upon a standard series of exercises; however, those who have ballet training and/or Graham-based modern dance technique might recognize many familiar shapes (79).

In *Primordial Prophecy*, I utilized Hawkins' concept of softening Graham's style for a more light and curved approach, especially in the dances "Primordial" and "The Pact." I did so to give the water spirits a more elegant, enchanting, and ethereal effect. It still incorporated variations of Graham's concept of "S" shaped curves and shaping only without as much emphasis on contraction and percussive. This conceptualization of arcs and curves overlapped with Duncan technique.

Ideally, Hawkins preferred that dance have the appearance of effortless movement (54). In order to achieve this effect, "the principles of momentum define the force of motion acquired by a moving body as a result of the continuance of its motions, similar to 'coasting of a bicycle without having to peddle,' therefore the movement continues beyond the initial application of force" (54). Celichowska describes Hawkins' imagery as follows:

Just as there are no straight lines in the body, there are no straight lines in human movement, for all human movement describes arcs and curves; therefore, momentum in the body also manifests itself in curved patterns. For example, when a dancer executes a straight-legged swing of the leg front, side, or back, the distal end of the moving leg, i.e., the toes, will describe a curve in the air. In a two-dimensional plane, these curved pathways can connect either along an "S" shaped path, or along a circular or looping path. When these curves are considered three-dimensionally, the number of curved pathways a movement can describe becomes vast (55 – 56).

Hawkins' imagery applies to most of the choreography in *Primordial Prophecy* consisting of curves, waves, curved pathways, and circular patterns. Elements of

Hawkins' "softening of Graham technique" and his philosophy of "neither succumbing to gravity nor completely attempting to defy it" are more evident in the dances portraying the water spirits. "Primordial" and "The Pact" use this technique by depicting the water spirits in their natural habitat, while "The Betrayal" focuses on the circular patterns of social step dancing.

However, "The Last Dance," a sorrowful duet between Hans and Ondine, emphasizes a slightly more linear structure in an attempt to differentiate their tragic love from the other dances without as many curves that imply pleasure, or, in the case of the water spirits, the serenity of perfect harmony. But there are still some curves and circular patterns in the choreography representative of their futile attempt to hold onto happier memories of their courtship and marriage.

Hawkins' imagery also applies to the blocking on stage for the excerpts from Act I of Ondine consisting of the circular movement of Ondine and Hans as they become acquainted with each other and fall in love. However, the blocking on stage for the actress portraying Ondine, as she relays excerpts from Act III, is more linear in fashion implying animosity or regret. But her character still employs some circular movement on stage symbolic of Ondine's intuitive recollection of Hans and her fading memory that embraces her love for him.

Hawkins states, "Contraction and 'decontraction' are principles that involve the balance of doing and not doing in the muscles" and describes this muscular activity as follows:

Every person, and therefore every dance student, is always in between the extreme states of contraction and decontraction of the muscles. Complete contraction of all the muscles in the body creates a catatonic state, and complete decontraction of all muscles is similar to fainting [. . .]. Every person needs to

find the correct place on this scale of contraction/decontraction to do what is needed to be done (Celichowska 45).

Hawkins' concept of movement pertaining to the idea of contraction and decontraction, or doing and not doing, projects the cosmic image of the water spirits in both the modern and ballet sections, similar to Humphrey's idea of "motion as the arc between two deaths" (Hawkins 11). According to Celichowska, "A common Hawkins image that makes use of an active decontraction is the image of the limbs acting as tassels, so if the muscles in the arms and legs are allowed to decontract sufficiently, they will respond organically to movement initiated from the torso" (51). This philosophical concept applies to the choreography in the opening standing section of "Primordial" with arm movement initiated from the torso followed by flowing arms--or from a sitting position with flowing arms, hands, and fingers, rather than arm movement alone with a stationary torso. His definition of "complete contraction and complete decontraction" of the muscles also correlates to Laban's definition of extreme free flow, or collapse, and extreme bound flow, or restricted state of movement qualities due to a catatonic state.

Following are a series of quotes stating what Hawkins "considers being the most beautiful dance," followed by some of my comments regarding how his concepts apply to the artistic and philosophical development of *Primordial Prophecy* (Celichowska 138 – 139):

- **"Dance that senses itself instant by instant."** Portions of some of the dances in *Primordial Prophecy* rely on non-metered music and guided improvisation focusing on the importance of feeling the desired mood or effect necessary to convey the story of Ondine through movement.

- **“Dance that has reached such a height of subtly it can stand still.”** Except for the Gypsy-style social dance, portions of the dances in *Primordial Prophecy* are based on subtle yet intriguing movement or stillness portraying the ethereal qualities of the water spirits and the doomed love of Ondine and Hans.
- **“Dance that loves time, time as a sensed duration, and all the subtle asymmetrical diversions of time, and yet always the pulse of time.”** Portions of “Primordial” and all of “The Last Dance” rely on “time as a sensed duration” based on the internal awareness of movement in conjunction with the pulse of time in the music and lyrics of the song.
- **“Dance that uses virtuosity only in the service of poetry not as acrobatics misconceived as art.”** The modern portion of “Primordial” included ballet technique, pirouettes, leaps, a cartwheel, and rolls to the floor not for virtuosity’s sake but to accentuate the story of Ondine through dance movement which included a Hawkins’ flair. Likewise, the ballet portions of “Primordial” and “The Pact” also “serviced the poetry” of the story of Ondine and incorporated a delicate Hawkins’ influence pertaining to the flow of the torso and arms.
- **“Dance that knows dance is a metaphor of existence.”**⁸ All of the dances in *Primordial Prophecy* play on Hawkins’ philosophy of “dance as a metaphor of existence.” They are based upon the various component parts of the story of Ondine. (The water spirits and human couples in the piece depict each world’s way of life as a “metaphor of existence.”)

George Balanchine

“George Balanchine (1905 – 1983) created his first dances in the experimentalist era that followed the Russian Revolution” (Garafola 1). He left Russia permanently in 1924 to choreograph for migrant companies and eventually settled in the United States (Garafola 1). He is best known for his plotless neoclassical ballets with unelaborated costumes and scenery so the audience can focus solely on the dancing (Jowitt 143 – 144).

Balanchine developed his method of choreography by combining a modernist approach with classical ballet technique using abstraction of movement without open emotion in his works (Garafola 1). In Ondine, the cosmic water spirits have no souls but have reasoning and display no open emotion or humanity (Lemaitre 129). With this in mind, I asked the students portraying the water spirits to display a look of serenity as they represented oneness with their environment rather than open emotion. (We as human beings find it difficult to portray cosmic beings without some emotional interpretation from stage or the audience.) Even though the majority of Balanchine’s abstract ballets did not focus on narrative format, his conceptualization of line and design, with no open emotional content, correlated to the cosmic image of the water spirits.

Further, Balanchine incorporated a modern approach by allowing his dancers to sometimes “veer off in terms of placement and the vertical plumb line” (Jowitt 265). Most of the ballet choreography in *Primordial Prophecy* was classical and included Balanchine’s neoclassical approach to line and design in floor pattern and off-centered Pointe work, placement that slightly “veers off the vertical plumb line”. In this way, Balanchine’s off-centered neoclassical approach suited the portrayal of the motional

elements of the sea and its creatures in the performance more freely than the placed verticality of standard classical ballet technique.

Balanchine was motivated by the elements of music, such as rhythm, phrasing, and timing, to develop dances because they enhanced his senses and creativity in the choreographic process (Au 144). In "The Pact," which was symbolic of the water spirits initiating the pact between Ondine and the King of the Sea, the movement was inspired by the music of Saint-Saens, *Le Carnaval Des Animaux*, the original instrumental, and *Aquarium*, with varied "rhythm, phrasing, and timing," to simulate the elements of the sea world.

Balanchine's originality in philosophical and artistic approach was demonstrated by the fact that he occasionally choreographed around his dancers' preferences, abilities, and injuries for the best presentation possible. According to Jowitt, "Balanchine answered to no one concerning artistic matters" (266). He was known to ask, "Which leg would you rather lift, dear? Which way do you want to turn" (266)? Jowitt continues, "Dancers new to roles often inspired him to alter choreography, or even reconsider issues of ballet technique" (266).

I incorporated Balanchine's artistic approach and occasionally choreographed around dancers' preferences, abilities, and injuries. I allowed them, in the prototype of "Primordial," to choreograph three sets of eight, for both the ballet and modern sections, using technical concepts already in the work. This idea worked well so I kept their choreography for the final presentation of *Primordial Prophecy*. The ballet dancers on Pointe placed a small amount of choreography downstage to compensate for the demands

of a raised stage and their concerns for safety--two of them were recovering from previous injuries.

Gypsy-Style Social Dance

The Gypsy-style social dance "The Betrayal" represented the reality of humanity portrayed through social dance and the human desire of compatible couples to reunite. The real-world marriage between Hans and Princess Bertha was symbolic of earthly compatibility. Ceremonial step dancing worked well in this piece, because, no matter what style or ethnicity, it was celebratory and represented an appropriate way to portray Hans and Princess Bertha's encounter on their wedding day. Blom and Chaplin state:

Cultural style reflects the social customs, religious beliefs, and philosophical ideals of a specific group of people—their notions of beauty, good, desirability, power, truth, virtue. It is influenced by ethnic body type, by collective body image, and by environment. The national dances of a people are a refinement of their movement tendencies. [. . .] The choreographer can use any cultural style as raw material for choreography without trying to reproduce authentic ethnic movement. In making an artistic statement he is merely utilizing the flavor of a specific style within his own stylistic approach [. . .] (150 – 151).

The dancers performed to a taped version of an old ad-libbed, fast-paced Gypsy song with improvised guitar music, played without the lower two strings for sound effect. Gypsy dance consists of generally improvised syncopated, quick footwork emphasizing striking of the feet, skips, flowing arms, some snapping, *pas de bouree* and cha cha or mamba type movement, circular patterns, and occasional shimmies for women--who usually dance in a separated fashion around men. "The Betrayal," slightly personalized by the dancers, is not literal interpretation of the Gypsy culture or ethnic background but appropriate to Hans and Princess Bertha in context of the story.

The essence of the dance not only denoted human social interaction but also the conceptualization of human relationships built on trust and faith in one another without

the cosmic interference that Ondine had. This dance was meant to be different from the other dances in *Primordial Prophecy* that represented the cosmic life of the water spirits and the doomed love of Hans and Ondine. I also incorporated this dance, with its livelier pace and merrier mood, to break the monotony of choreographic style.

The Gypsy-style social dancing in this piece does not specifically represent the race of the characters, geographical location in the play, or cultural diversity of the performers. However, the play Ondine was set in and around a Black Forest in Medieval Germany. Due to the migration of people from all countries, Gypsies and other races have been very much a part of the Germanic culture and history.

As a girl, learning Gypsy dancing was difficult for me at first, but now, after thirty-five years, I simply feel the movement without intellectualizing how to improvise the steps into a dance. I realized that Gypsy-style step dancing might also be difficult or challenging for performers not familiar with the methodology and improvisation, especially for tap dancers wishing to make the footwork more precise. So, the dancers in the production became accustomed to the style by my permitting them to slightly manipulate the dance and personalize it for a more natural effect as they performed. Even though the performers may have found this dance somewhat challenging, because of the unfamiliarity and difficulty of the style, syncopated rhythm, footwork without specific counts and set choreography, they personalized it and performed quite well.

Dances

In *Primordial Prophecy*, I examined the various approaches of classic choreographers Rudolf Laban, Isadora Duncan, Martha Graham, Doris Humphrey, Erick Hawkins, and George Balanchine as motivation for creating and developing my own approach to choreography.⁹ The performance also included a Gypsy-style social dance. After exploring the basic traits of these methodologies and experimenting with the movement itself, barefoot and on Pointe, I formulated four dances that augmented the narrative, to tell the story of Ondine. A direct approach to teaching assured appropriate presentation of my academic learning, safety in execution, and ease of transitional flow throughout the dance. In rehearsals, I would demonstrate the movement, make corrections, and analyze the students as a choreographer to offer praise, helpful criticism, and suggestions.¹⁰

“Primordial”

The dance “Primordial,” presented prior to any dialogue from the play as the prologue/previous action of Ondine, represented the beauty of movement for its own sake, an abstraction of the cosmic, mythical water spirits in their natural habitat. Choreographic styles combined in “Primordial” were modern dance and classical ballet with a slightly abstract flair. Certain movement qualities overlapped for an aquatic effect.

The natural underwater-type movement combined with advanced technique in this dance was difficult to master due to this blending of styles. It began with the modern dancers portraying the water spirits in a sitting position with graceful waving arms, fingers, and torso movement that gradually elongated and rose to the middle and upper

levels. The modern portion also had several technical aspects to it such as layout, cabriole, multiple pirouettes and turns, off-centered balances, leaps, a cartwheel, and rolls to the floor. The ballet section, on Pointe, included waving arms, Graham "S" shapes, Laban counter-tension pull from right forward high to left back deep (instead of arabesque), backs to the audience, abstract line and design in spatial paths, and off-centered plumb line with no outward emotion. It provided an enhanced picture of the world as seen by the principle character.

After the initial composition, the dance was set with specific counts to music for timing and rhythm of the movement. The opening phrases were performed in the sitting position to non-metered music. In the prototype of "Primordial," the effect of the music in conjunction with the movement was enchanting, but the dancers had some difficulty synchronizing solely by relying on inner awareness and cues in the music for timing. Due to the structure of the choreography, it was not necessary for the dancers to rise from a seated position simultaneously to non-metered music. Because of the difficulty this presented, I decided upon a more synchronous method and changed the music from *Semantic Spaces* by Delerium, in the preview version, to *Flatlands* by Delerium, so that the dancers would have a more specific meter to count the movement for better flow and timing.

All of the modern choreography in the piece emphasized Laban technique using effort and the Icosahedron directions in space from low, middle, to high levels and included the vertical, horizontal, and sagittal planes. In "Primordial," examples of the vertical (door) plane were the cartwheel and tilt, whereas pirouettes and the initiation of

the rolls to the floor represented the horizontal (table) plane, and the forward and backward movement of the torso demonstrated the sagittal (wheel) plane.

This abstract dance of Ondine as one with the sea and the cosmos correlated to Laban's theory of seeking the universe and transcending the mundane: the beauty of movement for its own sake. At the end of the dance when Ondine left the lake to return home, it became more literal with whirlpool-style movements that signified Ondine's reluctance to obey her adoptive parents. As the King and Queen of the Sea exited, the retrograde retraced Ondine's movement to the beginning of the dance for the opening of the play.

The modern and ballet dance "Primordial" also included Laban's effort qualities of direct and indirect space, sudden and sustained time, strong and light weight, and free and bound flow movement. Most of the movement stressed the later elements emphasizing the exquisite characteristics of the water spirits and their ethereal qualities underwater.

The water spirits, Ondine, and both the King and Queen of the Sea elegantly executed ordinary actions such as walking, running, skipping, and jumping à la Isadora Duncan and were symbolic of their natural, cosmic freedom as they played in a storm, which they created. Since the cosmic water spirits were capable of fluidly moving from their ideal environment to the world of humans, the idea was to make them appear ethereal yet earthy at the same time.

Although ballet goes against Duncan's philosophy of naturalness, some of the balletic movement mirrored the modern movement, thereby blending concepts and elements in "Primordial." The ballet section had somewhat of a modernistic

Duncanesque flair that incorporated waves and swaying movement from the torso, along with walks, runs, waltz steps, leaps, and demi contretemps in place of skips which flowed into classical ballet technique.

The dancers representing the sister Ondines did not have a leader and performed the movement as a group similar to Duncan's concept of dancing the chorus. When Ondine's adoptive parents called her inside, she became a soloist and protagonist for the opening of a narrative section of the piece.

Along with the obvious influence of Laban and Duncan, Martha Graham's technique was also evident in the dances in *Primordial Prophecy*. In order to represent an abstraction of the cosmic sea world of Ondine and the elements of nature in "Primordial," I began with Graham's concept of imagery to depict water spirits, ocean waves, sea creatures, rock formations, mermaids, and a whirlpool. I envisioned modern dance aspects of Graham technique consisting of "S" shaped curves, spiral, shift of weight--especially in the off-centered balances, rolls to the floor, cartwheel, and sequential turns--some contraction and release, and rolling on the knees. Graham angularity was more pronounced in the diagonal spatial floor patterns than in the shaping of the body and was executed with a softened percussion. Some of the ballet choreography for the sister Ondines also included Graham "S" shaped arms, shift of weight, and an off-centered plumb line in order to merge certain qualities indicative of the water spirits in their aquatic environment.

Doris Humphrey's technique also influenced my choreography. In "Primordial," the appearance of fall and recovery technique created a finished picture depicting the

undersea movement of the water spirits and fits well with Giraudoux's concept of merging the ideal (balance) and real (unbalance) as a basis for artistic expression.

The Hawkins' influence softened Graham movement in "Primordial" for a more graceful and elegant line that bestowed an enraptured, effortless effect as the water spirits lived in harmony within their cosmic sea world. Hawkins' imagery of arcs, curves, and "S" shaped, circular, or looping paths was used to portray the habitat of the water spirits in the lake and the elements that created waves and other similar-type movement patterns.

In "Primordial," the neoclassical ballet section represented the three sister Ondines gathered in their cosmic world, similar to a school of fish, swimming zigzag in between rocks performing elegant movement. The classical ballet section had a modern flair in some of the movement and incorporated the abstraction of line and design in spatial paths with no outward emotion similar to the approach of George Balanchine.

The intention was not to greatly alter the qualities of classical ballet but to enhance the movement to reflect Ondine with subtle hints of earthy modern movement. The Ondines were on Pointe to suggest a perfect, yet unattainable, mythical and otherworldly image of the cosmos playing on Giraudoux's concept of the ideal.

"The Betrayal"

The effort qualities of this dance stressed more free flowing movement, direct space, sudden time, and strong weight due to the striking of the feet. However, despite the fast, syncopated footwork there was an overall execution of lightness and flow in arm and body movement. It was in contrast to the lyrical modern and ballet dances portraying the water spirits within their sea world habitat and the more linear and sorrowful modern jazz duet.

This dance symbolized human emotions: the need for people to unite with one another socially and share interests, particularly in marriage. Drawn together by the pretentiousness of the Court, Hans and Princess Bertha plan to marry because they are socially compatible and share many common interests. The Gypsy-style social dance performed by Hans and Princess Bertha represented communal interests regarding human relationships.

“The Pact”

While “The Pact” encompassed certain movement qualities of the water spirits, it had a heavier motif: it presented via movement rather than dialogue, the pact between Ondine and the King of the Sea. George Balanchine’s approach to classical ballet and subtle variations of Martha Graham’s concepts were combined to highlight the mystical qualities of the water spirits and their desire to return to cosmic harmony.

The overall line, design, and spatial concepts portrayed the paradox of the pact: Ondine would return to her former life if Hans betrayed her in the future. The circle of three dancers going right symbolized the acceleration of the present, while the line of three dancers moving in a circular fashion to the left symbolized the past returning Ondine to sea with no memory of her love for Hans. The linear circle to the left represented a sort of mirror image of the three sister Ondines as the past; however, not all of the material was a mirror image of the movement. Portions of this choreography included the representation of a mermaid or fish, per Valency’s referral to Ondine as a “fish” (Valency xix). This analogy also created an abstract three-dimensional formation on stage pertaining to Laban’s directions in space and shape flow and had the same basic

effort qualities of "Primordial" of indirect space, sustained time, light weight, and bound flow movement.

Two dancers instead of three performed in a circle to the right representing the present and were able to do so because their choreography was the same. However, since the linear circle had variations in choreography it was necessary to have three dancers for that section. As the Ondines representing the past exited off stage, the dancers going to the right representing the present ended the dance by performing pique turns in a circle ending in a soutenu balance and reverence. Afterward, they exited upstage waving sinuous arms to pass the curse to Hans as he entered stage left, overcome by the presence of Ondine sitting in despair stage right.

"The Last Dance"

"The Last Dance" was a final duet between Ondine, at the moment when she is more woman than water spirit, and Hans, lover and betrayer, in the moments before his death. This dance represented a mood of human loss overlaid with cosmic doom and conveyed Giraudoux's perspective of the "incompatibility of uniting the real and ideal" (Lemaitre 134). It was an emotionally dramatic lyrical modern jazz dance, more linear in style, which focused on Laban technique and Bartenieff Fundamentals, to differentiate it from the light-hearted waves, arcs, and curves symbolic of the harmony of the water spirits and the cosmos. However, the Laban effort qualities in "The Last Dance" consisted mostly of indirect space, with some direct space, sustained time, light weight, and bound flow movement similar to the other dances with the water spirits, even though the style was more linear and gestured to represent human sorrow.

In "The Last Dance," the music ("The Old Gypsy Song of Loss") was a tape of an authentic improvised lyrical Gypsy song that did not have a count specific meter only a melody with background guitar. The soulful, innate rhythm is stylistically similar to the hymns of Gregorian chants. The song was three minutes and fifteen seconds long, so the dancers learned the adagio movement relying on their internal timing in order to perform the duet without a specific meter by listening to the music and lyrics for cues. In this way, they were able to use their emotional responses to the music and singing as a way to follow physically the rhythm and feel the mood.

From personal experience, I know that after a certain amount of rehearsal, the timing of the dance becomes innate even without the music. However, it is important to structure the choreography in such a way that the dancers rely on their internal timing as well as the music, so they can slow down or speed up to complete the piece as designed. For instance, the choreography toward the end of this dance required Hans to hold out his hand for Ondine, who danced several movements behind him. He waited in stillness to embrace her for an improvised ending. The lyrics and musicality of the song both changed at its end and cued the dancers to embrace, touch cheeks, and improvise other movement. The end of the piece was made more personal until Hans died and Ondine fainted.

The performance resumed with *The King of the Sea* and water spirits coaxing Ondine, with no memory of her past, to return to their harmonious cosmic sea world and forget the perilous earth with humans, because "it is no place for her" (Giraudoux 183).

Theatrical and Technical Processes

Developmental Process

I was responsible for the creation, organization, demonstration, and informal understudying of *Primordial Prophecy* based on the play Ondine. After I read and studied Ondine and Valency's description of Giraudoux's perspectives regarding women and the merging of the real and ideal, I determined how to combine dance and narrative.¹¹ I titled the piece *Primordial Prophecy* because it implied "ancient foretelling." Since The King of the Sea was a very old and wise being capable of predicting the future of Ondine and Hans, the title, *Primordial Prophecy*, reflected the core element of the play with an ominous connotation.

After choosing excerpts from Acts I and III of Ondine, it became necessary to edit them in order to stay within the allotted time frame of one-half hour. It was necessary to relay the bare essentials of the story in a cohesive fashion and expand it through dance. The Dean of Fine and Performing Arts and the Director of Theater both approved the "script" with a few revisions. I was required to create a preview performance of one of the dance sections of the piece. The prologue/previous action, "Primordial," was performed in the dance concert at the end of the Fall semester. My professors saw the performance and approved the project as proposed.

Directing

Approach

Before proceeding with casting and directing, a formal analysis of the narrative portion of the script was required (see Appendix A). I then began creating the remaining

dances necessary to complete the piece. It was also necessary to choose music that corresponded with the dances and conveyed the mood and theme of the play.

Casting would prove to be a complex proposition because of the various skills required by the cast: dancing in various styles, acting, and chanting off stage. Rather than hold an open call for the individual performers, I invited students to participate. I also asked my niece to be a member of the cast as one of the singers off-stage. Because the students in all areas of performing arts were so busy, I had permission to invite dancers on Pointe from the community to participate, if a sufficient number of Lindenwood students were unavailable.

Music

I chose techno contemporary, ethnic, and classical music because, stylistically and instrumentally, I felt that the styles, compositions, sounds, and tempos fit the dances, narrative, and the moods of Ondine. Listed below are the songs:

Delerium, Semantic Spaces, *Flatlands* (techno contemporary, instrumental)
 Nasta, *Old Gypsy Dance Song* (folk)
 Saint-Saens, *Le Carnaval Des Animaux* (original instrumental),
Aquarium (classical)
 Nasta, *Old Gypsy Song of the Loss of a Loved One* (folk)

Costumes

Costume Designers

I was also responsible for designing and/or selecting the appropriate attire for the dancers and actors of Ondine. There were no monies available from Lindenwood for costumes and neither my cast members nor I were in a position to spend much—if any—money on buying or building costume pieces. Therefore, I arranged for a student in the Fashion Design program to sew costumes for the Ondines for one hundred dollars. She

used a simplicity pattern that I purchased previously for the prototype and my selection of a sheer cobalt blue fabric for these costumes.

For the preview showing of "Primordial," the mother of one of the dancers was kind enough to sew five dark green costumes from a simplicity pattern for that performance at no charge. In the final production, two of the modern dancers representing the King and Queen of the Sea wore those costumes in the updated version of "Primordial." I also bought six sheer pinkish colored ponchos for the ballet dancers portraying the sister water spirits that they wore around their waists as sarongs.

The Lindenwood costume shop manager assisted in arranging the appropriate costumes for the actors representing Hans, Princess Bertha, Auguste, and Eugenie. I suggested that the actor/dancer portraying Hans carry a stage sword during the actual narrative scenes. I also asked that he switch to black jazz pants and a white medieval-style tunic for the Gypsy-style social dance and that the actress portraying Prince Bertha wear a lacey knit contemporary off-white dress and character shoes. This scene represented their wedding.

Costume Plot for *Primordial Prophecy*

- Ondine, Water Spirit:
 - Sheer knit cobalt blue two-piece outfit that consisted of a one-shoulder top and a single-piece pair of pants that wrapped around the waist and tied.
 - Worn with a black leotard and tan tights. Barefoot.
- Hans, Knight-errant:
 - Black jazz pants, tan burlap/tweed tunic with a yellow knight emblem and an epee-style stage sword. Barefoot.

- Black jazz pants, long-sleeved white tunic. Barefoot.
- The King of the Sea:
 - Sheer knit dark green single-piece pair of pants that wrapped around the waist and tied. Worn with a black unitard. Barefoot.
 - (Voice only for the performance.)
- Princess Bertha:
 - Full-length lacy knit off-white dress.
 - Black high-heeled character shoes.
- Queen of the Sea:
 - Sheer dark green two-piece outfit that consisted of a one-shoulder top and a single-piece pair of pants that wrapped around the waist and tied. Worn with a black leotard and tan tights. Barefoot.
- Sister Ondines:
 - Pink leotard, pink tights, and sheer two-toned pink poncho with silver beads and fringe. Worn by two characters around their waists as sarongs.
 - Coral, pink, or light blue leotard with sheer two-toned pink and light blue poncho with silver beads and fringe. Worn by three characters around their waists as sarongs.
 - They worn their own Pointe shoes.

Rehearsals and Showings

Unfortunately, there were a number of schedule conflicts around which to work. It was extremely difficult to arrange regular days/times convenient for everyone. Some students had to work outside of rehearsals on their own time after learning their parts.

Because the script had very distinct segments, I tried as best as I could to set a schedule that did not require the entire company to attend each rehearsal. I told the cast, however, that the time would come when attendance at every subsequent rehearsal would be mandatory. Please see Appendix J – Rehearsal Correspondence for further information regarding rehearsals.

Weekly Rehearsals

- When: Tuesdays and Thursdays
Time: 5:45 p.m. to 7:15 p.m.
Place: Harmon Hall (Dance Studio)

Monthly Showings

- When: Wednesday (usually)
Time: 8:00 p.m.
Place: Performance Arena (Dance Studio)

Lighting

According to the student lighting technician, there would be limited lighting available due to insufficient technical support. This did not present a problem because my intent was to keep lighting simple yet elegant in order to portray the natural elements of the sea with mystical overtures, mood, and the natural lighting of the medieval period.

The main lighting colors that I chose for *Primordial Prophecy* were Blue, Pink, Salmon, Purple, and Soft White. Below is a brief outline of the lighting specifications provided to the student lighting technician (for more details, see Appendix K – Technical Correspondence):

- “Primordial” was a modern and ballet dance that represented Ondine’s life at sea. The mood was mystical and serene. First modern section – blue with pink

highlights. Pointe section – pink with blue highlights. Second modern section – blue with pink highlights.

- Excerpts from Ondine, Act I, depicted a fisherman’s house with a modest, homey effect - soft white with a salmon hue.
- “The Betrayal” was a Gypsy-style social dance between Hans and Princess Bertha on their wedding day. The mood was sensual – soft white light with a deeper salmon hue.
- “The Pact” was a ballet dance of the sister Ondines initiating the pact at the sea king’s command. The mood was mysterious and ominous – purple with salmon highlights.
- “The Last Dance” was a final modern duet between Hans and Ondine. Passionate, sad, and ominous – purple and pink – more purple intensity toward the end of the dance.
- “Excerpts from Ondine,” Act III, closed the performance. Otherworldly and tragic – blue, purple, and pink.

Program Layout

After toying with various options for the layout of the program, the MFA committee and I agreed that it would be more practical to keep the play synopsis on one page, the presentational order on the next pages, and lastly the acknowledgements (see Appendix H – Program).

Set Design and Props

Due to the further abstraction of the piece, and the mystical mood effect of the black-box theater, there was no set design. The epee sword prop was provided to accentuate the knight's costume during the medieval time period.

Charcoal Drawing

Originally, for the opening act of *Primordial Prophecy*, I created a charcoal drawing that served as a window overlooking the nearby lake, to which Auguste and Eugenie referred in the excerpts. Medieval homes had cutout windows only with coverings that could be lifted, so peering outdoors would not have been hampered by superfluous woodwork.

The framed drawing was about 37 inches high by 42 inches wide. I used a picture of a real waterfall from a health calendar that looked somewhat mystical as a model, and, consequently, the effect was realistic yet surreal, appropriate to the mood of *Primordial Prophecy* based on the story of Ondine.

Because of the properties of charcoal--the necessity of broad rather than defined strokes and lines--it was a good medium to use to convey the mystical quality I was seeking for the drawing. However, due to unforeseen circumstances, the loss of two actors portraying Auguste and Eugenie, the set became more abstract and the drawing was not used.

Epee Sword

The Professor of Theater History and Scenic Design assisted in obtaining a stage sword that he had previously made, suitable for the actor portraying the knight-errant Hans. It simulated an elegant, epee sword, with a long point, that medieval knights easily attached to a belt loop or belt for quick access and was appropriate to the theme. The

epee is “a modern derivative of the original dueling sword, the rapier (fencing sword)” (“Epee” 1).¹²

Upon entering the fisherman’s doorstep, Hans raised the sword in the air as a noble gesture of acknowledgement and/or introduction only, pointed it to the ground, and put it in his loop afterward. He did not wear the sword in the dance scenes with Princess Bertha and Ondine because they depicted private interludes; further, it might be dangerous if worn during the dances. There were no other props because they were not necessary to relay the core elements of Ondine in this piece.

Stage Manager

Even though the stage manager was not assigned until right before tech rehearsal, he was a great help in organizing activities during tech and dress rehearsals, and the final presentations. Not only did he stage-manage *Primordial Prophecy* he also filled in as the voice of Auguste off stage.

Advertising

There were two graduate projects presented in performance and both were based in dance. The advertising consisted of in-house flyers and word-of-mouth only. The flyers were designed to promote the event and both pieces to be presented. The other director and I collaborated in the design and she followed through with the layout and format.

Sound

I served as the sound technician for the performance of *Primordial Prophecy*. One of the cast members recorded all the musical pieces on one CD, which made the

technical aspect of executing the sound more logical and systematic, otherwise it would have been confusing for someone as technically inept as I to handle efficiently.

Load In/Strike

The lighting technician, stage manager, the other MFA candidate, whose performance piece was on the same bill as *Primordial Prophecy*, and I handled the majority of load in one week prior to the two presentations. In addition to moving several lighting instruments, the most important part of the process was bringing in and laying the Marley dance floor in Jelkyl Theatre.

Members of the cast of *Primordial Prophecy* took responsibility for cleaning the green room and dressing rooms. The respective casts removed the props and costumes. Finally, various cast members and the directors took up the Marley floor and fixed it as before in the dance studio.

Tech, Blocking, Dress Rehearsal, and Performance Schedules

Please see Appendix J – Rehearsal Correspondence for detailed scheduling information. An overview of the dates and times are as follows:

Tech and Blocking Rehearsal Date and Time

- When: Tuesday, May 3, 2005
- Time: 6:00 p.m. (Call 5:00 p.m.)
- Place: Jelkyl Theater

Tech and Dress Rehearsal Date and Time

- When: Thursday, May 5, 2005
- Time: 6:00 p.m. (Call 5:00 p.m.)
- Place: Jelkyl Theater

Dress Rehearsal Date and Time

- When: Saturday, May 7, 2005
- Time: 1:30 p.m. (Call 12:00 p.m.)
- Place: Jelkyl Theater

Performance Dates and Times

- When: Saturday, May 07, 2005
Time: 7:30 p.m. (Call 6:00 p.m.)
Place: Jelkyl Theater
- When: Sunday, May 08, 2005
Time: 2:00 p.m. (Call 12:30 p.m.)
Place: Jelkyl Theater

Primordial Prophecy was first in the run. The Dean of Fine and Performing Arts and the Associate Director of Dance alternated for each performance as the voice of Eugenie and the sister Ondines. My niece was also a voice of the sisters and she and the alternate professor chanted a short hymn together. The stage manager doubled as the voice of Auguste. Despite minor mistakes such as line dropping and improper execution of some of the dance movement, the cast did a remarkably good job.

Directing

Difficulties and Conflicts

Unfortunately, it was difficult to find actors for *Primordial Prophecy* because there were so many theatrical productions in process. I made accommodations for missed rehearsals, replaced a student with a schedule conflict, and made the choice to cast a young woman who had experienced a life-altering personal tragedy. I understudied the acting portion of her role in case it became impossible to perform.

Some of the dancers were not able to attend every rehearsal due to business or personal conflicts. I allowed this flexibility in attendance because some of the performers knew their choreography, because they had presented it in the Fall Dance Concert, or they were skilled enough to learn the material quickly.

For the new ballet dance on Pointe, "The Pact," I demonstrated on Pointe during the rehearsals, then supplied a typed sheet of the choreography: I used somewhat

complicated choreographic patterns and spacing. I provided these notes so that I could watch the performers for specific timing and movement patterns, and so that they could reference their notes, after learning their parts, in order to rehearse outside of class. (Unfortunately, one of the dancers left the show and subsequent adjustments in the choreography had to be made.)

Scheduling and commitment seemed to present two serious difficulties in the process. The large number of events on the Spring Fine and Performing Arts calendar precipitated part of the problem regarding schedules, so talented students often found themselves over-committed. While the MFA thesis project was of the utmost importance to me, it was not always the top priority of the undergraduate students involved. This was particularly evident on the date of the scheduled final showing before tech week.

The dancers performing the Gypsy-style social dance worked with the music on their own after learning the footwork. They were able to apply this traditional style of dance and improvisation as if they were Gypsies--with fast syncopation, graceful flowing arms, and shimmying of the shoulders by the woman. I knew that these particular talented dancers could pick up the technique and incorporate their personal touches after learning the basic movements.

A conflict arose due to the scheduled dance concert one week prior to the presentation of *Primordial Prophecy*. Many of the performers were also cast in this concert and performances coincided with the mandatory showing scheduled by the Dean of Fine and Performing Arts and Associate Professor of Dance. In essence, these two members of my committee stated that it was mandatory for the performers to run *Primordial Prophecy* to insure smooth transitions from acting to dancing and to make

last-minute corrections before the final performance. This final run occurred one hour before the performers' call time.

This was not an ideal situation but there was no alternative: the regularly scheduled dance concert prohibited some performers from attending an earlier practice. I requested that the performers rehearse after the dance concert, but the professors felt that they needed a rest between shows, so I had to agree reluctantly with their decision. The tech and blocking rehearsals also presented a problem for some students regarding attendance and, as a consequence, some of them were not able to participate in the final showing. In order to maintain positive morale for a good performance, it became necessary to bend the rules a little regarding attendance at dress rehearsal. The students in question had demonstrated their ability to perform successfully in the piece.

These performers were not under contract and were not receiving college credit: they volunteered to participate in *Primordial Prophecy*. In the future, it would benefit all involved to find a way to bind the performers to the project, i.e., sign a contract and receive course or work-and-learn credit.

It is necessary to build a team spirit as well as promote the idea of integrity—honoring a commitment. A benefit beyond the joy of performing should be considered to fasten commitment to a project of this type.

Because all the tech students were engaged in other projects, both MFA candidates directing the projects had to run the sound for the performances. I was not able to read the off-stage lines of *Eugenie* as planned. Members of my committee stepped in to assist. An unfortunate fall coming out of the light and sound booth after the first dress rehearsal postponed the start of the second dress rehearsal.¹³ The mistakes in

the first dress rehearsal were corrected in the second dress rehearsal and I stated, "All I ever asked is that you do your best and this is the best that I have seen you do. You did a great job!" The cast ultimately did give a very fine performance of *Primordial Prophecy* in spite of all the obstacles that we all had encountered.

Disciplinary Strategy for Improved Attendance and Morale

All of the performers were responsible young adults trained in dance and/or theater. They should have a fairly well-developed work ethic especially regarding attendance at rehearsals. This was not always the case. As a graduate student, I did not feel that it was my place to discipline undergraduate students who volunteered to participate in *Primordial Prophecy*. I stressed the importance of mastering the material (whether in scheduled and/or extra rehearsals). I supplied them with as much documentation as possible to insure that they were prepared for the performance. In future projects, I will try to teach students to understand the importance of honoring commitment, but I will also find a way to offer additional benefits to participants, like grades or future performance opportunities. A teacher associated with a project such as this should not have to take time for disciplinary strategies: students must be responsible for their own behavior. Teachers may apply the methodologies and necessary materials to the students for their educational needs but the students must apply themselves by attending rehearsals and doing the work in order to learn. In some cases, it may be necessary for teachers to bend the rules depending on the circumstances or tutor outside of class in order to help some students succeed but, even then ultimately, it is up to the student to persevere.

The student performers in *Primordial Prophecy* did not receive college credit for their participation. As a result, I decided to be as flexible as possible and not impose

sanctions on individuals who failed to honor their commitment in full. I did not feel that I should change my artistic and philosophical approach to *Primordial Prophecy* due to lack of attendance.

My focus as an MFA candidate was on my preferred artistic approach rather than on disciplining adult students. For this very reason, I chose to understudy the modern dance, the Gypsy-style social dance, "The Pact," as an extra on Pointe, and the excerpts of Eugenie, in case a crisis should arise due to the inability of a student to perform for one reason or another. This was a considerable amount to understudy on top of directing and choreographing. But, based on the outcome of the rehearsal process and my knowledge of the material as a performer, it seemed to be a better alternative to insure a concrete presentation than trading my artistic approach for disciplinary actions.

One final comment: it was difficult, at times, for me to explain a process or technique because of the varied levels of training of the student performers. I tried to adapt my teaching style and methodologies to accommodate my undergraduate cast. The difficulties I mentioned in this section forced me to make adjustments but I know all participants worked together to create a successful performance of *Primordial Prophecy*.

Suggestions

My principle suggestion to improve the thesis process and project is for the faculty to assign a group of undergraduate students to a project or select a group of students from which the MFA student may select a cast. In either case, the undergraduate participants will earn course or work-and-learn credit. In this way, everyone has a stake in the project's success.

The MFA thesis project is—and should be—artistically demanding and complex. A graduate student's focus should be on the process and creative design rather than

whether or not student performers will regularly attend rehearsals and showings. An all-volunteer cast is not necessarily a panacea. It can produce an inordinate amount of stress in an already stressful situation.

A syllabus for this "course" could be created in concert between the graduate student and faculty and should include, among other things: goals and objectives, specific expectations of the participants, and criteria for assessment, or for a student's grade. In this way, all performers would be invested and receive at the end of the process--more than applause, "thank you," and tokens of appreciation from the graduate student--tangible expressions of success or failure produced by their efforts. As a result, the graduate student would be less encumbered and readily available to concentrate his or her effort on the creative process.

Reflection

The primary focus of my thesis has been to apply my educational experiences to an academic process that reflects a professional level of work. I utilized mostly a direct instruction methodology based on teaching concepts and skills with the teacher as the center of explicit instruction (Eggen, Kauchak 270).

While combining basic components of theater and dance permitted more creative diversity, it was necessary to rely on a “thread of continuity and purpose” for clarity of presentation. *Primordial Prophecy* had to tell the core elements of Ondine through narrative and dance with a relevant “premise, development, and conclusion.” The theme had to depict Giraudoux’s mingling of the real and ideal leading to disaster, and the mood and movement of the cosmic and real worlds had to overlap yet remain distinctly different.

As with all academic processes, the pathway of learning may not always be smooth: it may sometimes be fraught with obstacles making it necessary to rely on common sense and intuition as well as formal educational and professional training. Such was the case in *Primordial Prophecy*. The research, preparation, development, and performances went well. Many of the students were quite dedicated, however some of them had attendance difficulties due to conflicting schedules. Also, during the final stage of the process, a couple of students were excused from the performance (for personal reasons) which resulted in the need to make adjustments as quickly and efficiently as possible.

All of the performers in *Primordial Prophecy* were multitalented. Everyone worked hard during rehearsals and many students put in extra effort on their own time. It

was not necessary for all of the cast members to be present for every rehearsal. Of course, prior to tech week, it became mandatory for all cast members to attend every rehearsal thereafter until the final performance.

While most students worked well together and practiced independently, some of them were more dedicated than others. Cast members took directions and corrections well and asked me appropriate questions when necessary. When it came down to tech week for the performance of *Primordial Prophecy*, all cast members put forth the extra effort to insure a good performance. Overall, everyone's morale remained high despite some mishaps and difficulties, and despite the fact that two cast members left the show very, very late in the process. Their departure required me to make adjustments and the remaining cast members admirably accommodated late changes.

The cliché "The show must go on" relates to the overall dedication of the Lindenwood *Primordial Prophecy* cast and professors who applied not only their talents but also their understanding, appreciation, and compassion as artists to insure that the show reflected my efforts as a choreographer and director.

Although I wished to present *Primordial Prophecy* as originally designed, common sense dictated that it would be wise to have more than one option available. In the future, if I were to reset *Primordial Prophecy* as a theater and dance performance in its entirety, then the original program would remain virtually unchanged knowing that in a crisis certain modifications may be an alternative for performance.

However, since "modernism" continuously changes with the times, it is likely that over the years *Primordial Prophecy* may reflect the same material in yet a more

contemporary manner. Even so, the piece should still reflect my artistic and philosophical ideas, which are based on my education, personal experience, and training.

Creating *Primordial Prophecy*--researching the artists, incorporating my artistic and philosophical ideas, and staging the performance--has been enlightening. I learned that, while structure is necessary, a project coordinator must be flexible and able to adapt to unforeseen circumstances. I learned that young and/or inexperienced performers may need more than the pure joy of performing to solidify their commitment to a project. I learned to trust my instincts, to listen to suggestions, and to consider the impact those recommendations could have on the project. I learned ways to blend theatrical and dance conventions into an exciting new production.

Overall, I enjoyed working with the cast and crew and appreciate their time and effort in making *Primordial Prophecy* a good performance. I would like to extend special thanks to the theater and dance departments for providing their input, time, space, and effort throughout the creation, development, rehearsals, and performances of *Primordial Prophecy*.

Endnotes

¹ Valency elaborates:

Ondine, in reality, represents a man of good family engaged to a brunette of his own class but he becomes infatuated with a blonde of an inferior class and marries her instead. His wife cannot adjust to societal expectations so he goes back to his first love who is socially most acceptable. He is now in a predicament and cannot live without the blond; the brunette is indispensable to his happiness, and, torn apart by these two loves, the man dies. Psychologically, the audience has something real to which they can relate pertaining to human relationships leading to marriage. The difference on the subject is that the blond girl in this case is not a chorus girl or a waitress, but a fish [. . .]. (xviii, xix).

[. . .] As men, we love Ondine always, but we cannot do without Bertha. We take Ondine into our arms, hoping to find Bertha. We marry Bertha, looking for Ondine. And so at every moment we deceive them, the ideal and the real, the one with the other. (xxi).

² Roget's II The New Thesaurus defines essence as: "A basic trait or set of traits that define and establish the character of something. For example: Free enterprise is the essence of capitalism" [170].) Integrating my personal and academic knowledge to pursue diversity (with a "thread of continuity") in performance is the essence (or basic trait) of *Primordial Prophecy*.

³ This was part of a group that purchased land in Munich during 1900 in order to establish a colony. The central philosophy of the group was to live life in the spirit of the artist as a work of art (Preston-Dunlop 28).

⁴ Laban labeled the directions in space of the Icosahedron and the planes that they encompass. The directions are: place high, center, and place deep. The sagittal plane directions consist of: forward high, forward middle, forward deep; back high, back middle, and back deep. The horizontal plane directions consist of: left forward high, left forward middle, and left forward deep; right forward high, right forward middle, and right forward deep; left back high, left back middle, and left back deep; right back high,

right back middle, and right back deep. The vertical plane directions consist of: high left, middle left, and deep left; high right, middle right, and deep right.

⁵ According to Peggy Hackney in her book, Making Connections: Total Body

Integration Through Bartenieff Fundamentals:

Our world has three cardinal dimensions. Each dimension contains two directions, which are opposite poles. The vertical dimension is up/down, sagittal is forward/backward, and horizontal left/right or sideward open/sideward closed” (224).

Planes—Movement in the three cardinal planes is movement that invests in *two spatial pulls* at the same time; for instance up and left in the vertical plane. Each plane is like a flat circle, or rectangle. These planes form the internal structure of the Icosahedron. The Vertical Plane combines up/down and right/left; the Sagittal Plane combines forward/backward and up/down, and the Horizontal Plane combines right/left and forward/backward (225).

⁶ Humphrey’s approach to creating choreography by choosing a method of form and shape is a general guide for developing a dance and it may apply to any style. After creating a composition, the choreographer may expand the material by experimenting with the concepts and elements of dance and by exploring further abstraction through various manipulations. Some types of choreographic manipulation are theme and variation, a sequence consisting of a movement phrase repeated a number of times with different shadings, and motif and development, any number of different movements or phrases developed organically by manipulating the motif (Blom and Chaplin 99).

⁷ The concepts of T’ai Chi also apply to the opposites of Yin and Yang and the balance of doing and not doing. This philosophy can also be incorporated into the movement of dance. With only a semester of T’ai Chi, my knowledge is limited; however, the idea of using shift of weight, lightness, and soft, breathy movement was part of this training. It enhanced my understanding of how it these concepts correlate to some

of Hawkins' technique. I used the imagery of these concepts to develop choreography for the ethereal water spirits. Like masters of T'ai Chi, the Ondines are elegant and graceful but are also capable of destroying an adversary, if necessary.

⁸ Renata Celichowska comments in her book, The Erick Hawkins Modern Dance Technique:

Art and education for Hawkins were inseparable, because he feels that one was essential to the other, much in the same way that aesthetics and technique exist side-by-side (141). For example, Hawkins states, 'Aesthetics brings life to technique and education and education and technique bolster aesthetic expression.' 'It is only through the fulfillment of both of these aspects that dance can become a metaphor for an artist's existence' (141).

⁹ Jan Erkert, Harnessing the Wind, states:

Today's generation of teachers has been trained by a variety of teachers working out of numerous styles. Most dancers today have not apprenticed with one master for their entire training. Today's teachers reach beyond the *classic* modern techniques [. . .] by exploring an *eclectic* (diverse) technique, selecting whatever they consider best from various sources. Rather than relying on the classic techniques, these teachers are building innovative approaches to technique, incorporating old materials and adding new technologies and theories. These new hybrids will take dance into the future (Erkert 5).

¹⁰ As a forty-six-year-old dancer, teacher, and choreographer, I stated to students: "Please use your own bodies for determining the amount of plie, turnout, and shaping necessary to execute the movement rather than mimic my body type."

¹¹ In Four French Novelists, Georges Lemaitre summarizes Jean Giraudoux's image of women as "essentially kind and weak." Lemaitre relays:

Giraudoux met intelligent, harmonious, and sweet women, but as he approached nearer that was the end. 'In the case of women as with all the rest of the universe it is wiser—and more tactful—to look on the pleasant surface than to pry into the secrets hidden underneath.' 'A woman herself ought not to attempt to go out of her way to seek happiness but must find contentment in a superficial existence.' 'Women commit a sacrilege when they go in search of happiness. . .they must wait for it without complaining and without suffering.' '[. . .]They have to apportion to each week a little hope, to each month a little happiness: the

purchase of a novel, a game of tennis, a passage in a quartet played by a favorite musician.’ ‘So they will be satisfied, like the Gypsies who keep traveling on and on along the road and yet rejoice at every milestone’ (287 – 288).

There continues to be fantastical ideals perceived by some of the public that differs from the realism regarding Gypsy culture and life. Gypsies change with reality and the societal expectations of the time and, occasionally, search for the ideals of the universe, just like everyone else. Therefore, in *Primordial Prophecy*, the Gypsy-style social dance between Hans and Princess Bertha, as well as other styles, could portray humanity and the human desire to achieve harmony and happiness through matrimony and ceremonial celebration. Lemaitre continues:

This evocation may not correspond to any actual living type—it seems rather to be a blending of features taken from reality with the more or less fanciful imaginings of Giraudoux the man. But, the blending is so skillfully achieved that it is very difficult to tell where the junction takes place. His female characters have a double origin of warmth and spontaneity of nature, along with the remote and almost immaterial charm that only unreal creatures can possess. The humans in Giraudoux’s works represent individuals of many nations such as France, Germany, England, North America, South America, the Modern Orient, Ancient Greece, and Judea for a motley, cosmopolitan blend of perspective (288).

¹² According to an article entitled “Epee (fencing),” by [Wikipedia](#) encyclopedia:

The epee evolved from civilian weapons such as the rapier in the late 15th century, and the true dueling sword of the 18th and early 19th centuries, before becoming known as a sport fencing weapon in the 19th century” (2).

¹³ An incident occurred while I was trying my best to handle sound, despite my technical ineptness, during dress rehearsal after the first showing:

During the dress rehearsal, due to the stress of directing an MFA performance, trying to handle sound, and the sudden total darkness of the control room, prior to my descent downstairs to speak with the *Primordial Prophecy* cast, I uncontrollably fell acutely injuring myself. (Just as I was making my descent downstairs, the room became completely dark after the technician said, “It is okay to go downstairs and speak with your cast.”) Subsequently, I fell down seven steep stairs in the dark, hit into the closed door at the bottom, and collapsed primarily on my right leg. So much for hurt pride—despite mishap, everything

continued as scheduled and the second dress rehearsal and subsequent performances went well!

After the weekend, the Director of Athletics kindly took time out of his busy schedule to work on my firing muscles and thereby brought significant pain relief, and the student athletic trainers electric stemmed and iced my calf as well. It also took several chiropractic treatments, at my expense, to adjust the misalignment and alleviate the pain stemming from the aftermath of the fall. Although these injuries prevented me from dancing for about three months, I am, fortunately, recovering with minimal weakness and stiffness, although it will take some time and effort to recondition.

Luana Ely
Marsha Parker
Ted Gregory
Alice Bloch
TA 600 Masters Thesis
April 4, 2005

Ely 1

SCENE BREAKDOWN OF

ONDINE

By: Jean Giraudoux, 1939 (Comic Tragedy)

Setting: Medieval Times (Germany)

Ondine: She is an innocent 16-year-old water spirit/mermaid searching and yearning for her true destiny in life. She is the ideal specimen of the cosmos--naive, honest, and unprepared for the reality of humanism. She and Princess Bertha are switched at birth.

Ritter Hans Von Wittenstein: He is a knight of ordinary stature and personality symbolic of the reality of humanism.

Auguste: He is Ondine's adoptive father, an honest, hospitable, hard-working fisherman, who is a good father.

Eugenie: Ondine's adoptive mother, an honest, hospitable, and hard-working wife of the fisherman, who is a good mother.

The King of the Sea: He is King of the Sea (and king of the water spirits), and as such he is bound by ancient water folk law and way of life to keep order and peace among his kind. He is prophetic, powerful, patronizing, and unyielding once his ruling has been declared.

Ondines: Ondine's more sophisticated sisters water spirits/mermaids who are bound to water folk lifestyle.

Princess Bertha: She is not in the play with narrative but dances with Hans on their wedding day well into the story of Ondine. She is brought up as royalty (a lady at court), the adopted daughter of the king, rather than as her true self, the daughter of a fisherman. She and Ondine are switched at birth.

Previous Action: *Ondine is at sea with her water folk family prior to her adoptive parents calling her inside out of the storm, because it is annoying to her step father that she is "worshipping" it.*

ACT I

Director's Beat One

Inciting Action (see scene handout)

Action: Auguste is befuddled and concerned that Ondine is out in the storm and queries Eugenie criticizing Ondine's foolishness. Eugenie assesses that Ondine is safe and mocks Auguste's concern, chiding him in order to convince him that she is safe by saying, "She can see in the dark." Eugenie is perplexed by Ondine's unique capabilities and clarifies her concern and amazement by ridiculing and chastising what she is doing. She reprimands Ondine for playing in the storm and coerces/appeals her to come inside, because "She is annoying her father." Auguste angrily commands/coerces Ondine to obey her mother's request.

Eugenie – IO – She wants Ondine to be a normal girl and wants Auguste to realize that Ondine is not ordinary. EO – Ondine continues to do unusual feats in the storm, and Auguste ignores Ondine's pleasure and safety while these feats in the storm.

Activity: Auguste and Eugenie are engaged in conversation about Ondine's strange activity outside in the storm. They move closer to the window upstage right for a closer look and to order Ondine back inside their home.

Director Beat Two

Action: Ritter Hans Von Wittenstein approaches the fisherman's threshold, clicking his heels alerting them so he can make his acquaintance and astound them with his presence. Auguste humbly bows accepting the knight's introduction, likewise, introducing himself and Eugenie, who courtesies. Auguste appeals to Hans to accept his hospitality and bids him to tell what sent him into the Black Forest. Condescendingly/mockingly, Hans clarifies that a beautiful woman with a beautiful name, Bertha (whom he worships) has that honor. Auguste conciliates that Bertha is a beautiful name and deduces that it must be Princess Bertha.

Hans – IO – He is in search of dangers worthy of a knight's conquest to please Bertha by showing his courage and bravery as a knight worthy of asking for her hand in marriage. EO – He finds only a humble fisherman and his wife and decides to ask them for room and board for the night.

Auguste – IO – He wonders why a knight is traveling in the Black Forest alone. EO – Hans is vague about his reasons for traveling alone in the Black Forest and elaborates only on the flawlessness of Princess Bertha.

Activity: Hans clicks his heels and introduces himself on the threshold stage left, while Auguste bows and introduces himself and Eugenie (who courtesies) upstage right. They move center downstage to engage in conversation.

Director's Beat Three

Turning Point (see scene handout)

Action: Auguste is astounded to see Ondine standing motionless on the threshold and chides her. Ondine becomes aroused and mesmerized by Hans' "beauty" and stresses her amazement by exclaiming, "How beautiful he is!"

Auguste – IO – He wishes that Ondine were more discreet. He wants his daughter to be more lady-like and delicate. EO – Ondine is innocently blunt, outspoken, and determined.

Luana Ely
Marsha Parker
Ted Gregory
Alice Bloch
TA 600 Masters Thesis
April 4, 2005

Ely 3

Ondine – IO – She wants to please her parents but does not quite understand how to, or why they do not let her say and do as she pleases. EO – Auguste has a hard time understanding Ondine's free and outspoken manner and demeanor.

Activity: Ondine opens the door stage left slowly and appears on the threshold. She stands there motionless for a moment. Auguste, Eugenie, and Hans turn to look at her, and Auguste reprimands her for rudely staring and being blunt.

Director's Beat Four

Action: Auguste clarifies who Ondine is and makes amends for her bad manners by berating her. Ondine, aroused, flirts and flatters Hans. Again, Auguste chides/berates/scolds/chastises her. Tantalizingly, Ondine innocently elucidates her arousal by exclaiming, "I'm trembling from head to foot." Her father excuses her by explaining that she is only sixteen. Now, Ondine understands why she is a girl deducing that the reason is because "men are so beautiful."

Auguste – IO – He wishes that Ondine were more like other girls her age—demure and gentle. EO – Ondine is outspoken and blunt about her feelings.

Ondine – IO – She wants Hans to notice how excited she is over him, and she wants him to respond to her. EO – He has not responded to her yet and her father keeps trying to keep her quiet.

Activity: Ondine moves inside a litter closer downstage for a better look at Hans, placing both of her hands on her chest, because her heart is racing. Auguste waves his hand toward Ondine acknowledging her as his daughter, points his finger at her as a warning, and shakes his head in disbelief at Hans for forgiveness. Hans smiles in amusement. Eugenie shakes her head in disbelief, embarrassed. They remain downstage center staring at Ondine.

Director's Beat Five

Action: Auguste is displeased with Ondine's decorum and reprimands her, but she contests/challenges her father by clarifying that she is not embarrassing their guest, because he likes her, and queries what his name is. Again, Auguste corrects and reprimands Ondine. Hans conciliates with Ondine's request and clarifies who he is by acquainting himself.

Auguste – IO – He wishes that Ondine would mind him. EO – She continuously challenges his authority.

Ondine – IO – She wants to speak with Hans. EO – Her father keeps trying to shut her up.

Hans – IO – He is smitten with Ondine and desires to speak with her. EO – Auguste keeps reprimanding his daughter's poor manners.

Activity: Ondine comes closer downstage left to speak with Hans. Auguste stands ready to intervene. Eugenie nods agreeing with Auguste about Ondine embarrassing Hans. Hans smiles at Ondine facing her.

Director's Beat Six

Action: Ondine attempts to court Hans by querying/boosting why he has come alluding convincingly/enchantingly that it is to take her away. Auguste continues to reprimand/scold/berate her. Ondine dares to dodge her father by warning him that she knows of someone who can clear her confusion over men. She is motivated to find out and dramatizes that she will do so.

Ondine – IO – She is eager to find out Hans' motives because it must include her. She does not quite understand men, because she has refused to listen to the warnings elicited by the King of the Sea. She plans to listen now. EO – Auguste scolds her and sends her to her room.

Auguste – IO – He is embarrassed by Ondine's outspoken behavior and wishes she would obey him by going to her room. EO – Ondine continues to embarrass and disobey him by running out into the darkness.

Activity: Ondine looks into Hans' face as Auguste puts his hand on her shoulder to stop her. Hans looks at Ondine with concealed pleasure. Eugenie is patiently letting her husband handle Ondine but shows her disapproval with facial gestures and movement.

Director's Beat Seven

Action: Hans makes amends by charming Auguste complimenting his proper upbringing of Ondine. Auguste declaims that he scolds her often enough covering for Ondine's disobedience. Eugenie humbly deduces that Hans must be hungry and criticizes her manners for not showing her guest comfort. Hans affirms that he is starved, and Auguste is delighted to announce that they have smoked a ham. Eugenie elucidates that the ham is in the cellar and excuses Auguste and herself.

Hans – IO – He is curious about Ondine. EO – Eugenie stops further conversation with Auguste about Ondine by mentioning what is for dinner.

Auguste – IO – He wants to make a good impression on the knight despite Ondine's blunt mannerisms. EO – Ondine has prevented them from showing the knight proper hospitality.

Eugenie – IO – She does not want the knight inquiring too much about Ondine, because he is engaged to Princess Bertha, and Ondine is smitten with him—not to mention her peculiar ways.

She also wants to be hospitable. EO – The knight is obviously curious about Ondine, and Ondine has prevented her from being hospitable.

Activity: Hans, Auguste, and Eugenie converse center downstage, until Hans and Eugenie excuse themselves to get the ham from the cellar. They exit through the cellar door stage right as Hans stands where he is watching them leave.

Director's Beat Eight

Action: Ondine makes amends for her previous hasty departure by reacquainting herself with Hans. Hans flatters Ondine by telling her that she has a pretty name. Ondine flatters Hans in return by flirtatiously confirming that her name is beautiful along with the name Hans. Naively, she charmingly and seductively enchants Hans suggesting that if he does not love her, she will die. Hans teasingly challenges Ondine's determination to unite one another by saying, "Fifteen minutes ago, you didn't even know I existed." Ondine charmingly motivates Hans to snare her, because she says, "I want to be caught."

Ondine – IO – She desires/loves Hans and wants him to return her love. EO – Hans has not openly confessed his desire/love for her.

Hans – IO – He is not sure if Ondine is truly serious about her confession of love, because her parents previously confirmed that she is only sixteen and does not realize what she is saying. Ondine does not know that he is already engaged to another woman. He knows that he should return home to marry Bertha. EO – Ondine continues to maturely and openly confess her love suggesting he feels the same way, and he is feeling motivated to do so, not bringing up the subject of Bertha and challenging Ondine to continue with her confession.

Activity: Ondine comes in noiselessly stage left and stands just behind Hans center downstage. He does not hear her until she speaks. Ondine reacquaints herself, and Hans tells her that her name is pretty without turning. To continue conversing, Ondine steps forward downstage and Hans steps aside stage right to intimately speak with one another.

Director's Beat Nine

Action: Hans checks/confirms that she wants to be caught "in spite of her mysterious friend outside." Ondine clarifies that she did not learn anything that she does not already know. She ridicules/defames "The Old One" by cautioning/enlightening Hans that he is dangerous. Hans queries/prods/prompts Ondine to elucidate what she means by clarifying about whom she is speaking. Ondine clarifies that she means the King of the Sea confessing that she is afraid of something, challenging Hans to ask more. By doing this she dominates Hans as the damsel in distress. Hans prods Ondine for more information, and she enlightens/verifies that she is afraid he will deceive her, because that is what the sea king said.

Luana Ely
Marsha Parker
Ted Gregory
Alice Bloch
TA 600 Masters Thesis
April 4, 2005

Ely 6

Ondine – IO – She is afraid that the sea king might be right about Hans, but she feels differently. She still does not know if Hans truly loves her, if he believes she loves him, or if he believes how dangerous “The Old One” really is. EO - Hans does not openly express his feelings toward her or express fear of “The Old One.” Hans does not respond to Ondine’s expressed fear of his future deception predicted by the sea king.

Hans – IO – He feels that Ondine’s fears are silly and cute—the imaginations of a girl. EO – Ondine realistically displays fear of the dangerous sea king who predicts his deception.

Activity – Hans and Ondine converse together center downstage. Ondine moves closer to Hans as they discuss the sea king. Hans embraces Ondine after she says that she is afraid. Ondine looks at Hans as she says that she is afraid he will deceive her.

Director’s Beat Ten

Action: Hans deters Ondine by changing the subject, flattering/flirting with her, telling her that she is beautiful. Ondine is humble saying she does not know that she is beautiful, but lures him by declaring that she can be beautiful only if she loves him.

Ondine – IO – Ondine wants to know if Hans will be faithful to her. EO – Hans changes the subject to her beauty.

Hans – IO – He does not want Ondine to pry into his affairs because he is engaged to Bertha. He feels Ondine may believe the sea king about his deception. EO – Ondine changes the subject from herself back to their potential love for each other.

Activity: Hans touches Ondine’s cheek as he tells her that she is beautiful. Ondine stares at him love struck.

Director’s Beat Eleven

Action: Hans scrutinizes Ondine and determines that she is an odd one. He propels Ondine further by querying if that is all the sea king told her. Daringly, Ondine elucidates that the sea king said that if she ever kissed him she would be lost, bewitching Hans. Hans is aroused/inspired to lure/catch Ondine by asking, “And, now are you thinking of it?” Ondine affirms, “Very much,” entrapping/ensnaring Hans, anticipating his response. Hans teases/cautions Ondine, alerting her that there is no harm in thinking, which allures her into wanting to kiss him. Ondine daringly beckons/allures/seduces Hans to kiss her, going in for the catch.

Ondine – IO – She desires to kiss Hans but is afraid of what the sea king told her about being lost if she does. EO – Hans teases her about there being no harm in thinking rather than kissing her.

Luana Ely
Marsha Parker
Ted Gregory
Alice Bloch
TA 600 Masters Thesis
April 4, 2005

Ely 7

Hans – IO – He is worried that the sea king told Ondine about Bertha. He is smitten with Ondine but does not want to take advantage of her innocence. EO – Ondine is capturing his heart and alluring him to kiss her.

Activity: Hans and Ondine remain in an embrace center downstage.

Director's Beat Twelve

Action: Auguste and Eugenie return from the cellar and they reprimand, admonish, and chastise Ondine for having no shame embracing Hans. Ondine deters her parents assessing that she has not wasted her time, declaiming the knight is going to marry her, which comes across as a delusion to her parents. Auguste makes amends by excusing Ondine, because she is a child, condemning her for not being mature enough to know about what she is talking. Ondine reiterates her love for Hans to confirm/convince everyone that she is sincere. Eugenie makes amends by diverting/overlooking Ondine's expression of love saying, "She's young. It's nothing." She chastises Ondine telling her to be quiet so her father can speak.

Auguste – IO – He does not want Ondine to be taken advantage of by the knight. He wishes that Ondine would obey him acting discreetly, rather than bluntly proclaiming love for the knight. EO – He and Eugenie have already caught Hans and Ondine embracing and feel that Hans is taking advantage of her innocence. Ondine continues to profess that she loves the knight.

Eugenie – IO – She neither wants the knight to take advantage of Ondine's innocence, nor the knight to find out about Ondine's strange powers in connection with the sea world. EO – She and Auguste have caught them embracing, and Ondine is naïve enough to tell Hans the truth about her powers and sea life.

Activity: Hans and Ondine are embracing center downstage as Auguste and Eugenie enter from the cellar stage right. Immediately afterward (because Auguste reprimands Ondine), they separate moving back a little stage left, so Auguste and Eugenie can stand next to them stage right. They are now all center downstage.

Director's Beat Thirteen

Action: Auguste elucidates that the knight is engaged to Princess Bertha to deter Ondine from loving him. He prompts the knight to tell the truth to Ondine. Ondine resists/rebukes her father by checking with Hans exclaiming, "It's not so at all?" She hopes to coax him into denial. Hans attempts to ease the truth appealing understanding from Ondine. Ondine induces or prompts Hans to tell the truth. Hans confirms there is a Bertha but denounces her. He confides there was a Bertha covering for his misleading Ondine. Ondine is angry and challenges, denounces, berates, discredits Hans as a typical man—a deceiver. Hans corrects her and begs her to understand. Ondine attacks and demeans him convincing him to "stay away or she will throw herself in the lake." By dramatizing this, she crushes and torments him. Hans tries to

conciliate by concealing his former love for Bertha. Ondine is frustrated and chastises Hans dramatizing that he lies. She eschews (avoids) him by running into the rain.

Auguste – IO – He wants Ondine to realize that the knight is already engaged to Bertha so she does not get hurt. EO – Ondine denies the truth questioning Hans. Hans confirms that there was a Bertha but denies loving her any more. Ondine is hurt.

Ondine – IO – Ondine wants Hans to love her and nobody else. EO – She learns of Hans' engagement to Princess Bertha from her father.

Hans – IO – Hans is falling in love with Ondine but does not know how her parents will accept it, since they know of Princess Bertha. He is afraid Ondine would be angry and hurt if she finds out about Bertha. EO – Her parents throw Princess Bertha in Ondine's face making him look like a deceiver. Ondine is angry and hurt over the truth and tells Hans that he is a deceiver.

Activity: Hans moves closer to Ondine center downstage (towards stage left) to explain about Bertha. Ondine backs away in anger and runs out the door stage left. Auguste, Eugenie, and Hans remain center downstage.

Director's Beat Fourteen

Action: Hans evaluates the situation, deducing an understanding and queries whether Ondine is actually their daughter. Eugenie confirms that she is not. Auguste affirms, elucidating that they had a daughter stolen from the cradle. Hans queries prodding/prompting for more information. Auguste elucidates that they found Ondine the day their daughter disappeared, adopting her as their own.

Auguste – IO – He wants Ondine to be his daughter and nobody else's. He does not want Ondine to belong to the sea world. He wants to protect Ondine. EO – He confesses that Ondine is not his daughter stating they found her by the edge of the lake the day their daughter disappeared. The knight does not seem honorable and he may not be able to protect Ondine, or the knight from the King of the Sea.

Eugenie – IO – She does not want to loose Ondine. She hopes the knight will stop questioning about Ondine's birth. EO – The knight is interested in Ondine and continues questioning them.

Hans. – IO – Hans wants to ask Ondine's parents for permission to marry her. EO – He finds out that Auguste and Eugenie are not really her parents.

Activity: They remain center downstage conversing. Eugenie shakes her head no. Auguste waves towards the direction of the lake stage right.

Director's Beat Fifteen

Action: Hans hopes that he can charm Ondine's parents by propounding he wishes to marry their daughter, hoping to induce them to consent. Auguste thwarts, diverts, and deters Hans' effort by saying that he already has a hand for that. Hans denies/dodges/retracts the existence of Bertha. Auguste reiterates, "The Lady Bertha." Hans substantiates his feelings by rebuking Bertha declaring, "Now that I know Ondine."

Hans – IO – He has fallen in love with Ondine and desires her parents approval. EO – Auguste keeps bringing up Princess Bertha.

Auguste – IO – He hopes the knight will back down and not reject the Princess Bertha. EO – The knight rejects Bertha and continues to ask for Ondine.

Activity: Hans opens both palms toward Ondine's parents before asking for Ondine's hand in marriage. They shake their heads no. Hans shrugs his shoulders saying, "Whose hand?" (After Auguste exclaims, "Don't you already have a hand for that?") Hans shakes his head no at the name Bertha.

Director's Beat Sixteen

Action: Auguste chides the knight for his deception, appealing/coaxing that he is required to be loyal to Lady Bertha. Hans promises/pledge to be loyal to Ondine. He substantiates what he says with his understanding that his quest was Ondine, and nobody else in the world, and elaborates that he worships her. Eugenie contests by warning Hans that he is making a mistake. Hans commands Ondine's parents condescendingly to explain why he should not have Ondine, hoping to propel information from them. Auguste avoids/deters Hans inquiry, cloaking the truth about Ondine, by admonishing, "She's not ours to give." Hans appeals/beseeches that they "must have some idea who her parents may be." Auguste clarifies/elucidates/educates/warns that "there is more than beauty in Ondine. There is power. It's not that she's in the storm. She is the storm." Hans patronizingly prods/mocks that they are suggesting he apply to the lake for permission to marry. Brainwashed, Hans accepts taking the lake to his bosom, if necessary.

Auguste – IO – He is not only trying to save Hans' reputation and Ondine's innocence in humanism, he is trying to protect Hans from potential danger stemming from the "lake." He hopes to deter Hans from his quest of Ondine. EO – Hans insists on being loyal only to Ondine not matter what warning he gives about Ondine's powers stemming from the lake.

Eugenie – IO – Like Auguste, she hopes to deter Hans from his quest of Ondine for the same reasons. EO - Hans does not take her seriously when she warns him that he is making a mistake.

Hans – IO – He wants Ondine's parents to accept his love for Ondine and give him their blessing for her hand in marriage, without strings attached. EO – Instead of their blessing, Auguste and

Luana Ely
Marsha Parker
Ted Gregory
Alice Bloch
TA 600 Masters Thesis
April 4, 2005

Ely 10

Eugenie say that a knight is required to be loyal and that Ondine is not theirs to give. They warn him of Ondine's strange powers stemming from the lake.

Activity: Eugenie, Auguste, and Hans remain center downstage conversing. Auguste puts his hand on his chest gladly taking the lake to his bosom. Eugenie shakes her head defeated.

Director's Beat Seventeen

Action: Eugenie placates the situation by excusing Auguste because he is tired. Eugenie asks for permission for both of them to retire for bed freeing Hans to do the same. (She offers to show him to his room.) Hans deters her contesting/suggesting that he will stay awake a little longer. Eugenie and Hans excuse themselves by saying goodnight.

Hans – IO – He wants more detailed information about Ondine. He is not ready for bed. EO – Ondine's parents are elusive and ask for permission to retire for the night.

Eugenie – IO – She does not want to continue with the discussion of Ondine and hopes to deter the knight by showing him to his room, before Ondine returns causing further mishap. EO – Instead of going to bed, Hans requests to wait where he is.

Activity: Eugenie, Auguste, and Hans converse center downstage. Eugenie and Auguste exit upstage left to the bedroom.

Director's Beat Eighteen

Action: Hans catches/entraps her. Ondine warns/elucidates that they don't want her to love him. Ondine contests what the sea king and her sisters told her by denying that anyone can have Hans for the asking. Hans queries/prods her as to about what they are talking hoping to propel more information.

Hans – IO – Hans is in love with Ondine and does not want interference from her family. EO – Her sea world family is interfering, trying to prevent Ondine from marrying him by speaking poorly of him.

Ondine – IO – She wants to believe that Hans will love only her and be true. EO – The King of the Sea and her sisters tell her otherwise.

Activity: Ondine appears suddenly, and Hans takes her in his arms. Ondine slightly sobs looking at Hans. Hans strokes her hair.

Director's Beat Nineteen

Action: The First Ondine (voice) summons/approaches Ondine daring/abetting her to arrange the pact. Hans queries, "What pact?" Ondine denies Hans' humanism and verifies/abets that she agrees to make the pact. The sister ondines are alarmed and disconcerted that Ondine is bold enough to agree to the pact and warn/chastise her accordingly. Hans assess the situation and denies its importance, chiding, "What a fuss! What a racket!" Ondine agrees with Hans covering the deadly importance of her family's "noise" accepting the pact.

The First Ondine (Voice) – IO – She does not understand Ondine's lack of reasoning and hopes she will reconsider her decision to make the pact. (The ondines have reasoning but no souls.)
EO – Ondine reasons that Hans will not deceive her and agrees to the pact.

Hans – IO – Hans wishes Ondine's "family" would not interfere with his plans to marry her, dissuading their marriage by forcing her into a pact of some kind. EO – Ondine's "family" continues to discredit him and forces her to agree to this mysterious pact if she does.

Ondine – IO – She hopes that Hans will be as faithful as she believes, and that he will not be intimidated by her family's fuss over their marriage and the pact that she must make.

Activity: Hans and Ondine move farther apart center downstage and listen to the voices of the ondines, looking out at the audience (the direction of the lake).

Director's Beat Twenty

Action: Ondine lures Hans asking, "You're caught my little Hans?" Hypnotized/Enchanted by Ondine's beauty and innocence, he accepts that he is caught "body and soul." Ondine teases/berates Hans about how easily he is caught. Hans berates her elucidating that it took thirty years to catch him, because he has always been drawn to this forest and lake. He queries if it was she? Ondine confirms, "Yes," and tease/lures/leads/woos him to confess his love for her. Hans confirms he loves Ondine wooing/ensnaring her. Ondine appeals/beckons Hans to swear that he will never leave her. Hans conciliates and then deters her by reminding her that they are leaving at dawn and he must check to see if his horse is bedded properly. Ondine entrusts Hans to leave knowing he will return to marry her.

Ondine – IO – Ondines main concern is that Hans remain faithful to her throughout their marriage. EO – Hans neither likes Ondine alluding to his easy catch nor telling him that he must be faithful and never leave her. He becomes defensive and evasive.

Hans – IO – He has ruffled feathers about her family's concern over his faithfulness. He knows that they planted a seed of doubt in Ondine's mind about him. (He is also leery over the pact but refuses to show concern to Ondine and let it get to him.) EO – Ondine ruffles his feathers further

by teasing him about how easy it was to catch him and forces him to swear he will never leave her. Ondine does not elaborate on the pact and its meaning.

Activity: Hans and Ondine are center downstage, moving closer together as they speak. Hans holds both of Ondine's hands as he explains that all his life he was drawn toward this forest and lake. Hans kisses her on the cheek and leaves exiting stage left to check on his horse. Ondine remains center downstage.

Director's Beat Twenty-One

Action: The King of the Sea is embroiled that Ondine is going to leave and marry Hans. He admonishes/cautions Ondine with the tone of his voice calling her name. Ondine avoids/frees/releases him by replying, "Farewell, Old One." The King of the Sea beseeches/begs Ondine not to leave in an attempt to placate her, and call her back home. Again, Ondine releases/denunciates him. Calculating, the King of the Sea attempts to warn/alarm her that the world of men will bring her sorrow. Ondine contests/denies the prophecy. The King of the Sea warns/educates Ondine that Hans will deceive her and abandon her. She continues to adamantly deny, contest, and resist the prophecy. Provoked, the King of the Sea pledges to initiate the pact upon Hans' betrayal of her. He reiterates/recreates the pact abasing Hans, warning that he will die and she will forget everything when he deceives her and abandons her. The King of the Sea and Ondine release Ondine to marry Hans warning her to remember. Ondine conciliates but worries over how much she shall have to remember.

The King of the Sea – IO – He hopes to persuade Ondine not to marry Hans because the world of men will bring her sorrow. EO – Ondine ignores his attempt to bring her home regardless of his tactics.

Ondine – IO – They hope Ondine will return home. EO – Ondine refuses to return home.

Ondine – IO – She wants her family to leave her alone, so she can be happy about her pending marriage. EO – Her family continues to pry in her business forcing her to make the pact. Now, she has to worry about the pact if Hans should deceive her.

Activity: Ondine is center downstage facing the audience. She speaks to the audience as if the King of the Sea's voice is coming from them. Lights dim as Ondine slowly walks off stage, exiting upstage left through the bedroom.

(END OF ACT I)

*A short fast and syncopated Gypsy style dance (2:15)) between Hans and Bertha will take place showing that he was not true to Ondine. Ondine will appear towards the end of the dance and fall to the floor against the wall in despair, stage right, unknown to Hans and Bertha. Hans and Bertha will exit stage left as Ondine stays against the wall as if tied to it, similar to her fate before her trial as a sorceress. A short Pointe piece (2:18 minutes) follows symbolizing the pact. Six Pointe dancers representing the Ondines will perform in a circle going to the right and a line going to the left, representing time going forward and the past coming back, to classical music, Carnival of Animals, "Aquarium." The line of dancers will exit prior to the circle performing pique turns symbolic of finishing the initiation of the pact. As the sad Gypsy song begins, Hans walks on stage to find Ondine against the wall as the Ondines recede into the background off stage ominously waving sinewy arms and hands at Hans. The duet begins with Hans going to Ondine and picking her up. Towards the end of the dance, Hans will fall and Ondine will kneel beside him. (Also part of **climax**)*

ACT II (Excerpts from Act III)

Climax (see scene handout)

Director's Beat Twenty-Two

(Hans falls and dies; Ondine looks about in surprise.)

Denouement (see scene handout)

Action: Ondine is confounded and amazed at what she sees, deducing that it is the earth. The King of the Sea (Second Fisherman—The Old One) patronizingly confirms that it is the earth, brainwashing Ondine that it is no place for her. Ondine resists/contest, "No." The King of the Sea reiterates for Ondine to leave attempting to brainwash/hypnotize her to his command. She becomes sedated and accepts his will to leave the earth.

Ondine – IO – She is confused about her surroundings and how she got there, noticing that she is on the earth. She wants to know why she is there, and why she feels something is amiss and cannot figure out what it is. She wants to resist the King of the Sea. EO – The King of the Sea determines for her what is wrong and that she must leave. She cannot remember why she feels something is amiss and cannot resist the will of the King of the Sea. She accepts his decision to leave the earth.

The King of the Sea – IO – He wants Ondine to leave the earth without a fight or memory of her past life with Hans. EO – Ondine is still strong-willed and, even though she does not quite understand why, she is questioning and resisting his control.

Luana Ely
Marsha Parker
Ted Gregory
Alice Bloch
TA 600 Masters Thesis
April 4, 2005

Ely 14

Activity: Hans is lying on the ground center downstage, and Ondine is behind him. The King of the Sea appears from stage left and stands beside Ondine. He places his right hand on her left arm to leave.

Director's Beat Twenty-Three

Action: Ondine she sees the body of Hans and opposes/resists the sea king, appealing/querying who he is. The King of the Sea enlightens her. She becomes aroused over his beautiful name and perplexed as to why he is not moving. The King of the Sea enlightens/elucidates her that Hans is vanquished or dead. The First Ondine calls Ondine. Ondine opposes her appealing the Old One to "bring him back to life." The King of the Sea diverts, squashes, and uproots her appeal exclaiming, "Impossible." Ondine still challenges dramatizing, "What a pity! How I should have loved him!" She is dispirited and disheartened but accepts the King of the Sea's decision, because she does not remember why she is interested in Hans in the first place.

The King of the Sea – IO – He wants Ondine to understand the unimportance of Hans' body and to realize the importance of her obedience by leaving the earth. EO – Ondine continues questioning him about Hans, begging him to bring the man back to life.

Ondine – IO – She feels an urge to find out about Hans and bring him back to life, if possible, but does not quite understand why she could have loved him. EO – The King of the Sea is blunt about Hans' death and adamant about not returning him to life. He commands her to leave the earth and leave Hans behind.

Activity: Ondine takes a few steps downstage breaking the grip of the sea king, then stops before the body of Hans. The King of the Sea moves closer to Ondine beckoning her to come but she stays where she is.

(Lights dim, curtain.)

Luana Ely
 Marsha Parker
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 Alice Bloch
 TA 600 Master's Thesis
 April 4, 2005

Ely 1

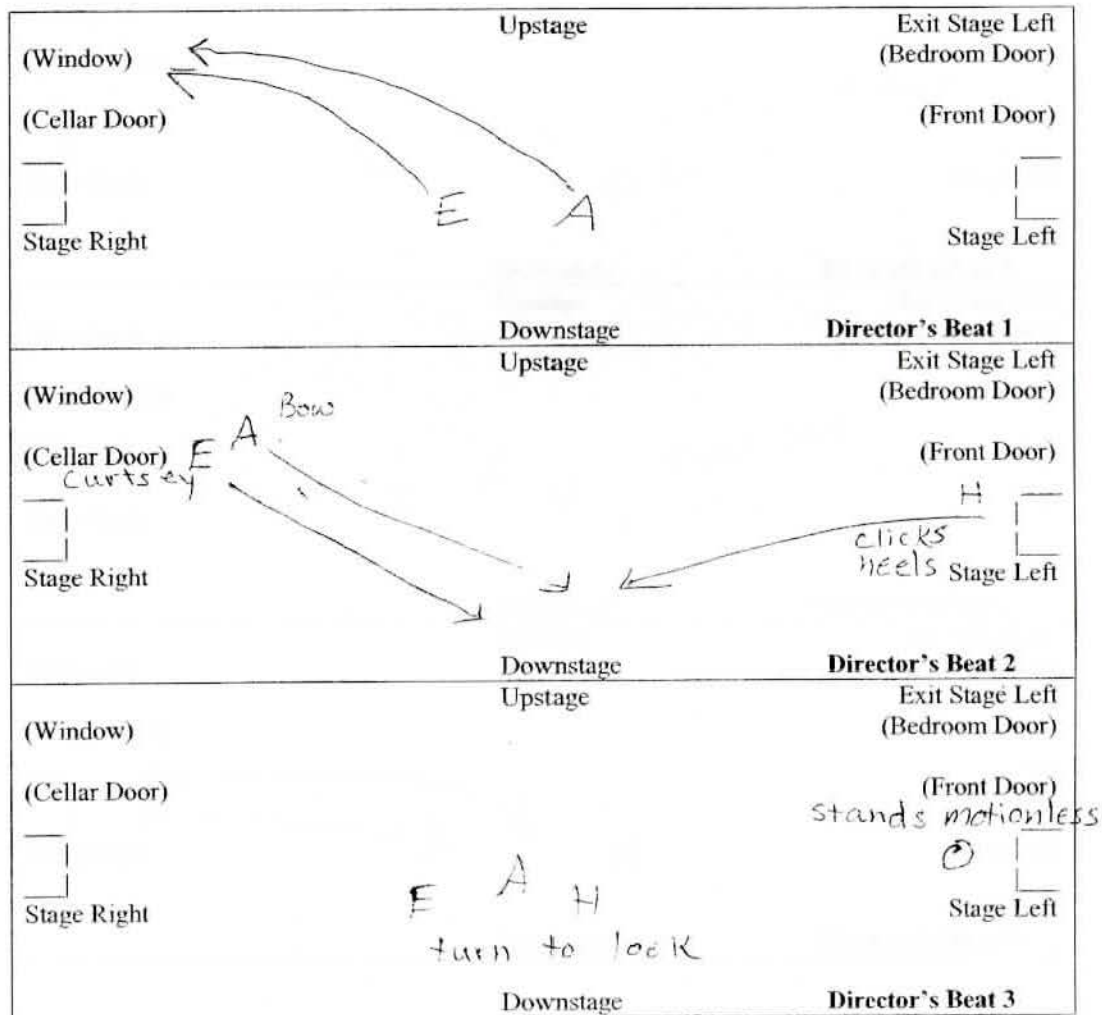
“PRIMORDIAL PHROPHECY”
BLOCKING FOR
EXCERPTS FROM ONDINE, by Jean Giraudoux, adapted by Maurice Valency

Actors

Candice Baker
 Prentice Whitlow
 Meloney Jones
 Wayne Easter
 Russell Reeves
 Vanessa Ely
 Meloney Jones

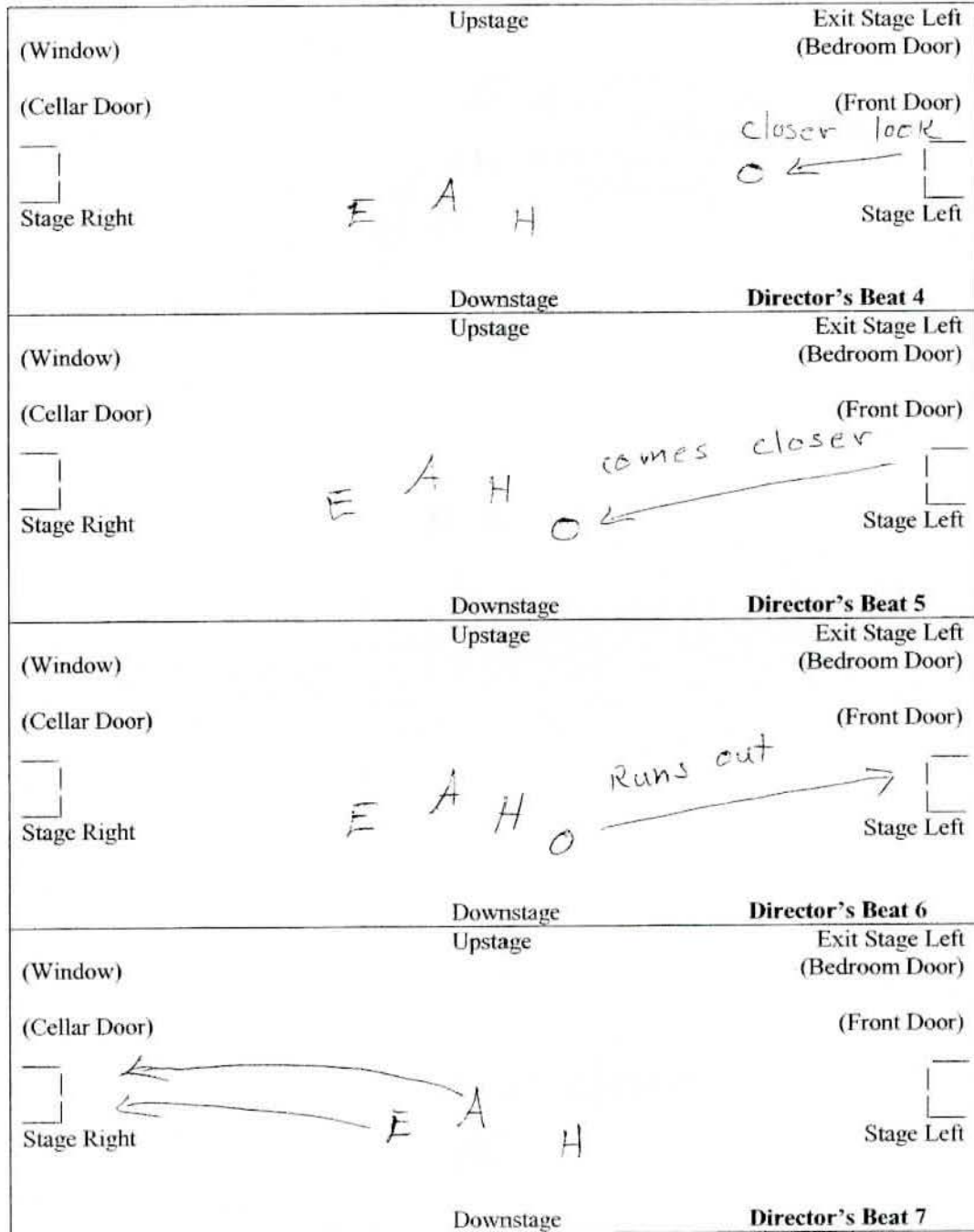
Characters

Ondine (The Water Spirit/Mermaid)
 Ritter Hans Von Wittenstein (The Knight)
 Eugenie (The Step Mother)
 Auguste (The Step Father)
 The King of the Sea (The Sea King)
 Voices of Ondines (Sister Water Spirits/Mermaids)
 Voices of Ondines (Sister Water Spirits/Mermaids)



Luana Ely
 Marsha Parker
 Ted Gregory
 Alice Bloch
 TA 600 Master's Thesis
 April 4, 2005

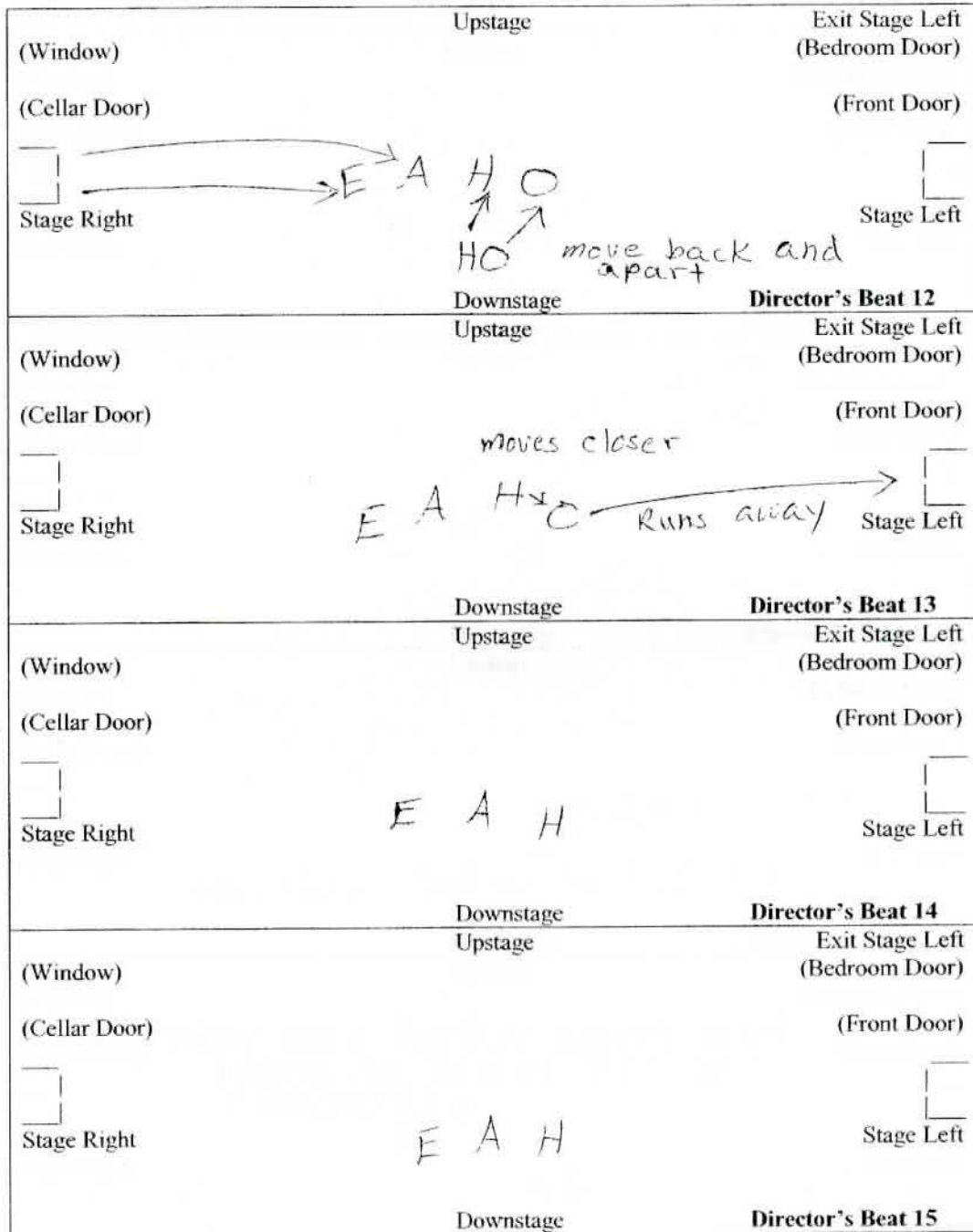
Ely 2

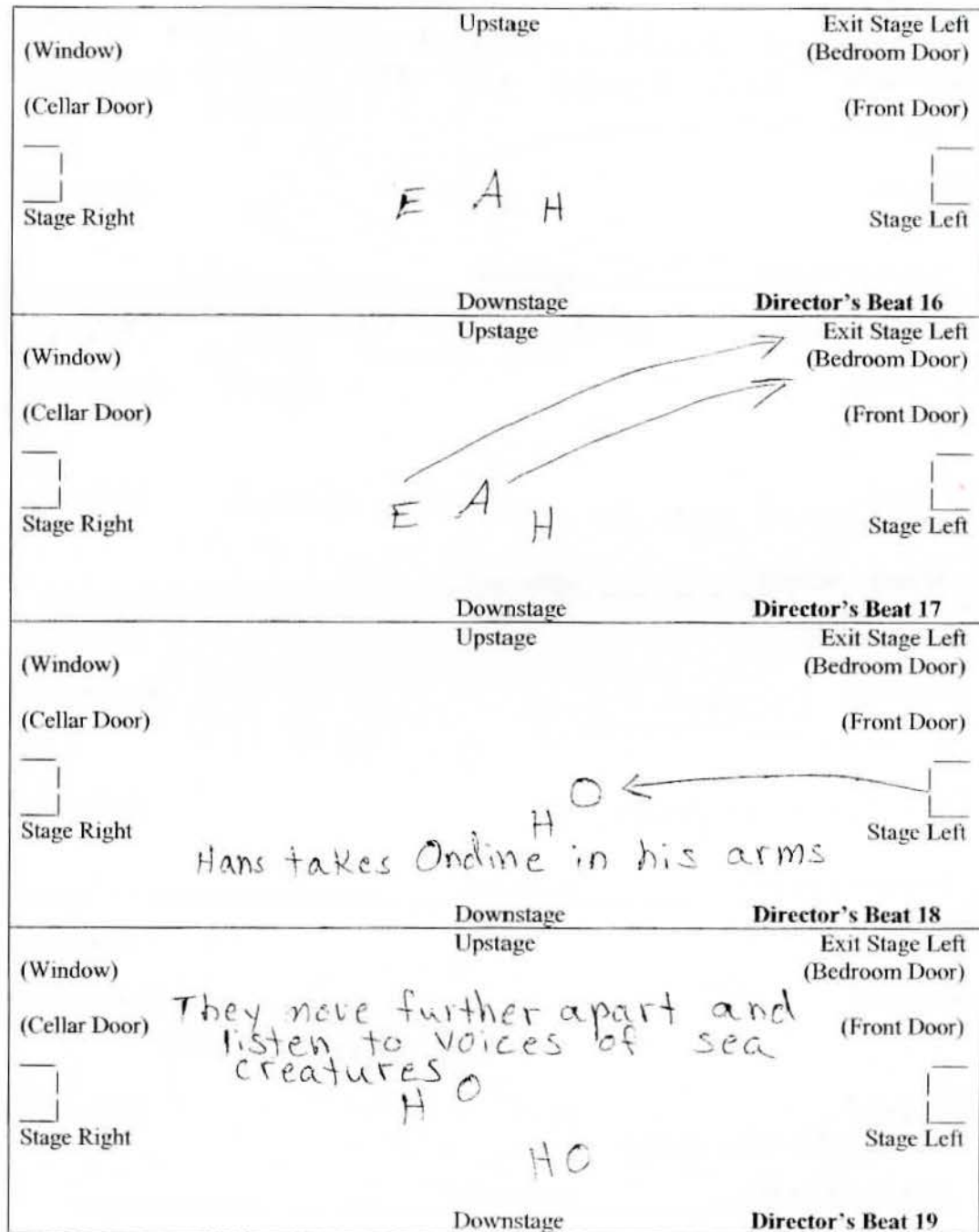


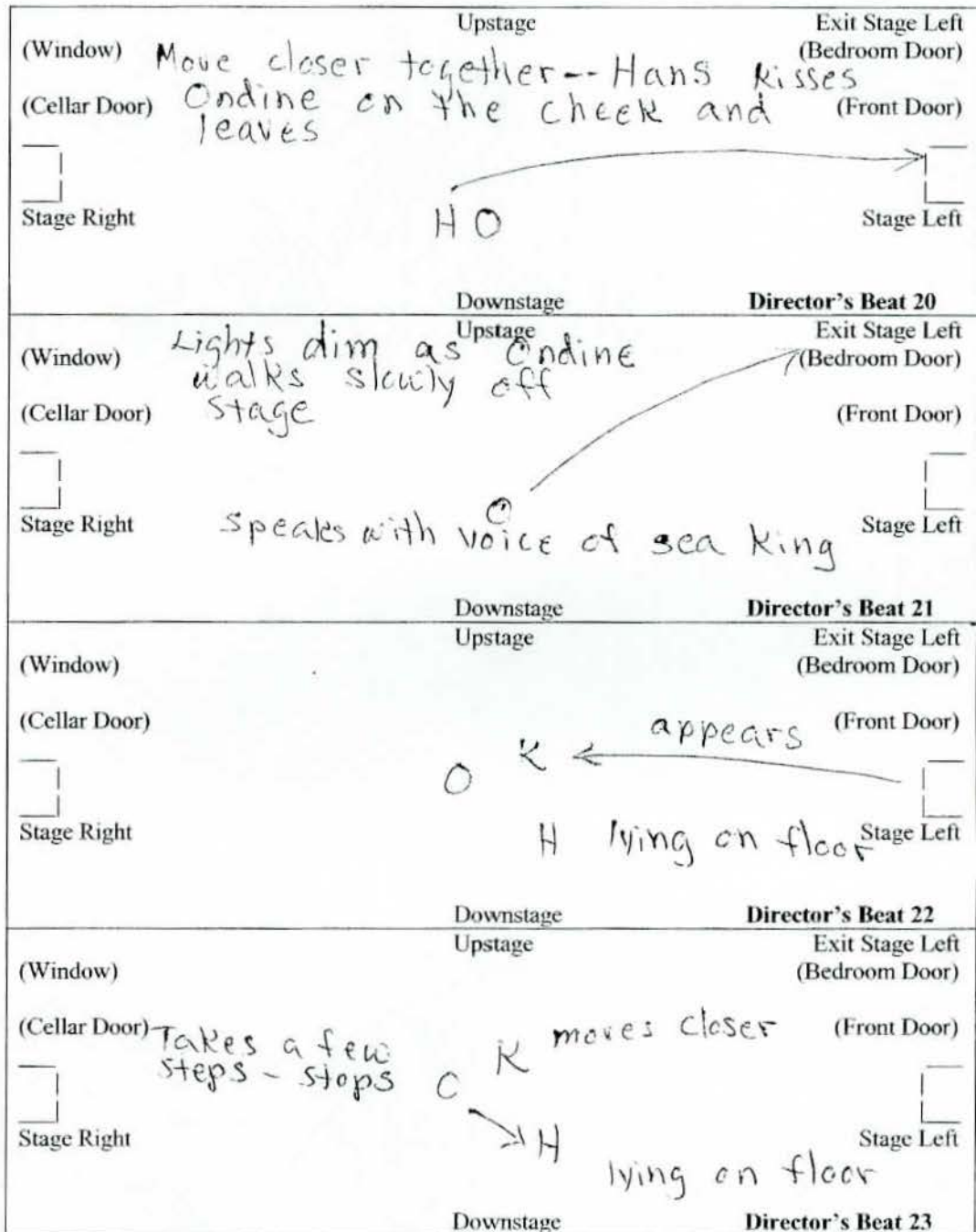
(Window)	Upstage	Exit Stage Left (Bedroom Door)
(Cellar Door)		(Front Door)
Stage Right		Stage Left
	Downstage	Director's Beat 8
(Window)	Upstage	Exit Stage Left (Bedroom Door)
(Cellar Door)		(Front Door)
Stage Right		Stage Left
	Downstage	Director's Beat 9
(Window)	Upstage	Exit Stage Left (Bedroom Door)
(Cellar Door)		(Front Door)
Stage Right		Stage Left
	Downstage	Director's Beat 10
(Window)	Upstage	Exit Stage Left (Bedroom Door)
(Cellar Door)		(Front Door)
Stage Right		Stage Left
	Downstage	Director's Beat 11

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 Marsha Parker
 Ted Gregory
 Alice Bloch
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 April 4, 2005

Ely 4







Dance Concepts -- the Elements of Dance

THE CONCEPT OF SPACE

Place	self space/general space
Size	big/small, far reach/near reach
Level	high/low
Direction	forward/backward, right/left, up/down
Pathway	curved/straight/zigzag
Focus	single focus/multi focus

THE CONCEPT OF TIME

Speed	fast/slow
Rhythm	pulse/pattern/breath

THE CONCEPT OF FORCE

Energy	sharp (sudden)/smooth (sustained)
Weight	strong/light
Flow	free/bound

THE CONCEPT OF BODY

Parts	head, neck, arms, wrists, elbows, hands, fingers, pelvis, spine, trunk, legs, knees, feet, toes, ankles, heels, shoulders, etc.
Shapes	curved/straight, angular/twisted, symmetrical/asymmetrical
Relationships	body parts to body parts, individuals to groups, body parts to objects, individuals and groups to objects: near/far, meeting/parting, alone/connected, mirroring/shadowing, unison/contrast, over/under, above/below, around/through, beside/ between, on/off, gathering/scattering, in/out, etc.
Balance	on balance/off balance

THE CONCEPT OF MOVEMENT

Locomotor	basic: walk, run, jump, hop, leap, gallop, slide, skip, crawl, roll combined: step-hop, waltz run, schottische, two-step, grapevine, jop, prance, slither, creep, etc.
Nonlocomotor	bend, twist, stretch, swing, push, pull, fall, melt, sway, turn, spin, dodge, kick, poke, lift, carve, curl, lunge, slash, dab, punch, flick, float, glide, press, wring, shake, rise, sink, burst, wiggle, etc.

THE CONCEPT OF FORM

Recurring Theme	theme in variation, canon, round
ABA	a = one phrase, b = different phrase
Abstract	a geometric form, not representational
Narrative	in the form of a story, representational
Suite	moderate beginning, slow center, fast end
Broken Form	unrelated ideas, often used for humor

APPENDIX C - Manipulation of
Choreography

99 / Forming

Choreographic Study: Dance Collage

Consciously identify one finite, concrete thing that will serve as your common thread. Collect and create many things appertaining to it. Create a study employing these in conjunction with an open attitude toward movement.

Theme and Variation vs. Motif and Development

Even though theme and variation is a compositional structure, and motif and development is a choreographic device, they are so often and easily confused that it's necessary to make the distinction between them as clear as possible. The basic difference between a theme and a motif is in how they are used. Simply put, the theme is varied, while the motif is developed—what could make more sense?

With a theme, the internal sequence remains constant. (This is how theme and variation is understood and used in music.) While each variation on the theme gives it a different character (or face), the basic order of the original is unaltered. Once the original theme is presented, the sequence of variations can be changed around, that is, variation 3 could be performed after variation 6 and followed by variation 2. The form of theme and variation does not require that variation 2 follow variation 1. However, a given instance might require that the variations do indeed progress in a certain sequence to convey the intent of a specific piece: for example, a life journey in which the variations show the different ways that a child, a young woman, and an old woman would execute a given theme.

The end result of a theme and variation is a sequence consisting of a movement phrase repeated a number of times with different shadings. The end result of motif and development can be any number of different movements or phrases developed organically by manipulating the motif. (Motif and development is explained on pp. 101-07). Compare the graphic il-

100 / The Intimate Act of Choreography

Illustration for theme and variation with the one for motif and development (fig. 4).

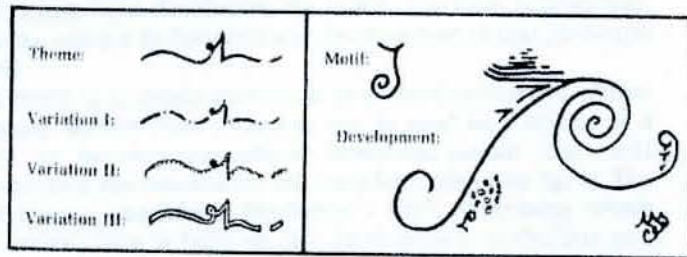


Figure 4

As you work through these two categories, the nature of their difference will become more apparent. Some discussion prior to and after improvising and composing in these categories will help to clarify your understanding even further.

Theme and Variation

A theme is a clear movement sequence that can be used as a basic structure for different variations. This movement sequence needs variety and interest in directions and level for any but the most sophisticated renderings. There should not be any repeats in the theme. Since you may have ten variations, you certainly do not want to see any one movement more than the ten times, no matter how exciting or varied it is.

Variations keep the same sequence of time and movement as in the original theme, but have their own character, color, flavor. You can name each variation, for example, a withering or aloof variation. One way to consider it is by having different types of people doing the same theme (sneaky thief, care-free three-year-old, sophisticated duchess, and so on).

The basic idea of Theme and Variation is treated somewhat differently in painting, a timeless art, than in music or dance, which are temporal. Instead of following a given time sequence in which the order of occurrence in that sequence is

101 / Forming

inviolable, it is the spatial order that is adhered to. Monet's *Poplars* series depicts the same scene at different times of day, the variations being shown by the differing use of light. Theme and variation is found in folk dances—the Greek Pantomazi has five strict and clear variations; while modern examples are often not very strict (e.g., Jerome Robbins's *Waltz*).

Exploratory Work

Make a list of possible movement variations (e.g., skippy, through the mud).

Improv: Variations on a Theme

Use a set theme, your own, or the one given here: Take four steps forward, starting on the right foot; step out to second position plié; tilt to the right; turn to the right.

Have everyone do the basic theme. Then repeat while improvising a "dragging" variation, a "shaky" variation. Now try the variations from your own list. Do not impose a time structure (or set tempo) on the variations. Divide the group in two. One group watches while the other improvises on their variations to the given theme. ♪

Choreographic Study: Theme and Variation

Compose a new theme and choreograph four variations.

Choreographic Devices


These have previously been explained as ways of developing and filling out movement seeds. The first of these is motif and development, which we have already differentiated from theme and variation (for review, see pp. 99–100).

Motif and Development



In motif and development, the motif itself is manipulated; it is performed upside down, backward, inside out. Its original sequence (the order of its parts) is not sacred as in theme and variation. Fragments of the movement are used and developed



separately, then put together with no specific regard for the original sequential order. But there is a definite sense of form that comes from developing the motif. The form is often self-serving, unique to the particular development of that particular motif.

A motif is a single movement or a short movement phrase (usually shorter than a theme) that is used as a source or a spark for development into an integrated gestalt. The motif can contain the essence for the complete piece (see fig. 4). The best known example is Beethoven's Fifth Symphony where the entire piece is built on the development of the first four notes.

We have developed a schema of sixteen possible ways to manipulate a motif. Here are some things to keep in mind as you work through them. Try each manipulation on your movement motif. Take a tidbit of time (ten to twenty seconds) to improvise on each before going on to the next. As you go along, observe other people's solutions so that you can immediately see the range and wealth of development these can lead to, for virtually everyone comes up with some interesting interpretations. It turns into a game, inventive and mutually supportive. It is important to explore each of the sixteen ways in as pure a form as possible, without combining any two ways. For example, don't change the spatial range of the original movement as a by-product of doing it faster or slower. To begin, each person comes up with a single movement, a motif. For this initial exploration, it shouldn't end where it began. Keep it simple, for example, a three-quarter arm circle with a twist at the end; an open-closing-dropping of the fist; tracing a simple spatial pattern () in the air with your hand.



Sixteen Ways to Manipulate a Motif

1. *Repetition.* Repeat exactly the same.
2. *Retrograde.* Perform it backward. Start at the end and follow it back through space—like a movie run backward.
3. *Inversion: upside-down* ( becomes ) or *lateral*

( becomes ). For upside-down inversion, you may have to lie on the floor or stand on your head. (This can be tricky and often impossible, but don't dismiss it on those grounds.)

4. *Size: condense/expand.* Take the motif and do it as small as you can. Try it even smaller. Now take the movement and make it bigger, as big as you can.

5. *Tempo: fast/slow/stop.* Take the motif and do it as fast as possible. Try again, even faster. Be careful not to let it get smaller. Do it as slowly as you can. Remember to keep the space constant, the same size it was originally. Find places for stillness in it.

6. *Rhythm.* Vary the rhythm but not the tempo. The variety and pattern of the beats should be altered, not the speed or the length of time it takes to accomplish. If, for example, the original rhythm was , try doing it .

7. *Quality.* Vary the movement quality. Try the same movement quivery, drifting, with erratic tension, etc.

8. *Instrumentation.* Perform the movement with a different body part; try several different parts of the body. Let another performer do it. Have a whole group do it.

9. *Force.* Vary the amount of force you use in producing the movement. Do it with a great deal of strength, from beginning to end. Now repeat it again, with very little force, gently, weakly. Carefully try to keep the change in force only.

10. *Background.* Change the design of the rest of the body from its original position and repeat the motif. Let the rest of the body be doing something while the motif is going on. Sit instead of stand. Try perhaps twisting all the rest of you into a knot while still performing the regular motif. Add another person (maybe having them wrap around you). Add to or change the set, the lighting.

11. *Staging.* Perform it at a different place on the stage and/or with a different facing to the audience, sideways or on a diagonal.

12. *Embellishment (ornamentation).* The movement itself

104 / The Intimate Act of Choreography

can have the embellishment (e.g., little loops or jiggags occurring along the path of the movement); or a part of the body can be embellished as it is involved in the movement (as the arm moves, wiggle the fingers or make a fist); or try embellishing both the body and the path of movement at the same time.

13. *Change of Planes/Levels.* Change the motif to a different plane: the horizontal, the vertical, the sagittal plane or any other slice of space. Do it on a different level. Trace the path of the gesture and use it as a floor pattern. Move along that.

14. *Additive/Incorporative.* Additive: While doing the original motif, simultaneously execute any kind of jump, turn, or locomotor pattern (triplet, run, slide). Incorporative: Make the original motif into a jump, turn, or locomotor pattern. Although this can be tough or impossible with some motifs, approach it with a sense of "how can x [original motif] be jumped, turned, moved from place to place?" A series of chassés would be an example of the way an arc could be realized as a locomotor pattern.

15. *Fragmentation.* Use only a part of the motif, any part. Use it as an entity in itself. Use it to attend to a detail, a part worth isolating that might otherwise be overlooked. Or use several parts of it, but not the whole thing—such as the beginning third, a tiny piece halfway through, and the very, very end.

16. *Combination.* Combine any of the above so that they happen at the same time. This lets you combine affinities (faster with smaller) or antagonists (faster with larger) for choreographic interest and technical challenge. Fragmentation is particularly effective when combined with others. You may combine three or four manipulations at the same time (fragmentation/inversion/embellishment, or inversion/retrograde/slower/different background). Variety and complexity grows as you combine more and more manipulations.

Play with combining several manipulations at the same time; it can be mental gymnastics, but fun. And don't settle for

Ref. Blom and Chapin

APPENDIX D Labanotation

Sliding - traveling by means of moving smoothly across a slippery surface as in skating or skiing.

Spring - term used for jumps when the specific form of aerial step need not or cannot be stated. A spring is the action of rising from the ground, the subsequent landing being taken for granted. (See *Jumps*, *Aerial Steps*.)

Stability - the state of being when the body is in balance.

Staccato - separated, disconnected, cut short or apart in performing.

Stance - the support of the body (usually the feet or one foot) which retains the previously established form when a twist occurs in the rest of the body.

Standard Directions - directions described according to the Standard Cross of Axes.

Structural - description of a movement or the notation of a movement in which the elements of timing, space, and the part of the body used are clearly defined.

Style - distinctive or characteristic mode of presentation, construction, or execution of patterns of movement.

Systems of Reference - established distinctions in determining to what a direction symbol refers, i.e., how a stated direction is to be interpreted.

Tertiary - consisting of three parts. In skips and gallops, the rhythmic arrangement of the three part action into a time division of three equal parts.

Three-dimensional - the use of more than two directions in movement, movement following or enclosing an imaginary sphere.

Two-dimensional - movement using two directions at the same time or movement on a plane (describing a two-dimensional surface).

Twisting - a turning of a part of the body in which the free end turns (rotates) farther than the base (the point of attachment to the body, to the floor, or to a person or object). The resulting movement produces a spiral within the part specified. (Compare with *Rotating*.)

U¹ - the name of the fourth part of a beat of music divided into four.

Undulating Arm - a movement which continues on a beeline toward a specified point regardless of other simultaneous and influencing actions.

Upper body - term referring not to a specific part of the body but to a use of the upper body which may involve only a shoulder action (upper dorsal vertebrae), the chest, or the whole of the movable spine down to the lumbar region.

U² - the name of the second part of a beat of music divided into four.

Glossary of Symbols

DIRECTION		LEVEL	
	Direction is indicated by the shape of the symbol.		The three levels are distinguished by the different shading of the symbols.
	Up, high		Middle
	Down, low		
RELATIONSHIP FINS (position signs; minor movements)			
	Low		High
	Intermediate Directions		Intermediate positions, directions; minor movements etc.
	A point half-way between two stated directions		A point 1/3 way from forward middle toward forward low
	Move half-way to this direction		A point 1/3 way from forward high to right forward high
ABBREVIATIONS			
	Elimination of Limb Signs		Attached Additional Information
	Full version		Attached rotation symbols
	Divided column		Attached symbols
THE BODY			
	THE STAFF		Attached rotation symbols
The staff represents the body. Placement of movement indications on the staff shows which part of the body executes the movement.			
	Hand		Right
	Arm		Left
	Body		Expanded Staff
	Leg gesture		Right
	Support (step)		Left
	OR		Right
	Body		Left
	Arm		Right
	Hand		Left
	Leg gesture		Right
	Support (step)		Left
	Body		Expanded Staff
	Arm		Right
	Hand		Left
	Leg gesture		Right
	Support (step)		Left
	Body		Expanded Staff

THE BODY SIGNS

The Joint Signs

	For the Arms		For the Legs	
	↑	↑	+	+
	Shoulder		Hip	
	J	∩	≠	≠
	Elbow		Knee	
	∩	∩	≠	≠
	Wrist		Ankle	
	∩	∩	≠	≠
	Hand		Foot	
	∩	∩	≠	≠
	Fingers		Toes	
	left	right	general	left right

Body Areas

□ Basic sign for an area

							etc.
Area of head	Shoulder section	Chest (rib cage)	Waist	Pelvis	Whole torso	Unit of knee to head	Unit of foot to chest

Surfaces of Body Areas

A surface, any surface

Face	Back of chest	Right side of waist	Left side of pelvis	Right front side of knee	Upper front of chest	Lower left side of pelvis

Moveable Parts within Body Areas (details on these will be given in Book II)

						etc.
Breastbone	Upper dorsal spine	Right side of rib cage	Diaphragm	Lower dorsal spine	Abdomen	

Limbs

A limb	Both arms	Left arm	Right arm	Both legs	Left leg	Right leg	Neck
Right upper arm	Left lower arm	Thigh	Right thigh	Lower leg	Left lower leg		

Surfaces of Limbs

Under or back	Outer or top	Thumb or big toe side	Little finger or little toe side

Area, Surfaces and Edges of Hands and Feet

			L. R.	L. R.	
Area of hand or foot	Palm, sole of foot	Back of hand, top of foot	Thumb or big toe edge	Little finger or little toe edge	Tip of finger or tip of toes

			L. R.	L. R.	
Area of base of hand or foot	Under side, sole of heel	Upper side, instep	Thumb or big toe edge	Little finger or little toe edge	Tip of heel

Specific Fingers

Thumbs	Index fingers	Middle fingers	Ring fingers	Little fingers

Parts of the Fingers

Right middle finger	Base of knuckle of right middle finger	Middle knuckle of middle finger	Last knuckle of middle finger	Tip of right middle finger

Specific Toes and Parts Thereof

Limb of right middle finger	Base segment	Under side of middle segment	Top, nail side of last segment

Parts Above and Below Joint

Above R elbow	Below L knee	(cou de pied)

Parts of the Head (Pictorial signs have been used in scores when detailed signs were not known.)

Simple Pictorial signs	Detailed Signs (the whole range will be given in Book II)		

SIGN FOR UPPER BODY MOVEMENT

Both sides		Right side		Left side	
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Definition of
Laban Movement Analysis
Bartenieff Fundamentals

WHAT IS LABAN MOVEMENT ANALYSIS?

LMA is a way of describing and analyzing human movement that enables you to understand and improve your own expressivity in everyday life as well as in performance. LMA can also be applied to other movement-related professions; fitness, therapy, non-verbal communication, dance criticism, teaching, etc.

WHAT IS BARTENIEFF FUNDAMENTALS™?

BF is a means of increasing ease, efficiency, and expressivity in movement. As a form of body re-education, it is useful in reducing body tensions in everyday life as well as increasing movement range for dancers and athletes. The system includes basic principles of human movement and specific exercises that can be practiced on the floor, seated or standing. Major goals: balancing the use of both deep and superficial muscles by working with simple movement in a relaxed way; feeling the whole body by moving in all spatial directions; and experiencing the importance of fluid breathing in all activities.

WHAT THE DIFFERENCE BETWEEN LMA & BF?

LMA deals with movement performance by addressing dynamics, spatial awareness and expression. BF concentrates on the specifics of the body, improving alignment and ease of movement.

"Handout" by Alice Bloch in Dance Teaching Methods

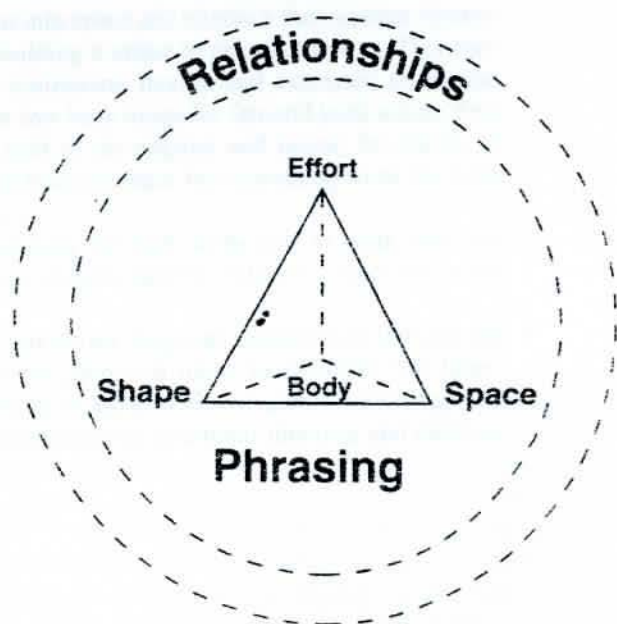


APPENDIX E

Overview

A Brief Overview of the Framework of Laban Movement Analysis

Laban Movement Analysis provides a rich overview of the scope of movement possibilities. These basic elements can be used for generating movement or for describing movement. They provide an inroad to understanding movement and for developing movement efficiency and expressiveness. Each human being combines these movement factors in his/her own unique way and organizes them to create phrases and relationships which reveal personal, artistic, or cultural style. By understanding these elements we can begin to more effectively appreciate what human beings have in common and how each of us is unique.



Ref. Hackney, Peggy
Making Connections

In the classroom or client session, Laban Movement Analysis approaches each new understanding of movement and body function with experiences which incorporate change in the relationship of BODY, EFFORT, SHAPE, and SPACE. As the diagram illustrates, even when focusing on the BODY area, the support of the other areas is always available to aid the learning process. It is in the PHRASING of the elements—how they are patterned and sequenced together—that the individual is personally expressive and forms RELATIONSHIPS.

Body

BODY—“How is the whole body organized/connected?” “What is consistently maintained in the body?” “Which body parts are moving?” “Where in the body does movement initiate?” “How does movement spread through the body?” To fully understand what is going on at the BODY level we must address all of these questions.

Patterns of Total Body Connectivity—“What pattern of connection is organizing the whole body?” The whole body can be organized from the following connective patterns:

- ⊗ **Breath**—includes both cellular and lung respiration and is a key to fluidity of movement, internal shaping, the experience of inner space as three-dimensional, and a basic sense of trust in Being.
- ⊗ **Core-Distal Connectivity**—includes developing support from the internal core of the body (Core Support) and minimizing over-dependence on external muscles. This pattern also coordinates the relationship of each limb to center core and through center core to the other limbs and out to the world.
- ⊗ **Head-Tail Connectivity**—builds a sense of the individual self connected through the body's internal vertical. This stage patterns the ability to give attention to the world and enjoy a flexible, sensuous, supportive spine in all three planes—particularly important for level change.
- ⊗ **Upper-Lower Connectivity**—builds grounding, strength, and intention through Yielding & Pushing into the earth. It patterns an ability to come from that grounded Push to Reach out into space and enable a Pull without disconnecting from Core: relates to building a sense of personal power. This connectivity pattern stresses pure iliofemoral flexion and extension to prevent hip-hiking and/or substitution of low back usage for femoral joint action. This stage also emphasizes pelvic shift in the sagittal and lateral for clarity of weight shift and ability to travel through space by connecting from the earth into the lowest part of the pelvis.
- ⊗ **Body-Half Connectivity**—organizes the body to be able to work with one side stable while the other side is mobile; patterns sidedness functions in the brain, aids in clarifying issues.
- ⊗ **Cross-Lateral Connectivity**—develops diagonal connections through the body and graduated rotation in the proximal joints to facilitate full three-dimensional movement and ability to spiral with complex level change and locomotion; prepares for multidimensional relational thinking and commitment to action.

Body Attitude—"Is there a maintained or habitual 'stance' or constellations of body parts from which the individual moves and to which s/he returns?" See section on Concepts for more discussion of Body Attitude.

Active/Held Body Parts—"Which body parts are most active in this person, and which body parts are frequently held, i.e., not actively participating in the movement?"

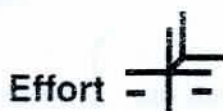
Initiation-Follow through—"Where in the body does the movement *begins* and how does it follow-through to complete the phrase?" See Concepts of Phrasing for more on this topic.

Sequencing of Movement through the Body

Simultaneous—"Do all active body parts move at once?" (i.e., head and both hands make an action at the same time)

Successive—"Does the movement of one part of the body flow successively into the movement of the next adjacent body part?" (i.e., a succession within one movement phrase: shoulder, elbow, wrist, hand)

Sequential—"Does the movement of one part of the body flow sequentially into other non-adjacent body parts?" (i.e., a sequence of movement of non-adjacent body parts within one phrase: head, leg, and arm move—one immediately after the other)

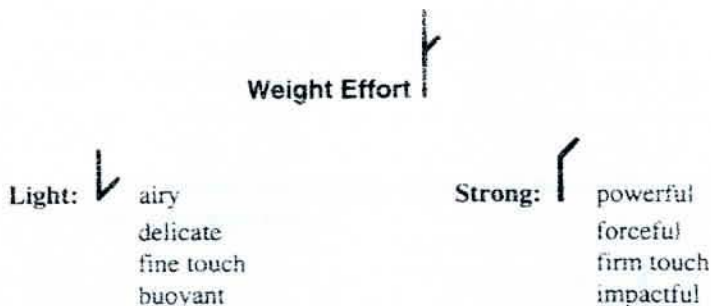


EFFORT—"What is the dynamic quality of the movement—the feeling-tone, the texture?" Effort reflects the mover's attitude toward investing energy in four basic factors: Flow, Weight, Time, and Space. These inner attitudes need not necessarily be conscious to be operative. Effort change is generally associated with change of mood or emotion and, hence, is an inroad to expressivity. Effort coordinates the entire being in a dynamic way. Engaging the mover from his/her own inner Effort Intent (perhaps from imagery, voice, or metaphor) enlivens movement. Each of the factors is defined by two polar elements, called Effort Qualities or Effort Elements. Many adverbs and adjectives such as "sharp," "tranquil," or "commanding" indicate combinations of two, three, or four Effort Qualities.

Flow Effort



Free 	outpouring	Bound: 	controlled
	fluid		careful
	released		contained
	liquid		restrained

Flow is the baseline "goingness," the continuity, of the movement out of which the other effort elements emerge and return. Often Flow becomes the major expressive statement. In everyday language we sometimes associate flowing movement with Free Flow, but Bound Flow is also "goingness" (i.e., going in a controlled way). Flow is frequently related to feelings—either outpouring or containing them.

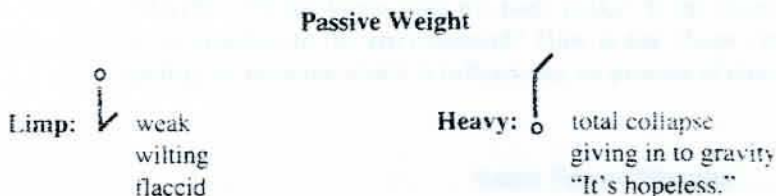


Light and Strong are *active* attitudes toward using the weight of your body.

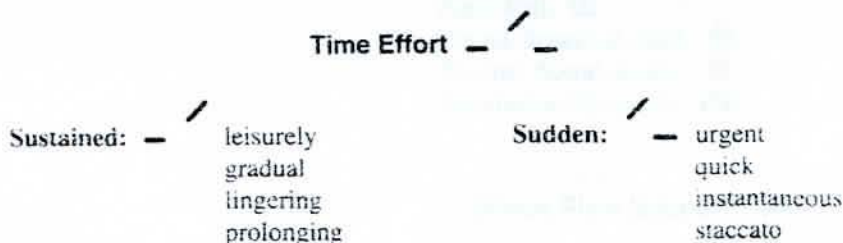
It is also possible to be *sensing* the weight of your body as opposed to *using* the weight of your body. The ability to *sense* the weight of your body underlies your ability to actively yield weight into the earth and push away with strength. This sensing of weight also precedes the ability to rarefy your weight with lightness.


We call this quality **Weight Sensing**. 

It is also possible to have a *passive* attitude toward your weight. These attitudes have to do with letting gravity be the active force, surrendering. They are:

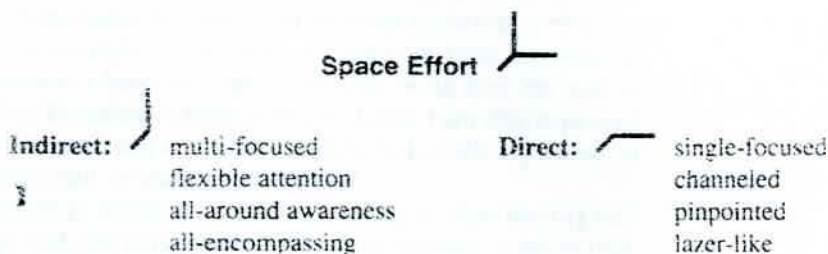


The Weight Effort generally has to do with your sensation of Self and your own intention in moving: whether that intention is to activate and assert weight, sense weight, or surrender to passive weight.



The Time Effort has to do with your inner attitude toward the time you have, not how long it takes to do the movement. (For instance, the same two minutes can be approached as "I have two *whole* minutes," or "I *only* have two minutes.") It is related to your intuition and sense of timing when committing to action. We do not generally use the words "fast" and

"slow," for the Time Effort as those words have to do with clock time, or metronome pulse rather than inner attitude.








The Space Effort deals with how you give attention, not the place in space. Both Direct and Indirect approaches to paying attention are active. Indirectness is not the same as being "spaced out" or out of space; it is giving active attention to more than one thing at once. Both types of Space Effort relate to thinking.

Shape

SHAPE—"What forms does the body make? Is the shape changing in relation to self or in relation to the environment? How is the Shape changing—what is the major quality or element which is influencing its process of change?"

Basic Forms/Shapes¹

The most basic forms the body makes when it is not moving, "Still forms," are:

- Linear, Elongated (Pin) 
- Flat (Wall) 
- Round, Spherical (Ball) 
- Twisted, Spiral (Screw) 
- Tetrahedral (Pyramid) 

Shape Flow Support²

Underlying all shape change is the basic change in the body's form which happens in the process of breathing. This baseline process of Growing and Shrinking is called **Shape Flow Support**.

Modes of Shape Change³

Mode of Shape Change reveals an inner attitude about changing the form of the body—whether the shape change is self-oriented or environment-oriented. This inner attitude need not be conscious to be operative.

Shape Flow is shape change which is about the mover and the mover's changing body part relationships self-to-self. It creates a sensation that the movement is not "about" making something happen in the environment at all, but is about "Me sensing my own body as I am with myself or the world—my own responses change my shape." An example is adjusting to get comfortable. Shape Flow brings access to self, the ability to be in touch with the "inner" world.

##> Directional Movement is location, or goal-oriented shape change. It creates a bridge to the environment, "I change my shape in order to go out to someone else or the world." Directional movement can be either spoke-like (##>) or arc-like (##). For example, I can spoke my hand out from my waist to reach to shake someone's hand, or I can let my arm swing from my side to reach in an arc. With Directional Mode of Shape Change I am able to contact the world outside of myself and accomplish specific tasks such as picking up a pencil, hammering a nail, or shooting a basketball.

~ Carving is shape change which is oriented to creating or experiencing volume in interaction with the environment. "I mold or contour or accommodate to the environment or other people." For example, as I describe a complex project with many parts that interact to create a rounded whole, I am probably molding the space in front of me with my hands. Or, when I hug someone, I contour and accommodate my body to theirs in a voluminous way. Carving provides a quality of movement that leads to integrating the self and the world: "I am involved in a co-creative relationship with others or the world."





Shape Qualities give information about the attitudinal process of changing the shape of the body. Every movement is an action of shape change from Closing to Opening, or Opening to Closing, even if the movement is very subtle. Opening/Closing is the most general statement of Shape change.

This Opening/Closing can be felt or spoken about more specifically in terms which describe "toward where" the shape is changing—the essential spatial pull which is coloring the expressive quality of the movement. These pulls are related to a Dimensional matrix in space.






These Shape Qualities can be done in any of the Modes of Shape Change described above.

i.e., Rising in Shape Flow , Rising in Directional movement , and even Rising


in Carving  with Shape Flow Support. It is also possible to record simply a generic shape change which Rises with clear Shape Flow Support of the breath. () Fundamentals and Laban Movement Analysis stress investing in the changing shape from within as an expressive *process*. For instance, Spreading is different from simply arriving at a wide shape. Awareness of this sort is particularly important for dancers who seem to get stuck in trying to "make the right shape," but are not connecting internally to enjoy the forming process itself. These shape qualities or elements are also laden with personal emotional meaning for each individual, as are the Effort Qualities. It is worth spending time with each one to discover personal meaning associations.


Space


SPACE—"How large is the mover's Kinesphere and how is it approached/revealed? Where is the movement going? What are the active Spatial Pulls? What crystalline form is being revealed?" Space aspects include information about the mover's own personal movement sphere, the Kinesphere, as well as whether the approach to the kinesphere is Central, Peripheral, or Transverse. Spatial aspects also include whether the movement is Dimensional, Planar, Diagonal, or Transverse Spiraling, and which of the major crystalline forms is most operative. This area is sometimes referred to as Space Harmony.

Kinesphere—"The space that is mine"—the mover's own personal space surrounding the body. How large is the mover's space? Is it **small**, near the body (); **medium**, at about elbow distance away (); **large**, as far as the mover can reach () Kinesphere is defined *physically* by the distance that can be reached all around the body without taking a step. Kinesphere is defined *psychologically* by the space the mover senses is hers or his, the space s/he effects. For example, even if the actual movement is done using a small physical kinesphere, a performer or a speaker might enlarge his/her psychological kinesphere to include the whole audience. "I invite you into my space. This entire room is my kinesphere. I influence the whole space."

Approach to Kinesphere⁵—"How do I approach my kinesphere and reveal it?"

 **Central**—"Is my kinesphere revealed with movement radiating out from and coming back into the center?"







 **Peripheral**—"Is my kinesphere approached by revealing the edge of the kinesphere and maintaining a distance from the center?"

 **Transverse**—"Is my kinesphere created with movement which cuts or sweeps through the space, revealing the space between the center and the edge?"

Spatial Pulls—Where is the movement going in space? How many pulls in space are active?—When we clearly locate ourselves and our movement spatially, we help our bodies coordinate movement more easily. **Spatial Intent**, knowing clearly where the body intends to go, organizes body connections by establishing a clear pathway/goal for the

movement. These pathways are "alive highways" which the body can ride in both vertical and off-vertical movement. The clearer the Spatial Intent or goal of the movement, the more easily the neuromuscular system can accomplish the action in a fluid way. In addition, each individual has personal preferences for organizing movement in space. Space-use contributes to an individual's style and how s/he relates in the world just as do Body, Effort, and Shape. For instance, some movers prefer the simplicity and purity of Dimensions while others enjoy the spatial dynamism and excitement of Diagonals.

Dimensions⁶—Our world has three cardinal dimensions. Each dimension contains two directions which are opposite poles. (See Figure 60.)

- Vertical—Up/Down  
- Sagittal—Forward/Backward  
- Horizontal—Left/Right or sideward open/sideward closed.  

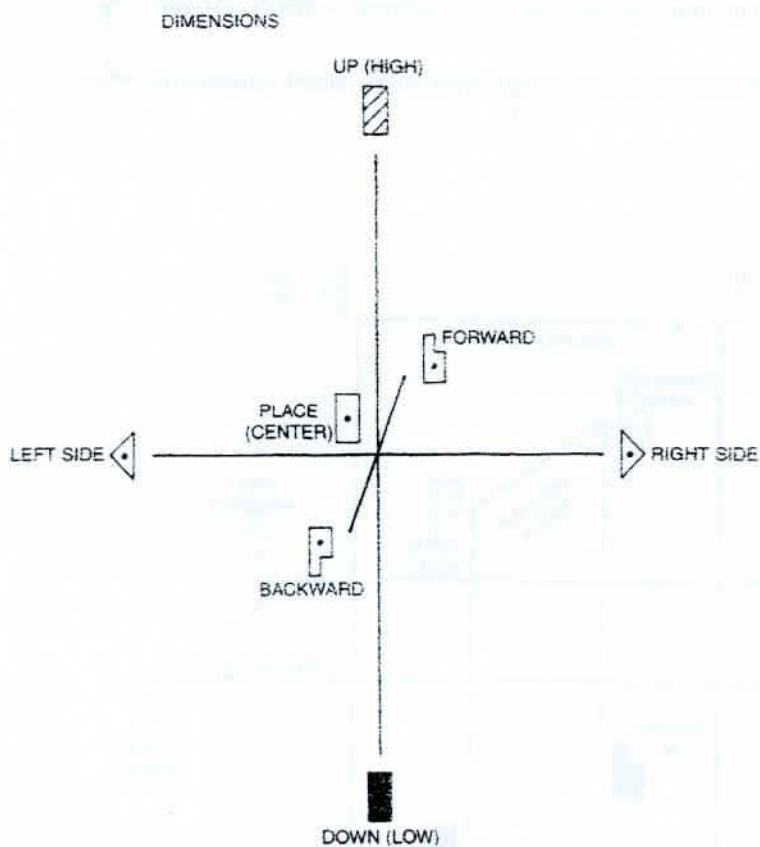





Figure 60. Dimensions.

Each direction is *one spatial pull*. For instance, the vertical dimension has "up" as one pull and "down" as another; the sagittal has "forward" as one pull and "backward" as another; the horizontal has "right" as one pull and "left" as the other. Moving with a pure sense of "up-ness" is, for instance, to be moving with *one spatial pull*, i.e., moving up in the dimensional cross. Dimensions form the internal structure of the Octahedron.

Planes—Movement in the three cardinal planes is movement which invests in *two spatial pulls* at the same time; for instance up and left in the vertical plane (see Figure 61). Each plane is like a flat cycle, or rectangle. These planes form the internal structure of the Icosahedron.

- ✦ **Vertical Plane**—combines Up/Down and Right/Left 
- ✦ **Sagittal Plane**—combines Forward/Backward and Up/Down 
- ✦ **Horizontal Plane**—combines Right/Left and Forward/Backward 

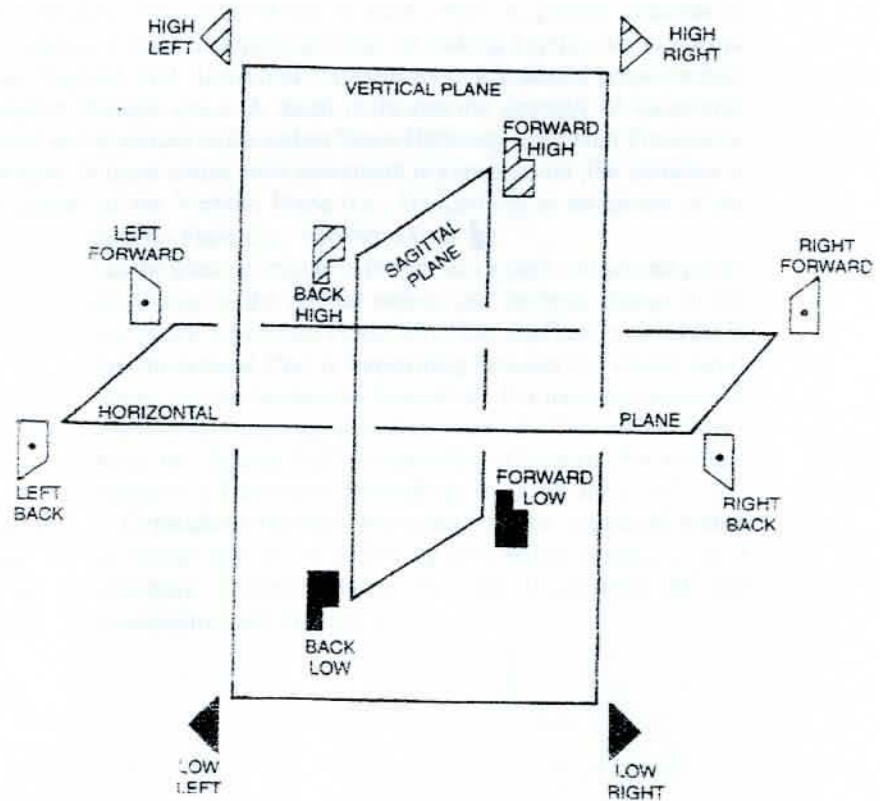


Figure 61. Planes.

Diagonals—Diagonal movement consists of *three equal spatial pulls*: for instance, left-forward-down (▣) or right-backward-up (◊). Diagonals form the internal structure of the Cube (see Figure 62).

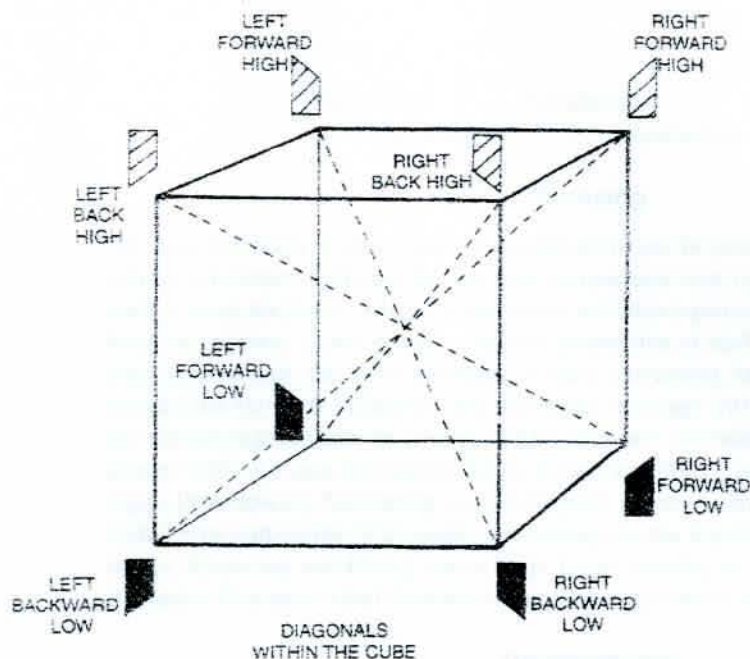


Figure 62. Diagonals within the cube.

Transversals or parts of spirals—Transverse movement involves *three unequal spatial pulls constantly changing their relationship to each other*. A general example is movement which is related to a three-dimensional spiral. In making a spiral, one is always changing the Vertical, Sagittal, and Horizontal components in a graduated proportionate way, cutting or sweeping through space. A much more specific example of transverse movement can be found and practiced in the Laban Space Harmony work with Transverse Scales in the Icosahedron. In these scales each movement is a transversal. For instance, a movement from the corner of the Vertical Plane (i.e., Up-Left ◊) to the corner of the Sagittal Plane (i.e., Forward-Down ▣)



Figure 63. The Transverse Three-Ring is composed of three transversals in the icosahedron.

has the greatest change in the vertical aspect, the second greatest change in the sagittal aspect, and the least change in the horizontal aspect (see Figure 63). Note that **the transversal is the movement that is happening between** the planar landmarks, not the landmarks themselves. For more discussion of Transversals and a specific discussion of a Transverse Three-Ring, see "Spatial Pull" in Appendix—Concepts. For an illustration of a Transverse Three-Ring, see p. 58 and p. 197.

Crystalline Forms—Movement can be organized within or reveal any of the following polyhedral forms . . . or a changing between them. For an illustration of the icosahedron, see Figure 64.

Tetrahedron Octahedron Cube
 Dodecahedron Icosahedron

Phrasing

The basic elements of movement discussed above can be combined in a myriad of different ways. Each person will have his/her own unique repertoire of and preferences for combinations of these elements. And each individual will also organize and sequence these combinations into phrases of movement which are expressive of his/her personal style. Two people may have exactly the same elements in their movement, but if they have organized and phrased the elements differently the movement message will not be the same. For instance, one person might initiate his phrase with his right arm Spreading and Rising into a large kinesthetic Vertical Plane movement that is Strong and Direct, and end his phrase with a small Light, Free-flowing Advancing into the Sagittal. Another person might begin his movement with a Free outpouring of Strength Advancing into the Sagittal using the right arm and then end by Spreading and Rising into a Light Direct stability in a large Vertical Plane. See the Appendix-Concepts which follows for more specifics about phrases and phrasing.

Relationships

Relationships between people can be experienced and looked at in new ways by becoming aware of the quality of the movement in the relationship. To do this, use the above elements

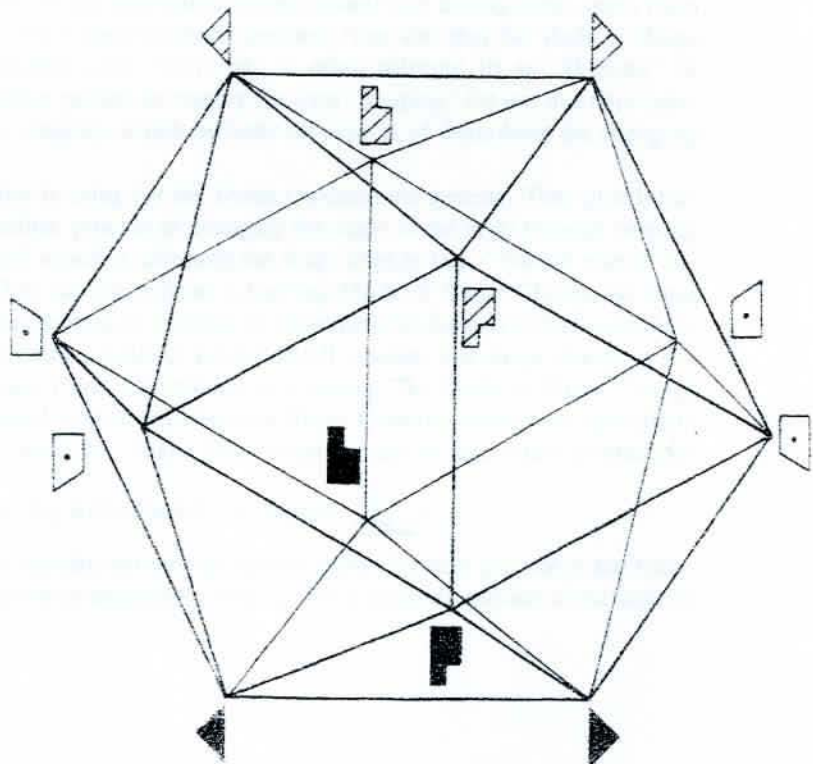



Figure 64. Icosahedron.

of movement to help you become aware of the moving quality of each person and how the qualities "converse" with each other. Look for the interaction in movement. How is the relationship established? Is it through being in the same quality of movement? Is it through sharing the same Kinesphere or Crystalline form? Notice what is a commonality and what are the differences. Notice what precedes and follows each major movement. It is frequently in the transition moments that relationship is most obvious. For a larger discussion of Relationship, see Chapter 2.

Notes

1. These symbols for the Still Forms were developed by Leslie Bishko and Pamela Schick. The entire area of SHAPE is one of the richest but least fully developed in the Laban/Bartenieff system. For many years this author, Peggy Hackney, has been working with colleagues and encouraging the field to flesh-out this area. Development is ongoing in any living system. The footnotes for this section are simply to provide a check-in point for the work on SHAPE at the time of printing.
2. The symbol shown here for Shape Flow Support is used by the Laban/Bartenieff Institute of Movement Studies to refer to both basic Growing and Shrinking enabled by Breath (which this author has called Shape Flow Support) and for Shape Flow as a Mode of Shape Change (see below).
3. Symbols for the Modes of Shape Change were developed by Peggy Hackney (symbols for Directional and Carving were developed in collaboration with Janis Pforsich). Note that the symbol for Shape Flow as an expressive Mode of Shape Change is slightly different from the symbol for Shape Flow Support (above). As in the other Modes of Shape Change, the symbol for Shape Flow as an expressive Mode of Shape Change is made by allowing the Shape Action Stroke (the two slanting lines in the middle of the symbol) to cross through the symbol. This author believes that this symbology keeps the clarity of the nature of the expressive Modes clearer and distinguishes them from shape change which is more breath support oriented. Note also that the Mode of Shape Change which this author calls "Carving" is often referred to as "Shaping" or "Contouring." This author prefers to reserve the term "Shaping" for use in a more general way for the large category which includes all aspects of describing the changing form of the body.
4. The symbols this author is using for the Shape Qualities are generic. They give information about the attitudinal process of changing the shape of the body through locating the essential spatial pull which is affecting the shape change (i.e., "toward where" the shape is changing). They do not indicate a Carving Mode of Shape Change (as these symbols do at the Laban/Bartenieff Institute of Movement Studies). It is thus possible to prescribe Rising, for instance, without having to tell whether that shape change in the vertical is done in Shape Flow, Directional, or Carving. The Mode of Shape Change symbols can be combined with the symbols for Shape Qualities when more specificity is desired. And the symbol for Shape Flow Support may be added when needed (for instance, Rising in Carving with Shape Flow Support ).

This author believes that this symbology system allows for both generality and specificity in either prescriptive or descriptive writing. For a fuller discussion of the topic of

Shape. readers are referred to the paper, "SHAPE: What's Shaping Up?". This paper was presented in Berlin, Germany in 1993 at the Eurolab Conference (the European organization for the advancement of the Laban/Bartenieff work).

5. Symbols for Approach to Kinesphere were developed by Peggy Hackney and Carl Wolz.
 6. Cross of Axes-type symbols for the Dimension and Planes were developed by Carl Wolz.
-

APPENDIX F

Charcoal Drawing Copy

By: Luana Ely



Ref. Picture of a Waterfall and Lake from a Health Calendar

APPENDIX G

II A 1.4 Related Terms/Variants ^{Definition of Choreutics}

Choreutics: "The study of the spatial organization of the kinesphere and the way in which the logical forms there from materialize in movements of the body." (Preston-Dunlop, 1989, p.133) (Also Choreosophia and Choreology) The Pythagorean tradition provided Laban with several terms which he adopted to give a name to the body of material he was developing. He says in the *The Language of Movement*, (p. vii) "Choreosophia- an ancient Greek word, from 'choros,' meaning circle, and 'sophia,' meaning knowledge or wisdom- is the nearest term I have discovered with which to express the essential ideas of this book. These ideas concern the wisdom to be found through the study of all the phenomena of circles existing in nature and in life." Two related terms 'choreology' and 'choreutics' were also adopted by Laban and have been used by subsequent generations interchangeably with the term 'Space Harmony.' Laban continues to describe 'choreology' as "...the logic or science of circles, which could be understood as a purely geometrical study, but in reality was much more than that. It was a kind of grammar and syntax of the language of movement, dealing not only with the outer form of movement but also with its mental and emotional content. This was based on the belief that motion and emotion, form and content, body and mind, are inseparably united." (p.viii) He adds that "'choreutics,' may be explained as the practical study of the various forms of (more or less) harmonised movement." (p. viii)

Reach Space:

- "The concept of reach space distinguishes how close to or far away from the body movements take place. Three obvious areas of reach are discriminated: near reach, intermediate reach and far reach." (Dell. 1977, p.47)

General Space:

- "...the environment or area in which action occurs." (Moore, Yamamoto. 1988, p.196) "...all that's beyond the body's reach." (Laban. 1966, p.22)

Acknowledgements

Production Staff

Box Office Manager.....Teresa Groseclose
Costume Designers.....Liz and Angie
House Manager.....Larry Quiggins
Lighting.....Stephanie Robinson
Program.....Luana Ely
Props.....Luana Ely
Soundboard Operator.....Luana Ely
Stage Manager.....Simon Ahmed

Special Thanks

Marsha Hollander Parker, Dean of Fine Arts
Robert Scoggins, Director of Dance
Alice Bloch, Associate Professor of Dance
Jan Strzeléc, Professor of Dance
Ted Gregory, Director of Theater

Also, special thanks to the "Primordial Prophecy" cast for their professionalism, talent, and group support, especially to those of you who put forth the extra effort (you know who you are)—I appreciate it. Thanks Jimmy and Rusty for recording the music.

Luana Ely is an MFA candidate in Theater with a dance emphasis and is preparing for graduation May 2005. She wishes to thank her family, professors, teachers, peers, and fellow dance students for their patience and support and plans to continue teaching, choreographing/directing, and dancing after graduation.

Giraudoux, Jean, *Ondine*, Random House, New York, Copyright, as an unpublished work, 1951, 1953, by Maurice Valency, Copyright 1954, By Maurice Valency (under the title *Ondine* by Jean Giraudoux, English version by Maurice Valency)

Excerpts from the play/novel, *Ondine*, by Jean Giraudoux are used in this presentation. The rights to the play are available from Liebling-Wood, New York.

LINDENWOOD UNIVERSITY

PRESENTS

"PRIMORDIAL PROPHECY"

A PERFORMING ARTS CONCERT

In partial fulfillment of the
MFA in Theater

Saturday, May 7, 7:30 p.m.
Sunday, May 8, 2:00 p.m.

Luana Ely, Director and Choreographer

Excerpts from the play "Ondine,"
By Jean Giraudoux

PREVIOUS ACTION: The water spirit/mermaid Ondine is at sea with her family, prior to her adoptive human parents (Auguste and Eugenie) calling her inside to meet Hans, the knight with whom she falls in love and later marries.

Characters

Ondine (Water Spirit)
Ritter Hans Von Wittenstein (The Knight)
Auguste (The Fisherman)
Eugenie (The Fisherman's Wife)
The King of the Sea
Voices of Ondines (Sister Water Spirits)
Voices of Ondines (Sister Water Spirits)

Actors

Candice Baker
Prentice Whitlow
Simon Ahmed
Georgina Spelvin
Russell Reeves
Vanessa Ely
Georgina Spelvin

Period: Medieval Times Place: A Black Forest in Germany

Play Synopsis: Ondine and Hans fall in love at first sight and plan to marry, however the King of the Sea prophesies Hans' betrayal and binds Ondine to a pact before marrying Hans. According to the pact, Hans will die after betraying Ondine, and Ondine will forget her love for Hans and return to the sea. Ondine disbelieving that Hans would ever betray her makes the pact with the King of the Sea.

After five years of marriage, Ondine's failure to adjust as Hans' wife and as a lady at court, due to the pretenses of humanity, causes Hans to become more comfortable with his former fiancée Princess Bertha, therefore, heartbroken, Ondine returns to the sea. Meanwhile, Hans and Bertha prepare for their wedding day, as a fisherman captures Ondine in his net. The judges, who are witch hunters, interrogate Ondine finding enough faults to place her on trial for suspicion of sorcery.

During her trial for witchcraft, Ondine attempts to save Hans from the pact by pretending that she was unfaithful in her marriage to him first. Hans, after hearing of Ondine's capture, returns, after dancing with Bertha prior to their wedding, to see Ondine in despair against the wall. No one, including Hans, believes her story, and the judges sentence her to death for being an ondine capable of witchcraft. Hans, realizing the honesty of Ondine's love, falls in love with her all over again. Hans begs Ondine's forgiveness, and she sadly accepts his apology unable to prevent the inevitable "primordial prophecy" of the King of the Sea from becoming reality. Defenseless, Ondine watches as her sisters initiate the pact unable to cease the consequences.

"Primordial," represents Ondine's life at sea with her family.

Artist/Music: Delerium, Semantic Spaces, "Flatlands"
Dancers: Katie Boyd, Emily Fagan, Kari Knobloch,
Valencia Prentice, Russell Reeves, and Stephanie Surgant

"Excerpts from Ondine," by Jean Giraudoux, adapted by Maurice Valency from Act I

"The Betrayal," is a Gypsy social dance between Hans and Princess Bertha on their wedding day.

Artist/Music: Nasta, "Old Gypsy Dance Song"
Dancers: Prentice Whitlow and Frankie Watson

"The Pact" is a dance of the sister ondines initiating the pact, at the sea king's command, representing time going forward causing Hans' death, and the past returning Ondine to the sea with no memory of her love for Hans.

Artist/Music: Saint-Saens, *Le Carnaval Des Animaux*
(original instrumental, "Aquarium")
Dancers: Emily Fagan, Kari Knobloch, Stephanie Surgant, Katie Boyd, Dana Castrellon, and Linda Duree

"The Last Dance," portrays Hans' desire to reconcile with Ondine, and their attempt to relive past memories, rekindle their courtship, and cling hopelessly to their love.

Artist/Music: Nasta, "Old Gypsy Song of the Loss of a Loved One"
Dancers: Prentice Whitlow and Candice Baker

"Excerpts from Ondine," by Jean Giraudoux, adapted by Maurice Valency from Act III

Marsha Parker
Ted Gregory
Alice Bloch
Ondine Excerpts
TA 600 Master's Thesis
April 4, 2005

Ely 1

Previous Action: The performance opens with a modern and ballet dance depicting Ondine's true life at sea with her family prior to her adoptive parents calling her inside their home.

Excerpts from Ondine, by Jean Giraudoux, adapted by Maurice Valency

Characters

ONDINE (Water Spirit/Mermaid)
RITTER HANS VON WITTENSTEIN (The Knight)
AUGUSTE (Step Father)
EUGENIE (Step Mother)
ONDINES, VOICES OF (Water Spirits/Mermaids)
THE KING OF THE SEA/SECOND FISHERMAN/
THE OLD ONE (King of the Water Spirits)

Actors

Candice Baker
Prentice Whitlow
Wayne Easter
Meloney Jones
Meloney Jones/Vanessa Ely
Rusty Reeves

ACT I

Inciting Action

Director's Beat One

AUGUSTE (**befuddle, criticize, concern, query**)

What can she be doing out there at this hour? (3)

EUGENIE (**assess, chide, convince, mock/ridicule**)

Don't worry about her. She can see in the dark. (3)

AUGUSTE (**query, concern**)

In this storm? (3)

EUGENIE (**convince, chide, assess, mock, clarify, concern, amaze, mystify, perplex, reprimand, coerce, appeal**)

(Eugenie walks over to the window)

She's quite safe. The rain doesn't wet her. (3) Now she's on top of the waterfall and now in the middle of the lake. (4) She's never been like anyone else. (5) Ondine, you're annoying your father. It's time to come in. (7)

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TA 600 Master's Thesis
April 4, 2005

Ely

AUGUSTE (**command, coerce**)

Ondine. . . . (7) *(The door springs open. A knight stands on the threshold.)*

Director's Beat Two

RITTER HANS (**acquaints, alerts, approaches, astound**)

(Clicking his heels.)

Ritter Hans von Wittenstein. [zu Wittenstein] (8)

AUGUSTE (**acquaints, humble, appeal, bid**)

(Bows)

My name is Auguste and this is my wife, Eugenie. I am a fisherman. (8) The house is yours, my lord. (9) But what sent you, if I may ask, into the black forest? (14)

HANS (**condescend, clarify, worship**)

What do you suppose? A woman. (14) Her name is Bertha. Have you ever heard such a beautiful name?

AUGUSTE (**conciliate, accept, query, deduce**)

It's beautiful, my lord. Are we speaking of Bertha, the Princess Bertha? (15)

HANS (**elucidate, worship, sanctify**)

Yes, and she is flawless.

Director's Beat Three

AUGUSTE (**astound, chide**)

(The door opens slowly. Ondine appears on the threshold. She stands there motionless for a moment.)

Ondine! (17)

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Turning Point

ONDINE (**amaze, arouse, mesmerize**)

How beautiful he is! (17)

Director's Beat Four

AUGUSTE (**clarify, amend, berate**)

It is our daughter, my lord. She has no manners. (17)

ONDINE (**arouse, flirt, flatter**)

It's thrilling to know that men are so beautiful. My heart is racing. (17)

AUGUSTE (**berate, chide, scold, chastize**)

Will you keep still? (18)

ONDINE (**elucidate, arouse, tantalize/tease**)

I'm trembling from head to foot. (18)

AUGUSTE (**excuse, explain**)

She's only sixteen, my lord. (18)

ONDINE (**understand, deduce**)

I knew there must be some reason for being a girl. The reason is that men are so beautiful. (18)

Director's Beat Five

AUGUSTE (**reprimand, displease**)

You are embarrassing our guest, Ondine. (18)

ONDINE (**contest, challenge, clarify, query**)

(Coming closer.)

I'm not embarrassing him. He likes me. What's your name? (18)

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April 4, 2005

Ely

AUGUSTE (corrects, reprimands)

That's not the way to speak to a knight, my child. (18)

HANS (clarify, acquaint, conciliate)

My name is Hans. (18)

Director's Beat Six

ONDINE (query, boost, court, convince, enchant)

Why have you come, Hans? To take me away? (19)

AUGUSTE (chastize, berate, scold, reprimand)

That will do, Ondine. Go to your room now. (19)

ONDINE (dodge, dare, confuse, admonish/warn, dramatize, motivate)

There is someone out there who knows about men. So far, I have refused to listen to him. Now that's over. I shall listen. (21)

(She runs out into the darkness.) (22)

Director's Beat Seven

HANS (charm, amend)

My compliments. You've brought her up well. (22)

AUGUSTE (declaim, cover)

God knows I scold her often enough. (22)

EUGENIE (deduce, criticize, comfort, humble)

Oh, where are my manners? You must be hungry.

HANS (affirm)

I'm starved. (23)

AUGUSTE (delight)

We have smoked a ham. (23)

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April 4, 2005

Ely

EUGENIE (elucidate, excuse)

It's hanging in the cellar. Excuse us, my lord, we will go and get it. (23)

(He goes out with Eugenie. Ondine comes in noiselessly and stands just behind him. He doesn't hear her till she speaks.)

Director's Beat Eight

ONDINE (reacquaint, amend)

My name is Ondine. (24)

HANS (flatter)

(Without turning.)

It's a pretty name. (24)

ONDINE (confirm, flatter, flirt, enchant, suggest, declare, seduce, charm)

Hans and Ondine. There are no more beautiful names in the world, are there? (24) Say you don't love me. You'll see if I don't die. (26)

HANS (challenge, tease)

Fifteen minutes ago, you didn't even know I existed. (26)

ONDINE (snare, motivate, charm)

I want to be caught. (26)

Director's Beat Nine

HANS (check, confirm)

In spite of your mysterious friend outside? (26)

ONDINE (clarify, ridicule, defame, caution, enlighten)

I learned nothing from him that I didn't already know. . . .He's very near, and he's very dangerous. (26)

HANS (query)

Who? (26)

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TA 600 Master's Thesis
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Ely

ONDINE (**elucidate, clarify**)

The Old One. (26)

HANS (**prod, query, prompt**)

The Old One? (27)

ONDINE (**clarify, challenge, dominate**)

The King of the Sea. I'm afraid, Hans. (27)

HANS (**prod**)

You're afraid of what? (27)

ONDINE (**enlighten, verify**)

I'm afraid you will deceive me. That's what he said. (27)

Director's Beat Ten

HANS (**deter, flatter, flirt**)

Do you know that you're beautiful? (27)

ONDINE (**humble, lure, declare**)

No, I don't know it yet. But, I can be beautiful only if I love you. (27)

Director's Beat Eleven

HANS (**scrutinize, query, propel**)

You're an odd one, Ondine. Is that all he told you? (27)

ONDINE (**dare, bewitch, elucidate**)

He said that if ever I kissed you, I would be lost. (27)

HANS (**lure, catch, arouse, inspire**)

And now are you thinking of it? (27)

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Ted Gregory
Alice Bloch
Ondine Excerpts
TA 600 Master's Thesis
April 4, 2005

Ely

ONDINE (affirm, entrap, ensnare, anticipate)

Very much. (28)

HANS (tease, caution, alert, allure)

Well, there is no harm in thinking. (28)

ONDINE (allure, dare, beckon, seduce, catch)

Kiss me, Hans, Kiss me. (31)

Director's Beat Twelve

AUGUSTE (reprimand, admonish, chastise)

(Auguste and Eugenie come in.)

Ondine? Have you no shame? (32)

ONDINE (deter, assess, declaim, delude)

I've not wasted my time. He's going to marry me. (33)

AUGUSTE (excuse, condemn, amend)

Pay no attention to the child, my lord. She doesn't know what she's saying. (34)

ONDINE (confirm, reiterate, convince)

I love you, Hans. (34)

EUGENIE (amend, divert, overlook, chastise)

She's young. It's nothing. (34) Your father wishes to speak, Ondine. Quiet. (36)

Director's Beat Thirteen

AUGUSTE (elucidates, deter, prompt)

The knight is going to marry the Princess Bertha, Ondine, as soon as he returns to court. Isn't that so, my lord? (38)

ONDINE (resist, rebuke, check, coax)

It's not so at all? (38)

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Ted Gregory
Alice Bloch
Ondine Excerpts
TA 600 Master's Thesis
April 4, 2005

Ely

HANS (appeal, ease)

My little Ondine-- Let me explain—(38)

ONDINE (induce, prompt)

Is there a Bertha? Yes or no? (38)

HANS (confirm, denunciate, cover, confide)

Yes. There is a Bertha. No. There was a Bertha. (38)

ONDINE (anger, challenge, denunciate, berate, discredit)

So, it's true, what he told me about men! They're all deceivers. They draw you to them with a thousand tricks. . . . (38)

HANS (correct, beg)

I did nothing like that to you, Ondine! (38)

ONDINE (attack, demean, convince, dramatize, crush, torment)

Don't come near me! Or, I'll throw myself into the lake! (40)

HANS (conciliate, conceal)

I think there is no longer a Bertha, Ondine. (40)

ONDINE (dramatize, chastise, eschew/avoid, frustrate)

You lie! Farewell! (40)

(She runs into the rain.)

Director's Beat Fourteen

HANS (query, urge, deduce, understand, evaluate)

She's not your daughter, is she! (41)

EUGENIE (confirm)

No, my lord. (41)

Marsha Parker
Ted Gregory
Alice Bloch
Ondine Excerpts
TA 600 Master's Thesis
April 4, 2005

Ely

AUGUSTE (elucidate, affirm)

We had a daughter. She was stolen from the cradle. (41)

HANS (prod, prompt, query)

Who left Ondine with you? (41)

AUGUSTE (elucidate)

We found her at the edge of the lake the day our daughter disappeared. She calls us her parents, my lord. (41)

Director's Beat Fifteen

HANS (pound/declare, charm, induce/persuade)

Then, my friends, I have the honor of asking you for the hand of your daughter. (41)

AUGUSTE (thwart, divert, deter)

But, my lord, you already have a hand for that. (42)

HANS (dodge, retract, deny)

Whose hand? (42)

AUGUSTE (reiterate)

The Lady Bertha. (42)

HANS (rebuke, substantiate, declare)

Bertha? Now that I know Ondine. (42)

Director's Beat Sixteen

AUGUSTE (appeal, coax, chide)

But is not a knight required to be loyal? (42)

HANS (promise, pledge, substantiate, understand, worship)

I shall be loyal. I have found a treasure and I shall keep it. Whether or not I knew it, my quest was Ondine. I have found Ondine, and I shall marry Ondine--and nobody else in this world. (42-43)

Marsha Parker
Ted Gregory
Alice Bloch
Ondine Excerpts
TA 600 Master's Thesis
April 4, 2005

Ely

EUGENIE (contest, warn)

You are making a mistake, my lord. (43)

HANS (command, condescend, propel)

If there is any reason why I should not have Ondine, tell it to me now. (44)

AUGUSTE (avoid, cloak, admonish/warn, deter)

She's not ours to give. (44)

HANS (appeal, beseech)

You must have some idea who her parents may be? (44)

AUGUSTE (clarify, elucidate/educate, warn)

With Ondine, it's not a question of parents. There is more than beauty in Ondine. There is power. It's not that she's in the storm. She is the storm. (44)

HANS (patronize, prod, suggest, mock)

What do you suggest? That I apply to the lake for permission to marry? (45)

AUGUSTE (admonish/warn, confirm, clarify)

Ondine belongs to the lake. Ondine is the lake, my lord. (45)

HANS (accepts, brainwash)

Then, I shall gladly take the lake to my bosom. (45)

Director's Beat Seventeen

EUGENIE (placates, excuse, free)

Auguste, you're tired. It's time you came to bed. (46) Permit us to retire, my lord. I will show you to your room. (47)

HANS (contest, deter, suggest)

Thank you. I shall stay here a little longer, if I may. (47)

Marsha Parker
Ted Gregory
Alice Bloch
Ondine Excerpts
TA 600 Master's Thesis
April 4, 2005

Ely

EUGENIE (**excuse**)

Good night, my lord. (47)

HANS (**excuse**)

Goodnight. (47)

(Auguste and Eugenie leave.)

Director's Beat Eighteen

HANS (**catch, entrap**)

(Ondine appears suddenly, and he takes her in his arms.)

Little Ondine. (50)

ONDINE (**warn, elucidate, deny, contest**)

They don't want me to love you. They say anyone can have you for the asking. But, they're wrong. (50)

HANS (**query, prod, propel**)

What are they talking about? (54)

Director's Beat Nineteen

THE FIRST ONDINE (Voice) (**summon, approach, dare, arrange, abet**)

Then you agree? You make the pact? (54)

HANS (**query**)

What pact? (54)

ONDINE (**abet, verify, deny [Hans' humanism]**)

Yes. I agree: I make the pact. (54)

Marsha Parker
Ted Gregory
Alice Bloch
Ondine Excerpts
TA 600 Master's Thesis
April 4, 2005

Ely

VOICES OF ONDINES (alarm, warn, chastise, disconcert)

(Whispering and Sighing)

Then you agree? You make the pact? (First Ondine)
Oh, Ondine! He can be had for the asking! (Second Ondine)
Beware, Ondine, you're not of his world. (Third Ondine)

HANS (assess, chide, deny [the warning])

What a fuss! What a racket! (55)

ONDINE (cover, accept)

Naturally, it's the family. | You're caught my little Hans? (55) **(lure)**

Director's Beat Twenty

HANS (accept, hypnotize, enchant)

Body and soul. (55)

ONDINE (tease, berate)

So, it takes twenty minutes to catch a man. It takes longer to catch a bass. (56)

HANS (berate, elucidate, charm, query)

Don't flatter yourself. It took thirty years to catch me. All my life, ever since I was a child, I've felt something drawing me toward this forest and this lake. It was you? (56)

ONDINE (confirm, tease, lure, lead, woo)

Yes. And now after thirty years, would it be too much if you told me at last that you love me?
(56)

HANS (woo, confirm, ensnare)

I love you. (56)

ONDINE (appeal, beckon)

And you swear that you will never leave me? (60)

Marsha Parker
Ted Gregory
Alice Bloch
Ondine Excerpts
TA 600 Master's Thesis
April 4, 2005

Ely

HANS (conciliate, deter)

Yes, Ondine. (60) We're leaving at dawn. I ought to see if my horse is bedded properly.
Goodnight. (62)

(Hans kisses her on the cheek and leaves.)

ONDINE (entrust)

Goodnight, my love. (62)

Director's Beat Twenty-One

THE KING OF THE SEA (Voice) (embroil, caution, admonish)

Ondine! (63)

ONDINE (release, free, avoid)

Farewell, Old One. (63)

THE KING OF THE SEA (Voice) (call, beseech, beg, placate)

Don't leave us, Ondine. (63)

ONDINE (release, denunciate)

I have left you, Old One. (63)

THE KING OF THE SEA (calculate, warn, alarm)

The world of men is not your world, Ondine. It will bring you sorrow. (63)

ONDINE (contest, deny)

It will bring me joy. (63)

THE KING OF THE SEA (warn, educate)

The man will deceive you. He will abandon you. (63)

ONDINE (deny, contest, resist)

Never! Never! (63)

Marsha Parker
Ted Gregory
Alice Bloch
Ondine Excerpts
TA 600 Master's Thesis
April 4, 2005

Ely

THE KING OF THE SEA (pledge, abase, reiterate, recreate, warn, provoke)

And when he deceives you? When he abandons you? You will remember our pact? (64) You agree that he shall die if he deceives you? (Act II, 116) Your sisters will call you three times, and you will forget everything. (Act III, 174) Remember our pact. (64)

(His voice recedes.) Remember, Ondine. (64) **(release, warn)**

THE ONDINES (release, warn)

(Their voices are like the murmur of water.)

Remember, Ondine. (64)

ONDINE (conciliate, worry)

Oh dear, from this time on how much I shall have to remember! (64)

(Lights dim as Ondine slowly walks off stage.)

ACT II (excerpts from Act III)

A short fast and syncopated Gypsy style dance (less than two minutes) between Hans and Bertha will take place showing that he was not true to Ondine. Ondine will appear towards the end of the dance and fall to the floor against the wall in despair, stage right, unknown to Hans and Bertha. Hans and Bertha will exit stage left as Ondine stays against the wall as if tied to it, similar to her fate before her trial as a sorceress. A short Pointe piece (2:18 minutes) follows symbolizing the pact. Six Pointe dancers representing the Ondines will perform in a circle going to the right and a line going to the left, representing time going forward and the past coming back, to classical music, "Carnival of Animals, Aquarium." The line of dancers will exit prior to the circle performing pique turns symbolic of finishing the initiation of the pact. As the sad Gypsy song begins, Hans walks on stage to find Ondine against the wall as the Ondines recede into the background off stage ominously waving sinewy arms and hands at Hans. The duet begins with Hans going to Ondine and picking her up. Towards the end of the dance, Hans will fall and Ondine will kneel beside him.

Marsha Parker
Ted Gregory
Alice Bloch
Ondine Excerpts
TA 600 Master's Thesis
April 4, 2005

Ely

Climax

Director's Beat Twenty-Two

(Hans falls and dies; Ondine looks about in surprise.)

ONDINE (**confound, amaze, deduce**)

Denouement

How did I get here? How strange? It's solid. It's empty. It's the earth? (183)

(The Second Fisherman [The King of the Sea – The Old One] appears.)

SECOND FISHERMAN (The King of the Sea—The Old One) (**confirm, patronize, brainwash**)

It is the earth, Ondine. It's no place for you. Come, little one, let us leave it. (183)

ONDINE (**resist, contest**)

No—(183) *(The Ondines are heard singing in the distance.)*

SECOND FISHERMAN (**reiterates, brainwash, hypnotize**)

Come, little one, let us leave it. (183)

ONDINE (**accept, sedate**)

Oh yes. Let us leave it. *(She takes a few steps, then stops before the body of Hans.)* Wait. Why is this handsome young man lying here? Who is he? (183) (**oppose, resist, appeal, query**)

Director's Beat Twenty-Three

SECOND FISHERMAN (**enlighten**)

His name is Hans. (183)

ONDINE (**arouse, perplex**)

What a beautiful name? But why doesn't he move? Is there something wrong with him! (183)

SECOND FISHERMAN (**enlighten, elucidate, vanquish**)

He is dead. (183)

Marsha Parker
Ted Gregory
Alice Bloch
Ondine Excerpts
TA 600 Master's Thesis
April 4, 2005

Ely

FIRST ONDINE (Voice) (**call**)

Come, Ondine. (183)

ONDINE (**oppose, appeal**)

Oh, I like him so much! Can you bring him back to life, Old One? (183)

SECOND FISHERMAN (**divert, squash, uproot**)

Impossible. (183)

ONDINE (**challenge, dispirit, disheartened, dramatize, accept**)

What a pity! How I should have loved him! (183)

(Lights dim, curtain.)

Reference

Giraudoux, Jean, Ondine, Random House, N.Y., Copyright, as an unpublished work, 1951, 1953, by Maurice Valency, Copyright, 1954, by Maurice Valency (under the title Ondine by Jean Giraudoux, English version by Maurice Valency)

(Call Number PQ2613174062 at Washington University)

Marsha,

Please note that the following caution is in the book. Do we need to do this?

CAUTION: Professionals and amateurs are hereby warned that Ondine, being fully protected under the copyright laws of the United States, the British Empire including the Dominion of Canada, and all other countries of the Copyright Union, is subject to royalty. All rights including profession, amateur, motion picture, recitation, lecturing, public reading, radio and television broadcasting, and the rights of translation into foreign languages, are strictly reserved. Particular emphasis is laid on the question of readings, permission for which must be obtained in writing from the Author's representative. All enquiries should be addressed to the Author's representative, Liebling-Wood (in association with Madame Ninon Tallon), 551 Fifth Avenue, New York 17, N.Y.

INFORMATION FOR
MFA THEATER/DANCE CONCERT

Place: Jelkyl Theater (Lindenwood University)

Time: Saturday, May 7, 2005, 7:30 p.m.
Sunday, May 8, 2005, 2:00 p.m.

Choreographer/: Luana Ely (314) 427-2050
Director

Rehearsal Time Tentatively Tuesdays and Thursdays, 4:00 p.m. - 6:00 p.m.
And Place: or Friday, 3:00 p.m. - 5:00 p.m.
Harmon Hall, Room 209

"Primordial Prophecy" is a theatrical and modern/ballet presentation based on the play "Ondine," by Jean Giraudoux. I am seeking modern dancers, Pointe dancers, and actors available for rehearsal spring semester 2005. The dancers will have rehearsal beginning spring semester, and the actors will have rehearsal beginning March. I will contact you regarding the definite rehearsal time spring semester.

"Primordial Prophecy" will consist of five sections: A modern and Pointe dance, acting with narrative, a simulated Mazurka style dance on Pointe, a modern duet, and acting with narrative. It represents Ondine's water spirit/mermaid life at sea prior to falling in love, Ondine's and Hans's love at first sight, the sea king's prophecy of betrayal, the pact, and the fate of Ondine and Hans.

If you have been cast, then please place your initials and phone number by your name. If you are interested in performing for the concert, then sign your name and phone number next to your desired part. (If I don not have your last name listed, and I have spoken with you, please print your full name also.)

You should speak with your advisor regarding college credit for this performance.
Thank you.

"PRIMORDIAL PROPHECY"

PARTIAL CAST LIST

Ondine: Valencia (dancer, first dance and Candice Baker, narrative and modern duet (dancer/actress)

Voices of Sister Ondines: Meloney Jones, Vanessa Ely, Other cast members, if necessary (Narrative consists of a few lines and some singing)

Eugenie: Meloney Jones (actress)
(Approximately 15 lines. You will have time to quick-change back stage after your exit dancing.)

Auguste: _____ (actor)

Hans: _____ (dancer/actor)

(Narrative and modern duet -- I prefer to have a male actor/dancer for this part, however, two people can be cast separately for the acting portion and for dancing a modern duet with Ondine.)

Sea King: Rusty Reeves (dancer), first dance representing the previous action.

Sea King (also called Second Fisherman/The Old One): _____ (actor)

(Short narrative. Rusty, if you are an actor and are interested in the acting portion, please let me know. It consists of 6 lines as a voice off stage and 5 lines on stage.)

Sea Queen: Katie Boyd (dancer), first dance representing the previous action.

Sea Creatures: Meloney Jones (dancer), first dance representing the previous action.

Three Ondines (the sisters): Emily Fagan, Stephanie Surgant, Kari Knobloch
(Pointe section of the first dance and simulated Mazurka)

Three extra Pointe dancers (Intermediate/advanced level) for the Mazurka style dance representing the pact.

Katie Boyd

(Total of six Pointe dancers for the Mazurka style.)

MALE ACTOR NEEDED (Non-dance part)

FOR MFA THEATER/DANCE CONCERT

Role: Auguste (Step Father)

Place: Jelkyl Theater (Lindenwood University)

Time: Saturday, May 6, 2005, 7:30 p.m.
Sunday, May 7, 2005, 2:00 p.m.

**Choreographer/
Director:** Luana Ely (314) 427-2050

Rehearsal Time: Tuesday and Thursday, 6:45 p.m. – 7:15 p.m.
Beginning Tuesday, March 8, 2005 (for actors)

“Primordial Prophecy” is a theatrical and modern/ballet presentation based on the play “Ondine,” by Jean Giraudoux. I am seeking a male actor for the role of Auguste, step father of Ondine (the water spirit/mermaid). This is an acting role only.

“Primordial Prophecy” will consist of a modern and Pointe dance, acting with narrative, a Gypsy-style dance, a Pointe dance, a modern duet, and more acting with narrative. The entire performance will be approximately 25-30 minutes, and the acting portion will be about 10-12 minutes. It represents Ondine’s water spirit/mermaid life at sea prior to falling in love, Ondine’s and Hans’s love at first sight, the sea king’s prophecy of betrayal, the pact, and the fate of Ondine and Hans.

If you are interested in the role, please sign your name (print clearly) under actor along with your telephone number. If you are interested in college credit for this performance, please meet with your advisor. Thank you.

Luana Ely

February 2, 2005

MFA CAST LIST

"Primordial Prophecy"

Director and Choreographer: Luana Ely

Rehearsal Time: Tuesdays and Thursdays, 5:45 p.m. to 7:15 p.m.

Performance: Saturday, May 7, 7:30 p.m. and Sunday, May 8, 2:00 p.m., Jelkyl Theater

Please print your full name and phone number if you are available for the rehearsals and performances.

<u>Name</u>	<u>Signature and Phone Number</u>
Linda Duree	_____
Candice Baker	_____
Emily Fagan	_____
Frankie Wilson	_____
Kari Knobloch	_____
Katie Boyd	_____
Meloney Jones	_____
Prentice Whitlow	_____
Rusty Reeves	_____
Stephanie Surgant	_____
Valencia Prentice	_____
Dana Castrellon	_____

Modern and Pointe Dance: Linda, Katie, Meloney, Rusty, and Valencia (Modern)
Emily, Kari, and Stephanie (Pointe)

Actors: Meloney, Candice, Prentice, Rusty
(plus one more actor for the part of the step father and
Vanessa Ely as a voice and singer off stage)

Gypsy Style Dance: Frankie and Prentice

Pointe Dance: Emily, Kari, Stephanie, Katie, Linda, Dana

Duet: Candice and Prentice

“PRIMORDIAL PROPHECY”
REHEARSAL AND PERFORMANCE SCHEDULE
MEMORANDUM

TO: All Members of the “Primordial Prophecy” Cast
FROM: Luana Ely, Director and Choreographer
SUBJECT: Rehearsal and Performance Schedules

LOAD IN: We are moving the floor from Harmon to Jelkyl on Monday, May 2, 2005, at 1:00 p.m. If you do not have class at that time, please show up and assist everyone. Intermediate ballet class will resume after removing the floor. (Sorry for the inconvenience.)

The **rehearsal schedule** is as follows:

PLACE: Jelkyl Theater

TIME: Tuesday, 6:00 p.m., May 3, 2005 – Spacing Rehearsal; Call 5:00 p.m.

Thursday, 6:00 p.m., May 5, 2005 – Tech and Dress Rehearsal; Call 5:00 p.m.

Saturday, 1:30 p.m., May 7, 2005 – Dress Rehearsal (after Cory’s); Call 12:00 p.m.

The **performance schedule** is as follows:

PLACE: Jelkyl Theater

TIME: Saturday, 7:30 p.m., May 7, 2005; Call 6:00 p.m.

Sunday, 2:00 p.m., May 8, 2005; Call 12:30 p.m.

(If possible, bring your Moms – It is Mother’s Day!)

These rehearsals are mandatory for a good performance. I greatly appreciate your participation and cooperation. Thank you so much. **EVERYONE MUST STRIKE SUNDAY AFTER THE SHOW. IF WE WORK TOGETHER, IT WILL BE DONE QUICKLY AND EFFICIENTLY.**

SCENE BREAKDOWN OF

ONDINE

By: Jean Giraudoux, 1939 (Comic Tragedy)

Setting: Medieval Times (Germany)

Ondine: She is an innocent 16-year-old water spirit/mermaid searching and yearning for her true destiny in life. She is the ideal specimen of the cosmos—naive, honest, and unprepared for the reality of humanism. She and Princess Bertha are switched at birth.

Ritter Hans Von Wittenstein: He is a knight of ordinary stature and personality symbolic of the reality of humanism.

Auguste: He is Ondine's adoptive father, an honest, hospitable, hard-working fisherman, who is a good father.

Eugenie: Ondine's adoptive mother, an honest, hospitable, and hard-working wife of the fisherman, who is a good mother.

The King of the Sea: He is King of the Sea (and king of the water spirits), and as such he is bound by ancient water folk law and way of life to keep order and peace among his kind. He is prophetic, powerful, patronizing, and unyielding once his ruling has been declared.

Ondines: Ondine's more sophisticated sisters water spirits/mermaids who are bound to water folk lifestyle.

Princess Bertha: She is not in the play with narrative but dances with Hans on their wedding day well into the story of Ondine. She is brought up as royalty (a lady at court), the adopted daughter of the king, rather than as her true self, the daughter of a fisherman. She and Ondine are switched at birth.

Previous Action: *Ondine is at sea with her water folk family prior to her adoptive parents calling her inside out of the storm, because it is annoying to her step father that she is "worshipping" it.*

ACT I

Director's Beat One

Inciting Action (see scene handout)

Activity: Auguste and Eugenie are engaged in conversation about Ondine's strange activity outside in the storm. They move closer to the window upstage right for a closer look and to order Ondine back inside their home.

Director Beat Two

Activity: Hans clicks his heels and introduces himself on the threshold stage left, while Auguste bows and introduces himself and Eugenie (who courtesies) upstage right. They move center downstage to engage in conversation.

Director's Beat Three

Turning Point (see scene handout)

Activity: Ondine opens the door stage left slowly and appears on the threshold. She stands there motionless for a moment. Auguste, Eugenie, and Hans turn to look at her, and Auguste reprimands her for rudely staring and being blunt.

Director's Beat Four

Activity: Ondine moves inside a litter closer downstage for a better look at Hans, placing both of her hands on her chest, because her heart is racing. Auguste waves his hand toward Ondine acknowledging her as his daughter, points his finger at her as a warning, and shakes his head in disbelief at Hans for forgiveness. Hans smiles in amusement. Eugenie shakes her head in disbelief, embarrassed. They remain downstage center staring at Ondine.

Director's Beat Five

Activity: Ondine comes closer downstage left to speak with Hans. Auguste stands ready to intervene. Eugenie nods agreeing with Auguste about Ondine embarrassing Hans. Hans smiles at Ondine facing her.

Director's Beat Six

Activity: Ondine looks into Hans' face as Auguste puts his hand on her shoulder to stop her. Hans looks at Ondine with concealed pleasure. Eugenie is patiently letting her husband handle Ondine but shows her disapproval with facial gestures and movement.

Director's Beat Seven

Activity: Hans, Auguste, and Eugenie converse center downstage, until Hans and Eugenie excuse themselves to get the ham from the cellar. They exit through the cellar door stage right as Hans stands where he is watching them leave.

Director's Beat Eight

Activity: Ondine comes in noiselessly stage left and stands just behind Hans center downstage. He does not hear her until she speaks. Ondine reacquaints herself, and Hans tells her that her name is pretty without turning. To continue conversing, Ondine steps forward downstage and Hans steps aside stage right to intimately speak with one another.

Director's Beat Nine

Activity – Hans and Ondine converse together center downstage. Ondine moves closer to Hans as they discuss the sea king. Hans embraces Ondine after she says that she is afraid. Ondine looks at Hans as she says that she is afraid he will deceive her.

Director's Beat Ten

Activity: Hans touches Ondine's cheek as he tells her that she is beautiful. Ondine stares at him love struck.

Director's Beat Eleven

Activity: Hans and Ondine remain in an embrace center downstage.

Director's Beat Twelve

Activity: Hans and Ondine are embracing center downstage as Auguste and Eugenie enter from the cellar stage right. Immediately afterward (because Auguste reprimands Ondine), they separate moving back a little stage left, so Auguste and Eugenie can stand next to them stage right. They are now all center downstage.

Director's Beat Thirteen

Activity: Hans moves closer to Ondine center downstage (towards stage left) to explain about Bertha. Ondine backs away in anger and runs out the door stage left. Auguste, Eugenie, and Hans remain center downstage.

Director's Beat Fourteen

Activity: They remain center downstage conversing. Eugenie shakes her head no. Auguste waves towards the direction of the lake stage right.

Director's Beat Fifteen

Activity: Hans opens both palms toward Ondine's parents before asking for Ondine's hand in marriage. They shake their heads no. Hans shrugs his shoulders saying, "Whose hand?" (After Auguste exclaims, "Don't you already have a hand for that?") Hans shakes his head no at the name Bertha.

Director's Beat Sixteen

Activity: Eugenie, Auguste, and Hans remain center downstage conversing. Auguste puts his hand on his chest gladly taking the lake to his bosom. Eugenie shakes her head defeated.

Director's Beat Seventeen

Activity: Eugenie, Auguste, and Hans converse center downstage. Eugenie and Auguste exit upstage left to the bedroom.

Director's Beat Eighteen

Activity: Ondine appears suddenly, and Hans takes her in his arms. Ondine slightly sobs looking at Hans. Hans strokes her hair.

Director's Beat Nineteen

Activity: Hans and Ondine move farther apart center downstage and listen to the voices of the ondines, looking out at the audience (the direction of the lake).

Director's Beat Twenty

Activity: Hans and Ondine are center downstage, moving closer together as they speak. Hans holds both of Ondine's hands as he explains that all his life he was drawn toward this forest and lake. Hans kisses her on the cheek and leaves exiting stage left to check on his horse. Ondine remains center downstage.

Director's Beat Twenty-One

Activity: Ondine is center downstage facing the audience. She speaks to the audience as if the King of the Sea's voice is coming from them. Lights dim as Ondine slowly walks off stage, exiting upstage left through the bedroom.

(END OF ACT I)

*A short fast and syncopated Gypsy style dance (2:15)) between Hans and Bertha will take place showing that he was not true to Ondine. Ondine will appear towards the end of the dance and fall to the floor against the wall in despair, stage right, unknown to Hans and Bertha. Hans and Bertha will exit stage left as Ondine stays against the wall as if tied to it, similar to her fate before her trial as a sorceress. A short Pointe piece (2:18 minutes) follows symbolizing the pact. Six Pointe dancers representing the Ondines will perform in a circle going to the right and a line going to the left, representing time going forward and the past coming back, to classical music, Carnival of Animals, "Aquarium." The line of dancers will exit prior to the circle performing pique turns symbolic of finishing the initiation of the pact. As the sad Gypsy song begins, Hans walks on stage to find Ondine against the wall as the Ondines recede into the background off stage ominously waving sinewy arms and hands at Hans. The duet begins with Hans going to Ondine and picking her up. Towards the end of the dance, Hans will fall and Ondine will kneel beside him. (Also part of **climax**)*

ACT II (Excerpts from Act III)

Climax (see scene handout)

Director's Beat Twenty-Two

(Hans falls and dies; Ondine looks about in surprise.)

Denouement (see scene handout)

Activity: Hans is lying on the ground center downstage, and Ondine is behind him. The King of the Sea appears from stage left and stands beside Ondine. He places his right hand on her left arm to leave.

Director's Beat Twenty-Three

Activity: Ondine takes a few steps downstage breaking the grip of the sea king, then stops before the body of Hans. The King of the Sea moves closer to Ondine beckoning her to come but she stays where she is.

(Lights dim, curtain.)

Luana Ely
Marsha Parker
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Alice Bloch
Thesis Project – Pointe Dance (The Pact)
February 7, 2005

Ely 1

POINTE DANCE (THE PACT)

Saint-Saens, Le Carnaval Des Animaux (original instrumental), "Aquarium" (2:18)

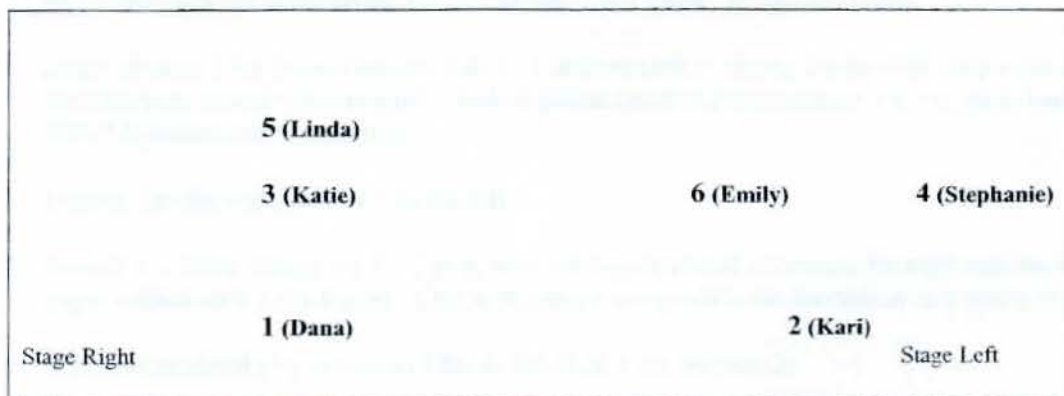
Three dancers going to the right in a circle and three dancers going to the left in a line (upstage dancers 3 and 5 facing stage right as they progress in a circle to the left – beginning with section 2 -- and downstage dancer 1 facing stage left). The pact represents time going forward (the circle to the right), and the past returning (circle to the left in a linear fashion). The pact causes time to fast forward initiating the process of returning the water spirit/mermaid Ondine to her former life without memory of her marriage to Hans.

Section (divided for choreographic purpose)

- 1 4 sets of 8 (slow)
- 2 4 sets of 8 (fast)
- 3 4 sets of 8 (slow)
- 4 4 sets of 8 (fast)
- 5 2 sets of 8 (slow)
- 6 2 sets of 4 (emphasis on one)
- 7 1 set of 8 (syncopated, emphasis on 6 – 12345 6 78; 1 set of 4 – emphasis on one, two – 12 34)
- 8 1 set of 5
- 9 1 set of 8 (fast)
- 10 2 sets of 8 (moderate) plus 2 counts

Canon Every Four Counts for the Entrance

Upstage



Downstage

Luana Ely
Marsha Parker
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Thesis Project – Pointe Dance (The Pact)
February 7, 2005

Ely 2

Section 1 (4 sets of 8 – slow)

Tombe, pas de bouree, glissade, grand jete (second arabesque) step, step (cours), saut de basque, epaule, fourth position lounge

1, and uh 2, and 3, 4, 5 &, 6 7, 8 (Hold – Line until count two of third set of eight; Circle until count four of fourth set of eight)

Dancer 1 – stage left to stage right; Dancer 2 – stage right to stage left

Chase, step, cabriole efface, pique (pose), sousou (en haute), fourth position lounge

1 & 2, 3, 4 5 6, 7 8, 1 2

Dancer 3 – stage left to stage right, Dancer 4 – stage right to stage left

Glissade, jete (or jete battue), jete, assemble, royale, royale, sissone change

& 1, & 2, & 3, & 4, & 5, & 6, 7 8 (Line sousou on 1 for next eight; Circle epaule 1 for next eight)

Dancer 5 – stage left to stage right, Dancer 6 – stage right to stage left

Line – (Third set of 8) Dancers 1 and 3 – 1 2, epaule, 3 4 turn efface (low third), 5 6 pique, sousou (en bas), 7 8 1 hold

Circle – (Fourth 8 for Circle) Dancers 2 and 4 - 1 2 3 4, epaule, 5 6 turn efface, 7 8 1 pique, sousou (en haute). Dancer 6 (due to canon is 4 counts into set 8) After sissone change, count with other dancers in the circle 5 6 turn efface, 7 8 1 pique sousou (en haute).

Line - (Fourth 8 for Line) Dancers 3 & 5 - 1 sousou (left in front), 2 plie fifth slide right leg forward with lyrical arms upward – look at palms (push forward slight) 3 4 5 6; slide back to fifth 7 8, sousou on 1 (en haute)

Dancer 3 to the right, dancer 5 to the left

Dancer 1 – From sousou on 1 - 2 plie, with left leg extended reverence forward and back 3 - 7, pique sousou on 8 1 (en haute). This is supposed to simulate the formation of a mermaid.

(All dancers should be in sousou fifth en haute on 1 for section 2)

Luana Ely
Marsha Parker
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Thesis Project – Pointe Dance (The Pact)
February 7, 2005

Ely 3

Section 2 (4 sets of 8 – fast) (Start counting right after the slow section, because there are rests that I am counting.)

Circle – From sousou (separate feet to 5th position) with “S” arms (left arm in front) bouree in a circle 2 – 7; plie on right foot with left in coupe derriere on 8.

Next three sets of eight -- balance left, right, left, right, left, right moving in a circle (half-way around). On the last balance, make sure everyone is facing downstage. The counts are developpe 1, balance 2 3 4; repeat. It is quick.

Line – From sousou (separate feet to 5th position) with “S” arms (right arm in front) bouree in a circle 2 – 7; plie on left foot with right in coupe derriere on 8 (or to fifth on both feet).

Next three sets of eight -- balance, right, left, right, left, right, left moving in a circle in linear fashion (half-way around). (Upstage dancers 3 and 5 facing stage right as they progress in a circle to the left – and downstage dancer 1 facing stage left). On the last balance, make sure everyone is facing downstage. The counts are developpe 1, balance 2 3 4; repeat. It is quick.

Section 3 (4 sets of 8 – slow)

Circle – Pique arabesque (left leg) 1 2, faille 3 4, pique pas de bouree, plie fifth 5 6 7. Graham arms with body sway to the right with left leg extended 8 1 2, repeat left with right leg extended 3 4, repeat right with left leg extended 5 6 7 8. Pique to second position with left leg while wind milling “S” arms overhead to plie right leg in coupe 1 2 3 4; pique to second position with right leg while wind milling “S” arms overhead to plie left leg in coupe 5 6 7 8. Repeat pique to second left side moving arms through second position to the “S” shape 1 2 3 4; repeat to the right 5 6 7 8.

Line – Pique arabesque (right leg) 1 2, faille 3 4, pique pas de bouree, plie fifth 5 6 7. Graham arms with body sway to the left with right leg extended 8 1 2, repeat right with left leg extended 3 4, repeat left with right leg extended 5 6 7 8. Pique to second position with right leg while wind milling “S” arms overhead to plie left leg in coupe 1 2 3 4; pique to second position with left leg while wind milling “S” arms overhead to plie right leg in coupe 5 6 7 8. Repeat pique to second right side moving arms through second position to the “S” shape 1 2 3 4; repeat to the left 5 6 7 8.

Section 4 (4 sets of 8 – fast)

Circle – From sousou (separate feet to 5th position) with “S” arms (left arm in front) bouree in a circle 2 – 7 right; plie on right foot with left in coupe derriere on 8.

Next three sets of eight -- balance left, right, left, right, left, right moving in a circle. On the last balance, make sure everyone is facing downstage (half-way around to entrance point). The counts are developpe 1, balance 2 3 4; repeat. It is quick.

Luana Ely
Marsha Parker
Ted Gregory
Alice Bloch
Thesis Project – Pointe Dance (The Pact)
February 7, 2005

Ely 4

Section 4 (4 sets of 8 – fast) - Continued

Line – From sousou (separate feet to 5th position) with “S” arms (right arm in front) bouree in a circle 2 – 7 left; plie on left foot with right in coupe derriere on 8 (or to fifth on both feet).

Next three sets of eight -- balance, right, left, right, left, right, left moving in a circle in linear fashion (half-way around to entrance point). (Upstage dancers 3 and 5 facing stage right as they progress in a circle to the left – and downstage dancer 1 facing stage left). On the last balance, make sure everyone is facing downstage. The counts are developpe 1, balance 2 3 4; repeat. It is quick.

Section 5 (2 sets of 8 – slow)

Circle – Pas de basque on Pointe with arms swimming through fifth left, right, left, right, left, right, left, right soutenu turn en avant 1 2, 3 4, 5 6, 7 8, 1 2, 3 4, 5 6, 7 8.

Line - Dancers 3 & 5 - 1 plie fifth left in front, slide right leg forward with lyrical arms upward – look at palms (push forward slight) 2 3 4 5 6; slide back to fifth 7 8, sousou on 1 (en bas). Repeat on opposite side 2 3 4 5 6; slide back to fifth 7 8, sousou on 1 (en bas).

Dancer 3 to the right, dancer 5 to the left; repeat on opposite side.

Dancer 1 – From balance left, plie 1 2 with left leg extended reverence forward and back 3 - 8, repeat reverence forward and back 1 – 7, pique sousou on 8 (en bas).

Section 6 (2 sets of 4 – emphasis on one)

Circle – From sousou (right in front) step back on left leg, extending right in tendu, while crossing arms in a flick on 1 in front of chest. Cross arms across body and out to second while enveloping to coupe and back to fourth behind with right leg with a swing back – left leg off the floor 2 3 4. Bring weight forward on left leg while flicking hands upward overhead on 1 – right leg off the floor, shift weight onto right leg bringing left leg to coupe derriere, while bringing arms down wrapped across body to second 2 3 4.

Line – From sousou (left in front) step back on right leg, extending left in tendu, while crossing arms in a flick on 1 in front of chest. Cross arms across body and out to second while enveloping to coupe and back to fourth behind with left leg with a swing back – right leg off the floor 2 3 4. Bring weight forward on right leg while flicking hands upward overhead on 1 – left leg off the floor, shift weight onto left leg bringing right leg to coupe derriere, while bringing arms down wrapped across body to second 2 3 4.

Luana Ely
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Thesis Project – Pointe Dance (The Pact)
February 7, 2005

Ely 5

Section 7 (1 set of 8 - syncopated, emphasis on 6 – 12345 6 78;
1 set of 4 – emphasis on one, two – 12 34)

Circle – Bouree in a circle with “S” arms to the right 1 2 3 4 5; plie on left leg extending right to a la seconde waving left arm in and out on 6. Wave hands inward together turning efface right on 7 8. Pique 4th position waving hands in front of your torso over, under 12 34.

Line – Bouree in a circle with “S” arms to the left 1 2 3 4 5; plie on right leg extending left to a la seconde waving right arm in and out on 6. Wave hands inward together turning efface left on 7 8. Pique 4th position waving hands in front of your torso over, under 12 34.

Section 8 (1 set of 5)

Circle - Bouree in a circle with “S” arms to the right 1 2 3 4, plie on right leg, left coupe derriere on 5.

Line – Bouree in a circle with “S” arms to the left 1 2 3 4, plie on left leg, right coupe derriere on 5.

Section 9 (1 set of 8 – fast)

Circle – Shift weight back on left leg, extend right leg to tendu fourth position devant, while bringing arms to second position 1 2 3 4; prepare for pique turns, arms third 5 6 7 8.

Line – Bouree off stage right, left, right, left, right, left, etc., stage right. (As many as it takes to exit.)

Section 10 (2 sets of 8 – moderate – plus two counts)

Circle - Six pique turns to the right 1 2, 3 4, 5 6, 7 8, 1 2, 3 4; soutenu ½ turn right 5 6 (arms fifth); plie, extending right foot reverence port de bras arms to second 7 8. Rond de jambe right leg to B+ for ending port de bras arms en bas. End of Pointe dance.

The Pointe dance symbolizing the pact occurs after the Gypsy-style dance with Prentice (Hans) and Frankie (Bertha - Hans' first fiancée). Candice (Ondine) enters stage right towards the end of the dance and falls in despair against the wall. She remains as if chained to it throughout the Pointe dance. (In the play, Ondine was chained awaiting her trial as a sorceress, as Hans and Bertha were preparing for their wedding.) Prentice will enter stage left at the end of the Pointe dance seeing Candice. The Ondines (Pointe dancers) will walk backward and sideways off stage ominously waving sinewy arms and hands at Prentice as the sad Gypsy song begins, finalizing the pact. As the Ondines exit, Prentice will pick up Candice beginning their duet, until he falls and dies. Afterward, the conclusion of the play will commence.

MEMORANDUM

TO: Marsha Parker

FROM: Luana Ely

DATE: March 26, 2004

SUBJECT: MFA Thesis on Text Excerpts from Ondine and the
Incorporation of Text in Conjunction with Dance

As you requested, here is the proposed excerpts from Ondine, primarily taken from Act I and the final page from Act III. I incorporated a single line from Act II and Act II into the ending of Act I verifying the meaning of the pact, if this is acceptable.

I feel Act I portrays Ondine's life as a water nymph and as a creature living in a human world trying to live the life of a normal woman in love. It portrays her innocence of mankind, happiness, and determination to obtain the man she suddenly loves. It also explains Hans' prior commitment to Bertha, his love and desire for Ondine, proposal of marriage to Ondine, the pact that Ondine is forced to make with the Sea King, and the Sea King's prophecy of Hans' betrayal, deceit, and eventual death.

I would like to have four actors portraying Eugenie, Auguste, Ondine, and Hans at the beginning of the performance. The actors portraying Hans and Ondine should also be dancers in order to dance a modern (barefoot) pas de deux. There may be some overlapping of character parts such as Auguste as the Sea King and the other actors portraying voices of the Ondines. These actors can then merge into the dance by sitting on steps as sea creatures or maybe as octopuses sitting back-to-back utilizing arm, leg, and torso movement and dogfish soldered side-by-side, as preferred by Ondine.

At the end of Act I, I would like to begin the dance displaying the essence of Act I, such as Ondine's love of the sea, the sea itself and the elements, the sea creatures, the love of Ondine and Hans, the broken pact, and Hans' fall and sudden death. The excerpts from Act I should clarify the meaning of the dance, even the section where the pact is broken and Hans dies. The abstract movement of modern dance and at times ordinary gestures can convey the essence of the story in dance form. I would like to depict a canon of ocean waves, the sea creatures at play, the meeting of Hans and Ondine, their love, and the stormy death of Hans. The modern dance pas de deux will convey the meeting and marriage of Ondine and Hans, and Hans' fall and death. Most of the dance will be modern, however, I prefer the other Ondines to be on Pointe in order to achieve a more mystical appearance. The Pointe section will occur before the pas de deux in order to reflect time going forward and Ondine going backward to a life and memory loss before Hans. The pique turns with three dancers, and other Pointe work building up to it, going in a circle to the right in conjunction with a line of three dancers circling to the left doing similar movement conveys the passage of time forward and returning to the past going backward. It also reflects a mirror image of the Ondines forwarding the present and reversing the memory of Ondine to the past. It also displays the stormy broken pact about to occur and the prophecy of Hans' betrayal and death. The Point work will not be overly difficult and executed primarily from pique utilizing spatial design and basic technique.

Finally, the ending text from Act II will convey the stormy pact at its conclusion, Hans' death, Ondine's loss of memory of Hans, her regret at not having a chance to love him if he were alive, and her return to the sea prompted by the Sea King, other Ondines, and sea creatures.

Page Two

The combination of modern dance, ballet and theater encompasses my diverse training and represents new territory of development for me, conveying dance technique, the essence of emotion, the elements, and nature with thematic material.

Please let me know if you feel the selected areas of text convey the essence of the story. I prefer not to relay more than Act I and the ending of Act II, because it may become difficult and chaotic.

Thank you for referring the play Ondine to me as a way to develop my original idea of utilizing the sea and its elements for a dance. In modern class, if a professor/teacher instructed the class to convey a happy memory as an improvisation in dance, I have often portrayed the beach and ocean as developmental material in composition, because I have happy memories there with my family members and it creates lovely movement. This has always been one of my favorite elements in nature to convey in dance. Of course, the dance will be new material, and I have not yet created such a vast group project, especially along with incorporating thematic narrative and material. I have included much more text than I had originally thought that I would, but I feel that most of it is necessary to convey the story. It will probably take about twelve minutes to relay the text, and I plan on making the dance about ten minutes long. Hopefully, this is acceptable for the student dance next fall.

Since I feel it is unfair to ask students to understudy if they are not able to perform, I have chosen to understudy the choreography for the extras in the Pointe section and other parts, if necessary. This will occur only in an extreme emergency such as injury or illness of one of the dancers. I am not sure if the actors will need understudies. If you feel it is necessary to have understudies for the actors, please let me know.

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P.S. I will probably need to extend my graduation to Spring of 2005. It will be difficult for me to complete everything by the fall of this year as I previously expected. I wish to allow enough time to complete everything meticulously. Also, I would like to continue dancing for the next year in order to demonstrate choreography without injury and maintain my capability as a dancer. Of course, I plan to dance and learn as long as possible, even when I start teaching.

TO: Stephanie Robinson, Lighting
FROM: Luana Ely
DATE: April 4, 2005

**LIGHTING SPECIFICATIONS FOR MFA THEATER AND DANCE CONCERT
"PRIMORDIAL PROPHECY"**

May 7, 7:30 p.m. and May 8, 2:00 p.m.

See the attached program for details regarding the performance.

Act I

(Medieval times) (The main lighting colors are **Blue, Pink, Salmon, Purple, and Soft White**)

"**Primordial**," is a modern and ballet dance representing Ondine's (water spirit/mermaid) life at sea. The mood is mystical and serene. (ABA format) A = modern section – blue with pink highlights; B = Pointe section – pink with blue highlights; A = modern section – blue with pink highlights – fade out at the end for play narrative. Time: (7:13)

"**Excerpts from Ondine**," by Jean Giraudoux, adapted by Maurice Valency from Act I, a fisherman's house. A humble and homey effect – soft white light with a salmon hue. Fade out for Act II beginning with a Gypsy dance. Time approximately (10:00)

Act II

"**The Betrayal**," is a social Gypsy-style dance between Hans and Princess Bertha on their wedding day. The mood is sensual. Turn down the white light for a deeper salmon hue. Short fade out for the next dance. Shortly after the two dancers walk off stage together, the six Pointe dancers begin their dance symbolic of initiating the pact. Time: (2:15)

"**The Pact**," is a Pointe dance of the sister ondines initiating the pact, at the sea king's command. The mood is mysterious and ominous. Purple with Salmon highlights. Dim the lights slightly for the duet, which starts as soon as the Pointe dance is finished. The mermaids wave sinewy arms at Hans (Prentice) entering stage left to meet Ondine (Candice) who is against the wall stage right, as they exit upstage. Time: (2:18)

"**The Last Dance**," is a final modern duet between Hans and Ondine. Passionate, sad, and ominous. Purple and pink – turning purpler towards the end of the dance, because Hans falls and dies. (More purple the last 15 seconds) Dim lights slightly for the final excerpts from the play. The actors will enter on stage. Time: (3:15)

"**Excerpts from Ondine**," closes the play with the King of the Sea and ondines calling Ondine back to her life at sea with no outward memory of her love for Hans. Otherworldly and tragic. Blue, purple, and pink. Fade out. Time approximately (1:00)

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