

HAIKU AS A BASIS FOR CHOREOGRAPHY

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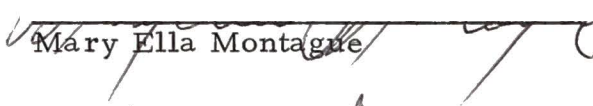
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A THESIS

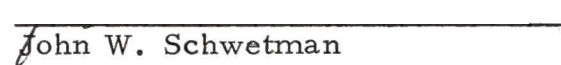
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HAIKU AS A BASIS FOR CHOREOGRAPHY

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ABSTRACT

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This study used selected elements of the orthodox haiku of Matsuo Basho as guidelines for a choreographic work entitled "Haiku: The Four Seasons." The elements that were employed within the choreography were nature's role in haiku, *sabi* and haiku, *kigo*, inspiration and spontaneity, and suggestion and brevity.

The haiku is a three line, seventeen syllable poem which tries to capture an instant in nature using brief description and suggestion as elements within its structure.

Movements from nature and the environment coupled with selected elemental features of the haiku provided ideas for the dance. The dance revolved around the theme of the four seasons of the year. Each section of the dance can be considered a "moving" haiku, which represented a particular season. Within each section, the abstracted movement and qualities of animals and the environment typical to that particular season were seen.

A review of literature was comprised mainly of books on haiku and on the Zen philosophy of the Japanese people. Research into the area of related choreography was limited due to the fact

that few choreographers have used any aspect of haiku as a source for choreographing a dance.

Procedural steps were then directed towards selecting five main dancers to dance the core of the choreography, developing the theme of the four seasons, and creating movement ideas relative to selected haiku elements and to movement abstractions of animal and environmental qualities. An album by Walter Carlos entitled "Sonic Seasonings" was the music selection incorporated in the Spring, Summer and Winter sections. Kathy Andrews, a sophomore music student at Sam Houston State University composed a piece on the piano for the Fall section of the dance.

To produce an aura of simplicity and to eliminate time wasted in costume change, flesh colored tank top leotards and tights were used during all four sections of the dance.

Lighting effects and slides were used to create a visual enhancement of each particular season and five panels of white broad-cloth served as a visual abstraction of snow falling in the Winter section.

Approved:

Chairman

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She would also like to express her gratitude to the dancers that gave their time and talent, and for their attitudes which helped to enhance the dance.

Special thanks is extended to Kathy Andrews who composed the music selection for the Fall section of the dance. Also, to Dr. Thomas F. Soare and Mr. Jay South for their expertise in the area of lighting and sets.

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Chapter 1

INTRODUCTION

Haiku authorities are not sure when the haiku originated. The germinal form began to take shape in Japan well over seven hundred years ago, but it was not until the mid-seventeenth century that the haiku blossomed as a poetic and literary form. Even so, it is considered an ancient art and one still practiced by many people all over the world today. (14)

The haiku is a poem which tries to depict a clear-cut picture in the fewest number of words. The haiku is composed of three lines containing seventeen syllables. The poem employs suggestion as one of its main characteristics; thus, the poet lets the reader become involved as part of the reading process.

Matsuo Basho is considered the leading author of orthodox haiku, though he never wrote a poetic theory for it. He didn't believe in fixed rules because he thought that they would stifle the poet's creativity. (34) Many literary experts of the haiku consider Basho the Shakespeare of haiku poetry. "What makes Basho one of the greatest poets of the world," says R. H. Blyth, "is the fact that he lived the poetry he wrote, and wrote the poetry he lived." (6:129)

The following is considered by critics to be one of the poet's most famous haiku:

The ancient pond
A frog leaps in
The sound of water (19:39)

This study has focused primarily on the classic form of haiku as created by Basho as a basis for choreography.

In the past, choreographers in search of new sources for original dances have sought inspiration from many literary forms. Although there have been numerous accounts of literary works which have served as the basis for dance themes, there has been no documentation of the elements of haiku being used as a source for choreography.

Definitions

Choreographic guideline--a device used by the choreographer which defines specific ideas or elements characteristic of the haiku and in turn can be related to a dance structure composed of theme, style and movement ideas.

Elemental quality--the characteristics which are part of an internal and external process in which the haiku poet tries to achieve his creation: the poem. In terms of choreography, these elemental qualities (nature, kigo, sabi, inspiration, spontaneity, suggestion

and brevity) were abstracted in such a way as to be utilized in the medium of dance/movement.

Haiku--a three line, seventeen syllable poetic form which originated in Japan.

Kigo--a word that suggests either directly or indirectly a season of the year.

Orthodox haiku--haiku written by Basho which sets a classic example of the haiku form and structure. The haiku normally involves the poet becoming one with nature.

Sabi--a non-emotional or objective loneliness. A moment that is solitary and quiet.

Satori--the ultimate enlightenment or awakening in the Zen philosophy.

Zen Buddhism--a Japanese and Chinese philosophy which suggests that through meditation, self-contemplation and intuition, enlightenment can be attained.

Statement of the Problem

The purpose of this study was to use selected elemental qualities of the orthodox haiku as choreographic guidelines, and secondly, to choreograph a dance which showed the elemental qualities and essences of haiku as depicted by the theme of the four seasons of the year.

Delimitations

1. The choreography was constructed around the theme of the four seasons, utilizing certain selected elements that are common to the haiku and which parallel the medium of dance.

2. Five principal dancers were chosen from the Sam Houston Performing Dance Group by virtue of their technical skills and performing experience to perform the main core of the choreography.

3. "Sonic Seasonings" by Walter Carlos was the music selected for the Spring, Summer and Winter sections. An original piece composed for the piano by Kathy Andrews, a music student of the Sam Houston Music Department, was chosen for the Autumn section.

4. The study of the elements of haiku were narrowed to encompass only those haiku that were written by Matsuo Basho.

5. Only those concepts of Zen philosophy that helped to clarify the essences of haiku were introduced into the study.

Limitations

1. The researcher could not translate the Japanese language and therefore had to rely on sources of haiku that had been translated into English.

2. The dancers' knowledge of haiku and its qualities depended upon the researcher's use of images and informal discussions that related to haiku.

3. The rehearsal time was limited to an average of two to four hours per week.

Basic Assumptions

1. The choreographer's knowledge of and experiences with the four seasons of nature in South Texas were sufficient bases on which to develop choreography.

2. After the choreographer utilized images and informal discussions in relationship to the structure of haiku, the dancers possessed a basic understanding of the structure, qualities and essence of haiku as it related to the dance.

Methods of Investigation

Since the origin of haiku is Japanese, the primary sources of haiku were written in the Japanese language. Thus, the investigator had to resort to secondary sources such as: (1) books of haiku that had been translated into English, (2) theses, (3) dissertations, (4) periodicals, and (5) interviews with persons who have studied the haiku, and (6) the personal library holdings of individuals.

Developing the dance involved: (1) selecting dancers, (2) developing a theme for the dance, (3) selecting the music, (4) developing movement ideas generated from the elemental qualities of haiku which had been previously selected, (5) designing the costumes, and (6) designing the lighting and sets.

Chapter 2

RELATED LITERATURE

The investigator has divided the review of related literature into several major topics and subtopics: (1) Zen Buddhism and Haiku, (2) Poetic Spirit and Haiku, (3) Haiku, a general description of the poem. The third division was then broken down into the elements that the investigator decided best described the haiku and which could later be represented in a dance form: (a) Haiku and Nature, (b) Sabi and Haiku, (c) Kigo and Haiku, (d) Inspiration and Spontaneity, and (e) Suggestion and Brevity.

ZEN BUDDHISM AND HAIKU

The role that Zen Buddhism plays in the life style of the Japanese is fundamental. Therefore to better understand their art forms it becomes necessary to speak of their philosophy. The characteristics found in haiku are common to other Japanese art forms due in part to their origin in Zen Buddhism. D. T. Suzuki, an authority on Zen states:

It is impossible to speak of Japanese culture apart from Buddhism for in every phase of its development we recognize

the presence of the Buddhist feeling in one way or another. The Zen form of Buddhism has contributed to the cultivation of artistic appreciation among the Japanese people. (30:217, 219)

Although Basho, the originator of the classic form of haiku was not a Buddhist monk, it can be seen through his poetry that Zen had an influence upon him. (6:7, 19, 25, 30, 34, 39) According to Curtis Page,

He [Basho] spent much of his time in teaching the principles of poetry and, still more, the spiritual significance of poetry, as he understood them. He differed from the many professional teachers by always insisting more upon the spirit than the technique. (25:111-112)

Page was probably referring to the "poetic spirit" which is an element of the Japanese arts and which encompasses the philosophy of Zen. This will be discussed later.

One should be cautious when relating haiku to Zen, however, for Haiku is restricted to the realm of poetry whereas Zen is a way of life for the Japanese. (30) Suzuki states, "Haiku is haiku and Zen is Zen." (30:229) R. H. Blyth comments in the following paragraph:

Zen includes, haiku excludes; here is a great difference between the two. Zen is yea-saying, haiku also, but there is also the nay-saying of an art that avoids ugliness and hate and untruth, that abhors the sentimentality and romance and vulgarity which Zen will view with equanimity. (6:4)

In the Zen philosophy, there is no separation between the self and life. (7) "Whatever definitions are used," Suzuki says, "the relationship rises from an appreciation of the significance of life or we may say that the mysteries of life enter deeply into the composition of art." (30:219)

Zen Buddhism is a characteristic of the Japanese and Chinese cultures and ". . . asserts that enlightenment can be attained through meditation, self-contemplation, and intuition." (24:1488)

There is a feeling which the artist experiences when he has reached the height of his creativeness and this is called "satori." "Satori" rejects intellectualism and finds its strength in intuition. According to Suzuki, Zen and "satori" can be thought of as synonymous terms. Without one the other cannot exist. "Satori" and Zen go hand in hand. (30)

The attainment of "satori" is an "awakening" or "enlightenment." (38:196) According to Henderson, there are no words which can describe the strong emotional experience which is "satori." Some Christian theologians have praised "satori" as being ". . . the highest form of natural mysticism," while others have referred to it as a "realizing of reality." (14:21)

The artist does not anticipate or try to achieve "satori" but merely allows it to come; thus a genuine haiku that has "satori," ". . . has dropped off all by itself, and has the whole universe

inside it." (38:196) There is nothing contrived about a haiku that has "satori." Watts relates his statement of "satori" to the Japanese art of brush painting:

The same is true in learning to use the brush for writing or painting. The brush must draw by itself. This cannot happen if one makes an effort. (38:196)

It is useless to try to describe the "satori" experience, according to Humphreys; instead, the experience should be accepted and passed on. By trying to accept things, the poet becomes closer to the Zen philosophy, and there is no intellectualizing in the process. (17: 128)

POETIC SPIRIT AND HAIKU

There is a characteristic prevalent in all Japanese works of art which has evolved from Zen philosophy. In reference to haiku it is known as "poetic spirit," "poetic truth," or the "aesthetic experience" and overlaps the idea of "satori" or enlightenment. "A haiku is the expression of a temporary 'enlightenment,' in which we see into the life of things." (30:228) According to Basho, the concept of the "poetic spirit" is the backbone or foundation for all of the other concepts that make up the haiku. (34) Seki Osuga, a noted poet and haiku theorist states, "The spirit of composing haiku must be a searching which is both passive and active, to feel the

profoundly moral and religious, as indeed the Zen quality is in many of Basho's haiku; but it was not his concern to make his poems so." (19:17) The second aspect of "poetic spirit" points to the common, the simple, the plain and mundane, the gay and the pleasurable qualities of the common man. "In this respect a remark by Basho, recorded by Doho, is revealing: 'Attain a high stage of enlightenment . . . and return to the world of common men.'" (34:148) In trying to achieve these aspects the artist must become one with nature. Basho says, "It is the poetic spirit, the spirit that leads one to follow the ways of the universe and to become a friend with things of the seasons." (34:147-148) Kenneth Yasuda refers to the "poetic spirit" as the "poetic truth" or the "aesthetic experience," and states ". . . in the aesthetic experience, the subject cannot exist without the object, nor the object without the subject, since they are one." (39:13) Suzuki cites Blyth in the following paragraph:

. . . [The haiku] shows the thing as it exists at one and the same time outside and inside the mind, perfectly subjective, ourselves undivided from the object, the object in its original unity with ourselves. . . . It is a way of returning to nature . . . It is a way in which the cold winter rain, the swallows of evening, even the very day in its hotness and the length of the night become truly alive, share in our humanity, speak their own silent and expressive language. (30:228)

All in all the poetic spirit should not confine its qualities to literature; on the contrary, it should be apparent in all forms of

art. (14, 17, 30, 34, 38) In the following quotation, Matsuo Basho emphasizes this idea to his disciples:

There is a common element permeating Saigyo's lyric poetry, Sogi's liked verse, Sesshu's painting, and Rikyu's tea ceremony. It is the poetic spirit, the spirit that leads one to follow the ways of the universe and to become friends with things of the seasons. For a person who has the spirit, everything he sees becomes a flower, and everything he imagines turns into a moon. Those who do not see the flower are no different from barbarians, and those who do not imagine the flower are akin to beasts. Leave barbarians and beasts behind; follow the ways of the universe and return to nature. (34:148)

HAIKU

By using his intuition, the haiku poet creates the poetry of sensation. He does this by perceiving and expressing new insights as they relate to the experiences common to man and his environment. As can be seen in Blyth's observation: "Haiku is the poetry of meaningful touch, taste, sound, sight, and smell; it is humanised nature, naturalised humanity and as such may be called poetry in its essence." (6:28) Primarily, the haiku can be thought of as an experience: the poet uses his intuition as a basis for the haiku and thus the haiku becomes an experience. (6, 7 30, 39)

D. T. Suzuki states in reference to haiku and the poet's intuition:

First of all, we must know that a 'haiku' does not express ideas but that it puts forward images reflecting intuitions. These

images are not figurative representations made use of by the poetic mind, but they directly point to original intuitions, indeed, they are intuitions themselves. When the latter are attained, the images become transparent and are immediate expressions of the experience. (30:240)

In attempting to achieve sensation in haiku, the poet is cautious to omit emotion and thought from his poem. (6, 30, 34) Although it was never specifically written, the composers of haiku formed an unwritten rule that poetry should not describe thought, emotion, beauty, morality, or religion. Like a photograph, haiku attempts to capture the moment of the experience without excessive description or subjectivity. (6) Blyth puts it simply:

The coldness of a cold day, the heat of a hot day, the smoothness of a stone, the whiteness of a seagull, the distance of the far-off mountains, the smallness of a small flower, the dampness of the rainy season, the quivering of the hairs of a caterpillar in the breeze--these things, without any thought or emotion or beauty or desire are haiku. (6:7-8)

The haiku does not present a cause and its effect, nor does it explain, for the haiku rejects intellect. Intuition is not imposed upon by logic and therefore concrete images are described in the briefest words. Thus, logic in any sense is not apparent in the internal structure of the haiku. (6, 30, 34) This is one way in which Zen Buddhism relates to haiku. According to Suzuki, the Japanese shunned intellectual abstractions and therefore wrote things down as they experienced them, eliminating long intellectual explanations.

"When the haiku appeals to ideas, "Suzuki states, "its direct pointing to the Unconscious is warped, marred, interrupted, its refreshing vitality forever gone." (30:243) In summary, when writing a haiku, a poet must appreciate the fact without asking how or why. (30)

Matsuo Basho is known as one of the greatest poets of modern haiku. According to Suzuki, "Haiku before Basho was a mere word-play, and lost its contact with life." (32:286) Due to Basho's fame and contribution to the haiku form of poetry, the investigator has selected the haiku written primarily by Basho and those elements which are reflected in his poetry as the basis for the study.

Specific elements or characteristics were selected after reviewing the literature because of their suggested parallelism to dance composition and creativity. Although the following elements are characteristic of the haiku, the investigator did not choose them because either there was not enough literature written about them or, the investigator did not feel that they could easily be paralleled to choreography. The elements that were not selected were: (1) "aware"--a nostalgic type of sadness; (2) "kiregi"--a cutting word used to cut the haiku structure into two parts; (34:155) (3) "poetic spirit"--becoming one with nature; (4) "satori"--an enlightenment or awakening in the Zen philosophy; (5) "shiori"--the poet's technique of arriving at the non-emotional loneliness found in haiku; (6) "wabi"--the suchness of ordinary things and (7) "yugen"--a kind of

baffling mystery within the haiku. "Poetic spirit" and "satori" are concepts specific to Zen and were used to aid in the description of Zen philosophy as related to the haiku structure. The elements that were chosen because of their potential as choreographic guidelines and/or movement ideas were: (1) the role of nature in haiku, (2) "sabi," (3) "kigo," (4) inspiration and spontaneity, and (5) suggestiveness and brevity.

Nature's Role in Haiku

Nature has become a living breathing part of the Oriental poets. Unlike Western man, man of the East has not tried to overcome or conquer nature but has realized his place within it. Suzuki notes the following the poets "love nature so much that they feel every pulse beating through the veins of nature." On the other hand, Western societies have separated or alienated themselves from nature. There has always been exploitation of nature by the West. Western man has symbolized nature as "the flesh" and abhors the vulgarities it represents. (6, 30)

The composers of haiku are nature poets and believe in the concept that each thing is "alive," not merely animate or inanimate. (6) Blyth calls this idea [animatism]. The Greatest Animist, or Animiser, says Blyth, is God "for unto him all live." Blyth notes:

Animatism is thus the essence of divinity and therefore of humanity. Further, we are most human when we realize that not only stones and trees and gods are alive, but even human beings are. (6:9)

Animism, adds Blyth, is best expressed when it is silent; "In this Silence all things speak. We are not superior to nature, nor yet inferior to 'it' but of one substance with it." (6:19) Thus, the haiku should never be explanatory nor analytical; instead it should give "a sudden awareness of the meaning of some common human experience of nature or man." (6:11)

Chinese art was not only influential, it served as an inspiration for the Japanese and how they viewed nature. "The Chinese poet sees himself in nature or nature separated from himself, but himself is always there." (6:17) Preeminently landscape painters, the Sung masters created a tradition of "nature painting" which has hardly been surpassed anywhere in the world. Mountains, waters, mists, rocks, trees, and birds are all part of the life of nature of which the art of the Chinese tries to show us as felt by Taoism and Zen. It is a world that "is sufficient to itself, for it was not 'made for' anyone and has no purpose of its own." (38:178) The Chinese and Japanese view nature in all of its aspects as part of their life. Watts reveals:

For when you climb it is the mountain as much as your own legs which lifts you upwards, and when you paint it is the brush,

ink and paper which determine the result as much as your own hand. (38:175)

Another concept of nature is reflected in the idea that for the Oriental mind, the opposites of nature work together causing a harmonious effect. The fundamental concept is one of relativity for there is "no end to be attained." (38:175) "Thus," states Watts, "our stark divisions of spirit and nature, subject and object, good and evil, and artist and medium are quite foreign to this culture." (38:175) Watts is referring to the Western world and the separation in their art between spirit and nature. Oriental art on the other hand, keeps moving even when it is completed, as with the brush painting of the Japanese and Chinese that reflect nature and are the works of nature all at once. (38) Thus, nature has become a part of the Japanese and Chinese culture to such an extent that it is reflected in their art and in their way of life.

Sabi and Haiku

"Sabi" comes from the root word "sabishi" which refers to man's state of mind when he desires the company of others. (34) However, a more limited sense of the word was used by Basho. It seems that Basho's use of "sabi" was a more objective, non-emotional type of loneliness. (34:149) The following is a poem that Basho said had "sabi,"

Under the blossoms
 Two aged watchmen,
 With their white heads together--. (34:149)

The men's inner feelings or emotions are not revealed in the preceding poem; however "the image of the aged watchmen provides a sharp contrast to the colorful cherry blossoms, thereby creating an atmosphere of loneliness." (34:149)

The haiku poets often utilized the element of "kigo" (a season word) coupled with human emotion in such a way as to dehumanize that emotion and transform it into an "impersonal mood of nature." (34:155) When Basho heard that one of his disciples had died, he composed the following poem using "kigo" as it related to his grief in such a way as to remain objective. (34)

Move the gravemound!
 My tearful cry
 Is the wind of autumn. (34:156)

Ueda explained that in the first two lines of the haiku there is a suggestion of strong emotion. In the third line however, the poet "depersonalized" his grief by using a season-word, the autumn wind. Death is part of nature and a part of the cycle of the seasons, just as fall and winter are part of the seasonal cycle. This is not to say that the haiku poet is cold-hearted or inhuman; on the contrary, ". . . a man cannot live without his emotions, for he is a biological

existence who must maintain himself and his species through his physical desire." (34)

There is a difference between the impersonal loneliness that "sabi" connotes and the personal emotions of grief and sorrow, a difference described by Ueda, "While sorrow is something hard to live with, loneliness is something enjoyable to have around; in fact, loneliness is what gives solace to a sorrowful life." (34:151)

Sabi is . . . loneliness in the sense of Buddhist detachment, of seeing all things as happening "by themselves" in miraculous spontaneity. With this goes that sense of deep, illimitable quietude which descends with a long fall of snow, swallowing all sounds in layer upon layer of softness. (38:186)

"Sabi" is another term which originating with the philosophy of Zen, has been related to other Japanese arts. The concept of "sabi" can be seen in the tea room that has no frills and the Japanese garden that depicts simplicity and plainness. (32:284) Suzuki states the following in reference to the tea-room, "Aloneness indeed appeals to contemplation and does not lend itself to spectacular demonstration. It may look most miserable, insignificant, and pity-provoking, especially when it is put up against the Western or modern setting." (31:18) In terms of painting, Ueda remarks:

The painter, liberated from his personal grief, can paint a grieving man with life and spirit, for the grief he paints is not his own but that of the particular man he is painting. (34:138)

Therefore, when the poet or artist is overwhelmed with joy or sorrow, his feelings cannot produce a haiku because a poem presenting an impersonal atmosphere is considered far superior than a poem which contains an emotion from the poet. (34, 39) Although the poet/artist excludes emotion in his creation, he does not exclude the reader or viewer from experiencing emotion. In other words the feelings that the reader may experience are not due to any type of emotions directly described by the poet. On the contrary, the emotions that the reader experiences are rather a reaction to the "sensation" that the poem photographs through the poet's intuition. Henderson sees this trait in Basho's poems which are "for the most part simple descriptions of actual scenes and events, with just enough detail given to allow the reader to put himself in Basho's place and so share his emotions." (14:23)

Kigo and Haiku

There is an unwritten rule in haiku poetry by which a word must be present which suggests a season of the year. (4, 5, 7, 8, 9, 14, 19, 33, 34, 39) This word is called "kigo" and literally means a season-word. The seasonal reference may be implied throughout the haiku such as "'a cold moon'--winter, 'plum blossoms'--spring, 'fireflies'--summer, or 'maple leaves'--autumn." (8:7) On the other hand, the reference to a season may be direct, as in the following poem by Basho:

On the withered branch
 A crow has alighted--
 Nightfall in autumn. (19:40)

The seasonal suggestion may set the stage for the images that the poet wants to project or it may be more specific in pointing out an object or describing the scenery. (14, 39)

The ancient haiku poets introduced the idea of a seasonal theme in their poetry because they concluded that it was an experience common to all men. (14:5) Yasuda, however, reveals that Otsugi, another haiku poet, indicated that the seasonal reference should not become a stale convention but rather a feeling that unifies the haiku. (39)

It should be noted that some writers have translated the works of famous haiku poets and in their collections have categorized their poems into specific seasons: (4, 5, 8, 9, 10, and 33.) For example, Blyth makes this comment in reference to the four seasons:

Another way of looking at the season word is to take haiku as having four subjects only, spring, summer, autumn, winter. . . . [But he adds] This idea would give to each haiku a vastness and quarter-universality which not many actually possess. (7: xxv)

Inspiration and Spontaneity

According to Yasuda, "A haiku moment is a kind of aesthetic moment--a moment in which the words which created the experience

and the experience itself can become one." Yasuda is referring to the act of inspiration which plays such an important role in the creation of the haiku. (39:24)

Ueda describes two stages which inspiration goes through: the first stage is the instantaneous perception of the essence of the object by the poet; the second is the spontaneity in which the poet records the perception, ultimately the poem. (34:157) When talking about inspiration and spontaneity we can say that the artist, using his intuition, becomes one with the object and thus spontaneously creates his work of art. Basho emphasized this to his disciples when he stressed to them that it is necessary for the haiku poet to detach himself from the intellect and to attach himself to and become one with the particular object in nature. (30:227, 34) Watts says, "The characteristic notes of the spontaneous life are 'mo chich ch'u or going ahead without hesitation. . . ." Yasuda adds, "this haiku attitude is a readiness for an experience for its own sake." (39:10) The haiku poet should not let any other thoughts distract his inspired moments but immediately record the perception as it occurred. (34:159) As Watts states,

The response to the situation must follow with the immediacy of sound issuing from the hands when they are clapped, or sparks from a flint when struck. . . . (38:148-149)

The inspired poet takes introspection one step further in that he enters the life of an object in order to "learn" what sort of life an object has. Ueda cites Doho, a disciple of Basho as saying:

The Master said: "Learn about a pine tree from a pine tree, and about a bamboo plant from a bamboo plant." What he meant was that the poet should detach the mind from his own self. Nevertheless some people interpret the word "learn" in their own ways and never really "learn." "Learn" means to enter into the object, perceive its delicate life, and feel its feeling, whereupon a poem forms itself. Even a poem that lucidly describes an object could not attain a true poetic sentiment unless it contains the feelings that spontaneously emerged out of the object. In such a poem the object and the poet's self would remain forever separate, for it was composed by the poet's personal self. (34: 158)

The next step is for the poet to record the perception adequately without letting his inspiration die. Basho taught, "'If you get a flash of insight into an object, record it before it fades away in your mind.'" (34:159) Doho emphasized that once the poet destroys the inspiration, "'the poem will become spiritless.'"

Ueda describes the same notion when he talks about Japanese brush painting as theorized by Tosa Mitsuoki, a famous Japanese brush painter. The painting should be "a representation not of shape but of internal essence." (34:143) Thus, inspiration and "poetic spirit" overlap because the poet must observe nature and become one with it in order to capture its essence spontaneously.

Suggestibility and Brevity

The secret of Japanese arts is its suggestibility and simplicity. (30, 31, 32) The element of suggestion is not only apparent in the haiku, but is an essential characteristic of Japanese brush painting. Haiku and brush painting are so similar in what they try to achieve that they have been paralleled by several authors in an attempt to describe the haiku. (6, 7, 14, 19, 25, 30, 34, 39) For example, Keene describes the haiku in terms normally reserved for painting when he says, like the brush painting of the Japanese, ". . . a few strokes of the brush must suggest a whole world."

Mitsuoki describes the method of painting in the following paragraph:

In painting trees and grass, insert branches, leaves, and flowers only where they are absolutely necessary. And even in these cases, put down a bit fewer than what seems necessary. It is lowly to have branches and leaves where not needed In painting anything, do not describe it in full detail. The best way is to express the full meaning with few descriptions. (34:142)

A painting, says Mitsuoki, should not explain or describe the meaning to the spectator: "it should rather inspire the spectator to reach for the meaning himself." (34:139) Likewise, Watts reveals, that by deleting details, the haiku becomes a vehicle which enables the reader to participate, ". . . instead of leaving him dumb with admiration while the poet shows off." (38:183-184)

The haiku, if they are good, are generally full of overtones, letting several interpretations occur. These overtones are not designed to elude the reader but are due to the fact that a few words must suggest a whole realm of ideas. (14) Ueda shows the similarity between haiku and brush painting in reference to suggestion:

The painter, therefore, only needs to paint the "eyes," making the rest as simple as possible. Just as a sensitive person can read someone's mind by looking into his eyes, a real connoisseur of painting can grasp the inmost meaning of the work by watching its "eyes." . . . Sometimes, a blank area is the best method of suggestion as it leaves everything to the spectator's direct personal experience. (34:139-140)

Watts suggests, "A good haiku is a pebble thrown into the pool of the listener's mind, evoking associations out of the richness of his own memory." (38:183-184) Therefore, the reader or spectator is able to share the emotions of the poet or artist, adding a bit of his own personal experience.

The very brevity of haiku is responsible for its suggestiveness. The haiku is a seventeen syllable poem arranged in three lines with five syllables in the first and third line and seven in the second. Blyth and Yasuda have determined that the seventeen syllable form developed because of the concept of the "emission of one breath." For the poets this arrangement of syllables allowed "one exhalation of soul" as Blyth put it. This again is a reference to the Zen spirit. One must realize that the seventeen syllables in the

Japanese language is not the same as in the English language due to language differences. Accordingly, "a strict adherence to 5, 7, 5 syllables in English has produced some odd translations of Japanese haiku." (7:349)

Although the form of the haiku is simple this does not mean that the content is trivial. The following statement by Suzuki clarifies this concept:

. . . All things come out of an unknown abyss of mystery, and through every one of them we can have a peep into the abyss. You do not have to compose a grand poem of many hundred lines to give vent to the feeling thus awakened by looking into the abyss. When a feeling reaches its highest pitch we remain silent, because no words are adequate. Even seventeen syllables may be too many. In any event Japanese artists more or less influenced by the way of Zen tend to use the fewest words or strokes of brush to express their feelings. (32:287)

"The secret," notes Watts, "lies in knowing how to balance form with emptiness and, above all, in knowing when one has 'said' enough." (38)

RELATED CHOREOGRAPHY

Through the ages, dance and literature have attempted to express human events and experiences. In his book, The World History of the Dance, Curt Sachs notes, "As early as the Stone Age, dances become works of art; and on the threshold of the Metal

Ages, legend seizes the dance and raises it into drama." (26:6)

In his art, man has depended upon his experiences as a source of inspiration. It is obvious then that there is a common thread running through the various arts. (45:2) This idea is expressed by H'Doubler when she states that, "The various arts differ in their outward form, but they all have a common source in the fundamental human need of revealing the inner life in an external pattern." (13:55)

In the eighteenth century, choreographers of the ballet used literary themes as a source of inspiration. With special reference to poetry being used as a theme for the ballet, Sorrell states that Michel Fokine's "Le Coq d'Or" was based on the satirical poem of the same name. (29:245, 257-258) Some authors who have written about the ballet seem to think that poets can be of special help to the ballet choreographer. This is expressed in the idea that:

Poetry is brother to ballet, and poets have qualities which can be of special value in creating ballet scenarios. Given a knowledge of ballet and an understanding of subjects suitable for ballet, poets have the attributes of ideal scenarists. (35:126)

Sources such as painting, poetry, sculpture, a chance remark, or a formation in nature that is particularly interesting have given rise to dance compositions. (45:1) Katherine Walker posits that plays, stories, poems, and paintings have all had their place in the "genesis of choreography." (36:37) Literary sources as a

basis for choreography are endless and range from dances based on themes of literature to dances based on literary structures.

From the very beginning, the modern dance has used literature because both attempt to externalize personal experiences. (29:258) The exact details of the experience are deleted however, by both writers and choreographers who have attempted to present the essential truths of life. (41:10) Sorrell states the following concerning choreography, "If it did not rely on a literary work, it received its inspiration through a poem or a line of poetry." (29:258) This concept was more true of modern dance in its early stages.

Choreographers of the modern dance such as Martha Graham, Doris Humphrey and Jose Limon based dances on literary themes. (20:151-152, 155, 164)

A dissertation by Nancy Warren Smith reviews dances during the period of 1926-1959 and discusses literary themes as a source for choreography and compared characteristics within the dances that were outstanding during the specified period.

Several other dance researchers have employed the themes of literature as choreographic sources. For example, Wilson Barrilleaux wrote a thesis in which he based the theme of his choreography on satirical literature. (41) A thesis by Gretchen Hueske explored the possibilities of a dance which originated from the plays of Tennessee Williams. (42) A dance was created which was derived

from the themes of the novels of William Faulkner in a thesis by Rosalind Lively. (43)

A dissertation by Daniel Phillips explores the concept of philosophical models of selected literary and rhetorical constructs for describing, "the nature of dance, techniques of choreography and the theory of choreography." His was a philosophical analysis of dance in which these constructs were transposed to an application in dance. (44:2-3)

With specific reference to haiku, Akido Kanda was inspired by the imagery of haiku poetry. Nancy Warren Smith's interview with Louis Horst revealed that Kanda choreographed two solos, "Young Moon" and "Island Memory." The former, "suggests a young girl's yearnings as she awakens to life" and "Island Memory" "is a dance of remembrance, terror and flight." (45:138)

Of the contemporary choreographers, Erick Hawkins incorporates the Oriental philosophies of Zen and haiku in the search for beautiful movement as described by Sabin in a compilation of essays edited by M. L. Gordon Norton. Some critics have termed Hawkins' choreography as being, "as refined and condensed as a haiku." (40: 52) It should be noted that although his choreography has been compared to a haiku, Hawkins did not specifically incorporate the elements of haiku into a dance work. It seems that Hawkins' dance/poetry is revealed in the manner in which he allows the body to

become one with the movement. "The Hawkins poetry is perhaps the most direct yet encountered in dance because it is concerned with a new degree of subjective intimacy in the body and with how the body is technically trained." (40:52)

The literature reveals that choreographers of the past and present have used the thematic material from literature as a source of inspiration; also that the structure of literary works has been compared to dance in a philosophical approach. It was the intent of the present investigator to use the structure of haiku in terms of specific elements as a source for choreography.

Chapter 3

PROCEDURES

The review of literature was a basis for limiting and defining the elements of haiku that could be related to a dance form.

The subsequent development of the choreography involved the following steps: (1) selecting the dancers, (2) developing a theme for the dance relative to haiku, (3) selecting the music, (4) developing movement ideas generated from the elements of haiku, (5) designing the costumes, and (6) designing the lighting.

SELECTING DANCERS

Five female dancers were chosen from the Sam Houston Performing Dance Group at Sam Houston State University for their performing and technical abilities. The choreographer selected five dancers because she felt that it would be an easier number to work with in terms of asymmetrical design. Due to a shortage of male dancers, females who had danced an average of three to four years in college were chosen as the principle dancers. Balance, carriage, extension and the ability to learn and retain movement patterns were the criteria used for the selection. An additional four dancers were

cast for the summer section in an effort to produce an "active" quality at the beginning of summer. A movement phrase which provided the "seed" for future choreography was presented to the Sam Houston Performing Dance Group during a workshop session. Dancers were evaluated as to the quality of their movements relative to the technical skills displayed. A phrase was given which utilized a sliding gesture and a stylized walk which used an up and over loop in the pelvis. The arms were to be direct and yet soft in a horizontal plane. Also included in the phrase was an attitude in which the left leg was at a 45 degree angle to the supporting leg, while the left arm was vertical and the right arm pointed straight down. This phrase was specific in utilizing certain movement skills and qualities that would be repeated.

DEVELOPING THE THEME

The haiku poets believed that the four seasons were experiences shared by most men and that if they categorized their haiku into the four seasons of the year (directly or indirectly) it would be a common thread which would unify the haiku. Likewise, La Meri, an author on dance states, "Your primary theme . . . should be one which is common to all mankind, for the only true objective of art is the communication of the human spirit." (21:68)

The researcher developed four dance themes which encompassed the four seasons of the year as they related to her personal experiences and other vicarious knowledge of the seasons. The sections of the dance were divided into the following: (1) Spring, (2) Summer, (3) Fall, (4) Winter. The choreographer through her experiences with Zen practices and related research attempted to depict the essence of each season as related to her understanding of haiku poetry, as discussed in subsequent paragraphs.

DEVELOPING MOVEMENT IDEAS

Creating ideas for the dance came chiefly from the elements of haiku. Since the definitions of the elements involved a limiting factor within the choreography, they were also used as guidelines. For example, since the essence of "sabi" is a non-emotional type of loneliness, the choreographer tried to reject any type of dramatized personal emotion or grief in the choreography. Therefore, "sabi" was used as a guideline. This section will discuss each element, and how movement was generated from each element, organized by seasons.

Haiku and Nature

Nature is a living, breathing part of Oriental artists. The artist sees himself as a part of nature, not as its master or conqueror. The investigator used the concept of nature and the

environment as one of her primary means of creating movement ideas. Movements taken from the physical surroundings in nature were abstracted into dance movements; they were no longer literal but maintained their qualities, as will be discussed in subsequent paragraphs.

Spring. There is a movement quality which is characterized by the butterfly as it dries its wing. The way that it contracts slightly produces a subtle type of shakiness. The dancers begin by circling their arms behind them and then slowly rotate them inward as the palms come in towards the chest. The verbal cue of "tah-tah" during the rehearsals gave the dancers a feeling of a breath quality, a feeling which enabled a slight pulsation as they brought their palms in front of their chests.

Summer. At the beginning of summer, nature is very active. Clouds of insects seem to take over at this time and there is a sense of activity which is abundant. The choreographer has created a very fast transition between the Spring and Summer sections to show this activity. Four dancers were added to the five original dancers to help create a busy atmosphere. As the five principle dancers are ending the Spring section and move off stage, one new dancer enters with a fast run that takes her to the opposite side of the stage and through the wings. She is followed by two to three new members

who cross the stage with fast runs and leaps. This criscrossing effect continues until all of the dancers are on stage. The criscrossing "commotion" was created to produce the busy or active quality at the beginning of summer. Additional movements were created by abstracting the characteristic movements of crickets and grasshoppers. Arm movements became an abstraction of insect wings, likewise the jerky movements of the unsupported leg were abstractions of crickets rubbing their leges together.

Fall. To develop movement ideas that expressed this season, the choreographer abstracted movements that are found in nature and the environment. Qualities such as the sustained movement of a deer in the forest or the wind through the trees were developed by abstracting the movements found in nature. For example, in the autumn section of the dance, there are movement qualities that depict the swaying of the trees as the wind moves through them. These movements are an abstraction of the actual scene and have been accomplished by suspending the arm and moving the torso in a swaying, pulsing gesture.

Winter. There is an element in winter which makes the body tingle from within. In nature, it can be seen in the form of crystallized water. The movements which try to show the cold icicle-like feeling in winter occur at the first of the section. Wind chimes are

heard faintly in the background as the dancers begin. In a lunge position, the dancers with their arms forming a slight arc slowly allow the top part of their bodies to rotate towards the audience and then away. Though their positions change after this phrase, each dancer is given a gesture which is common to all of them. Their arms come together in front of their bodies and then unexpectedly rotate, creating a windmill effect. The music and the choreography together attempt to show the elements of winter.

Sabi

The element of "sabi" is an objective type of loneliness in which the artist accepts his circumstances and rejects any type of dramatic emotional description in his poem. This loneliness is an escape from sorrow which has been transformed into an impersonal atmosphere. (34:149-151) "Sabi" shows man as an impersonal part of nature, in which emotions do not rule in the scene. It is the life of nature not the emotion which creates the atmosphere of "sabi." (34:150) This does not mean however, that the reader or viewer does not experience some type of emotion as he reads the poem or views the dance. At the end of the Fall section of the dance, there is a specific reference to this non-emotional loneliness. It seems that autumn for the haiku poets always depicted "sabi" in its essence.

Fall. To depict "sabi," the dancers have stopped moving and are in their final positions. Slowly one dancer breaks away from the group somewhat like the last leaf that falls from the branch. The movements begin while the dancer is in a lunge position. In this position her arms separate due to a slight contraction. She drops them and with a sliding movement weaves in and out of the other dancers. After two slides there is a slight contraction which allow her arms to cover her face. She continues moving in and out of the dancers. Her movements then take her behind the other dancers where she is barely visible to the audience. She makes one last attempt to dance a gesture which has been common throughout this section. She leaves after an attitude turn with hand over brow and, with the sliding motions described earlier, returns to her original position. In this movement the choreographer attempted to show the desolate feeling of autumn when everything has seemed to stop moving. However, there is one last leaf that clings to the branch and must ultimately fall to the earth like the others.

Spring, Summer and Winter. In these sections, there are no specific references to "sabi." The choreographer on the other hand, attempted to achieve this element throughout the sections as a whole. Since the dancers never relate as "people" to each other in the dance, there is an aura of non-emotion, of passiveness. The human aspect of feelings and emotions have been subdued so as to

clarify the quality of objective loneliness. This is achieved by having the dancers take shaped designs with their bodies which interact aesthetically. Therefore, there is no dramatization of human feelings within the sections.

Kigo

The season-word, or "kigo," is the characteristic which the haiku poets felt was shared by most men. The use of "kigo" helped to unify the structure of the haiku by allowing a season word to enter. In the choreography, "kigo" is specifically seen in the choice of the theme: the four seasons. However, it is also depicted in each of the sections of the dance.

Spring. Dance movements for the Spring section were selected from a host of ideas. One idea was created from the movements of the butterfly as it dries its wings. Another idea was born from the movements of birds sitting on a telephone wire and the way that they soar in the sky, dipping their wings. Other seasonal characteristics were the bursting effect of the flowers as they bloom, and the butterfly in the cocoon that tries so hard to shake off its covering.

To depict the birds as they dip their wings the dancers are shown in a staggered formation with their arms in a horizontal position. As the dancers slowly move, their arms dip in an angle and

then return to their original position. A turn in releve on one foot with the other foot held straight behind with pointed toes, and the arms in an angle, with the body leaning into the turn was used to depict the flight of birds.

The dancers contract, bringing one palm towards the forehead followed immediately by the other palm. The left foot comes up sharply behind them in an oblique attitude position. They straighten up and perform a movement with their ribcage from side to side. This movement was created to suggest the butterfly freeing itself from the cocoon.

The bursting effect of the flowers was shown by a "blinking" gesture of the fingers. The hand is in the shape of a bulb and as the dancers move to the side, picking up their left foot, their hands "blink."

Summer. The movements of crickets and other insects, and the feeling of excitement when summer approaches were ideas that served for creating movements for the summer section. As the weather begins to get warmer, plants, animals, insects and even people seem to become more active. Movements such as running, and jumping and stopping short only to continue running again were developed to help create this sensation.

To depict a swarm of insects, the dancers were choreographed into one big cluster in which all of the dancers would move as a unit.

Winter. The researcher utilized the concept of an icycle in winter and the wind as it howls mercilessly to create movements for the dance. There are moments when the wind is a delicate breeze and then suddenly, out of nowhere, turns into a gust of wind. These ideas were utilized to help create the choreography.

In one part of the section, the dancers pivot on one foot around their axis ever so slightly so as to depict the delicacy of the wind. Their arms slowly rise above them and slowly come down, giving the effect of snowflakes falling to earth. A gust of wind is shown by creating an obvious rhythm change. The dancers are pivoting slowly on their axes and all at once turn and hurriedly move through each other performing triplets in the process. After they pass each other they immediately slow down again. This movement was choreographed to show the unpredictable nature of the wind in winter.

Inspiration and Spontaneity

Like the haiku poets the choreographer used inspiration and spontaneity as devices to achieve creativity. The choreographer read haiku poetry, looked to the movement of nature, and listened to music as inspirational devices. La Meri states, "It is a truism that all creative art is grounded in personal experience We are each of us, a reflection of our experiences and environment." (21: 68) The process of inspiration also involved movement improvisation,

i. e., the spontaneous movement of the choreographer in front of the dance studio mirror previous to rehearsals. The use of mirrors aided in inspiring the choreographer through shapes, designs, rhythm and movement qualities of her body that she could see instantly. On the use of mirrors, Walter Sorrell states, "a dancer cultivates the awareness of his artistry in a world of mirrors. In facing himself, he discovers his self." (29:84) "On the spot" choreography within the rehearsals also aided the choreographer to be inspired by designs and their relationships as they occurred spontaneously with the dancers themselves. Also, feedback from already developed choreography served to inspire and set a "spark" for future choreography.

The elements of inspiration and spontaneity were interwoven throughout the context of the choreography. It is difficult, then, for the researcher to describe specific moments in which inspiration and spontaneity overwhelmed her. Therefore, these elements were not specifically categorized according to each season.

Suggestion and Brevity

Suggestion and brevity go hand in hand and are common to other Japanese arts such as Japanese brush painting. As was stated in the review of literature, it is essential for the artist to depict a whole scene with only a few strokes of his brush or a few lines of poetry. In the case of the haiku, three lines containing seventeen

syllables should describe the whole scene. In order to utilize the concept of suggestion, the choreographer selected movements that would be abstracted in such a way as to allow the audience to fill in the missing pieces.

Actual movements from nature were abstracted in the choreography in an effort to "suggest" the essence of nature and the seasons through movement qualities.

When different moving parts of the body are affected by the mechanical application and release of energy, the result is a movement quality. (23) Only when energy is applied and withdrawn and when there is an interplay between tension and relaxation can movement occur. Lockhart and Pease state that, "Each characteristic movement quality invokes a different general feeling or state of being." (23:65) There are six broad classifications of movement qualities known as: swinging, sustained, percussive, suspended, vibratory, and collapse in which the choreographer referred to when developing the essence of each element. Movement qualities as defined by Lockhart and Pease were utilized as one way of abstracting movements from nature in place of "actual" movements. These movement qualities are briefly described (where applicable) in their respective sections of the dance.

With reference to brevity and haiku, the poets believed that seventeen syllables enabled them to create a poem which was the

"emission of one breath." In the construction of the dance, the set seventeen syllables was not applied in any way to the dance. There was no analogy between the use of five main dancers and the structure of the poem.

Unlike words, which convey an image almost instantly, the structural nature of movement generally requires a longer length of time to convey the same image as that of a word. Therefore the length of each section of the dance is not and was not intended to be comparable to that of the element of brevity within the haiku. Brevity was developed by the choreographer's intuition according to the proportional length of the actual seasons in relation to each other. For example, in Texas, Fall is usually shorter than winter.

The impact of brevity can also be achieved through simplicity of structure; in this case, simplicity of design. With this in mind, movements were created to achieve a sense of simplicity and to be clear and concise.

Spring. The Spring section is introduced by a sustained quality coupled with a mild percussive quality which was utilized to create the effect of a butterfly that dries its wings. The sustained movement in the beginning of this section also helped to create the gradual renewal of life in Spring. A percussive movement followed by a collapse was used to indicate the butterfly which tries to free

itself from the cocoon. A vibratory movement of the hand which "blinks" is intended to suggest the sporadic bursting of Spring.

Summer. The percussive movements of running and jumping were developed to suggest the activity of life at the beginning of summer. Dancers were clustered together to suggest a swarm of insects. A digging motion with the heel of the foot was created to evoke the burrowing movements of insects. Movements of the arms were choreographed to suggest the wings of insects. The jerky movements of one leg while unsupported was suggestive of the rubbing action that crickets do with their legs to make a sound. Finally, collapses and sustained movements were created to evoke the feeling of the "heaviness" of the heat in summer.

Fall. Sustained movements helped to evoke the gradual slowing down or suspension of nature in time. Slight contractions which produced a percussive quality were used to show the "heart-beat" or "spirit" of the deer passing through the forest. Low leaping movements, examples of suspended quality, helped to create the movements of the deer. Swinging movements were utilized to show leaves falling to the earth and the wind as it moves through the trees.

Winter. In the Winter section of the dance, sustained movements were used to indicate several ideas reminiscent of winter. For example, in the beginning of the section, sustained movements

helped to create an aura of slowing down, the sleeping period of nature. A sustained turn abruptly by a percussive movement suggests the unpredictability of the wind and the rustling of the leaves as it is stirred up by the wind. A rotating arm gesture was used to suggest a windmill effect. Triplets were performed in a percussive manner to indicate a sudden gust of wind. Finally, a leap backwards, which was percussive in quality, was utilized to describe the sudden sharpness or biting feeling of winter.

SELECTING THE MUSIC

The haiku is a subtle yet powerful poem because it takes the moment as it occurred and captures it instantly. Thus, the atmosphere set by the imagery of haiku is subtle and yet leaves the reader with impact. Likewise, the choreographer realized that her music or accompaniment should set an atmosphere of the seasons without overcoming the dance. Therefore, she searched for recorded music that contained actual sounds from nature. "Sonic Seasonings," an album by Walter Carlos was suggested because it subtly mixes sounds from nature with electronic and instrumental sounds and tries to create the moods of the earth's seasons. Rachel Elkind, the album's producer, states that "Sonic Seasonings" "is an aural tapestry, created by the imagination and expertise of Walter Carlos, from impressionistic and expressionistic experiences

of Nature." Elkind, continues to say that Carlos' album is one in which the listener must supply "his own imagination and his remembrance of Nature's blessings" as a final element to this unique blend of sounds. Natural sounds were recorded in quadraphonic and Carlos had to design and build special equipment to achieve the sounds that he did. Carlos uses the moog synthesizer and the quadraphonic master to produce an illusory effect, so that at times, it is difficult to tell from which direction the sounds are coming. The Winter, Spring, and Summer pieces were selected from the album. However, the Autumn piece contained the sounds of the surf breaking on shore and was not selected because it did not meet the needs of the choreographer.

The Spring piece begins with the sound of birds chirping faintly in the background. The sound increases and diminishes and in the process Carlos again turns to the moog synthesizer to abstract the sounds according to his impressions. Since the choreographer used the movement of birds in her choreography the music was a perfect accompaniment to the dance.

Summer begins with the sound of crickets and frogs and builds up to a climax where the moog synthesizer is used to give the effect of a heat wave. It becomes a droning sound which produces a sensation of the body feeling heavy with the heat. The choreographer felt that Carlos captured the essence of Summer heat in his piece;

therefore, the Summer selection was used as an accompaniment to the choreography for that section.

Kathy Andrews, a sophomore music student at Sam Houston State University served as the music advisor for the Sam Houston Performing Dance Group. It was decided that she was capable of composing an original piece of music on the piano for the Fall section of the dance. She worked to achieve the imagistic musical needs of the choreographer. The music gave the impression of falling leaves being blown by the wind and the delicate movement of a deer in the forest. Therefore, the choreographer felt that the piano composition was appropriate for the Fall section of the dance.

The Winter piece begins with faint sound of wind chimes. As the piece progresses, Carlos includes the sound of the wind coupled with the moog synthesizer and the quadraphonic master to give a distant "hollow" type of sound. The effect is chilling because the sound seems to come from different directions creating an enveloping feeling. It was felt that this selection set an atmosphere of Winter and was used for the Winter section of the dance.

It should be noted that Carlos' album does not have a rhythmic structure, but is merely the sounds of the seasons as he interpreted them through a mixture of natural and electronic sounds. The dancers, therefore, had to set their own pulse as directed by the choreographer and "be" sensitive to each other in their timing of the movements.

COSTUMES

Costumes for each section of the dance incorporated flesh colored tank-top leotards and tights. It was believed that flesh colors would absorb the pools of lights on stage which would make each dancer's costume subtly change color. Tank top leotards were used in order to show the musculature of the dancer's arms, giving a more "sensitive," "natural," quality to the dance. In order to keep the transitions between each section as continuous as possible, costume change was eliminated.

LIGHTING AND SETS

The choreographer's ideas about lighting effects were executed by Dr. Thomas Soare of the Drama Department of Sam Houston State University and the light crew. Dr. Soare assumed the role of lighting consultant and advisor and worked in conjunction with the choreographer's ideas and feelings about lights.

Nature slides of photographs from National Geographic Magazine and Arizona Highways Magazine were used as a transition between seasons and to prepare the audience visually for each upcoming season. Three slides evocative of each season were used before each section. For example, the Spring section included slides of a monarch butterfly resting on an orange flower, a field of orange wild flowers, and a closeup of mushrooms against a rock. The

slides which introduced the Summer section included a close-up of budding ferns, a monarch butterfly near a pond, and a spider web against the background of a green pasture. The Fall section was introduced by slides that showed the rays of the sun passing through the branches of several pine trees, trees and grass that have begun to turn color and are reflected in a pond, and a spider web against a background of brown leaves. The slides which introduced the Winter section included a leaf that was outlined with ice, a close-up of a snowflake, and a tree covered with ice in front of a reddish-brown boulder.

Before each section, the lights were blacked out and a slide was presented on the cyclorama. After the count of three, the slide faded out and another slide was presented. After the third slide was shown at the beginning of each section, the appropriate lighting cue would occur and the slide would fade out.

Lighting and special effects were utilized to give the audience a visual identification with each season as the dancers danced. A sunrise effect which utilized colors of magenta on the cyclorama, introduced the Spring section. A peach color on the cyclorama was produced by using varying degrees of red and blue side lighting. Pools of light enhanced certain stage areas and were created by a cool blue and lemon light special. The pools of light remained during the Summer and Fall sections.

The feeling of intense heat, reflective of a hot summer was created by an intense amber color on the cyclorama. Dr. Thomas Soare achieved this by using a mixture of red and green side lights. A spotlight with a lemon gel was used to produce the image of the sun on the cyclorama which added to the visual perception of heat.

An orange lit gobo with a leaf pattern was projected against the cyclorama for the Fall section. The cyclorama itself was a purple effect produced from a mixture of red and blue lights. Red, green, and blue side lights were also used during this section.

To create the effect of incessant cold during the Winter section, blue lights were used on the cyclorama and were projected from the side lights and overhead lights. The ultimate effect was chilling.

Mr. Jay South from the Sam Houston State University Drama Department acted as the set consultant for the choreographer. The concept of snow falling in the Winter section was abstracted by using white broadcloth that was cut into five different lengths. Twenty yards of thirty-six inch material was purchased for this purpose and cut into twelve feet, nine feet, fourteen feet, ten feet and twelve feet panels respectively. The flyer on which the panels hung was thirty-six feet wide and approximately eighteen feet above the floor of the stage and was lowered at the beginning of the Winter section. There was a spacing of approximately twelve to eighteen inches between the panels. Broadcloth was used because the choreographer

wanted a light weight material that would flutter as the dancers moved under them.

Chapter 4

GENERAL MOVEMENT DESCRIPTION

The description of movement qualities in this chapter is augmented by a videotape of the completed dance. Included in subsequent paragraphs are brief descriptions of the movement qualities of each section of the dance.

Spring. The dance began with subtle movements that are abstractions of a butterfly drying its wings. The movement had a "breathy" quality and incorporated a slight pulse. As the dance proceeded there were soaring and gliding movements which abstracted the movements of birds. Like a caterpillar that tried to free itself from the cocoon the dancers also struggled in a ribcage movement from side to side. Movements representative of the movement of a flock of birds and of flowers bursting in bloom were seen towards the end of the section.

Summer. A dynamic quality which represented the "excited," "flurried" movements of insects occurred at the beginning of the Summer section. The entire section was devoted to the abstracted movements of swarming insects. Some of the movements abstracted

the quality of insect wings, burrowing insects, crickets, grasshoppers and flying insects. Towards the end of this section the movements appeared sluggish and heavy as heat became an overpowering factor.

Fall. Movements which were characteristic of a deer passing through a forest were abstracted at the beginning of the Fall section. The quality was a light, "up and over" glide which was repeated throughout the section. The dance incorporated movement abstractions of deer in the forest, trees swaying in the wind and leaves falling from the branches. The solo at the end of the Fall section was a movement abstracted to show the "last leaf falling from the branch."

Winter. The movement at the beginning was slow and deliberate, setting the mood for a desolate feeling of coldness and emptiness. The movement showed the delicate-harsh quality of icicles being formed. Movements were abstracted to give a feeling of the type of "coldness" that never seems to end. Movements were also abstracted to show the merciless and yet delicate howling of the wind.

Chapter 5

RECOMMENDATIONS AND CONCLUSIONS

This study used selected elements of the orthodox haiku of Matsuo Basho as guidelines for a choreographic work entitled "Haiku: The Four Seasons." The elements that were employed within the choreography were nature's role in haiku, *sabi* and haiku, *kigo*, inspiration and spontaneity, and suggestion and brevity.

The haiku is a three line, seventeen syllable poem which tries to capture an instant in nature using brief description and suggestion as elements within its structure.

Movements from nature and the environment coupled with selected elemental features of the haiku provided ideas for the dance. The dance revolved around the theme of the four seasons of the year. Each section of the dance can be considered a "moving" haiku, which represented a particular season. Within each section, the abstracted movement and qualities of animals and the environment typical to that particular season were seen.

A review of literature was comprised mainly of books on haiku and on the Zen philosophy of the Japanese people. Research into the area of related choreography was limited due to the fact

that few choreographers have used any aspect of haiku as a source for choreographing a dance.

Procedural steps were then directed towards selecting five main dancers to dance the core of the choreography, developing the theme of the four seasons, and creating movement ideas relative to selected haiku elements and to movement abstractions of animal and environmental qualities. An album by Walter Carlos entitled "Sonic Seasonings" was the music selection incorporated in the Spring, Summer and Winter sections. Kathy Andrews, a sophomore music student at Sam Houston State University composed a piece on the piano for the Fall section of the dance.

To produce an aura of simplicity and to eliminate time wasted in costume change, flesh colored tank top leotards and tights were used during all four sections of the dance.

Lighting effects and slides were used to create a visual enhancement of each particular season and five panels of white broadcloth served as a visual abstraction of snow falling in the Winter section.

In retrospect, several factors were brought to the attention of the choreographer which may be future recommendations for other choreographers.

Some observers felt that the dance, which lasted approximately twenty minutes total, was too lengthy, especially since the

choreographer was dealing with the elements of haiku. However, in the medium of dance, the statement in movement used to create a visual image takes longer than a comparable statement in words. A word can create an image almost instantly because of its denotations and connotations. However, since movement is so diverse and covers such a large range of meanings, movements and qualities must be carefully selected to be used as a subtle, visual image. The choreographer abstracted certain movement qualities of animals and the environment and applied them to the human body and kept elements such as design, space and time working simultaneously with the movement images. It should also be noted that the choreographer used her own intuition when developing the length of each section proportional to the length of the seasons, i. e., Fall should not appear longer than Winter, etc. Therefore, due in part to the subtlety of movement images, i. e., suggestion, and the fact that the choreographer used her intuition when developing the length of the dance, the dance (in terms of length) cannot be exactly compared to a written haiku.

Did the choreographer infringe upon another art form by calling each section a "moving" haiku? More and more, artists search for new avenues of inspiration and creativity. If the arts become separated, then inspiration will dwindle and creativity will fade. Perhaps on a philosophical level, the haiku is an art form that

belongs solely to the Japanese because it parallels the way that they view life and nature with reference to Zen Buddhism. However, the choreographer felt that inspiration can and should be sought from other art media. The choreographer did not feel that she deliberately violated the realm of the philosophy that is so much a part of haiku. It was her intention to become so involved physically, mentally, and spiritually with haiku that her dance would ultimately reflect the same identification with nature that the haiku achieves.

It was the opinion of some viewers that the dance lacked an obvious shift in dynamics. However, it was the intention of the choreographer to produce a subtle shift in dynamics similar to that of a haiku. For example, when viewing an oriental painting or reading a haiku, the viewer gets an impact that is due to subtlety or quiet suggestion. The art of the orientals reflects a subtle unity of man in nature; there seems to be no harshness and yet there is impact. Likewise, the choreographer intended her dance to have the same type of subtle impact.

The work in this area enhanced the feelings and the knowledge that the choreographer had concerning her ancestry. She could begin to understand the ideas that reflect the Japanese view of nature and compare them to her own. Immersing herself in the topic mentally as well as physically created a new art experience for the choreographer. She was able not only to research the material but

also to apply her knowledge into a creative endeavor. The application of her knowledge in this aspect became a creative outlet, one that would reflect the deepest part of her. In order to create subtle movement images the choreographer had to become one with her dance and the environment. Her past experiences of the seasons played an important role while developing movement ideas, and her intuition became the selecting process involved. She felt that her images were successfully suggestive and yet were not overpowering in so-called "obvious" interpretations.

The choreographer learned a great deal while working with her dancers. Although it was necessary for the dancers to try to achieve the choreographer's intended movement, she realized that at some point, the dancers needed to make the movements their own, to "dance" it. This aspect created interesting subtle differences in movement qualities which she felt added to the artistry of the dance.

It was the choreographer's hope that the audience would call upon their own experiences of the seasons and relate them to the visual tapestry of the dance. She wanted the movements to "speak" for themselves; for the audience to sit back and fill in the missing pieces. She wanted an effect somewhat like that described by Henderson,

. . . [haiku] gain their effect not only by suggesting a mood, but also by giving a clear-cut picture which serves as the starting point for trains of thought and emotion. (14:2-3)

The choreographer hoped that by filling in the missing pieces the audience would become an active participant while viewing the dance. The feedback that she received suggested that she was successful in helping the audience participate in the experience of the dance.

The choreographer felt that her total experiences have added a new dimension to her choreographic art, and that she has grown intellectually and creatively in the area of dance.

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APPENDIX
MUSIC FOR FALL SECTION

8va Kathy Andri 1970

Handwritten musical score system 1. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4 and a whole note A4. The bottom staff is in bass clef with a key signature of two sharps. It contains a whole note G2, a whole rest, and a whole note F2. Above the first measure of the top staff is the marking "8va". Above the first measure of the bottom staff is the dynamic marking "pp". A red "8" is written above the first measure of the bottom staff. A red line with a "0" is written above the second measure of the bottom staff.

Handwritten musical score system 2. The top staff continues the melodic line from system 1, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4 and a whole note A4. The bottom staff contains a whole note G2, a whole rest, and a whole note F2. Above the first measure of the top staff is the marking "(echo)". A red "8" is written above the first measure of the bottom staff. A red line with a "0" is written above the second measure of the bottom staff.

Handwritten musical score system 3. The top staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4 and a whole note A4. The bottom staff contains a whole note G2, a whole rest, and a whole note F2. Above the first measure of the top staff is the dynamic marking "p". A red "8" is written above the first measure of the bottom staff. A red line with a "0" is written above the second measure of the bottom staff.

Handwritten musical score system 4. The top staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4 and a whole note A4. The bottom staff contains a whole note G2, a whole rest, and a whole note F2. Above the first measure of the top staff is the marking "(echo)". A red "8" is written above the first measure of the bottom staff. A red line with a "0" is written above the second measure of the bottom staff.

Handwritten musical score system 5. The top staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4 and a whole note A4. The bottom staff contains a whole note G2, a whole rest, and a whole note F2. Above the first measure of the top staff is the dynamic marking "pp". A red "8" is written above the first measure of the bottom staff. A red line with a "0" is written above the second measure of the bottom staff.

Handwritten musical score system 6. The top staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4 and a whole note A4. The bottom staff contains a whole note G2, a whole rest, and a whole note F2. Above the first measure of the top staff is the marking "(echo)". A red "8" is written above the first measure of the bottom staff. A red line with a "0" is written above the second measure of the bottom staff.

Handwritten musical notation on two staves. The top staff contains a melodic line with a slur over the first two measures. The bottom staff contains a bass line with a slur over the first two measures. A red 'mp' (mezzo-piano) dynamic marking is written above the first measure of the bottom staff. Red '8' markings are present above the first and second measures of the bottom staff.

Handwritten musical notation on two staves. The top staff contains a series of rhythmic marks (vertical lines) and a red 'p' (piano) dynamic marking. The bottom staff contains a series of rhythmic marks and a red 'p' dynamic marking. Red '8' markings are present above the first and second measures of the bottom staff.

Handwritten musical notation on two staves. The top staff contains a melodic line with a slur over the first two measures. The bottom staff contains a bass line with a slur over the first two measures. A red 'p' (piano) dynamic marking is written above the first measure of the bottom staff. Red '8' markings are present above the first and second measures of the bottom staff.

Handwritten musical notation on two staves. The top staff contains a melodic line with a slur over the first two measures. The bottom staff contains a bass line with a slur over the first two measures. A red 'p' (piano) dynamic marking is written above the first measure of the bottom staff. Red '8' markings are present above the first and second measures of the bottom staff.

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Handwritten musical notation on two staves. The top staff contains a melodic line with a slur over the first two measures. The bottom staff contains a bass line with a slur over the first two measures. A red 'p' (piano) dynamic marking is written above the first measure of the bottom staff. Red '8' markings are present above the first and second measures of the bottom staff.

Cad
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Vita was removed during scanning