THE BODY AS SUBJECT AND OBJECT OF CHOREOGRAPHIC DESIGN IN DANCE

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CERTIFICATION

I certify that this study was carried out by Floyd Igbo at the Department of Theatre Arts, University of Ibadan, under my supervision.

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DEDICATION

I dedicate this work to people all over the world whose dreams to dance were bashed as a result of accidents which left them physically impaired. And, of course, to Grandma Salome.

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ABSTRACT

Dance is one of the most popular forms of artistic expression defined by its unique deployment of human body movement. Existing studies have largely investigated the social contexts, significations, social functions and cultural implications of dance, with inadequate attention to the instrumentality of the moving body as an affective vehicle for choreographic (kinetic and visual)design. This study is therefore designed to examine the instrumentality of the body with the aim of underscoring its function as a moving subject as well as object or canvas in dance.

Sheets-Johnson's Phenomenology of Dance,Gadamer's Notion of Hermeneutic Circle and Heskett's theory of design are adopted as theoretical frameworks. Three choreographic works are purposively selected for analysis. These are 'Jellicle Songs for Jellicle Cats' from the Broadway musical, *Cats*; 'The Venda Snake Dance' from the South African stage performance, *Umoja*;and the 'Museum Mob Sequence' from *Step Up: Revolution,* a dance movie. The choice of these works is informed by theirconsummate use of the moving body as vehicle in choreographic design as each of the works deploy the body as subject and object of design in diverse degrees. Data was collected through the review of dance videos on DVD and YouTube. These were subjected to performance analysis.

The deployment of the body as subject and object of choreographic design is germane to all the case studies. *Cats* explores the body more
as object of design through its exploration of diverse movement structures and spatial design in relation to effort, weight, rhythm, dimension and direction executed by the performers. It also explores the body as subject of design through the utilization of closely fitted costumes and visually affective body painting. *Step Up*utilizes the body more consummately as object of design through the use of costumes and vibrant body art. Properties (props) are skillfully used as body extensions. Creative lighting, some of which are attached to the bodies of the dancers, was also executed. As subject, the body is designed based on the characteristics of the dance style being performed in the work. *Umoja* employs a balance of the two categories of design where the bodies of the performers create intricate patterns which are both aesthetic and signifying, and also utilizes indigenous body arts and detailed costumes which are all enhanced by colourful lighting. For the three case studies, the body is revealed to have agency as object, and as subject it serves as a design canvas.

The valency of the moving body is exemplified in dance performances wherein it functions creatively as subject and object of choreographic design In this manner the kinetic essence of the three dimensional body in motion merges with the visual essence of body art for a highly aesthetic experience.

Keywords: Choreographic Structure, Subject and Object of Design, The moving body, Kinetic and visual design.

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CHAPTER ONE
INTRODUCTION

1.1 Background to the Study

Dance can be defined as the rhythmic movement of the human body in space. *The Encyclopedia Britannica* explains that dance is 'the movement of the body in a rhythmic way usually to music and within a given space for the purpose of expressing an idea or emotion, releasing energy, or simply taking delight in the movement itself' (1998:1). Julie Charlotte defines dance as an art form that includes the following elements:the human movement that isformalized with the qualities of grace, elegance and beautyto the accompaniment of music or other rhythmic soundsfor the purpose of communicating or expressing tunes, scenery and lighting (1981:22).

The above definitions enumerate a number of factors that spur humans to dance as well as elements which apply to all dance forms and types within any race across the world.They include: movement, the human body, rhythm, space, expression, and energy. A conglomeration of these would culminate in dance. Charlotte particularly includes the contributions of plastic arts and other accompaniments that enrich the art of dancing.While 'movement' implies that the body is constantly in motion during a dance performance, which could be punctuated bybrief moments of stasis, thebody is the basic instrument for the art of dancing. Rhythm implies that there is a regulated time the dance follows and this enables it to be better appreciated as a variation in rhythm will also increase the aesthetic appeal of the dance piece. Expression for dance stems from the face and the body's consequent response to the mood established by it. Most dances have specific moods or themes which the dancers wish to express thus, the face, which bears the prevailing emotion, brings the theme of the dance being performed to limelight. It is in fact difficult to tell if a dancer is happy or sad by merely looking at his limbs. The energy exuded by the dancer which could range from subtle to staccato forms, especially in relation to the amount of space available for the danceris equally an important element.

Dance can be regarded as one of the earliest outlets for human emotions and this stems from the fact that man danced long before he could speak. Early man sensed the tensions and rhythms of the universe around him and using his body asinstrument; he

expressed his feelings and responded to both internal and external stimuli within his environment.

The origin of dance can therefore be traced to 'emotional impulse, the need to release psychic tension and magic' (Olomu, 2007:2). With all the observable occurrences that appeared strange to early man, including seasonal changes and the presence of other bodies, he found himself engaging in some dance movements from time to time, especially as he realized that his success and security depended on the veneration of the mystical forces around him (Kansese, 2014:10). Suffice it to say that dance actually started before religion or ritual. The child dances and plays music before he learns anything else. Thus, religion is clearly a product of a very mature and rational mind. Prehistoric paintings and drawings which were engraved on caves show people moving in a lively way as the images reveal people who danced and kept time by clapping or stamping their feet among other means. Such cave paintings exist in places like Egypt, Greece and India. While Native Americans performed fertility rites which included a good deal of dancing, Indians performed temple dances too. Many of the dance patterns of old have evolved into some of the formal dance steps we know today and dance has become a huge part of social life.

Dance operates on a set of principles which refer tomechanisms that cannot be changed or avoided in dance performance. They determine the manner in which movements are arranged. These fundamental laws that govern dance work hand in hand with the chosen technique depending on the type of dance being performed. Such principles utilized inchoreography include repetition, contrast and balance. They provide the logic behind the organization of dance movements.

Technique as mentioned earlier refers to the particular attitude to movement required of a particular style of dancing. It takes into consideration the philosophy orthe environmental factors surrounding the particular people or group who own the dance (Ugolo, 2007:217). Forinstance, Africans and Europeanshave different techniques required for the execution of their peculiar dances. For instance, While African dancing is earthbound and rhythmic, European dance is more spatial.Suchpropensities are considered when choreographing the dances of these regions.

Choreography is defined as the ordering, arrangement or patterning of dance steps with the aim of creating a dance piece. A choreographic piece can be designed for a dancer or several dancers. Ugolo defines choreography as: 'The composition of dances, the structuring and arrangement of movement, writing of dance scripts and dance notation' (1998:7). Choreography therefore implies that the choreographer, who is the creator of the dance

pieces, focuses on putting dance phrases together while paying attention to the elements of dance in the course of dance creation. With creativity and afired imagination choreographers can come up with well designed dance works.

In the course of watching a dance piece, a certain degree of communication occurs between the dancer and the audience. This communication process does not necessarily mean that the dance piece in question must possess a specific meaning that is decipherable by the audience. Thus, a feeling of joy, sadness, shock, fear, nostalgia among other emotions as felt by members of a viewing audience in the course of the dance, is communication on its own.

Kinesics is study of the way in which certain body movements and gestures serve as a form of non-verbal communication. Kinesics thus privileges bodily absence by emphasizing meaning or the cerebral import of dances performed before an audience. This is usually the focus of many dance scholars in dance research thereby neglecting the actual study of the movement of the body in a designed dance piece. Some choreographers introduce movements with no sociological import and this makes it difficult for an observer or audience member who has conditioned his mind to expect that each movement has a meaning or connotes something specific. However, it is not all the time that choreographic movements have connotative meanings as the communication is not always essentially literal. The dance piece may imbue the audience with some feelings and that is enough communication. That notwithstanding, dance with orwithout precise meaning can present the human body as subject or object of design in choreography.

Design is an aspect of theatre which involves the arrangement of artistic elements resulting in a work of art which could make a statement, express an idea or can be appreciated for its beauty. Design cuts across creation of plans, construction of an object or system, architectural blue prints, engineering drawings, business processes, circuit diagrams, sewing patterns, flower arrangements, interior decoration among other aspects. The act of designing permeates all aspects of the theatre, including dance, scenic design, make-up, lighting, costume, props, sound and choreography. In other words, design cuts across both visual and aural circles. Design is unavoidable when it comes to the art of dance and choreography.

The body has the propensity to function as subject or object of choreographicdesign. However, the body can accommodate both in a choreographic design as they can function simultaneously. The focus of the body as subject of choreographicdesign encompasses the contributions of other plastic arts to the body of the dancer. In this connection, the

bodybecomes dependent. It is dependent in the sense that the body is subordinate to the design patterns inscribed on it.

The body as subject of choreographicdesign presents the body as a canvas which carries the design. It has no opinion of its own; rather, it simply accommodates the design made on it. Make-up design that is generously made on the body makes the body a subject of choreographicdesign. Such make-up materials could range from creams to powders, paints to rouges, poster colours to eyeshadows, brooches, feathers, accessories, jewelry, glitter, bedazzling stones, pieces of fabric, costumes, attachments of hair, head gears, among other appendages either applied or attached to the body usually to accentuate the features of the dancer and emphasize, aid or beautify bodily movements executed by the dancer as she moves across the kinesphere.

With the help of lighting and the use of gobos in the process of lighting a dance piece, patterns could be created on the bodies of dancers to heighten the beauty of the skin or give an overall aesthetic impression of the dance piece. With an artistic manipulation of light in terms of colours, intensity and movement, the body or bodies can be beautified as they move through space.

In understanding the body as object of choreographicdesign in dance, choreographers need to pay keen attention to the elements and principles of dance. The body as the object of choreographicdesign means that the body is the design itself. It is the design and not the carrier of the design. Thebody,thus, makes thechoreographic design across the kinesphere without depending on any external appendage.

Its independence is brought to the limelight by its material presence, which requires no additional elements to communicate or engender kinesthetic empathy. The independence of the body as object of choreographicdesign implies that the bodycan act on its own volition as it can decide when to move or when to stop moving. When the body operates as both subject and object, we find that while like the canvas, the body receives inscribed design, the body also poses as the design itself. While both perspectives are unique, a blend of the two will result in a more interesting dance performance. This synthesis is common in dance theatres all over the world today especially with modern dance or the Broadway stage where dancing holds a good fraction of the spectacle and the body is projected as both the carrier of the design and the design itself.

Dance asa popularart form in the world today has been able to cut across several categories of self-expression, in both formal and unconventional settings and has permeated several facets of everyday living. Dance has indeed gone beyond the traditional terrain of the

stage, as in Broadway or dance theatre, to become one of the most popular medium of entertainment which has permeated films, musical movies,television programmes, T.V. commercials, documentaries and music videos.

The robust culture of dance is also evident in the preponderance of dance expression on social media pages today, especially with the advent of mobilephones. We find that many messages today are broadcast through dance via social media platforms like WhatsApp, Facebook and Instagram. The popularity of dance is also experienced in musical festivals, dance festivals, carnivals, fares, open air or outdoor publicity stunts as well as flash mob dance activities.These abundantoutlets have enabled many people across the globe enjoy dance as an artform.

In Nigeria today, dance has been especially popular. In the past, dance was not really regarded as a prestigious profession for dance enthusiasts but today that narrative seems to be changing. A good deal of television programmes that use dance as their subject have cropped up. They include Maltina Family Dance All, Dance 234, Let's Dance, MTN Project Fame, Dance with Peter, and The Voice Nigeria. Parents not only enjoy these programmes but encourage their children to participate in them.

Dance and choreography have contributed greatly to the Nigerian music industry especially with its contributions to music videos and live concerts. Despite this, artistic award ceremonies held within the country have only celebrated artistes and producers thereby relegating dance artistes to the background. However, only recently at the just concluded 2018 Headies Award Ceremony, KaffyShafau, Guinness World Record holder and one of Nigeria's most recognized dance artistes clinched the Special Recognition award for her immense contribution to the Nigerian dance industry. This is the first award to be received by a Nigerian dancer and this goes to show that the perception of dance and dancers in Nigeria is beginning to change for the better.

Many dance companies are beginning to spring up in Nigeria today. This is an interesting development because some years ago, dance companies were unheard ofasonly a few conventionaltheatre companies existed. In Lagos today, there seem to be more dance companies than conventionaltheatre companies. Most of these existing theatre companies do more of musicals and dance based performances which are enjoyed by lots of Nigerians. Such theatre companies include BAP Productions, V.I and Thespian Family Theatre, Lekki. Some of the dance companies that exist in Lagos today include the Body Language Dance Company, Society for Performing Arts Nigeria, Footprints of David, Corporate Dance World,

Wajo Lagos, DayoLiadi'sIjodee, SegunAdefila's Crown Troupe of Africa andBailamos Dance Company.

The state of dance in Nigeria today is such that many of the dances, both traditional and modern are becoming syncretic. This is due to factors such as globalization and the fluid burrowing of cultures which seem to be enveloping the arts today and indeed the world in general. Due to the prevailing presence of post-modernism in virtually all aspects of our daily living in the modern society, we find that walls of compartmentalization including genric classifications, periodic methods, and artistic styles among others are dwindling to give rise to a more fluid society devoid of cultural boundaries or artistic frontiers. In this connection it becomes apparent that the appreciation of dance has gone beyond watching a dance piece with the aim of deciphering its inherent meaning. Many of these syncretic forms which are products of remotely related parenthood may have little or no meanings attributed to them and thus, the notion of dance compulsorily having a deducible meaning becomes questionable.

1.2 Statement of the Problem

Despite the increasingpopularity of dance as anartform,there seems to be a large intellectual gap in the exploration of its practical and theoretical dimensions. Andre Lepecki observes in an Anthology of dance and performance theory that 'Historically, neither 'presence' nor 'body' have been central to western choreographic imagination' (2004:2). With such unprecedented attitude towards the body as the basic dance instrument, one finds that scholarship in the area is considerably inadequate.The nature of available research on dance is largely dominated by studies that deal more with the sociological import or implications of dance thereby ignoring the practical and theoretical explorations of the dance art itself. Consequently, the body, which is the basic instrument for the execution of dance and movement, which is its vehicle are largely neglected.

The 'absence' which Lepecki speaks of is probably the result of some basic problems in dance studies. Such problems include the dynamics of seeing, remembering and writing dance and these stem from the ephemerality of dance. The ephemerality of dance is captured in Jean-Georges Noverre's book, 'Letters on Dancing and Ballets' where he asks a crucial question and gives an answer: 'Why are the names of maitres de ballets unknown to us? It is because works of this kind endure only for a moment and are forgotten as soon as the impression they had produced' (1983:10). What is observed by his postulation is a candid explanation of the evanescence of dance. Peggy Phelan corroborates this when she

describesdance performance as a ‘maniacally changed present’ in which the body constantly represents itself as always being at the verge of self-dissipation’ (1993:1).

The case of moving beyond appreciating dance based on its meaning alone,which has been the focus of many dance scholars as opposed to the in-depth study of the body as a canvas fordesign or a subject of design itself, is an inherent problem. The interests of many dance scholars have bordered more on the social context, functions and socio-cultural implications of dance to the detriment of the actual art of bodily movement in time and space (See Enekwe, 1998, Ugolo, 2007, Yerima, 2007, Wieschiolek, 2003). Peter Brinson highlights a plethora of problems that could be responsible for the gap in scholarship:

> Major problems face dance scholars from the establishment of dance study as a discipline in its own right to the difficulty of defining dance and its non-verbal language, to the influence of nature and nurture upon dance in different parts of the world, to problems of description and notation, history, aesthetics and criticism’ (1985:206).

Despite all of these, there is a dire need to bridge that intellectual gap in dance studies. The crux of the problem is that scholars have not paid specific and sufficient attention to the nature of movement, the dynamics of dance, the spatial formation and floor patterns in dance and choreography and the implication of this is that the body of dance knowledge which involves the movement of the body in time and space based on the principles and elements of design is neglected. The dearth of such studies is inimical to the body of knowledge and thus, needs to be bridged.

1.3 Aim and Objectives of the Study

The study aims to examine the manner in which the body executes patterns rhythmically in both floor and aerial space. It examines how the patterns created by the body are developed and delineated in choreographic design while the body serves as a design canvas. In this regard, the objectives of the study are as follows:

1. To examine the way in which the body is used concretely in choreographic design in terms of being the design itself thereby functioning as object of design.
2. To examine the way in which the body is used in choreographic design as a canvas on which design can be inscribed.
3. To contribute to dance scholarship in the area of the body and its physicality in dance.

4. To examine the spatial and rhythmic dimensions of choreographic design and body aesthetics in the selected dance works.

1.4 Research Methodology

The research utilized video monitoring as a means of examining the primary data which are dance videos of the selected choreographic works for performance analysis. Additional data were sourced from relevant photographs or footages of dance pieceson DVD andYouTube.

The video monitoring and observation will enable the researcher critically observe how the body is made to function as subject and object ofdesign, in different choreographic works. The aesthetic content, quality and manner of execution, tempo, fluidity, method and technique of the dancers in the dance pieces were examined, analyzed and described. These methods will help access the beauty or aesthetic quality of the body as subject of design and movement which the body traces in space thereby leaving intangible patterns as object of design.

1.5 Scope of the Study

The study focuses on the body as subject and object of choreographic designin dance. While the body as subject of choreographic design covers discussions on the body as a mobile canvas accommodating the design made on it, thebody as object of choreographic design will cover the body as an instrument performing choreographed dance in time and space.

The study focuses on four case studies which embody the concept of the body as subject and object of choreographic design. The case studies are: 'Jellicle Songs for Jellicle Cats' from the Broadway musical, *Cats*. 'The Museum Mob Sequence' from the Hollywood dance movie, *Step Up: Revolution* and'The Venda Snake Dance' from the South African stage performance, *Umoja*. They have been purposively selected based on their divergent deployment of body as subject and object of design.

1.6 Significance of the Study

The study will contribute to dance scholarship particularly because of its focus on the body itself which is the principal tool for dance but has been largely neglected in dance studies. The emphasis of the study on design in relation to the body will also enable the work

contribute to the body of knowledge in interdisciplinary studies especially as dance is itself interdisciplinary in nature.

The research work will serve as relevant resource material for studies in visual arts, design, choreography, technical theatre, kinesiology and aerobics as many of such studies operate with the same principles of space, shape, movement, design, and the body.

The research work examines the body as an instrument with a dual function in the art of design. Most times, it is either accessed as an object or a subject of choreographic design. However, this study projects the need for a balance in the appreciation of both perspectives which in fact, complement each other. Factors that characterize aesthetic movement of the relationship between the dancers' body and the spatial dynamics reflected in the movements, as well as the factors that define and influence such relationships are x-rayed in the research work.

The study cuts across various aspects of theatre technology in relation to dance. Areas of design including costuming, body arts, make-up, lighting, prop and scenic design among other creative elements or plastic arts which accompany dance performance will be x-rayed in relation to the subject. As a result, the work will serve as a relevant reference material for lighting and set designers, theatre technicians, costumiers and make-up artists, painters, sculptors, dancers, architects, hairstylists, props managers, choreologists, dance scholars, dance enthusiasts, and lovers of arts.

1.7 Definition of Operative Terms

1. **The Body:** The body is the physical structure of a human being. The body is the principle instrument for dance. In the context of this research, it can function as the design itself or as a canvas on which design can be inscribed upon. The body or bodies of the dancers are used in the cause of choreographic design to create images, shapes, forms, or patterns that are aesthetically pleasing.
2. **Subject of Design:** The body in this context is subjected to design patterns which are inscribed on it. The body consequently becomes the bearer of bodily designs. The body as subject of design means that the body becomes a canvas on which design can be applied thereby making it a carrier of design which in turn enhances the aesthetic experience of the dance piece. Hence, the body not only moves in space but bears inscribed design patterns.
3. **Object of Design:** Object of design implies that the body which is the vehicle for movement, creates designs in space that are aesthetically pleasing while in motion. The

body in this context, executes designs in space and time through the movement of its body parts. The body as object of design implies that it is a tangible entity, it functions as the design itself when it leaves fleeting patterns as it moves in space.

4. **Choreographic Design:** Choreography is the conscious arrangement of dance movements. Design is the practice of creating forms. Choreographic design implies bodily patterns in motion whichare organised in space. For a design to be choreographic, it will usually be anchored on the fundamental elements of dance like rhythm, energy and space.

CHAPTER TWO
LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.1 Literature Review

2.1.1 The Body as Principal Tool for Dance

The word 'dance' is related to the French word 'danse' which is believed to have been derived from the ancient German word 'danson', meaning to stretch or drag. Dance deals solely with the motions of the human body which is the sole instrument for dancing. Each art has an instrument and a medium. For dance, the instrument is the body, while the medium is movement.

The fact that the body is the singular tool for the art of dance, goes on to reinforce the truism that dance is strictly a human activity. Martha Graham defines the importance of human body to dance when she explains that the body is the instrument through which dance speaks as well as the instrument with which life is lived (1998:66). The body houses three major planes. They include the physical, the emotional and the mental planes. Each of these planes plays a vital part in dance.

AbdulrasheedAbiodun mentions the ingredients for the practice of dance thus: 'the notion of space, the harmony of rhythm, the use of the totality of the body in a variety of movements, are the underlying factors in the practice of dance, be it traditional, modern, or post-modern in form and context' (2007:160). Other ingredients for the practice of dance may abide, but the inestimable tool for dance, regardless of genre or period remains the body which is the basic unit of life. It is for this reason that dance is regarded as the oldest of the arts and the most ubiquitous.

Before man learned how to use any instruments at all, he moved the most perfect instrument of all which is his body. Movement is the motion of the body in dance. Movements emanate from the centre of the body referred to as the 'solar plexus'. Movements could be executed in different ways as while some are vibratory, some others are swinging, staccato or languid in nature. Rhythm, which is yet another element, can be defined as that regular pulsating phenomenon regulated in time and space. It is indispensable to music and dance. A keen sense of rhythm will enable a dancer respond accordingly to any music piece she hears if the dance in question is to be accompanied by music. Movement is an inherent

characteristic of human beings and dance as an activity draws from this natural trait. Fraleigh explains this notion thus:

> Dance derives from human movement and consciousness. It is an activity that ensues from our nature as moving beings and speaks of that nature in its environment and culture. I believe movement is part of our nature, which does not mean that we have no choices to make about movement, where and when. Nor does it mean that we are doomed to move all the time (1999:3)

.

From Fraleigh's position it is clear that dancers have control over their art form. They determine its form and its structure and are certainly guided by elements and principles that shape the art. Some of such principles dancers interact with include: Gravity, Breathing, Balance, Rhythm, Posture, Centering, Grounding and Space.

Dance is defined as the rhythmic movement of the body in space. This definition mentions rhythm as a determining factor for the nature of movement that the body makes. If the movement is not rhythmic it may not be referred to as dance as that rhythmic quality is a pre-requisite. The interaction between rhythm and the body is further captured by Blom and Chaplin thus:

> Man is involved in many rhythmic patterns. While all of them have roots in the body, some are carried out by autonomic nervous system such as breath, heartbeat… Natural rhythms intrinsic to man's functioning and perception are an integral part of art (1982:68).

Besides rhythm, energy is yet another factor which is potential and a dancer can either chose whether or not to use it. Until the energy is used or released, it is like a ticking bomb. At the moment it is expended, to any degree by the body across time and space, it becomes a force which produces movement (Blom and Chaplin, 1982:73).

As human beings grow and develop, they find that their first consciousness is more corporeal. They learn to move in gravity, exploring the flow of weight as the body navigates the world. Even the journey towards learning to stand upright is belaboured with a sensate, tactile and kinesthetic consciousness. All of these are however, important to the dancer as his consciousness and awareness of his body and principles that guide it help him understand and practice his art better (Sheets-Johonstone, 2011:62-63, Thompson 2007:229,231).

Dance as a term is however a large umbrella as it exists in diverse ways. It not only exists as intricately formulated movements performed in spectacular settings as perhaps, in ballet. Other forms abide. Fraleigh mentions other perspectives such as the subtle and

dangerous dynamic equilibrium of a tight rope dancer, dance of people in wheelchairs, a child's creative play which may be interpreted as dance or even dance therapists who consider the whole movement character of a person to be his or her 'dance' (1999:5). Thus, dance happens in different dimensions. Furthermore, dance as an art form is primarily marked by its aesthetic worth even though some of the aforementioned movement activities may not be aesthetically perceived. The aesthetic value can be sourced from the movement quality that the body expresses.

Movement quality entails that every movement has its own quality and timbre. This timbre is determined by the application and flow of energy and force during the course of executing the movement. Energy expended, whether in midair or on the floor, refers to the amount of vitality a dancer requires to do a dance. Energy can be gathered toward the centre or released away from the centre but this depends on the nature of the movements. Energy expended also depends on the muscular combustion of food which provides energy.

When the dancer makes a choice of movement quality, the primary intention is '…for the chosen movement dynamics to be seen and communicated as a shared art form' (Jola, 2010:1). Thus, the dancer presents herself, communicates and consequently shares her art. With this range of activities, it is apparent that the dancer does not operate without intent. Glenna and Wilson explain the importance of intent thus: 'intention contextualizes dance beyond its general aesthetic aims, specifies its tasks and its communicative goals and provides insight into the cognitive processes underlying choice and decision-making' (2014:76). This goes further to shed light on the fact that the mind which is a part of the body (the psychological and mental planes) are at work in the process of the physical activity of dancing.

Although Glenna and Wilson highlight the importance of intent to the dancer in dance performance, they go on to point out the fact that dance is not always intentional: 'It also can be spontaneous and improvisational, issuing from non-consciously directed sources of embodied knowledge' (2014:85). Furthermore, for dancers and other performing artists, kinesthesia (bodily dynamics) is integral to embodied experience and aesthetic expression which in turn enables emphatic attunement whether the dance piece is performed intentionally or with a spontaneous flow.

The concept of embodiment cannot be divorced from the art of dance. The Oxford Advanced Learner's Dictionary defines embodiment as 'a tangible or visible form of an idea, quality or feeling' (2012:477). Glenna and Wilson see embodiment as an expression of qualities of being, of having or existing in a biological body' (2014:74). In view of the above

definitions, Glenna points out that 'in constructing an embodied aesthetic, all systems are engaged: intellectual, emotional and physical' (2010:31). Therefore, to embody an idea in a dance piece, intent as well as the other planes in the body, including the psychological and mental is involved in the process. Cole x-rays the embodiment process with the Ijele masquerade example:

> Ijele embodies the complex 'lives' of art. It is a gift of the gods to man and a costly sacrifice by man to god. Dynamic and alive, defiant of gravity, it twirls and pulsates, projecting the powers of nature and the ideals of human kind (1990:22).

From Cole's explanation, a union of body and mind is apparent for embodiment to take place. It will require not just the supple body of the performer but the right frame of mind and cognitive power to underscore and project the essential attributes of the masquerade and all that it stands for in relation to the cosmology of the people who own and celebrate it. The creative process of dancing, which bears both cognitive and somatic demands is articulated by Katy Carey et al who analyze the thoughts of Kaufman and Baers (2005): '…throughout a performance, the dancer faces moment - by moment decisions such as how and when to execute movements making it an inherently creative process' (2019:1). The operative words in the aforementioned being 'how' and 'when' become indispensable aspects of spontaneous and creative dancing. Further buttressing the aforementioned, Fraleigh posits thus:

> All dance is embodied. It contains the complexities of intentional human movement and presents unique descriptive, interpretive challenges. Dancing teaches us about the mind-body connection in a way that no other art can (1999:192).

Hence, describing or appreciating the unique blend of all the ingredients that lead up to embodiment may be complex but dance itself as an art is complex in its theoretical and practical dimensions.

Glenna and Wilson agree that the meshing of theory and practice provides fresh insights into how the brain, mind and the performative body inter-relate (2014:9). With such feat, for instance, dancers can learn how to marry effort and attention in dance. Glenna and Wilson assert that 'dancers learn to negotiate attention and effort by honing attention to movement dynamics. The honing of attention sharpens sense-ability, a skill integral to attaining technical proficiency and artistic expressiveness' (2014:127). Acquiring such performance skills will indeed be the desire of any professional dancer. Note that the focus of attention on movement dynamics can be either in a feed forward or feedback manner. Feed

forward means imagining an action before performing it to prime the neurons needed to execute the movement. Feedback is experienced after attending to the sensations arising from the movement (Glenna and Wilson, 2014:132).

Poise is yet another attribute raised by Applebaum, which is used by dancers in performance. He defines it thus

> Poise is a balanced concentration immediately prior to action…Before poise can reveal itself; a tension that is the psychophysical milieu of accomplishment must ease…poise is not the natural out-growth of a process that begins in distraction, pre-occupation and insensitivity (1992:78).

In acquiring techniques like this which help performer's through their routines, Applebaum highlights a fusion of the psychological and physical as well as the need for discipline on the part of the artiste which cannot be overemphasized on the journey towards mastering the art.

Though the psychological, mental and emotional planes remain inestimable to the dancer, the physicality which brings all of the other planes to the limelight is what is first appreciated by the audience and thus, becomes the crux of the matter. The physicality of dance as opposed to the verbal mode of self-expression as seen in some other arts is captured by Langer in these words: 'Language is primarily used logically and rarely exclamatory but a highly expressive gesture is usually taken to be one that reveals feelings and emotion. The dancer does not express her feelings directly but uses gestures symbolically to create an illusion of spontaneous self-expression and the basis of this is physical… (1953:181). Thus, the unique attribute of dance in terms of communication, is its non-verbal means as it depends on gestures and bodily movements to express emotions to the viewer. Fraleigh succinctly posits the convergent and divergent points between dance as a non-verbal art and 'text' as seen in some other art forms:

> Dancing is not words, nor is it writing. Part of the distinguishing character of dance is that it is 'non-verbal' in essence yet in a broad sense, dances bear some similarities with texts… We know for instance that dances will bear the inscriptions of culture, history, gender practice and even political persuasions. All of these contribute to the 'contextualization of dance' (1999:IX).

The body is the primary focus and not words. Dance is a practical art, and so, there is a better understanding of it when it is performed rather than when it is written. Vander Leeuw in LaMothe highlights this view thus: '…with spoken or written word, little can be explained

when the point is to appreciate the rhythm and imitate it… The word itself is only one of the many forms of human expression…' (2004:207). Vander Leeuw therefore attaches a huge importance to participation in the art of dance rather than just talking about it. This participation usually happens among dancers and choreographers who get directly involved with the creative process of dance making. While dancers come ready with their supple bodies, minds and mettle, the choreographers are thinking about how to use such glorious subtle instruments to create interesting dance works that will be appreciated by audiences.

Blom and Chaplin raise an important question which choreographers ask themselves in their bid to create: '…in how many ways can this body be moved, be shaped, speak, so as to produce the desired effect?' (1982:16). It may seem like the choreographers have the bulk of the work to do, however, the dancers need to be aware of a number of factors that eventually aid the success of their work. Dancers need to be aware of their in-depth body, their personal and interpersonal space, the performance environment, distantiation of oneself through adopting a character or generating an external viewpoint as if from the audience's perspective (Hawsley, 2011:102).

In addition to examining and understanding peripheral factors in dance performance, the dancers need to look inwards as well. Blom and Chaplin admonish all dancers thus: 'When considering body parts, don't forget the hair and the joints. Remember too, the face, with its limitless capacity for expression. The face is often neglected in technique classes till it becomes fixed – a blank mirror-stare appendage perched atop a highly expressive instrument' (1982:16).

Speaking on the dancers' attention to her body, Agnes De Mille in Udoka also, perhaps unconsciously, advocates for dancers to have healthy bodies and good postures in order to enhance their performances as dance professionals:

> Dancers are nearly all small and more in good condition, tensely tight, tautly knit, than other people… their chief and most appealing characteristics are their slenderness and their posture, a soldierly spin and a sense of supple readiness that no other people acquire, not even great athletes… (1989:2).

Agnes De Mille's description of dancers immediately draws the picture of the bodies of professional ballet dancers to mind. They usually do not have overly large breasts and fundaments as those may ruin the sylphlike illusion that is often created in ballet dancing. Sometimes, the bodies need not be too tall so that they do not tower over their male partners in a pas de deux. After the dancer has understood her body and her emotional makeup which

enables her relate well with herself as in a solo performance and with other dancers as in a group performance, she needs to understand her interaction between her and the immediate environment which is the space for performing her art. All artists have their work spaces or take off points. For the painter, it's the canvas, for the barber, it's the mass of hair before him. For the potter, it is the mound of clay. For the dancer, the space which is referred to as the 'kinesphere' is what accommodates her art. For a dance performance to exist, the dancer needs to be in that interaction with the space because as, Heinamaa states: 'It (the body) is itself the receptive matter both informed and informing' (1999:18). This can only happen when the body has a space to relate with.

The usual way of perceiving and orienting the space is based on having the feet on the ground. This is the physical experience of the body in the world. (Berthoz and Petit, 2008:1). To Glenna and Wilson, 'When the dancer has her feet on the ground, she has no need to attend to how she perceives space relative to gravity – it is part of the habitual kinesphere of engagement' (2014:178). The response to and interaction with environment or space as a dancer can however, be traced back to one's earliest moments.

In dissecting Van der Leeuw's opinion on how human beings become aware of the world around them upon birth and how human beings respond to external stimulus which spur them to dance, especially dance domiciled within ones culture, LaMothe explains:

> A human being is one who from her earliest moment of awareness, senses rhythms in herself/world (undifferentiated at first). She is born into the styles and movement patterns characteristic of a given culture and its geography. As she matures, she discovers rhythms as her sensitivity to those akin to the ones with which she is familiar increases…exploring these movements through the movements of her own body, she 'invents' a response. She dances. (2004:187)

It is apparent that dancers' individual dances represent the recreation of their relationship to the rhythms they sense. The dancer therefore, grows into an adult member of her community by participating in the on-going evolution of its cultural styles. The display of dancing a body, in motion in turn, implies the display of the manifestations of human life which include thoughts, emotions and daily actions and this could be said for all the peoples of the world.
The universality of the dancing body is x-rayed by Van der Leeuw: 'This (display) consequently, connects all persons in a given society as members in and through a range of individual tasks and activities their bodies perform. The process of being and becoming are conditions which all humans share (2004:182). However, Van der Leeuw is not implying that

all humans share the same body but that embodiment is rather a medium that isolates every human being as a radical individual with an independent mind.

Dance and the performing arts in general cannot do without the body. With the body, beautiful and inspirational art can be brought to the limelight by the artistic collaborations of professional dancers and choreographers alike. Artaud in Akinwale agrees with this when he posits that: 'The theatre is the state, the place, the point, where we can get hold of man's anatomy and through it, heal and dominate life' (1993:12).

Forms of Dance

Forms of dance all around the world include: Religious dances, Recreational dances, and Ceremonial dances. Religious dances are dances undertaken for the specific purpose of religious worship. Dance has certainly been an important part of different religions today as humans have always communicated their religious questions through dance. Ceremonial dances are sometimes a form of religious dance. The purpose of such dances are usually ceremonial or ritualistic. Celebration, folk, kinship, age group, spiritual, mystic and festival dances may fall into this group as they are usually rooted in culture. Recreational dances encompass dances used as a form of relaxation or social interaction. Such dances could be done at social gatherings like parties or clubs where a good deal of partnering, especially between members of the opposite sex are common. Sometimes, social dancing could be competitive. Competitive dance, erotic dance, performance dance, social and participatory dances fall under this group as well.A broader categorization of dance into three headings based on race or cultural enclave are:Western Dance, African Dance, and Oriental Dance

Western Dance

Western dances encapsulate dances connected with the Western part of the world especially Europe and the United States. Such dances are opposed to those that are from places like Asia, Africa or the Middle East. Western dance movements are usually languid, stately, intricate, flighty, feathery, swift, willowy, technically rich, and full of long lines and extensions. Most western dances involve hand holding or body contact between a man and a woman.

Marcia Siegel highlights the types of dances cherished in the Western world in these words: 'We esteem social dancing, pop dancing, jazz dancing, theatrical dancing, concert dancing, ballet. Classical ballet dancing seems accepted as the crowning achievement of dance in Western culture' (1998:92). Social dancing covers dances done at social gatherings or in competitions. Examples of such dances are Samba, Tango, The Foxtrot, The Charleston, The Jive, The Swing, The Quick Step, PalseDoble, among others. Pop dancing could cover

popular forms of movement including Hip-hop, Pop and Lock, Street dancing, Dance Offs, improvisational routines, among others.

Jazz dancing thrives on improvisation and technique. It is usually colourful and spontaneous. Burlesque and Tap dancing which share such features as well are apt dance styles of this category. Theatrical dancing is seen largely in Broadway musicals, stage plays, dance sequences, circus acts, contemporary ballet, revues, vaudeville, and music hall. Concert dancing embraces the kinds of dances we see that are usually put up to spice up the act of a popular musician on stage that has come to entertain a large audience. Many musicians or dancers in this category of dance usually dance alone or alongside background dancers in the concert that they take part in.

Classical ballet is recognized by Marcia Siegel as the highest point of Western dance. It combines music, dance and mime to tell a story. It began as entertainment for royal families in Europe many years ago. In ballet, there are a set of movements and the formalization explains the fact that a high level of skill is required to perform all the steps in ballet. The original French names for the steps are still used till date. In the 19th century, Romantic ballet became popular. The performances of dance pieces like 'La Sylphide, 'Giselle', 'Nut Cracker', and 'Swan Lake' as mentioned by Julie Charlotte were popular in the 20th century. Diaghilev Sergi, a Russian ballet master, founded the Ballet Russes and the group toured the world (1981:73).

For the acquisition of good technique, presentation and style in Western dance, a background in ballet is essential to all forms of dance styles, even Hip-hop. On the long run, it aids the development of proper alignment, balance, flexibility and strength needed for other dance styles. Ballet technique puts great emphasis on the method and execution of movement while presenting a continuous outward rotation of the thighs from the hip which is referred to as a 'turnout'. Dancers of ballet are usually clad in leotards so as to ease movements and keep the muscles ready for movement. Ballet shoes were also designed to enable dancers dance on their toes. The dancing could come in solos, duets (pas de deux), quartets or in groups depending on the routine. Willy Umezinwaexplains his general view on Western dancing in general:

> Western dances in form of the Waltz, the Jive, the Foxtrot, Tango… and others which entail hand holding and body touch between the man and a woman, who as a couple move in unison, describe lines that are absolutely straight, perfect triangles and rectangles in a resolutely quantified choreographic space (1990:103).

From the above definition, we recognize an attempt at listing a few styles that exist, the method of execution, sexes of people involved, the nature of the outlook or manner in which such dances are perceived by an audience as well as a description of the space housing the action. Some other dances that fall within the category of dances Umezinwa describes include, The Meringue, The PalseDoble, The Chacha, The Cancan, The Samba, among others. A careful assessment of these styles of dancing will show that Western dances seldom encourage the use of personal styles. As most of them have rules and basic steps that must be learnt.Salsa, for instance has basic steps with names. Some include: 'The Open Break', 'Double Side Space', 'The Sweetheart', The Cuban Turn', among others. This dance and its rules have been with the Western world for quite a long time now. HieikeWieschiolek explains that 'Salsa is the first dance since Rock 'n' Roll with the qualified exception of the Disco dance of the 1970's, Tango and Swing performed by couples and with body contact' (2003:122). The rules of dancing it then, when it emerged, still remain till date. The music of Salsa, just like the music associated with many other dance styles in the Western world affect the dancing as they go hand in hand. Hilton and Smith comment on Western dance in this connection: 'The steps operate like individual notes in a piece of music. Individual notes are not by any means the piece of music. Spatial design is important and so is the rhythm of a piece, it rises and falls' (1998:77).

Classical ballet as the pillar of Western dancing has produced dance techniques such as Cecethi and Bournonille named after the founders. Modern dance also came up with dance techniques like Martha Graham's 'Contraction and Release' and Doris Humphrey's 'Fall and Recovery' (Ugolo, 2007:217). Humphrey's Fall and Recovery is relevant to modern dance which emphasizes the dancer's bid to get to the floor more often in his choreographic movements rather than attempt to defy gravity like ballerinas do. To Hilton and Smith, dancers who engage in this have the tendency of 'finding ease, strength and a centre by connecting to the floor…' (1998:74).

Diverse genres of dance abound in the Western World. One of such is referred to as Fertility dances. Nearly all peoples of the world have dances for rain or the growing of crops; for increase in animals or children. Dances that are geared towards such goals are called fertility dances. They are danced by the whole community or chosen leaders. It is usually performed by men. The Bacchanalia performed in Rome were however, danced by men and women. It was a dance in worship of Bacchus, the god of nature's fertility. Such dances are

geared towards the well-being of people in the society. It goes beyond the satisfaction of personal needs.

War dances also exist. They were performed for the purpose of displaying strength and summoning courage. The French Revolution had Carmagnole raging through the streets of Paris after a good day with the guillotine. Such gesture could be seen as a dance of triumph. In such a case not only he, but his people are affected by such gesture as they feel a deep sense of belonging and togetherness. OssieEnekwe posits in this light that 'dance serves as a vital function in human society to achieve cohesion or togetherness causing them to feel a deep sense of communion with each other' (1991:11).

Certain American Indian tribes danced whenever a death occurred. The Philippine's Lgorote dance, which involves dancing around a dead warrior for instance, from dawn until noon, shouting to him to wake up can be considered an example. New Ireland in Europe had mourning dances done annually in some villages during the month of June. Destructive dances encapsulate dances for maiming or killing which belong to black magic, voodoo, the Jamaican Obeah or Hawaiian Ana-Ana. It is usually based on hypnotic trance and great frenzies. Some dances exist whereby adults simply cheer themselves up. The Horn pipe was not originally a sailor's dance but a Solo jig with bag pipes. British sailors, for hundreds of years, danced whenever they felt excited on shore. There are similar play dances by peasants in Europe which include (for the French) Tyrolean and Basque, and for the Russians, Yugoslav among others. Most of them are used as an expression of high spirits and camaraderie. Children's games also fall under this category. Such games include: May Pole dancing, Ring-Around-A-Rosy, Blind Man's Buff, Tossing the Dummy, among others. Robert Nicholls sees the merits lodged within taking part in some of these play dances for both adults and children alike. To him: 'Repetitive dance sequences introduced children to traditional patterns of behaviour…dance communicates messages about respect for self and others, physical co-ordination and mental poise, standard of conduct and cultural interaction' (1996:47).

Courtship dances are always done to introduce boys and girls who wish to get married or at least get acquainted with each other. Ballroom dances, square dances, and social dances are examples of dances under this genre. Long before the popular Rock and Hip-hop came into Western culture, many of these archetypal Western dances were in existence. Barbara Ehrenreich emphasizes this when she posits: 'There was dancing before Rock's emergence into white culture. This typically meant ballroom dancing, decorously choreographed Foxtrots and Waltzes that allowed for group interaction or individual variation' (2007:213).

The dances she lists out surely did give room for social interaction but her point about individual variation of dance in Western circles is quite disputable. Such liberty to 'free style' or improvise on the dance floor is common in many other dance cultures but not Western ballroom dances where people usually have to attend classes to learn how it is done while trying hard to learn and stick to the required technique per dance type.

Modern dance is a genre that cropped up in the Western world as a revolt or reaction against classical ballet. Modern dance is dancer-centered and deals with heavy body movement. The dancer uses his emotions to design dances based on spontaneity and imagination. In modern dance, it is common to see deliberate falls to the ground and dancers not standing up straight. Dancers like Martha Graham and Twlya Tharp are prominent forerunners of this genre. A dance critic Barnes, described Twyla's dancing in Marcia's book on Twyla Tharp thus:

> Miss Tharp creates for the moment. This kind of ballet is not so much to be savoured as to be gulped. In the frenzied gasp of recognition you are expected to comprehend that all of classical ballet is nothing but a cute shuffle and a shamble. And totally unfrightening (1992:86).

Most of the modern dancers use little or no music for their performances. This is done in a bid to defy the traditional idea that music goes hand in hand with dance. Even if music is to be used, the works of experimental composers are considered more attractive. In this connection, Marcia Siegel says that: 'until at least 1950, the modern dance was notable for its small scale musical ingenuity, and its aesthetic was very much influenced by the experimental composers it attracted…' (1992:184). For Twyla Tharp, herself a prominent avant-garde modern dancer, Siegel remarks that for the first ten years of Tharp's performances, silence or seemingly offhand quotations accompanied her dances' (1992:185). Marcia Siegel highlights a few important periods in the growth and general existence of modern dance in America in these words:

> During the 1960's American modern dance had begun a decline greatly accelerated by Mierce Cunningham and the down town performers. The founders, Martha Graham, Doris Humphrey, Hanaya Holm and their colleagues, had done their pioneering work in the 1930's and 40's. They had established schools and styles. As the founders aged their innovative fires cooled. Their works began to look familiar, even formulaic. The passions that had ignited their rebellion against ballet summered down into a more sensible, rational theatre practice. By the end of the '50's modern dance had become conventionalized in its ways as ballet. Bodies were highly trained in specialized individual

> techniques and choreographic action was patterned and theatrical. Modern dances subject matter was often quite contemporary, but it tended to be abstract in a literary sense asking the audience to see physical activity as a metaphor for psychological interplay (1992:7).

With the above quotation, Siegel has succeeded in letting us know when and who pioneered the modern dance cause, what cooled down the revolutionary zeal of the modern dancers against ballet, and people who were responsible for the decline and particular periods in modern dance history which are significant have also been made known. Many recent works in contemporary dance in the Western world have embraced abstract forms and such forms may or may not tell stories, be they literal or narrative.

African Dance

African dances are dances that have their origin rooted in African culture. They are the dances of Africa. Countries in Africa have various cultural dances which are performed by the people. For instance, Ghanaians have one called the 'Agbeko'. South-Africans have one called the 'Zulu' dance. Nigerians also have quite a number of cultural dances. From the North, dances like Korotso abide. In the East, they have 'EgwuAmala', 'Nkpokiti', and 'Atilogwu'. In the Middle Belt, the 'Swange' is popular among the Tivs and in the South-West, riverine dances are performed. Many others, including the Ekombi, Bini, and the Eyo Masquerade dances also abound in Nigeria (Abbe, 2007:11).

Most of the types of dances that abound per region usually depend on climatic, geographic or professional implications. While some regions are more mountainous, others are swampier and these consequently affect the dances of the inhabitants of the area in question (Olomu, 2007:29). African dances are generally earthbound and this is because most of the movements gravitate towards the ground. More emphasis is placed also on bodily movements than on space and spatial relationships.

African dance thrives on improvisation which calls for a good sense of spontaneity, creative ingenuity and imagination. Sometimes, masks and masquerades, horse tails, staffs and other traditional items for dancing usually aid the aesthetics of the performance. The in-cooperation of acrobatics, energetic movements and tricks usually contribute to the spectacle of African dance. Dances in Africa thrive on repetition of steps around the performance space. This is unlike Western Ballet dancing where a particular step dies right after it is executed. Circular floor patterns are also quite common in African dance pieces (Akinsipe, 2007:91). It is believed that this heightens cohesion and solidarity among dancers and the community as a whole. Usually, performers of African dance are surrounded by the viewing

public. The venue for such performances could be the market square, palace ground, by the stream, the village square, a villager's compound or open fields.

Oriental Dance

Oriental dances are traditional dances from places of the world which include the Middle-East, Central Asia, and South-West Asia. Dances of people in Iraq, Israel, Lebanon, Syria, Palestine, Arabia and Turkey are also considered Oriental dances as oriental dances are not limited to purely Asian dances alone. Oriental dances can also be referred to as Eastern dances as opposed to Western and African dances.

There is such a rich heritage of dances in the Middle East which include dances with Finger Cymbals, veil dancing, sword dancing, dancing with snakes, fire, candles and other objects which may have magical protective functions. Persian dances, Indian dances, Belly dancing and Arabian sword fighting are all under this category as well (Shay and Sellers-Young, 2003:13). Many of these dances began in temples and were later passed on to the Secular erotic form and much later to the professional dance status. Most of what we see today in Eastern dancing is a mid-way between the realm of dances as spectacle and professional dancing.

The folk dances of some of the aforementioned countries constitute the bigger fraction of oriental dancing. Most of the dancers often use some rhythmic instrument to aid the musicians by the side or as sole accompaniment to their dance. Many of the movements in such dances are based on articulations of the torso (Hawthorn, 2011:1). Spanish dancers also do this but there is evidence of a common heritage for these dance forms through association with gypsies and early Phoenician traders. Many Arabians and Indians dance with snakes. The snake is a complex symbol which represents both male and female principles and also immortality in the form of a snake eating its tail. Be the dance more of the Turkish or Arabic style, floor pattern and foot work is usually extensive and the use of veils are considered as part of the extravaganza. The rhythms usually have a limping count like 5, 7, or 9 counts and most of the dances draw inspiration from Arabian music.

Examples of some Eastern dances include Nejla Ales, Princes, Babu, TulayKaraca, the Whirling Dervishes, and Belly dancing, among others. Indians like to choreograph their fingers and eyes in their dances. The various finger placements done by the dancers all have meanings. Indians hop, leap, spin, and stamp a lot while dancing. The head and limbs usually provide good embellishment. The Indian Kathakali is an example of archetypal Indian dancing (Cohen, 2000:155). Chinese folk dancing like the Xuanzi of the Tibet people involves singing while dancing. While western dancing is more upright, straight and open in

execution, Asian dancing in China, for instance is more closed, flexible and unfinished. Chinese folks dance with a couple of stage props which may include handkerchiefs, hand fans, silk cloths, hats, masks, umbrellas, lamps, knifes, sticks among others. Chinese dancing often tell stories with vivid plots; with characters that are easily recognizable by the way they are dressed or made up.

Belly dancing is a pivotal part of oriental dancing performed by women. Belly dancing involves isolating different parts of the body including the hips, shoulders, chest, and belly. Most oriental dance styles focus on the hip and pelvic area. The shimmering vibration of the hips is achieved by moving the knees past each other at high speed or by contraction of the glutes and thighs. Hip hits are mostly done by belly dancers involving staccato jerking of the hips and Undulations involve the movement of the hips, chest and torso in rotating or sinuous fashion to simulate the riding of a Carmel. Belly dancers can be seen at weddings, carnivals, circus spaces, Arabian festivals and palaces.

Uses of Dance

Art in general has both social, political, religious, economic, cultural relevance to the society at large and consequently this is same for dance as an aspect of art. Dance functions as an outlet for self-expression and personal creativity (Ojo, 2003:157). It can also be a basis for artistic experimentation. Though, it uses a non-verbal means of communication as an intrinsic characteristic, it possesses strong aesthetic worth. All over the world, it has been wielded by various classes of men in a bid to express themselves creatively. The aesthetic value of dance has made it such a popular form of entertainment appealing to a broader audience as both the old and young engage in it. Dance has been used by the theatre, film, television and advertising agencies to keep the members of the society informed and entertained.

Dance also serves as a means of religious worship as many use dance as a direct means of communicating with the gods. Be it a ritual of supplication, thanksgiving, incantation, praise worship or prayer, dancing has always contributed to a majority of the religions in the world today (Ajayi, 1996: 184).

Dance provides a means of livelihood to performers, thespians, and dance teachers. It equally provides this category of people and beyond, an opportunity to keep fit and healthy. In other words, dance is interesting exercise and with it, both dance experts and dilettantes can keep themselves fit, as well as enjoy the physical and emotional release that dancing offers.

Dance is one art form that does a good job of providing cultural identity as one can tell while watching a group of dancers at a glance, the culture of the people performing or being performed about. This can be deduced from the dance styles, postures, peculiar motifs created by the body, or dance vocabulary (Abbe, 2007:11). Furthermore, if Efik Nigerians are performing for instance, you can tell from the sinuous, wavy movements of the body and limbs as well as the light way they step and shuffle across the floor that they are riverine dwellers of the country.

Dance provides a medium through which courtship can take place between men and women. Participants could use such medium to express sexual drive and display of vigor and beauty. All over the world, social dances help encourage interaction and networking among people. Peggy Harper succinctly identifies seven functions of dance in Africa as follows:religious rituals and ceremonies,expression of patterns of social organization, expression of political organization, expression of economic and occupational status, expression of history and mythology, education, entertainment (1994:44).

Upon perusing Peggy Harper's list of the uses of dance in Africa, it is apparent that a majority of these functions of dance could apply in other places of the world other than Africa. Some of such rituals or ceremonies where dances could function as a part of the activities include fertility rites, hunting, rites of passage, festival celebrations, chieftaincy ceremonies. Initiation ceremonies, spiritual rituals, trance, masquerading, masked dances, celebration of manhood or womanhood, welcoming of visitors, dances of herbalists or healers, children's games, storytelling, among others. Dance not only helps define political, social and occupational status, among adults and youths alike, but also aids in educating children. Just like music, dance poses as a viable tool for teaching. The popularity of dance can in fact, be attributed to its ubiquitous quality. Its ability to permeate all facets of human life is captured by John Ogene: 'Dance is about the only art form that punctuates the cultural continuum of human diversity. It is the hyphen of experience, the comma of victory, the colon of defeat, the parenthesis of the family and the full stop of pain…' (2007:195). Ogene appreciates the fact that dance is one of, if not the most influential of all the arts as it poses as an inevitable part of man's culture.

2.1.2 Historical Overview of the Dancing Body

Art as a means of human expression has evolved overtime in its different dimensions. Over the years, traditions in drama, music, fine arts, sculpture, weaving, textile and tapestry,among other arts, tend to change from epoch to epoch due to a shift in the

sensibilities or inclinations of the particular period in history. Dance as an art form has equally been part of this evolution especially in relation to how the society has perceived it from one era to another.

Dance as an art has equally influenced other forms of art over the years. Ogene captures this idea thus: 'For ages, artists have been fascinated by the art form of dance. This fascination has greatly inspired the creation of visual art works, which act as mirrors and records of society. The media of these expressions range from ceramics, sculpture, painting, still and motion photography to mention a few' (2007:196). All of these types of art Ogene mentions, are components of the culture of people which differ from place to place. Dance is thus, an essential part of the tangible and intangible culture of people across different geographical locations and history. This notion is expatiated by Igweonu thus:

> Dance exists in every culture of the world. Its practice and functional values have direct bearing with the socio-aesthetic and cultural sensibilities of any given society. Its profound significance as functional art therefore is rooted in the tradition of the people has evolved over time and space (2003:146).

Bakare agrees with Igweonu's position when he highlights dance as a crucial part of a people's culture which expresses the geographical location, biological temperament, religious beliefs, political and historical experiences, social practice and economic peculiarities of a people that own it (2006:76).

Dance may have the propensity to meander into, and influence diverse spheres of man's existence including Religion, Politics, Biology, History and socio-economic matters, but the fact remains that over time and across the several enclaves around the world, dance has suffered a sort of love-hate attitude from society. Sondra Fraleigh points out, for instance, how the western world has perceived the dancing body over the years: '…in the West, dance has had a love-hate relationship with formalized religions depending on the prevailing attitudes toward the body… The legacy of the separation of dance from the church is seen to this day as the received attitude towards dance as trivialization, denigration and secular specialization' (1999:12-13). Fraleigh observes from the aforementioned that this perception against dance has been on even till date and that religion is a key factor responsible for the disdain the art of dance suffered and still does.

The values of a particular culture go a long way to tell what the society in question welcomes or abhors. Ancient Athenians placed their theatre next to the temple of Dionysus underscoring the Greek theatre's ritual origins. It was built on public land, into the slope of a

hill just below the acropolis, the seat of government and power, emphasizing the civic role theatre played in Athenian life (Felner, 2013:215). With such acceptance to theatre during the classical period, the art of dance had no choice than to flourish. The Greeks had a chorus of 50 men in Greek dramas that chanted and danced. Processions were also organized in honour of the Greek God of Wine and Fertility, Dionysus and during the Dionysian festival of the 5th century BC. Romans on the other hand were known for their expertise in mime, pantomime, lewd sketches and gladiatorial contests.

The medieval period had dances that were performed based on the desire to celebrate weddings or births or the beginning of a new season. Nobles, however, saw dances of the villagers as rough and unrefined. The church also played a strong role in this regard as the seat of power and did not approve of dancing. However, the church did approve of some dancing which was incorporated into the religious liturgy. To Van Leeuw, the opposition of the Christian church to the theatre had grounds which are basically historical. He sees theatre and religion as two religions against each other (Van Leeuw in LaMothe, 2004:217). Edwards highlights the love-hate relationship the church has for theatrical practices including dance: 'All through the ages, however, we find the theatre being sometimes totally embraced by the church and sometimes sternly denounced by it. For example, the church had begun to attack the minstrel or harper or dancer, actors and stage players in the theatre as early as A.D. 348' (1984:24).

A typical attack of this nature was when the Third Council at Cartage made a declaration for erring souls to be excommunicated. Despite such pronouncement at the time, the theatre and dance itself was embraced by some churches so much that the Bishop Basil of Caesarea in 370 AD, called dance the noblest act of the angels. By the sixth century, there was evidence of dance in the churches especially at Christmas, Easters and other festivals (Edwards, 1984:25).

LaMothe highlights another reason for the hostility of Christians towards dance which is the association of dance with eroticism. He explains that even the simplest and most proper dance step brings out the glory of the body and that the most innocent form serves for the mutual attraction of the sexes (2004:217). This view thus encouraged Puritian values to negatively associate the body with subjective, emotional, sensual and sexual propensities which to them negated things of the mind and the spirit while privileging the body. The Puritians tended to value the disembodied mind more than the body. In this connection Vander Leeuw makes a conclusion about the hostility. He posits that the antithesis to dance in Christianity, at least, is not an anti-theatre, anti-body or anti-sexuality attitude per se, but the

acknowledgement of dance structurally speaking, as capable of enacting the logic of bodily becoming and their interdependent unity, and thus, gave meaning to bodies and sexualities other than things desired by the church (LaMothe, 2004:218).

The medieval period was highly doctrinaire as the church wanted everybody to follow the path which led to salvation and no other path at all. Any factor that seemed to hamper that sense of direction at the time was frowned upon. Christianity is not alone in the hostility towards art, as Islam and Judaism have equally condemned figurative art. Adams highlights this position thus: 'In Islam, as in Judaism, the human figure is generally avoided, in religious art. The founder of Islam, the Prophet Muhamad, condemned those who would dare imitate God's work by making figurative art' (1999:10). Apparently, some other religions of the world besides Christianity disapproved of art, be the artworks static or mobile, tangible or intangible.

Kabuki theatre of the Japanese theatre had an element of dance in its composition. Kabuki developed in the pleasure quarters of cities where brothels and courtesans operated, reflecting the outcast position of actors and dancers. Noh theatre on the other hand took shape with Samurai Courts. It was performed in palaces and temples and was considered to be a poetic refined tradition (Felner, 2013:215).

The dances of the Renaissance period were divided into two: Court dances and Country dances. Some were choreographed while others were improvised. Some complex routines required the service of dance masters. However, public theatres of Elizabethan England were constructed in the rough neighbourhoods on the outskirts of the city reflecting the general moral disapproval of theatrical activity (Felner, 2013:215).

During the Restoration period of the 17th century, into the 18th century, ballet was the major dance of the era. It was first developed in Italy and then exported to France. It was a lavish court spectacle. This period referred to theatre as 'Court Theatre'. These happened during the reign of King Louis XIV who set up the Paris Opera house and established the first dance school in 1661. Felner also highlights that 'Under Louis XIV in France, state-sanctioned theatres were built close to the King's palaces, elevating the status of theatre-going and reflecting the king's love of the arts' (2013:215).Clearly, the reception of theatre and all it stood for was the order of the day in this era. Ballet dancing was highly revered and soon it became grouped into two styles, each having its peculiar features.

Classical Ballet followed strict, formal techniques and designs, usually told a story, emphasized mastery of style and did not encourage use of personal styles while drawing material from history and classical mythology. Romantic Ballet, on the other hand,

incorporated a poetic atmosphere, had a lot of romantic elements, concepts and characters. It had flexible context, rejected strict formal techniques and emphasized heroism. This second style of ballet was prominent in the 18th and 19th century. The Romantic period also celebrated ballet. In the 19th century, Italian opera was at its peak. In such theatrical performance, performers often sang, acted and danced out their parts. Ballet at this time mirrored the beauty of life alone. Dances drew themes from ideas of spiritedness, freedom, joy, romance, love, personal instincts and explored characters like fairies, elves, sprites, leprechauns and nymphs.

In the 19th century, there were certain ideas about the body that underpinned new ideologies of gender. Speaking on the matter, Douglas x-rays the fact that new anxieties about the body existed during that period as a result of the changes in attitudes towards bodily display and theatre dance. In breaking down these attitudes, Douglas projects Ballet as a pre-eminently dignified form, a ballet ideal where dancers aspire to the condition of disembodied spirits(1970:100). Due to the sanctity of such a hallowed art, the more morally upright gender was thus, supposed to partake more in that dance style than the other. Burt however, relates the issue of gender and moral superiority in the discourse when he explains that men are by default and by implication considered less capable of transcending their natural lusts and desires and as a result, are morally inferior. To him, women had more grounds for claiming to be purer and more disembodied than men. It was therefore, more appropriate for female dancers to evoke the ballet ideal than for male dancers (Burt, 1994:21).

Dance and music are integral aspects of the culture of Africans. Usually, participants of African dance emphasize the movement of specific body parts. African dance is generally earth centered and thrives on repetition. Dance elements such as space, pace, style, technique, time, gravity, and dynamics, some of which have been identified by Meisner(2006:2) as vital aspects of dance, are utilized in African dance. African dance thrives on improvisation, use of masks, the art of masquerading, incorporation of acrobatics, energetic dance tricks, use of brilliant costumes and very importantly, rhythm. African dance is more rhythmic than spatial as is the case with western dances.

Begho(1996:1) classifies African dances under eight categories which have been practiced by Africans over the years:

Sacred Dances: These are dances done under ritual situations either in worship of ancestral spirits or deities or in making requests from them.

Ceremonial Dances: This classification refers to those dances done to celebrate events like naming ceremonies, marriage ceremonies, and house warming. Occupational dances also fall into this category.

Entertainment Dances: These dances are created for the purpose of entertaining guests or a given audience. Such could include acrobatic displays, creative dances among others.

Recreational Dances: These dances are done to facilitate social interaction and recreation among people.

Contemporary Dances: These dances are created by individuals who can lay claim to such dances as their own creation as opposed to the traditional dances that are owned by the entire community.

Religious Dances: These are dances done in places of worship including churches or mosques.

Cultural Revivals: These are dances performed during national and state cultural festivals and competitions.

Night Club Dances: These are dances done in the Night clubs for social dancing and recreation.

Upon the arrival of Europeans on African soil in their exploration of the coast of West Africa which was in the 15th century, they did observe that Africans performed dances and sang alongside as an essential part of their existence. Ehrenreich explains how the Europeans perceived of some of such dances they saw upon arrival: 'Especially repellent to Europeans were the rituals of indigenous people since these almost invariably featured dancing, singing, and masking and even the achievements of trance states… Europeans tended to view such activities whenever they found them as outbreaks of devil worship, lasciviousness, or a form of a more 'scientific' perspective, hysteria' (2006:157).

Despite the fact that Nigerians were taken as slaves between the 17th and 19th centuries to the Americas, Africans vehemently held on to their culture. Ehrenreich recounts the plight of the slaves abroad in their bid to keep their cultures alive despite the resistance. She posits:

> They arrived in the 'new' world virtually naked, stripped of all cultural artifacts and kinship connections, thrown together with Africans of entirely different national groupings… Yoruba, Dahomey, Igbo and others… they were worked almost ceaselessly and often forbidden to engage in any of their heathen practices including dancing… yet these tormented people managed with great courage and ingenuity to preserve some of their traditional forms of communal celebration and

> beyond that, to use them as spring boards for rebellion against white rule' (2006:164)

However, with the achievement of independence in 1960 for Nigerians, cultural revival became the order of the day. By then, slave trade had been abolished and all of what Ehrenreich highlighted above, waned.

The modern period (20th century) had a crop of dancers like Martha Graham and MiecreCunnigham who broke away from the initial status quo, put away their ballet shoes and gave birth to a more radical experimental style called Modern dance. They believed that the rules of ballet fettered the manner of expression. Before and after the wars, the dances of this genre kept developing. They danced human characters and did not depend much on much but drew inspiration from diverse sources. The post-modernist concept of the 21st century, have birthed dance styles which dissolve all walls of compartmentalization. In this artistic world of post modernism, dance concepts which encourage inter-culturalism, multiculturalism and globalization are common. Many post-modernist dances are increasingly both blatant and subtle in their experiential and experimental exercises but the major problem most of these dances face today and consequently, dance in general, is lack of scholarship in the field.

Scholars in the field of religious studies tend to devalue 'dance' or rhythmic bodily movement in relation to text friendly forms. LaMothe observes that 'even in cases when scholars notice and describe dancing, I find something missing: an account of the contribution that the action of dancing makes to the religious meaning of the event at hand… In the tones of modern Christian theology and philosophy, dance hardly appears at all… (2004:XI). Besides the disdain shown by scholars in the field of religious studies, Drewal Margaret also points out how and why other scholars shy away from scholarship in dance: 'Because objectivist research methodologies value static products to study as objects, dance has not generally been considered a serious subject of study' (1991:25).Drewal points out that the complexity of studying an art form that is not static in its nature might in fact, be a waste of time as such a subject would be more subjective than objective in its very intrinsic nature and therefore should be overlooked. To her, performance has no agreed upon definition. Rather, it varies in scope and import from one academic discipline to another and from one practitioner or human agent to another. Her anti-objectivist views are also captured when she highlights that performance is a fundamental dimension of culture as well as the production

of knowledge about culture and thus, might include anything from individual agents' negotiations of everyday life, to the stories people tell each other (Drewal, 1991:1).

Despite the popularity of dance as an art over the world, it is ironical how it can still be ignored and treated as a domain for a certain group of people. In this connection, Frosch asserts:

> Neither the centrality of the body to human experience nor the body's ability to act as spiritual vehicle appears to attract serious attention. In fact, the body is often trivialized and (dis)regarded as the domain for women and other historically marginalized groups, including non-whites and children (1999:257).

This type of attitude has gone a long way to fuel the dearth of scholarship in the field. The attitude of people who believe that the ability to dance is instinctual and so does not require thought or analysis also poses as a threat to its study. Bakare points out that this kind of attitude and position is incorrect and has continually limited the body of knowledge available in choreographic practice in Africa (2003:154). This anti-intellectualism, as Frosh points out, will further lead to uneven dance literature compounded by the difficulty of uncovering newer scholarship. He warns that the unfortunate tendency, by some, of tying dance to out-moded theory will render a troubled foundation upon which to build new knowledge and of course every phenomenon needs a rock solid foundation in other to thrive (1999:257).

Some scholars may argue that because of the practical nature of dance, the process of theorizing it is often difficult and consequently, other fields of study become more attractive for intellectual discourse. LaMothe provides a sense of guidance for scholars with such opinion. She starts by posing the question and then goes on to state her own candid opinion:

> …If dance eludes verbal representation, how then can I write about dance in a way that allows it to appear as a medium of knowledge on its own terms? My primary strategy is to continue my own practice of dancing. I keep moving between dancing and writing, keeping the sensibilities required to keep dance alive in a body that sits and thinks. Doing so helps me remember. I remember that what appears on the page is mediated by the capacities opened in me by experiences of dancing even as my experiences of dancing are informed by my intellectual reflections on what I am doing (2004:XIII).

Dancers and dance scholars are, thus advised not to lose hope or faith in the study and practice of dance but to keep the fire burning. She points out that whatever appears on the page is inspired by what has been done and that whatever is done has been influenced to a

good degree by cerebral reflections as the body and mind are in a marriage of a sort in the art of dance.

The theory and practice of dance need to be upheld because the value of dance to the society cannot be over-emphasized. Dance can move from being a shared experience among people to a means of fortifying the sense of people-hood and communal relationships. Spencer points how dance can at once help a society by performing the functions of being a social regulator, an organ for social control, a constraint, an educator in traditional ways, a transmitter of cultural and social taboos as well as a conditioner for youthful enthusiasm. With the implementation of all of these, the society is sure to enjoy peaceful co-existence. (Spencer, 1985:207).

Different societies today can attest to how dance has benefitted them. In South-America, dance was used to reinforce resistance to authoritarian regimes while in Africa; dance has also been instrumental to developing African consciousness. On the streets of London, dance has been used to express social protest through carnivals like The Notting Hill Carnival. In many other parts of the world, dance has helped to transmit and re-enforce the message of Black Power Movement. Dance as an art stands alongside other forms of culture as the activity that reveals the rhythm of discovery and response within which all human action, thought, and meaning arise and thus, to preserve this influential part of culture such that it endures over the years and through the eras of the world, we could turn to our educational system to change the perception of dance. The future of dance as a democratic art and activity indeed rests with theeducational system. With that implemented, the perception of people can be changed and consequently, dance is communally conceived as that which can exert cultural influence (LaMothe, 2004:93, H'Doubler 1940:1).

2.1.3 The Ephemerality of Dance

Theatre all over the world is governed by basically the same set of principles. Universal properties of theatre that abide include the facts that theatre is live, theatre is ephemeral, theatre is a collaborative art and a synthesis of many arts. Some of these characteristics are same for the art of dance in the theatre. However, the most apt characteristic among the aforementioned is Ephemerality. When something is ephemeral it is said to be 'fleeting', transient or short-lived. Felner(2013:8) explainsthe ephemeral nature of theatrewith the following points: First, that theatre is live and in the moment and so, no element can be exactly replicated because it depends on the interaction of live actors and audience and what they bring to uncapturable moments in time and space. Secondly, theatre's

time is present. If it is recorded on camera, the reproduction is not a theatrical event but a film or video and not what the audience experienced.

Thirdly, actors deal with physical and emotional stresses in their daily lives, therefore the basic outlines of a production may remain same but you never see exactly the same event twice.

The aforementioned points are true and applicable to dancers who perform before live audiences. Frosh, however, captures a deeper perspective to ephemerality in the dance domain. He describes dance as: 'An often voiceless, non-material activity, improvisational at-times, you cannot hear it, you cannot hold on to it, you may not even be able to repeat it – dance is perhaps the most ephemeral aspect of performance' (1999:256). The nature of dance is such that it has little or no enduring quality as it dissipates easily. Its intangible nature as opposed to visual art works which one can see and probably touch is another characteristic that contributes to its transient nature. This comparison to other art forms is corroborated by Ogene: 'Although dance had always been with early prehistoric societies, its evidence is confined to suppositions primarily due to its temporal nature as an art form unlike its cousin, the visual arts that had its primordial records encoded in paleolithic sculptures and cave paintings' (2007:195). In other words, one can only make conjectures about what manner of dances existed in the past because little or no physical evidence is available to reveal such detail.

The writings of Franko and Phelan on performance acknowledge the ephemeral feature of dance. While generating a feeling far from discontent, they seek ways to document dance if that is what it takes to manage this feature of evanescence. Andre Lepecki articulates their views on the Derridan Trace in this regard: 'By emphasizing erasure as/at the origin of discourse, and by removing presence as prerequisite for 'knowledge', their different uses of what could be defined as Derridan trace emerge as that which allows the possibility of writing along (as opposed to 'against') ephemerality' (2004:132). The Derridan Trace coined by Jacques Derrida,shows how certain ontological and linguistic homologies have shaped both the field of dancing and that of writing dance. This development does not seem arbitrary or strange as Mark Franko observes in his description of how choreography in the late sixteenth century France is perceived in relation to the body. He posits: 'Choreography was frequently likened to and indeed contrived to suggest, a written text and how the body within its very presentation as a spectacular entity was also identified as a textual entity' (1993:15).

ThoinotArbeau, a dance scholar in the late 16th century, mentions a few other deterrents that contribute to the short-lived nature of dance as militating factors to dance

studies. He posits: 'As regards ancient dances all I can tell you is that the passage of time, the indolence of man or the difficulty of describing them has robbed us of any knowledge, thereof' (1589:15). In a bid to salvage this intellectual denial which these problems have caused, he goes further to propose writing as an archival commandment. Hopefully, the evanescence among the other militating factors can be managed.Randy Martin compares and contrasts the scripting of dancing with other theatrical forms:

> Whereas theatre can be scripted and music scored, lending some credence to a separation of sign and referent in these performance idioms, choreography is most commonly realized only in and as dance. If musical composition appears legible through a score, choreography achieves inscription through the activity of dancing. In this regard, representation and reference are made one, as are signifying narrative and non-narrative motional expression (2004:48).

Without a doubt, these comparisons confine music and dance to examples where literacy is already separate from practice. While choreography cannot exist in writing, music can. Literacy in music can therefore be separated from performance but dance cannot be separated. This is simply because dance is a practical statement and cannot work as a reference. The success of dance is not based on its meaning. This is the case with music as well which a universal language is. For instance a Nigerian Hip-hop song titled 'Skelewu' might in fact, not mean anything in particular but it can be enjoyed by many.

Despite the despondence that hovers around the scholarly work in the field of choreography owing to problems like this, which Randy Martin mentions as a characteristic of dance performances, it is worthy to note that recent academic frontiers are beginning to open up to exploration of the dance genre. Questions are beginning to crop up about dancers and dancing: How is it that bodies can be disciplined, invented, produced and represented within a given social context? How can dance be made enduring? How can the feature of evanescence in dance be overcome? These and many more questions arise.

In Yvonne Rainer's programme note in 1968 for a dance pieced titled: 'Trio A', a number of interesting questions are raised about the human body which are articulated by Ramasy Burt:

> In what ways, during the last forty years of the twentieth century were dancing bodies subject to normative ideologies and how could radical experimental performance practices transform these bodies into sites of resistance? What was the historical specificity of the tension between the physicality of

> the dancing body and notions of the subject and its presence? (2004:29).

The questions probe the human body and its physicality directly and do not seem to dwell on dialectics of meaning or literal manifestations of dance which have dominated the bulk of existing research work on dance. In the programme note, we find that Rainer states her aesthetic preference for minimalist movement, asserting that she loved 'the body – its actual weight, mass and unenhanced physicality'. She further states: '…my body remains the enduring reality' (1974:71). Rainer's adoration of the human body as the instrument for dance execution and dance as a genre worth exploring academically is seen in the works of a few scholars who took up the challenge to probe into the body and the essence of presence.

Feuillet's uncanny presentation of the dancing body as perpetually in tension with inscription, presence and absence as is seen in his pivotal text on Western choreography is worthy of note. Jacques Derrida equally postulates a notion which he refers to as 'Metaphysics of Presence'. Mark Franco also posits arguments under the Derridan concept of the 'trace', that it is the very concept of the body that must be recast. To him, through the trace, the entire field of dance scholarship must reconfigure itself. While Heidi Gilpin through the notion of trauma, probes the question of displacement and disappearance in dance, Peggy Phelan explores the question of the ephemeral dancing body as a historical problem within the field of desire and representation. Peggy Phelan has also used this notion of the body's continuous self-erasure in time to define an ontology of performance in which presence resists reproduction by embracing the realm of absence. What this means for a theory of the 'body' is that the limit, presence might very well impress its mark upon the social field as that which promises dis-embodiment (Lepecki, 2004:5).

The dancer's body itself is apparently worthy of discourse and this research work seeks to highlight that. The manner in which the body stands put in stillness or motions itself across the space to simulate ideas, objects, or to express the beauty of dancing, itself, is again the meat of this discourse especially within the framework of choreographic design and interaction with other plastic arts. The elements of dance as well as its principles equally come to play in a bid to understanding the nuances of the human body in performance. A conglomeration of these facets come alive in Randy Martin's definition of dance:

> An artistic practice where time and space are expressly generated in the course of performance and not simply an activity that passes through an already given spatio-temporal medium. Dancing bodies reference a social kinesthetic, a

> sentient apprehension of movement and a sense of possibility as to where motion can lead us, that amounts to a material amalgamation of thinking and doing as a world-making activity (2004:48).

The several planes involved in dancing, which include the physical, mental and emotional planes, are projected in Martin's position. It describes 'social kinesthetic' as the capacity to move an idea in a particular direction through the acquired prowess of bodies in action. Hence, no matter the goal at hand, the body or bodies remain the vehicle and this should indeed receive epistemic attention.

Lepecki mentions a number of ways the art of dancing can be remembered in addition to the complex integration of sense and kinesthetic memories which the dancer, the critic and the audience have to rely on. To him, these abide: 'mechanisms of technology, either through photography, film, the writing of the critic, or movement notation. Between one kind of memory and the other, the question of presence of the dancing body becomes a matter of delicate excavation' (2004:4).

The dancing body itself is considered the generative force of movement through the act of stylization. The dancer thus, expresses himself by varying basic movements through experimental or improvisational means. It is through such exercises that ideas or new notions in dance can be birthed. For instance, Butler articulates Foucault's idea of pushing the body to achieve. She says: 'For Foucault, the body is the medium which must be destroyed and transfigured in order for 'culture' to emerge' (1990:130). Butler feels the body which is the subject of inscriptions should exist first as a blank surface or page prior to the movement when it is inscribed with cultural meanings.

In choreographic routines with either cultural or abstract themes, we find that the human body, which is the tool, could assume the embodiment of subject or object of design in the routine. Judith Butler sees embodied subjects as agents, although restricted ones, who enact interpretations within confines of already existing discourses. However, these subjects are agents that dramatically and actively embody and indeed wear certain cultural significations (Burt, 2004:29). The subject thus, establishes the existing discourse as well as the cultural significations, while the object's focus which is the body, carries out the embodiment and reenactment. Just like the concept of the trinity in Christian circles of the three in one, the body here poses as the subject and object of design in the given routine. KarmenMackendrick opines that dance in which no object or body occupies its place except by design or by the designed incorporation of chance - intensifies place. To her, 'it does so

first by the element of design which is choreography, or the embodied intensity of improvisation' (2004:148).

In the discourse of dance, the space housing the human body during the dance performance cannot be overemphasized. Some choreographers and dancers perform on bare stages or stages with set elements to help tell their stories. The body explores the stage space on any level - be it ground, mid-air or overhead space. KarmenMackendrick finds language synonymous to space when she posits:

> Space is ordered; objects array themselves in its like words in a sentence – and, just about as deceptively in their seeming passivity. This order like language presents itself as both coherent (we can take it in at once, or quickly, the array of corporal things in a visible space) and transverbal…we must cross space over a distance as we must read to the end of a sentence (2004:148).

Just like the hair on one's head in the case of a barber or the solid base for holding a three dimensional paper-marsh figure in the case of a sculptor, the space is the foundation that accommodates the art of dancing for a dancer or for a choreographer who works out a design plan for his dance routine.

In the field of design, only a small portion of the material generated has enduring quality. This quality is what differentiates a piece of tangible art form from a piece of intangible art. A designed textile material will have more enduring quality than a dance piece that has been designed for the stage (Heskett, 2002:2). Due to the evanescence of dance, dancers, choreographers, and choreologists have a huge task ahead of them as they must within the short moments they have with the audience, to be able to leave impressions that will in turn thrill the audience and thus, get them entertained. In order to achieve this tricky fit, Cooper gives some guidelines to choreographers on what structure to follow in effective dance creation:

> Dance should be long enough to create its effect and engage the audience's interest. It should allow the organic development of movement and, possibly, dramatic ideas. It should have a beginning, a middle and end. A theme, whether stated in pure movement terms or as a dramatic situation, should be developed clearly and logically. It should also be imaginative. Structure is important but is primarily a framework for the artists' imagination (1998:28).

With an application of these pointers to making choreographic routines, you find that the audience will find it memorable. They may not recall the whole dance, but moments. The moments they recall are a synthesis of captivating images which the dancer or choreographer utilized.

To Vander de Leeuw in LaMothe, '…Image is the principle of art in its totality' (201:2004). From this assertion, it becomes apparent that all of art require 'image' as an essential ingredient if not as a take-off point. Blom and Chaplin define 'image' thus: 'an image may be private or universal, charged with emotional, visual, metaphorical or ideational overtones or not. While being quite specific, it often has broad implications and calls forth a whole family of related images' (1982:127). Dance is almost always juxtaposed alongside other arts because it engenders them. Perhaps this is one of the reasons it is referred to as the mother of all arts. LaMothe further expatiates on this thus: 'The image of dance as matrix emerges co-extensive with the arts if purportedly enables. Further, not only does dance appear as the matrix of the arts, but by appearing as both movement and image…' (2004:201). Image therefore remains the structural principle that marks art as art. However, dance includes movement to the matrix in this case, the movement is not virtual as may be seen in the rhythms of visual art but physical movement. Image and movement definitely come together in the art of dance and thus, have an unalloyed relationship.

LaMothe explains the relationship between image and movement thus: 'Images fix movement, movement dissolves images and any act of expression or communication, regardless of the medium, requires some combination of both. Without the image, movement has no form, without the movement, an image has no life' (2004:201). LaMothe's explanation certainly x-rays a symbiotic relationship between image and movement in dance and that other arts could benefit from this sort of relationship. Van Der Leeuw acknowledges that image and movement indeed complement each other in dance. However, he tries to point out the clear difference between the two:

> An image is something which can be seen and touched; it has firm contours and a particular nature. It is neither thought nor idea but harsh reality. But it is also not simply a thing, an object. It takes its nature from the fact that it tries to express, reproduce something… it resembles… (2004:202).

In this connection, an image is always already an image of an image recreated through a conscious attempt to re-experience the form of the initial appearance. The essence of an image is its manifestation, the form of its appearance. The image could exist in various forms.

For dance it could be kinetic, visual or logical. However, communication can only be enabled if the person using it or receiving it is able to appreciate the image as an image of an image (LaMothe, 2004:203).There is a tendency to think of image as a 'still figure'. VanderLeeuw, however, submits that image in dance is not immobile. He sees it rather as 'petrified movement'. By understanding image as petrified movement, the scholar remembers that images cannot substitute for transformation of a person's experiential capacity in the practice of dance. Dancing exercises and projects a fluid unity of the two: image and movement (LaMothe, 2004:206). For the viewing audience, it then becomes apparent that every image has expressive agency. That image could be a thought which generates movement and the movement in turn, generates thoughts (Glenna and Batson, 2014:203).

The crux of the matter is the need for dancers to connect with the audience who in the theatre, are regarded as the better half. The dancer aims at expressing herself in order to communicate with the audience through her instrument, the body. Fuller is of the opinion that in dance, the body should despite conventional limitation, express all the sensations or emotions that it experiences. Only then can the audience really connect with the dancer even with its ephemeral nature (1980:18). Having achieved that, kinesthetic empathy would have taken place. This kinesthetic empathy on the part of the audience happens when the audience members appreciate the dancers with their senses. The profound feelings they get from the performance, stem from kinesthetic sensing and awareness on the part of the dancer who is totally aware of all his body is doing and in that awareness, manipulates and controls it towards achieving his desired goals.

To Heskett, the orchestration of sensual effects on several levels can have a powerful cumulative impact. Such diversity in how objects or art works are designed also provide multiple perspectives from which the art can be understood and interpreted. The more creative an artist is on the presentation of his work of art, especially to a degree where it evokes great emotion, the more opportunities he opens up for his work to be understood and appreciated in an array of perspectives and this subjective approach is what makes art interesting and dynamic.

2.1.4 The Relationship between Dance and Choreography

Dance as an art form has been with man from time immemorial. Scholars in the field of dance have tried to define dance as a human behaviour as well as x-ray its relevance to daily life. In this connection, H'Doubler posits: 'the fact that dance has not perished through the ages is evidence of its value to mankind' (1940:169).Dancing involves jumping, hopping,

prancing, swaying, treading, tiptoeing, wriggling, twisting, bending, swinging among other movements. These movements can be executed in staccato, languid, subtle or explosive rhythmic flow as the case may be. Animals or even objects may be able to attempt a few of the aforementioned actions but dance remains an art specifically meant for humans because humans dance with rhythm and intent. This observation therefore reveals dance as a human behaviour. The ideas of rhythm and intent are definitely brought to bear with the aid of the human body which is the instrument of dance.

Rhythm is a pre-requisite factor for dance art as it is the underlining beat that animates movements. Rhythm is created when the movements happen at specific time. Without timing, there can be no rhythm and without rhythm, dance cannot occur (Bakare, 2004:3). In this connection, Oko-offoboche defines dance as 'poetry spoken with the human body in time and space' (1996:4). Three factors become very important: the body, rhythm and space. The human body executes movements in dance either for its gratification or for the gratification of an audience. To Olomu, 'dance is a language, a mode of expression, which addresses itself to the mind through the heart, using related, relevant and significant movement to musical, poetic stimulus for a deeper insight into our ways of life' (2007:28). In choreography with music, musicality can be approached in two ways: rhythmic based choreography or melodic based choreography or a combination of the two as proposed by NivMarinbeg et al. To them rhythmic based choreography: 'indicates a coordinated relationship between movement and musical rhythm. This choreography is commonplace and easy to specify… performers frequently use 'counts' while synchronizing the dance movement and the rhythm of the music' (2019:1). On the other hand, they explain melodic based choreography thus: 'the movement sequence exclusively follows a certain melodic line. The musical pieces with a monophonic texture, melodic based choreography is more likely due to the lack of a rhythmic accompanying element' (2019:1).

Olomu's aforementioned definition explores dance as a language whose medium is movement. The movement happens as a result of stimuli from the environment and consequently indicates the inherent culture of the people in that environment. The fact that dances capture the way of life of the people who own it is captured by Fraleigh thus:

> Culture is created from all of our doings and sayings, our buildings and holdings. In the case of dance, it is created in our movement and the values we create and experience in the particular kinds of dances we do. All people are culturally identified in their dances, all dance has ethnicity, and aesthetic, social, and historical essence (1999:7).

Human beings dance to express their emotions whether it be happy or sombre, to entertain others, to present ideas, to tell stories or just to take delight in doing it. The intention is brought to the limelight when the dancer has a motivating factor, a conscious goal he wishes to attain before the discerning audience. The dancer's movements are skilful and his imagination is sharp and vast as he comes up with enterprising means of thrilling his audience. The body of choreographies that have been created by different choreographers around the world is what is considered holistically as dance theatre.

Choreography can simply be defined as the art of composing dances. The word is an anglicized form of the two Greek words, 'choreia' and 'grapheen'. While 'choreia' means 'dance', the latter means 'to write'. Etymologically speaking, choreography means the art of writing down dance. However, choreography implies that dance phrases are built into appreciable dance routines. Ugolo sees choreography as an art that involves: 'the composition of dances, the structuring and arrangement of movements, writing of dance scripts and dance notation' (1998:1). The choreographer therefore focuses on pulling the dance phrases together while putting into consideration the elements of dance in the course of his creation. They include the human body, the space, time/rhythm and energy. Dance as an art form thus exists before the art of choreography can emerge.

Iyeh however, thinks the two ideas of dance and choreography are intertwined as one. She does not think one comes before the other. To her: 'Dance cannot exist without choreography. Even in the universal definition of dance 'as rhythmically patterned movement, in time and space for communication', choreography is implied. Basically, for any movement to be called dance, it has to be patterned and repeatable (2007:137).

The union of dance and choreography is also captured in Siegel's assertion about how dances are sometimes created and how the creative process is very much the process of choreography: 'anything can be art if the processes of art are applied. Countless dances were made by subjecting ordinary activities to structure in time and space, to ordering, layering, distortion and triggers outside the dancers' control' (1992:1). A research work by Ann-CartaEvaldson on socialization among children of the same peer group showed what they did with videos which they monitored for the research: 'We use images from video recordings to illustrate the shifting forms of embodied actions and configurations across sequences of actions and activities, constituted through talk, embodied actions and material features of importance of interactional sequences' (2020:163). Such videos could be taken up by choreographers to influence pieces that they may create around such themes. In other words,

videos of real life activities sometimes spur creativity or provide resource material. In choreography, there should be a beginning, middle and an end. Since movements are essential to dance, the choreographer has to pay attention to the nature of movements he selects so that they all fit well into his choreographic vision. Iyeh corroborates this and the dire need for structure:

> The next step after ascertaining the theme or themes is for the choreographer to break down the themes to get a focus for clarity. Choose a concept… to guide the choice of movement… again a study of plot is important. Ascertain if the plot is narrative which has a beginning, middle and an end (2007:140).

The art of choreography began fully in the middle of the 15th century when choreographers were assigned to arrange dances as embellishing parts of a dramatic piece or musical presentations that were put up at Italian courts during the Renaissance. This is not to say that primitive men did not have some choreographic sense. It was in existence but it got stronger during the Renaissance. During the reign of Louis XIV, himself a dancer, dance became codified. Professional dancers began to take the place of court amateurs and ballet masters were licensed by the French government. With developments of this nature, proper choreography in ballet waxed strong and since then the art of choreography in not only ballet, but in other dance forms have taken flight all over the world.

In the 1960's, American choreographers like Yvonne Rainer were concerned with finding alternatives to traditional concepts of dance and were influenced by minimalist movement in the structuring of their dances. Susan Cooper x-rays the new interest that arose: 'Rigid technique was rejected in favour of natural everyday movement. They rejected traditional theatre venues, seeking alternatives not only in bricks and mortar but also in the relationship between audience and performer' (1998:23).The modern era came with its new sensibilities as well as fresh crop of choreographers who sought to mirror the propensities of the times in their art. In the 1930's, major dance artists included Doris Humphrey, Helen Tamins, Hanya Holm and Pauline Koner. By 1960, the leading modern choreographer was unquestionably Martha Graham. After Graham, most of the other important choreographers were men (Burt, 1994:4).

Over the years, dance as an art have not only brought dancers and choreographers together but many other collaborators. Thus, dance in its all-encompassing nature reaches out to interact with other art forms. Cooper captures this idea in the work of Diaghilev, an astute ballet master who founded the Ballet Russes in 1909: 'Diaghilev invited modern painters

including Pablo Picasso, to design for the Ballet Russes and commissioned serious composers like Stravinsky…to write music for ballet. Staging was still spectacular but instead of relying on the predictable in house creations of the old opera houses, eminent easel painters took to the stage' (1998:22).Collaborators thus ranged from dancers to painters, composers and scenic designers. Before the incorporation of all the other plastic arts, Diaghilev would have composed the dances. The choreography, in concert with the design and music will result in the dance performance in its entirety.

Choreographers all over the world, who probably work on different dance genres, depend on certain stimulus in their bid to design dance. The dancer, on the other hand, usually depends on either internal or external stimuli to dance. Bakare explores three types of stimuli that could influence the dance creation of choreographers:

Kinesthetic Stimuli: Dances here are made for the functional purposes of the movements themselves as the movements communicate their own nature. This type of stimuli results in dances that simply expose movements. Kinesthetic stimuli can lead to pure dance (which is open to diverse possibilities) and study dance (which is restricted to possibilities with focus on parts).

Tactile Stimuli: In this regard, dances are created based on the feelings of particular textures, and shapes of objects. Such as feelings derived might influence the choices of the movement qualities applied.

Ideational Stimuli: Here, choreographers use movements to transmit particular ideas or tell a story (2004:6).

Choreographies are not compelled to stick to only one of these sources. Some routines could have a fusion of two or all three. The variety of stimuli would after all, result in a more appreciable piece. Some other sources of inspiration for choreography abound.

Bakare classifies choreography into two types namely: Residual and Emergent choreography. While Residual choreography is communal oriented and restrictive, the Emergent choreography is more individualistic. This second type allows for freedom of expression which is very similar in nature with modern dance. Residual choreography is more attuned with traditional forms (2004:2).

Dancers like Isadora Duncan (1878 - 1927) and Ruth St. Dennis (1879 - 1967) drew some of their choreographic inspiration from traditions in which people danced their religions. While Duncan drew from ancient Greece, St. Dennis drew from Hindu, Egyptian, Buddhist, Hebrew and eventually, Christian traditions (LaMothe, 1966:4). The sources of inspiration for these choreographers buttresses the point that art in general is indeed drawn

from life and so it is for dance. For Blom and Chaplin, 'form existed in nature; man perceived it and realizing its potential, its power, he capitalized on it as an elemental necessity in the creation of art' (1982:85). They further explain that art takes and uses those patterns by condensing, isolating, highlighting, capturing and presenting them. These actions distil the form from the complex morass. In this regard, Blom and Chaplin enumerate two factors that can help choreographers create from nature. They include: Choreographic Devices and Compositional Structures.

Choreographic devices are ways of developing nuggets of movement, thereby enriching and extending an initial movement in order to build a greater body of choreographic material. The original material is manipulated and amplified to enrich what seems mundane or pedestrian. Other ingredients like interest, width and depth are equally included. Motif development is an example of choreographic device.

Compositional structures, on the other hand, are frameworks or models having sequential patterns gleaned from the natural world that have been found to work well artistically. If approached creatively, they can produce various organic realizations. Examples of compositional structures include: Theme and variation (1982:92).

In search of theme or subject matter which could influence the selected forms and motifs in a choreographic piece, Blom and Chaplin highlight some reoccurring patterns in nature from which choreographers can source from and still keep their unique signatures:

> Some of the progressions occurring in nature can be utilized by the choreographer for both subject matter and overall form. These include life cycles, universal patterns (day, night, the seasons, evolution) and behavioural patterns (hunting-working-eating). The transformation of these natural images into works of art may require forms unique to one's artistic perception… (1982:95).

The principles of dance composition remain constant but the application of the principles in terms of dance creation may vary from choreographer to choreographer hence the question of artistic signature which implies the quality that differentiates one choreographer's work from the other. Principles of dance composition include: Unity, Transition, Variation, Contrast and Repetition. Unity is achieved in choreography when the choreographer ensures that all the parts of a composition are coherent and harmoniously related so as to enhance an overall sense of completeness.

Transition is employed by the choreographer to link all the parts of his work together. This important but difficult aspect of choreography is used to create a sense of relationship

between pieces and the whole composition. Transition can come in the form of jumps, hops, hesitation, spins, still movements, turns, among others. The nature of the composition determines the type of transition to be used.

Variation simply means variety. With the quality of variation, the choreographer ensures that the audience keeps experiencing different dance elements from the beginning to the end. Variation is used to arouse and sustain the interest of the audience. By complimenting a fast section with a slow movement or vice-versa, and by alternating a low level movement with a high leveled one, variation can be achieved.

Contrast in choreography implies that the choreographer creates existing and recognizable changes that are in contrast to the total content. Contrast is achieved by interruption of the predominant material content with an introduction of movement that opposes it. Repetition is used by choreographer to continuously remind their audience the predominant material contents or the very important motifs in their dances(Bakare, 2004:44-47).

Intention, motivation and clarity, theme, simplicity, and artist's impact have been enumerated by Blom and Chaplin as essentials of choreography. On intention, motivation and clarity, they posit: '…we should know what we are trying to say with movement. Part of this responsibility lies with the dancer, but it is the choreographer who must not only choose and create the movements, but imbue them with an interpretation, an attitude, a purpose' (1982:8). In other words, there is a shared responsibility between the dancer and choreographer to clearly establish the intention and consequently, attain a sense clarity that will result in unimpeded interpretation on the part of the audience.

Theme is that which all else clusters around. It is the subject of the dance. This can simply be drawn from the dance's face or personality. Blom and Chaplin advice that the more specific the dance is, the better the choreographer's chances are at clarity. There are millions of themes, though, not all of them are suitable for dance. Blom and Chaplin highlight the fact that over the years, choreographers have drawn their themes mainly from dance movement itself which is all aspects of the body moving in time and space which is molded by a sense of form and style. Dance like many other aspects of theatre thrives heavily on metaphors especially because it is a nonverbal art. This thought is buttressed upon x-raying the thoughts of Chris Genovesi on metaphor: 'I believe there is a good reason to treat metaphor as what a speaker means but does not say' (2020:17).

Simplicity as an essential for choreography does not preclude complexities, subtleties, and nuances, but it does demand that dance be presented in a perceivable and more accessible

fashion. A clear statement is achieved in dance when all components of it are coherently channeled to make one instantly perceived and acknowledged artistic truth. Artistic impact is achieved when the aforementioned essentials are applied effectively the choreographer would be able to make a unique statement that will involve the perceiver in some meaningful way (1982:8-15).

The principles of dance composition as well as the essentials of choreography can only be brought to live by the body which remains the vehicle for dance and choreography. The body may accommodate all of these ingredients in its bid to perform the art but the space very importantly, accommodates it. It is a pre-requisite. Space is the total given area for a performance. It is referred to, in dance circles, as the 'kinesphere'. It consists of both the Floor and the Ariel space. Dancing space is further divided into: General and Personal space. While the former is the entire space, the latter refers to the space for a particular dancer at a particular moment in a dance routine. Some choreographers divide the space into four levels. While level one is the space above head, level two is the space occupied by the dancer while he stands. Level three is the space he occupies while he stoops or kneels, while level four covers the movements the dancer makes while on the floor.

The performance space which enhances dance as the body interacts with the space may include the dimensions of the floor, the height of the ceiling, the position of entrances and exits as well as the audience sightlines. All of these have to be taken into consideration during choreography. Cooper explains what space is and how it can enhance choreography thus: 'The stage space can be seen as three-dimensional canvas, with movements into the air, onto and across the floor, making space designs and adding variety and contrast. Space designs exist vertically and horizontally, and a good dance will explore all possibilities…reaching upwards, for example, may suggest aspiration, or those towards the floor, weariness or resignation' (1998:24).

The symbiotic relationship between space and choreography is further corroborated by Carman. He posits: 'Much of the meaning of dance making is grounded in physical spatial and temporal concerns…the body is grounded in primordial… already constituted space' (2008:110). Speaking on space, Bakare divides stage space for dancing, into two types. While one is formal space the other is informal space. Formal space exists when there is equilibrium in the way space is arranged. Informal space on the other hand exists when the arrangement is distorted and chaotic. Apart from the fact that space provides the environment for the dancer to do his work, the choreographer uses it to define the relationship between his dancers and

also define his floor pattern (2004:22). Space is therefore used by choreographers to show relationship and to achieve aesthetics and communication.

In designing dance routines, placement of dancers across the stage can affect changes in perspective. Blom and Chaplin explain how placement and movement of dancers across the stage based on the choreographic designs can suggest certain meanings or emotions. To them, the best place to convey a sense of the present is stage centre since it is the boundary between past and future. Placing a dancer down stage center will impact an unmistakable sense of 'here and now' as direct audience confrontation helps to re-enforce immediacy. The main factors determining the strongest areas of the stage space are: Where the dancer is, whether the dancer is moving, where others on stage are focusing on by pointing, visual attention or facing and where light is (1982:68).

While the dancer moves across space, which essentially is what dance is all about, the audience needs some form of visual variety in order to sustain their interest. Dynamics is the factor which brings about that quality that keeps the routine interesting to watch and appreciate. The concept of Dynamics and its application can, however, sometimes seem evasive. To Blom and Chaplin, 'Dynamics is an abstraction. It is a concept that couples force with time and produces a more complex, but nevertheless ethical entity of its own' (1982:77).Dynamics happens to be very many different things at the same time, which makes it complex. Outsiders comparing force and time or rhythm, it could stretch out to cover variety in the application of status and motion or contrast in the use of body parts in a routine and despite its abstract nature it produces an independent theoretical base of its own.

Dynamics is a concept that permeates most of the arts, be them performative or visual. However, the way dynamics operates within the dance domain differs from the others. For dance and music, they continue for a certain length of time. For painting and sculpture on the other hand, the statement is made once. A painting does not have to last ten minutes like dance may do because it is fixed. Dance has to make statements clearly and interestingly with the help of dynamics as the operating word. A choreographer must develop his movement material as a composer develops musical ideas and he must be able to sustain interest and invention over the period of time if the piece lasts (Cooper, 1998:24).

Cooper succinctly enumerates clear guidelines for choreographers who wish to create dynamic dance routines. Variety and contrast as routes to Dynamics in dance could be achieved by varying the number of dancers onstage both in separate and longer sections. Dynamic contrasts can be achieved also by changing the speed and pulse of the movement, alternating pure dance with dramatic sections and utilizing a variety of dance styles. Musical

and design elements could be used to create dynamics as well (Cooper, 1998:29). Hence, in addition to other dynamic forms which the dancers can create with their bodies, and choreographers with their arrangements, the plastic arts which include costumes, lighting and use of props in a dance performance can also make the performance dynamic as, while giving it more depth.

Choreographers can achieve dynamics with the colourful exploration of lines and directions of movement which they incorporate during dance making. A variety of directions of movement exist and often times, they communicate different feelings to the members of the audience when used. Direction of movement in circles, for instance, could indicate communality, affinity or a reinforcement of the fact that dancers in that circle are of the same society or occupational body. Zig-zag movement depicts uncertainty and hesitation. While spiral movement create a hypnotic quality, serpentine movement which are often sinuous, project sensuousness and erotic feelings. Curves speak of emotional feelings while arcs speak of incompleteness or disintegration. Straight lines connote boldness, strength, determination and confrontation, while angles depict depth. If a single dance routine manages to incorporate all of these, monotony of movement will be curbed.

All of these movements constitute what the choreographers refer to as Floor Pattern. Floor pattern is the path the dancer or dancers travel across the space. They use different patterns to create different emotions or effects. The body of the dancers or the movement of the dancers on the floor can be designed and this design is what can be referred to as floor patterns. A typical example of floor patterning appear in the classical ballets, like the corps de ballet of swans in Act Two of 'Swan Lake' where dancers move in endless variations of lines, files, circles, diagonals and S-shapes, with a moment of the V-shape suggestive of a pattern of the flock swans in flight (Bakare, 2004:34, Blom and Chaplin, 1982:50, Cooper, 1998:25).

Designing a dynamic dance piece can also be achieved with the use of symmetrical and asymmetrical designs. Cooper explains how this can increase aesthetic quality of the dance while suggesting peculiar emotions which audiences perceive: 'symmetrical designs, whether in space (static) or time (moving) tend to suggest evenness and calm. Overuse of symmetry is predictable and dull. Asymmetrical designs, with uneven proportions, are stimulating and unpredictable, and are therefore more exciting to the watcher' (1998:25).

Choreographing with symmetry and asymmetry implies that creating emphasis while designing floor patterns cannot be overlooked. In creating such emphasis where needed, the Gestalt Psychology is an important school of thought which grasps ideas of visual perception

vis-à-vis viewers. Some laws abide under this umbrella and one of such laws is 'The Law of Focal Point'. To MiramManso: 'Every visual perspective needs a focal point, called the center of interest or point of emphasis. This focal point catches the viewers' attention and persuades the viewers to follow the visual message further' (2019:1). In this regard, positioning of dancers or use of light and costumes can create emphatic points for the viewing audience to appreciate. The attention and perception of the viewer is thus manipulated to the taste of the choreographer.

Motif is an important aspect of design. In textile design for instance, the design process calls for a motif to first be created. The next step may involve determining the interesting ways of applying the motif all over the fabric. Sometimes a created motif might be distributed across the fabric in varying sizes. However, this is one out of several other options that can be explored. Dance making requires the use and exploration of motif as well. Blom and Chaplin define motif as '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' (1982:102). This definition exposes motif as the essence of an entire dance piece. An example of the use of motif in this context can be found in Beethoven's Fifth symphony where the entire piece is built on the development of the first four notes.

Motif in dance may not be as exclusive as theme but it can be manipulated and performed in diverse ways. Blom and Chaplin (1982:103)highlight sixteen ways a dance motif can be manipulated in choreographic design:

Repetition: Here, the motif is repeated from time to time.

Retrograde: The dance motif is performed backwards (i.e.) from the end, it is followed through to the beginning in space.

Inversion: The motif is placed upside down. This is often impossible as the dancer may have to stand on his head. However, it cannot be ruled out.

Tempo: The speed is of the essence here. It is varied but the size of the motif is retained.

Rhythm: The rhythm of the motif is varied here. If it was $^{4}/_{4}$ for a while, ¾ could be attempted.

Quality: Varied movement qualities are employed here. Quivery or erratic are two approaches.

Instrumentation: Movement with a different body part, or different parts of the body or another performer or the whole group.

Force: The amount of force you used in producing the movement is varied here.

Background: Here, the design of the rest of the body can be changed from its original position and the motif is repeated. The rest of the body is made to do something different at each attempt of the motif.

Size: The motif is either condensed or expanded. The movement is made as small as possible or as large as possible.

Staging: The movement is performed at a different place on the stage or with the face in the direction of the sides, the audience itself or a diagonal angle.

Embellishment (**Ornamentation**): The movement itself can have the embellishment. For instance, little hops or jig jags occurring along the path of the movement.

Change of Planes/Levels: The motif can be changed to a different plane. The planes that abound include: horizontal, vertical, the sagittal plane or any other slice of space.

Incorporative: While doing the original motif, the dancer could simultaneously execute a kind of jump, turn or locomotor, pattern (triplet, run, slide). A series of chasses could be an example of the way an arc could be realized as a locomotor pattern.

Fragmentation: Here, the motif is used as an entity in itself. It is used to attend to a detail; a part worth isolating that might otherwise be overlooked. Again, several parts of it, but not the whole thing such as the beginning, a tiny piece half way through or the very, very end.

Combination: Here the choreographer combines three or four manipulations at the same time. Variety and complexity grows as more manipulations are combined.

Dance style and dance technique have been mentioned earlier on as factors that can be employed in dance creation to create dynamics and complexity. It is important to understand the relationship between these two as they always work hand in hand in dance performance and choreographic design. To Nelson, 'Dance always has style. Style is the 'how' of dancing, its aesthetic character. It arises in the viewer as a matter of perception and interpretation in relation to the dance event' (1978:34). The manner in which a dance is performed not only indicates its style but determines how the audience would perceive of it.

Style could emerge from intentions of the choreographer or the individual intention of the dancer as well. To Goodman, we can think of style in two senses which are: the embodied characteristics of the dance and the individual quality or personal signature of a dancer. Brenman also subscribes to the aforementioned definition of style in dance. To her, movement style means 'the predominant, distinctive, and replicated movement features that characterize a person, a choreographer's work, or a dance form. In an article by Joan Acocella, she briefly describes the style of a choreographer named Baush: 'Baush had a famously individual style, very theatrical (cliffs of dirt, collapsing walls) but also, in her

dancers' physical dealings with one another, very intimate – visceral, sticky, a little disgusting, but excitingly so' (2019:1).

Sometimes designing a choreographic piece could be based on societal construct, ideologies or benchmarks, which a choreographer succumbs to rather than his personal or artistic choices. Ahmed Abdel-Raheem throws more light on societal ideologies as opposed to personal ideologies: 'Ideologies, by definition, are socially shared by members of an ideological group. But people, because of their social conditions (race, class, gender etc.), belong to different categories and have different interests, so they are members of different epistemic communities and different ideological groups. As individuals, they obviously adapt to the use of their (various)ideologies to their personal situations…' (2020:303).Pickard A. suggests this in the approach to many ballet choreographies often watched in the west:

> The bodies of males are often choreographed and performed in hyper masculine ways as powerful and athletic. Males tend to use larger expansive movements and space as performativity of gender. Capitalists gained through demonstration of physicality and risk (2018:1).

A broader and comprehensive consideration of style in dance will attend to such issues as expression and context. Dance technique is related to style in the sense that it is the method of acquiring the skill to do a particular dance. This acquisition happens because different dances have different features and as such, different ways of doing them. A particular dance might involve the use of the shoulder blade while another dance might only need the feet (Goodman, 1978:34, Brenman, 1999:294, Bakare, 2004:41).

While Goodman's explanation of style as a metaphorical signature by which we recognize works which belong to a period, a group or a person, some dance styles and choreographers place particular emphasis on the individual dancer's lines, form or on shape made by a series of movements. Langer in Blom and Chaplin, subscribes to the fact that nothing has aesthetic existence without form. There has to be recognisable patterns and forms which in turn constitute the aesthetic value of a dance piece. Dance is an art form with strong aesthetic worth and thus, Langer's assertion stands affirmative. The forms she speaks of sometimes give a feeling of identification, familiarity and even comfort (1982:85).

Aesthetic value is observable in all forms of dance anywhere in the world. It is inherent in movement patterns and qualities. Sometimes, aesthetic value is accentuated by jewellery, costumes or props, and is often contextualized in stories, rituals and myths or religion. Traditional dances which last over long periods of time produce aesthetic values that

identify a people and contribute to their cultural values. It is important to observe that aesthetic value may function in a two-fold sense. They may refer to relational properties intrinsic to a dance piece, or they may imply aesthetic worth. Dances bear the marks of their makers. Those marks constitute the aesthetic values of that particular dance piece (Fraleigh, 1999:7, 191).

Dance motifs, styles, techniques and concepts of space among other elements and dance principles come together in the creation of a dance piece. As numerous as the ingredients which culminate in the melting pot called choreography, there must be a structure. This structure is usually divided into the beginning, the middle and the end. Usually, there is a climax which is usually the result of a crescendo which often has a resolution. Blom and Chaplin define climax as: 'The accumulated high point of the piece consciously prepared for and built toward. It has a history, a reason for being where and how it is' (1982:121).

It is apparent that the process of creating dances is highly cerebral. The choreographer has different facets to put together in the course of building the routine and he must be careful to see that all the parts of it gel in the best possible way in order to yield the desired goals. The making of all great dance routines all start from a strong cognitive base on the part of both choreographers and dances. Glenna and Batson explain what cognition is and its relationship to cognition and dance thus: '…perception, attention, intuition, imagination, problem solving, decision making, memory and more. Embodied movement dynamics are outward signs of these cognitive processes' (2014:35).

In addition to strong cognition, the choreographer needs a keen sense of observation in relation to his dancers so as to bring out the very best from each of them. Each of the dancers possesses a fraction of the jigsaw puzzle and so they must be well guided so that the work is well pieced together. To Cooper, 'A good choreographer should be able to spot hidden dramatic talents: a good jump, a coltish innocence, a promising partnership, expressive hands, a rapt involvement, a bolshie personality, a commanding walk, a good stage face, a quick learner… the ability to improvise…' (1998:31). Again, in casting for a piece, the choreographer needs to be alert to the peculiar needs of the dance project at hand. Cooper highlights different categories of dancers which choreographers need to know about at pay attention to while they cast: 'Adrenaline can give an intensity and edge to one performer, whilst another appears to withdraw behind a veil, some try too hard, forcing their performance and others to lose their nerve. There are natural performers and those who fall apart onstage and it is important to bear this in mind when casting' (1998:12).

2.1.5 Design and Dance Theatre

Design is vital aspect of human culture. On looking around one's environment, it becomes apparent how everything one can see and touch has a design of its own. This could range from cars to houses, billboards to trash cans, pens to standing fans, televisions and foot wears. The form every item around us assumes stems from the creativity of a designer. Despite the ubiquity of design as an inevitable phenomenon in human life, we find that it is often ignored or unconsciously relegated to the background.

The modern world has transformed the concept of 'design' or 'designing' into something banal and inconsequential. However, we find that in the end, if design is considered seriously and used responsibly, it could be and should be the crucial anvil on which the human environment, in all its detail is shaped and constructed for the betterment and delight of all (Heskett, 2002:1). Design indeed exists in all aspects of our visual world as both natural and artificial objects have their peculiar design. It may be easy to ignore it all but design is and will always permeate all aspects of daily living, and thus, should not be taken for granted. The way design as a concept is depicted in the media and the level of discussion of its relevance and contributions to economic and cultural life indeed matter. Corroborating this, Heskett posits: 'Design is one of the basic characters of what it is to be human, and an essential determinant of the quality of human life. It affects everyone in every detail of every aspect of what they do throughout each day' (2002:2).

Scholarship in design is lacking today and this could be as a result of the fact that in many countries of the world today, provision for design education which is usually seen as the responsibility of the government is not taken seriously. There is no evidence of any proposals to shape design education in significant ways to gain a future advantage. There is a conspicuous absence of serious research into design yet the government does not hesitate to sponsor research into many other aspects of business performance such as technology and competitiveness (Heskett, 2002:127-128). Heskett explains how the much favoured technological sectors cannot thrive without designers: 'If technology is indeed to be humanized, and its benefits brought to increasing numbers of people around the planet, it is necessary to recognize that it is designers who define the detailed interfaces in all their forms, that implement technology in everyday of designing life' (2002:128). In addition to the aforementioned, culture, which is the shared values of a community and a distinctive way of life of a social group, can have their learned behavioural patterns expressed through such aspects of values, organization and artifacts which are products of design (Heskett 2002:31).

Design is a concept that is very present in theatre especially in relation to the plastic and performing arts. To Orisaremi, 'Designing in the theatre is the visual interpretation of theatre concepts after a detailed study of theatre production process' (2007:260). Orisaremi points out that design is a visual endeavour, however, design in the theatre may also spread across to incorporate the aural and tactile. In the implementation of any of the facets in theatre, the designer uses tools including lines, forms, patterns and shapes to achieve his designs. Often times, the tools are placed side by side on top of each other depending on the goals of the designer.

Design plays a huge part in dance and choreography. Design in dance implies that the shape of one or more bodies in space are used artistically or aesthetically. This is defined according to the lines of the shape, be it curved, straight, angular, symmetrical or asymmetrical. Line is referred to as a moving dot. This is a common element found in different areas of design. In dance, it exists in patterns created by the body or by bodies as they move across the kinesphere. With lines, floor patterns in dance can be achieved. The lines could be wavy, curved, straight or zig-zag, among other types. Form on the other hand, refers to the shapes or mass created by the body or bodies in motion.

It can be viewed from the perspective of the relation of the shape to space. With all of these to contend with, it becomes apparent that dance makers need to immerse themselves into system complexity, think while creating that which would expand understanding of the human capacity for creativity in communication and design via the immediacy dance which provides (Blom and Chaplin, 1982, Kolcio and Hingorani, 2011). Igweonu supports the need for professionalism in the art design for the theatre thus: 'It is not sufficient reason to encourage mediocrity in theatre design. As such, theatre technicians who are interested in designing for performance should know certain things about the dance in relation to their art' (2003:145).

Space is the most crucial aspect of any design process. This is true for designing dance as well. Space is a void usually pristine and bare. The choreographer or dancer needs to feel that void and understand it before creation commences. In Murray Louis' dance film titled *Dance as an Artform,* he describes space as 'avoid-silent, sterile, innocent-before consciousness, before life'. The body exists in space. It moves in space and it is contained by space. A dancer's place and design in space, the direction and level she moves in and her attitude toward the space, all help define the image she is creating.

Blom and Chaplin capture a number of factors involved in designing shapes in space and how they are perceived by the audience. They see design as capturing a form. The form

in question could be static as in a pose or tableaux. A tableau is usually a position on the verge of arrival or departure. If not captured as a pose it could be perceived as a dynamic having a cumulative effect of tracing motion. This is because movement moves and disappears by the time the audience can register it. It will eventually be captured in the memory only as a stillness of sorts or a movement picture (1982:37).

In designing dance, these two words 'shape' and 'space' are often mentioned because they share strong relationship in the creative process. The relationship between space and shape or vice-versa, depends on the audience's perception of the piece in question. They exist together. For instance, 'positive shape', which may be thought of as tangible object occupying a given amount of space works hand in hand with 'negative space' which is the area between objects - between the positive shapes. By changing or rearranging positive shapes, the intervening negative space is simultaneously altered. Both have shapes that are malleable with any change in one resulting in a specific and accommodating change in the other.

However, the value-laden words 'positive' and 'negative' need not be paid attention to in the light of rightness or wrongness. They are merely labels and two different ways of looking at space. The Western world focuses primarily on positive space while the Eastern mind is more concerned with the concept of negative space. This is clearly seen in the design of former Japanese Rock Gardens where the negative space is viewed as the connecting link, the binding force between two points, with the points, giving less importance to the connection (Blom and Chaplin 1982:42).

Systems of analyzing space in dance include: point, line, direction, dimension, plane and volume. Direction implies the greatest degree of mobility. Certain images are best realized in specific directions. Retreat takes us back, while a chase goes forward. Dancers jump up and fall down. Sneaking or shifty movement often goes sideways or on a diagonal. People in the position of authority, who are assertive, all move forward. Space is also dealt with in terms of dimension. The three dimensions dance explores are height, width and depth. It also is possible to zero in on any of these in movement, making it the primary intent. In moving forward and backward, we explored depth, while sidedness allowed us to investigate width. Up-down explores height (i.e.) being more stationary.

Planes are the result of joining any of the three dimensions. They include the vertical, horizontal and sagittal. Laban names these three planes door, table and wheel respectively. Vertical plane combines height and width while horizontal combines width and depth.

Sagittal combines depth and height. Rudolf Laban is also credited to have developed the 'Labanotation' during the twentieth century. Gretchen Mclaineet al describes it thus:

> …a symbol system used to analyse and record movement. It is one of the most accurate means to preserve the integrity of a choreographic work. Just as a music score indicates specific notes, duration and quality, the placement of various symbols on a Labanotation staff indicates body part, use of space, duration and level. Use of stage space and relationships between dances are also noted in the score's margin (2020:44).

This concept would always be relevant to choreographers and dancers with regard to writing and documenting choreographed dance pieces.

In volume, the body can be made compact by probably rolling into a tight ball or it can be expanded by being spread out as big as possible. However, in reality, the volume of the body remains constant (Blom and Chaplin, 1982:37-38). These co-authors go on to define some design patterns many choreographers use in their creation of routines. Curved and circular lines, still or moving, produce a sense of flow and ongoingness and are affined with sustained timing. They are graceful and lyrical, emphasizing a feeling of resiliency and suppleness. Such lines are soft, reflecting an attitude of caring and accommodation. Straight lines and angles give a feeling of statis or stillness. When done in movement. The movement appears broken or shattered like a dropped mirror. Angular movements tend to produce machine-like qualities. They call to mind strong adjectives and their corresponding themes and ideas. Hard-edged, sharp, jagged, solid, among others.

In designing dances, the space being used can be active or inactive. To Blom and Chaplin, space becomes active when it has meaning and takes on symbolic suggestion of its own. Here, the choreographer's intention and the dancer's interpretation of that intention create life out of an otherwise dead space (1982:47). Some of the symbolic messages lodged within dances are usually deduced from the design in relation to use of shape and space. Two ways for analyzing overall shape of a dance movement in relation to identifying meaning are use of symmetrical and asymmetrical arrangements.

Symmetrical implies that design is exactly the same on both sides of the centre. This produces a feeling of strength and authority because of the stability and balance, it indicates control and power. It is the position for weightlifters, for policemen and kings. Asymmetry on the other hand inherently possesses and produces tension and a dynamic quality. It is laden with variety, contrast and complexity. Asymmetry is the shape of racing, of animals on hunt.

It is the language of distortion, pain and the grotesque or deformed (1982:39). While symmetry is safe, asymmetry is risky but could be interesting.

In the design of dance, the focusing power of dancers in a routine could go a long way to enhance its general outlook and aid in meaning if not in aesthetics. Focus can be seen in a number of ways. Does the dancer relate in a different or direct way to the stage space, the other dancers or the audience? Sometimes, dancers could make part of their bodies or particular spots on stage the focal point of movement or dramatic attention. Focus can be determined by what the dancer wants the audience to feel: whether the dancer is encroaching on, escaping to, confiding in or shrinking from them, something or someone. The fact itself is an essential part of focus as it emphasizes movement intents with facial expressions or clear emotion. Such expression could be a snarl or a sneer (Blom and Chaplin, 1982:43).

The idea of the turning body is a motif that can be found in virtually all activities of life. Most of what goes on in life happens in a circle: human existence, fashion, life cycles, nature cycles, the spinning world, among others. Thus, spinning or turning is not for the whirling dervishes of Turkey alone but an attribute that is universal and permeates almost all dances of the world. Blom and Chaplin comment on turning, thus: 'Turning is magical, mystical, as in trance dance. By analogy, it is connected to whirl pools, spirals, to the circle and all the symbolism that it calls forth, to inclusivity and exclusivity, to the idea of infinity, of forever, of eternity' (1982:47). In the design of dances turning can be used aesthetically on different levels and planes.

Dance as an art form is one that has always consciously or unconsciously involved the other arts in its presentation. For instance, amongst the Nigerian peoples, dance has always been intertwined with other art forms such as music, sculpture, painting, ceramics, graphics and textiles (Ogene, 2007:198). Most of these other art forms that support dance are regarded as plastic arts - many of which are visual and tactile. Some of such plastic arts include costumes, masks, make-up, props, hair, lighting, sceneography, scenic pieces among others. Cooper (1998:48)gives pointers on how to design for dance productions especially when dealing with other arts that enhance it. To him, the designs must enhance and support the concept of the dance,there should be a unity between costumes and scenic elements, the costumes designs must work with the movements, the costume designs should flatter the dancers, and the designs must be able to be constructed with the limitations of money, time and expertise.

2.1.6 Dance and the Plastic Arts

Plastic Arts encompass art works that could be three dimensional as in sculpture and ceramics as well as art works produced to be viewed such as painting or graphic arts, as distinguished from writing, literature or musical composition. In theatrical set-ups, plastic arts cover set constructions, costumes, props, make-up, and use of light, among others.

Costumes

Costumes are items of clothing worn by performers for a theatrical performance. They help with characterization, serve as a source of aesthetics and indicate factors such as period, time of day, genre, mood, or overall style of the production. Most costumes for dance flatter the dancers as well as the choreographic design while enabling the dancers perform their movement effortlessly.

To Cooper, vertical lines lengthen and fine down a body whereas horizontal lines shorten and widen. Dark colours are generally slimming and pale ones tend to enlarge the shape (1998:50). Some of these observations help the designer determine what materials to use in a particular routine while paying attention to dancer's peculiar needs. Fabrics such as lycras chiffon, silk, among others are good choices for designing costumes as they are stretchy, soft and light. Some of these are easier to take off during quick costume changes and others flatter the dance movement especially during twirls. In costuming for dance, some dancers may tend to get overly conscious of their bodies in relation to what they are asked to wear. It is important to note that costume should not be treated as an ethical, or moral issue. It should not be a question of what is good or bad, rather, of what is functional and best communicates what the dance is all about.

Make-Up

Make-up in the theatre constitutes all paints, oils, fissures, attachments, rouges, powders, varnishes, puffs, glitter, stones and polishes that are rubbed, attached to or applied on the face for aesthetics, to show characterization or to enhance facial features. Make-up materials range from face powders to mascaras, lipsticks to eye shadows, blushes to liners, foundations to eye pencils all of which usually help in enhancing beauty and functionality(Wilson,1991:372).

Make-up can either be applied on the face or all over the body. Make-up covers body painting or art. Sometimes people make designs on some of the body parts and other times, all over the body. Make-up is used to conceal all the exposed parts that are not concealed by the costume worn by the actor or dancer (Eze and Akas, 2015:22). Factors to consider for

effective make-up application could include a good sense of observation and imagination, improvisation, a clear pre-conceived idea to be achieved, familiarity with the physiognomy and body structure.

Hair

Hair is an aspect of visual design under the costume and make-up department. Sometimes, the hairstyles of dancers contribute to the spectacle of the dance piece (Wilson, 1991:373). Sometimes dancers on stage wear same similar hairstyles to derive a sort of unified look. However, some others opt for a more dynamic outlook by varying the hairstyles from dancer to dancer.

Most ballet dancers hold their hair backwards or upwards to keep it away from their face. Most of them apparently need clear vision in order to perform the strict steps of ballet. Many Hip-hop dancers, on the other hand, usually let their locks of hair down. Sometimes they incorporate 'hair whipping' into their routines. Hair whipping is a phenomenon where female dancers bend their bodies forward, put their heads down as if to bow, but leave it bowed down while they twist their necks in circular motion. Upon twisting their necks fast, their hair whip round and round in response. Some Reggae singers and dancers also like to whip their hair back and forth as they do dance movements that often involve leaping or hopping. Hair is thus, an element of design in dance and can be incorporated into choreographic movement.

Lighting

For the dancer to be seen on stage, she needs to be illuminated. Lighting design can also help tell a story in a narrative dance piece and help provide special, visual effects during a performance. This can be achieved with the aid of selected colours and combinations, gels, gobos, among other lighting fissures and types. The importance of light have been underscored in the scholarly works of Reid (1987:15), Wilson (1991:375-381) and Allensworth et al (1982:243-244). They agree on the following as importance of light to dance productions or any theatrical performances at all. Lighting provides:

Dimensionality: The use of backlights in addition to key lights and fill lights in order to distinguish between the performance and his background. With this, a third dimension, depth, is created.

Selectivity: This is the use of lights to delineate particular stage space for emphasis.

Fluidity: The conscious use of light such as a light turned on by an actor or dancer on stage and subconscious use of light in the performance in a manner that is not directly noticed by the audience.

Style of Production: The lighting of a production can indicate whether its style is realistic, symbolic or fantastical. The qualities of light include intensity, movement, colour and direction and all of these qualities come to play during the dynamic lighting for a dance show. The dance/choreography bears its own design but the lighting has its own design as well, which complements the former. The lighting designer for a dance performance therefore must be able to identify the various moods and the psychological meanings (if that applies) attached to movements and adequately enhance them through the use of appropriate colours. This is because even though the psychological perception of colour is subjective, certain colours like, red, orange and yellow suggest excitement and cheerfulness. Blues and greens suggest calm, peace, security while brown, greys and other dark colours depict sadness, depression and melancholy (Ododo 1998:153).

Sceneography: Parker and Wolf (1996:655) define sceneography as the graphics of scenery, drawing and painting. In modern usage, the combination of the design of scenery, lighting and costumes into a single visual concept gives birth to sceneography. For a dance performance, the sceneography would be a culmination of dancers in the costumes (Tutus, or Kimonos, for instance,) dancers' props (walking sticks or umbrellas), scenery (scenic pieces that add to the aesthetics or help tell a story), projection, floor finishing, lighting and makeup, among others, which all come together to form the big picture, the dance theatre.

2.2 Theoretical Framework

2.2.1 Dance and Design Theories

The art of dancing is usually accompanied by goals which may include self-expression, to tell a story or to simply take delight in doing the art itself. Self-expression as a goal could be seen in dance performances where performers showcase their talents in an entertaining way usually before an audience in a bid to project their style of dancing, expression of peculiar emotions they feel or embodiment of a choreographer's work. When dancers tell a story with their dances, there usually is a plot with a beginning, middle and an end which is followed through by the audience. Dancing for self-gratification underscores the goal of simply taking delight in doing it which usually results in emotional release or release of psychic tension.

Some common denominators of these goals include that all the dances, despite their goals operate based on the principles and elements of dance with the body as the basic instrument. Furthermore, the fact that not all dances must have clear cut meanings attached to them before they can be called dances is another. Dance as an art has high aesthetic worth and this feature is to be put first before any other facet such as 'meaning' or 'contextualization'. Igweonu corroborates this point thus: '…the concept of dance can first be appreciated before attempting to analyze the ingredients of any dance form; doing the reverse is a question of relocating to another performance medium and thereby forcing a fresh socio-aesthetic meaning and function on it' (2003:146). Igweonu believes that dance should be treated as dance and not as other artistic media of expression where meaning is prioritized at the expense of the aesthetic worth which is dance's unique quality.

Sheets-Johnstone's Phenomenology of Dance theory has been selected for this study because of its emphasis on the need for dance to be watched and participated in as an aesthetic experience rather than placing utmost interest in the meaning of dance steps. Gadamer's Notion of Hermeneutic circle is adapted for the study as it advocates for the appreciation of art in two ways: the consideration of the consciousness of prejudices and openness to otherness of material rather than an outright pursuit of meaning in dance or experiencing an art devoid of any mythological or symbolic references from which it may stem from. Form follows fiction is selected as well because of its emphasis on form in design rather than meaning of design which is what the study as a whole focuses on.

Maxine Sheets-Johnstone is a Philosopher and dancer whose work integrates other areas ofexpertise ranging from evolutionary biology, anthropology, development psychology, and the arts and improvisation.The *Primacy of Movement* is one of her prominent works. In this book, she critiques traditions of disembodied philosophy and psychology. She convincingly establishes movement as the foundation of being and consciousness. To Sheets-Johnstone, 'Movement is our mother tongue as we make sense of our own bodies and understand the world ... movement is the mother of all cognition and the foundation of our conceptual life' (2011:xxii).

She's of the opinion that western science focuses on quantity rather than quality thereby privileging the mental world of cognition which consequently separates us not only from our bodies but also from nature. To her, Philosophers are not movers and often do not actually observe nature,rather they make armchair assumptions about mind versus body. Her book therefore, explains understanding of animation as the root of soul, agency and kinesthetic intelligence (2011:103).

Sheets-Johnstone's 1981 article:*Thinking in Movement* throws more light on what she terms 'Primal animation' in relation to infants. To her:'If we ask especially what corporeal-kinetic knowledge we glean as moving infants, we readily see that, in the beginning, movement is not a pregiven program of proficiencies and capabilities but something we must actively learn precisely by moving ourselves (1981:173).To Sheets-Johnstone, thinking in movement is also evident in improvisational dance where the kinetic body is attuned to an evolving dynamic situation.

In her *Phenomenology of Dance,*where she talks about the nature of dance as a formed and performed art, she considers dance an aesthetic mode of expression through movement and her discussions x-ray her approach to dance education, appreciation and criticism. In deemphasizing meaning and focusing on movement itself as the vehicle for dance, she posits:'In dance...it is not a question of language, whether spoken or sung, but of movement and of movement alone. Dances too have rehearsed, not lines that are voiced, but lines that are the dynamic lines of movement itself' (1966:1).

Dance is, however, sometimes heavily imbued with signs and symbols which are abstractions. The symbols are abstractions because the creation of dances implicitly involves the process of abstracting. In appreciating the aesthetic value of many dances, perceivers of the piece imaginatively grasp the symbolic abstractions that the artist puts forward with shapes, forms and movements. However, deducible meanings from dance pieces are not set or generally agreed upon but are interpreted individually (Blom and Chaplin, 1982:124).

LaMothe's definition of 'meaning' supports the aforementioned thought: 'meaning is physical, emotional, kinetic and may be intellectual, it appears in how people think, feel and move in relation to what appears to them…' (2004:234). It is observed from LaMothe'sdefinition that meaning, even in dance is more subjective than objective. Hanstein underscores the relationship between dance and objectivity thus:

> Dance does not care so much about objectivity, while theory usually does… the issue of objectivity in dance research is situated contextually. Objectivity may refer to process as in science and it can also point towards removal of bias or prejudice in qualitative game plans (1999:49).

Human beings have the ability to create forms that are meaningful and such forms could span a broad spectrum of possibilities. The totems from Pacific Island tribes, for instance, or statutes of Buddha or Shiva and the Christian cross too, can hint at the complexity of beliefs and values they represent. On close observation, it becomes apparent that the significance of such symbols become regarded as social fact understood by all who

share the beliefs they symbolize. Furthermore, it is also possible for people to invest objects with personal meaning that need not conflict with broader patterns or belief in a culture. The observer just needs to recreate his sensory experience imaginatively based on the signs the piece of art has presented. All of this is hinged on the fact that art appreciation should be more subjective (Heskett, 2002:35, LaMothe, 2004:234).

Whether the appreciation of a work of art is visual or aural it is meant to be an individual experience based on how one is affected inwardly by what he has witnessed. To Fraleigh, 'the basis for aesthetic perception and appreciation (valuation) lies in sentiment life, and its ever-present affective dimensions. Affectivity (in art) presupposes a multitude of stimuli that influence feelings, emotions and movement…constantly in influx' (1999:14).

Whether or not a dance piece bears a specific meaning or not, Fraleigh goes on to explain the best way to interprete dance. She describes it as a process of weaving together various threads: discerning and describing aesthetic qualities of form and expression. It also involves comparing and relating works or dance events, describing movement signature or style, deciphering when a piece is representational or symbolic. Sometimes, narratives lodged within political, social and historical context may need to be deduced (1999:19). Sontag, however, posits the fact that messages deducible from dance are not always literal. Other facets of 'significance' apply. To her:

> The significance of art (especially dance) is seldom literal. In any case, dance works will always convey signature or style as the root of significance and signature (sign) indicates. In other words, interpretation is not always about finding representational or symbolic significance in a work' (1966:1)

Sontag's aforementioned observation reiterates the fact that dance as an art is more corporeal than literal in its disposition. The emphasis on body and bodily movements as opposed to meaning in dance is emphasized thus by Fraleigh:

> As intrinsically valuable, dance is first of all body-for-self, likewise, the dancer's performance begins with herself. It is she who imbues form; traversing an intentional making and doing that inscribes the movement…she is more concerned with embodying movement, holistically, shaping and pouring it through the lived time of her performance (1999:15).

Fraleigh's position suggests the intrinsic characteristics of dancing which hardly requires it to communicate a literal message. The dance could imbue certain emotions in the minds of the audience and that is sufficient communication. The result of forcing meaning upon dance

routines which may not have had the intention of projecting one brings with it some dire consequences. To McNamara, in writing about the meaning of dance or other texts, one becomes removed from the living, breathing phenomenon, the thing itself. As one begins to write, one's lived world becomes the computer screen or paper in front of one…' (1999:180). Manen supports McNamara's argument by saying that: 'writing (deducible meaning of dance) fixes thought on paper. It externalizes what some sense is internal; it distances us from our immediate lived involvements with the things of our world…' (1990:126). In other words, art, including dance, is more flexible than rigid and should be approached as the former rather than the latter.

The flexibility implied above refers to the fact that dance is not compelled to do certain things. For instance, dance can be competitively contextualized but it is not competitive in essence. Again, it should be able to communicate but must not be imbued with meaning. Dance may be a means of communication and art making but its intrinsic character as an art form does not require it to do so (Fraleigh 1999:13,14). A key word raised in Fraleigh's line of thought is communication which appears to be an inestimable part of art and thus, requires the presence of an audience who will experience it.

A broad definition of communication by Crystal covers the details of 'transmission and reception of information between a source and a receiver using a signaling system… the system involved is a language and the notion of response to (or acknowledgement of) the message becomes of crucial importance' (1997:72). Dance is a non-verbal art and so, communication happens between the dancer and the audience without words. The body language becomes the signaling system while the inward emotions felt by the members of the audience through kinesthetic empathy which could urge them to externalize their emotions by going ahead to move, all constitute the acknowledgement. As much as a smile or a nod, a frown or look of shock is enough exchange in the communication process. In the same vein, Stewart and Angelo posit that: 'Communication involves not just action but action and reaction, not just stimulus but stimulus and response' (1988:38).

Some theories have been propounded by scholars on meaning and interpretation of dance. One of such theories which is relevant to this research work is Sheets-Johnstone's Phenomenological Theory of Dance. In Sheets-Johnstone'sTheory, she asserts that dance is an abstraction from daily life and because of this the 'import' of form is abstracted. She pays little attention to 'meaning' as she is of the opinion that dancers do not actually feel the feelings they express while dancing. She posits:

> The dancer intuits her movement as a perpetual revelation of sheer force which is spatially unified and temporally continuous – sheer form in-the-making. And her intuition of the import of the form is the same as that of the audience. If for example, the form is symbolically expressive of forms of love, the dancer performing intuits this import as she creates it through the form. Just as the audience is not feeling love, neither is the dancer, because there is no love to feel' (Maxine-Sheets, 1966:71).

Sheets-Johnstone therefore, advances phenomenological account of the meaning or import of a dance piece. For her, import or meaning is the dance itself and any attempts to describe or label it can amount only to unhelpful approximations which reduce the specificity of the actual experience of watching or performing choreography. It is therefore fallacy to ascribe particular meaning to particular movements as the import resides within and co-exists with 'form-in-the-making'. Sheets-Johnstone's perspective projects the fact that she is not interested in pursuing meaning rather, to her, watching and participating in dance is an aesthetic experience. However, Sheets-Johnstone's theory does not go without criticism.

Janet Wolff criticizes Sheets-Johnstone's notion of aesthetic experience. She proposes that appreciation of a work of art may be broader than just aesthetic appreciation. To her, it is true that one can appreciate a painting without understanding all its religious, mythological, allegorical or symbolic references, but some knowledge of these often enriches one's appreciation. She therefore rejects the notion that art originates in experience and is aimed at aesthetic experience. To Wolff, there is a danger that lies in reducing experience of a work of art to abstracted 'aesthetic experience'. In making this reduction, she argues that work of art loses its place and the world to which it belongs. Wolff's argument goes thus:

> The aesthetic dimension must be transcended… for the true experience of art involves the understanding of meaning. Indeed this is not merely a precept to be followed, but necessarily true since perception itself always includes meaning… Thus, the real aesthetic experience is the act of a historical spirit, not a timeless presence (1975:109).

While Wolff argues that art is not timeless but historically and cultural specific, she raises a problem of how one can recognize and make allowances for one's own culturally and historically specific prejudices when interpreting works from cultural or historical contexts other than one's own. Wolff therefore, projects a solution to this by highlighting the meat of Hans-Georg Gadamer's 'Notion of the Hermeneutic Circle'. She posits: 'When approaching a work of art, we are conscious of our prejudices but also, open to 'otherness' of the material.

By controlling our anticipants, we are enabled to revise them, since our openness to the subject allows distorting prejudices to be discovered' (1975:105). With the aforementioned approach, the audience can approach the work of art with greater openness and more consciousness of the nature of their prejudices and consequently, make a wholesome interpretation.

Burt highlights the difference between The Hermeneutic Method and Sheets-Johnstone's phenomenological account of dance when he mentions that while Sheets-Johnstone takes the consciousness of the individual as the epistemological form of reference, Hermeneutic philosophy forces the interpreter to begin by grasping the place of his own consciousness in its historical and cultural context.

Furthermore, the strength of the Hermeneutic approach is that in developing a sociological reading of a work, the danger of reducing the work to no more than the sum of its social, political and historical co-ordinates is avoided. To Wolff, the process of interpreting an art work is conditioned by the social, political and cultural context as well as the beliefs of the person making the interpretation. To Sheets-Johnstone, dance movements communicate more than just referential information. The reason why dance should not be reduced to a translation of a verbal original is that, in that process, the body will be marginalized and the expressivity and materiality of the dancing body will be doomed. More so, one of the reasons why dance theatre has not received as much attention from theorists as other art forms is because the prioritization of verbal forms in western societies which has led to this marginalization of the body that is spoken of (1994:43, 44).

This marginalization is exemplified in Foster's explanation of the way the dancer's body is presented on stage especially in formalist works. In formalist works, actions are performed with the 'virtuoso bravado' of a self which commands the body so that dancers look down at their own bodies or out at the audience as if to direct the viewers' to the technical feats they have mastered (1985:46). This has consequently engendered further, the age-old dichotomy between the mind and body. The concept of 'pre-verbal' marginalizes movement and this should not be. Daly argues that the infant develops a sense of self through non-verbal bodily communication before she or he develops any awareness of language. To Daly: 'The term 'pre-verbal' has always been a subtle way of marginalizing movement or relegating it to the negative role of 'other' in a world supposedly constructed solely in language' (1988:49). It's apparent from Daly's positions that the bodily senses of self and of interpersonal communication persist even after the acquisition of language. Non-verbal communication, then is not 'pre-verbal' at all.

Movement and language share in the process of creating the self and communicating with others. Fulkerson sees bodily experience as being beyond verbal description and even subversive of it. To buttress her point, she comments on stillness thus: 'Thoughts that arise genuinely from stillness are not explainable in words' (1982:9). She further points out that anatomy is traditionally taught by examining structures such as bones, muscles, ligaments and nerves. Naming the body parts restricts bodily awareness to those parts. However, when the body functions as a whole, the separations do not exist and it is more productive to allow feeling and sensations to attend an image that crosses these categories and directs attention to involve the whole body' (1982:9).

For this research work, the researcher has adopted a design theory which states: 'Form Follows Fiction'. This is an offshoot of the theory propounded by the American Architect, Louis Sullivan which states that 'Form follows function'. It was in 1896 that Louis Sullivan coined it in an essay he wrote titled "Tall Office Buildings Artistically Considered.' Heskett highlights Sullivan's words which ran thus: 'it is the pervading law of all things organic, and inorganic, of all things physical and metaphysical, of all things human and all things super human, of all manifestations of the head, of the heart, of the soul, that life is recognizable in its expression, that form ever follows function.This is the law' (2002:24).

Design can be seen as the practice of creating forms. Usually, elements are juxtaposed or superimposed to result in the finished product. Sullivan's design theory tries to highlight that the form in which an object takes in terms of its design, exists as a result of the function it is meant to carry out. This points out the fact that every artistic object must have a purpose, function, meaning or implication. To him, form must indeed follow function to the extent that the stripes of a zebra or the brilliant plumage of a parrot are not just for fancy. They serve a purpose in the immutable laws of survival. He even saw 'decoration' as an integral element in design as opposed to the manner of appreciating decoration as mere, fancy materials (Heskett, 2002:24).

However, an alternative dictum crops up and this time, it supports the dance art as an essentially aesthetic art form: 'Form follows Fiction'. This implies that in contrast to the world of nature, human life is frequently inspired and motivated by dreams and aspirations rather than just practically or practical utility. Dance as a human activity would therefore thrive more with the dictum 'Form Follows Fiction' rather than the former.

Art generally, and more specifically, dance, must not have a function or meaning. Function in design has become widely interpreted in terms of practical utility, with the conclusion that how something is made and its intended use should inevitably be expressed in

the form. This omits the role of decoration and how patterns of meaning can be expressed through or attached to forms. In this respect, it is possible to speak in an alternative dictum: 'Form Follows Fiction' (Heskett, 2002:25). Louis Sullivan, thus becomes is the source of Heskett's inspiration to deduce the new dictum from the old one in relation to his observation of the relationship between art, the artist and life.

In art generally and in the context of Louis Sullivan's proposition two words come into play 'significance' and 'utility'. Significance as a concept in design explains how forms assume meaning in the ways they are used or the roles assigned to them, often becoming powerful symbols or icons in patterns of habit and ritual. This is in contrast to the emphasis on efficiency. Significance has more to do with expression and meaning. Utility on the other hand can be defined as 'the quality of appropriateness in use. This means it is concerned with how things work, of the degree to which designs serve practical purposes and provide affordances or capabilities' (Heskett, 2002:26).The concept of function has indeed been one of the most hotly disputed terms in design. For instance, in the early 20th century, the concept of 'functionalism' rejected the florid decoration that was quite typical of the 19th century. However, art must not be bestowed upon with a specific meaning. It is efficient in its form and ability to gratify the senses with its beauty.

CHAPTER THREE
THE BODY,DESIGN, ANDDANCE THEATRE

The body remains the basic tool for the performance of dance which as an art form,possesses strong aesthetic worth. However, this aesthetic feature cannot be derived without some form of design. The design of dance emanates from the composition of dance movements which involves arranging, ordering or structuring dance steps in a way that would be aesthetically pleasing. This process of structuring, organizing or designing the dance phrases and movementsis referred to as choreography.

The choreographer is behind the ordering of the dance steps and he depends on a body (the dancer) or bodies (dancers) in order to bring his choreographic vision to the limelight. These bodies, however, have the propensity to be subjects of design as well as objects of design. As a matter of fact, the dancing body often combines both design qualities in a dance composition.

3.1 The Body as Subject of Choreographic Design

The Oxford Advanced Learners Dictionary defines 'subject' as 'a thing or person that is being discussed, described or dealt with'. It also defines 'subjective' as 'based on your own ideas or opinions rather than facts…' Some parts of these definitions, however, relate to the human body as subject of design in choreography.

Usually in dance theatre, other plastic arts of the theatre are incorporated into the performance as opposed to dance performances where dancers are barely clothed. In the former situation, the body most often becomes a canvas ready to accommodate design patterns which could take several forms like body painting, colouring, powdering among others. For instance, in the NaoDance Company of Orlando, dancers' bodies are painted with black and white design patterns which is the traditional body print of the South-East Nuba of Sudan for the Nuba Bird Dance by Christopher Agostino (See Plate 3.1)**.**One of the most popular forms of body art in contemporary society is the art of tattooing. Cade Smith buttresses this point thus: 'Tattoos have become popular trend in today's society with television shows like 'Ink Master'…and the Facebook web series 'Tattoo Shop', tattoos have gained popularity among athletes and celebrities and for many of us they have become a way

to share stories and are a form of self expression' (2018:1). This is probably so because of the nature of the society we live in today – the touchscreen age of individualism and democracy.

Plate 3.1:Black and white body paint for the NubaBird Dance on the bodies of the dancers.

Source: https://encrypted-tbnO.gstatic.com/images?q=tbn:ANd9GcT-TYPtA7_XpxllwcMGRdDo9bQsuy_ZVO1afR5znjiarzHfVaeZdODE-Ik&s=10Accessed April 18, 2021.

Simone describes it in relation to body art thus: 'In a society where indirect communications are common and relationship with others are less permanent, it is noteworthy the individuals are deciding to create imagery on their bodies to make personal statements…multiple means of expression through the arts might increase self-care…and self-acceptance…' (2019:7).Tattoos therefore move beyond aesthetics to tell stories which is ultimately the goal of many choreographers who incorporate body art into their choreographic designs.This phenomenon highlights the body as object of choreographic design.

Dance theatre productions which usually include the involvement of other plastic arts to enhance the visual aesthetics of dance performances include Broadway shows, musicals, revues, vaudeville, music hall, circus, fashion parades, dance productions among others. These performance types usually include the use of costumes, makeup, lighting, props, scenic pieces, masks, masquerades, body arts, among others. These aforementioned appendages are usually put together by designers. The designers have to understand the dance piece or production they are designing for so that the overall picture is appreciable and aesthetically rich. The need for all the facets to come together well cannot be overemphasized because of the cumulative effect it has on the viewing audience. Heskett corroborates this thus: 'The orchestration of sensual effects on several levels can have a powerful cumulative impact. Such diversity in how objects (art) are conceived, designed… and used also provides multiple perspectives from which they can be understood and interpreted' (2002:37).

In this connection, the body or bodies, which do the already designed piece as subjects, now receive the physical designs of other plastic arts which adorn the body. Body adornment especially through body art has been an essential part of many cultures today. In Africa, body arts dates far back. Some of such body art or modification existed in the forms of body paintings, tattooing, piercing, incisions, colourings, dyeings among other forms. TemiFetera expresses how far back body art in Africa has been in existence: 'The depictions of body markings on rock art in Tassile N-Ajjer mountains of Algeria, textual records acknowledge the practice in ancient Nubia, intricate details of facial motifs on culturally symbolic artistic works including the bronze head from Ife and Nok Terra cottas and the discovery of body painting dating back to hundred thousand years ago in the Blombos cave of South Africa, all point to evidence that the skin has long been used as a canvas on the African continent' (2019:1).

As a consequence, the bodies become subjects. The bodies wear the costumes, accommodate the wash of coloured lights thrown on their bodies, take make-up application, handle props which are extensions of them and get their hair designed accordingly if they would be using head dresses. Not only the face but the entire body receives these peripheral designs. Cooper buttresses this thus:

> It should be decided whereabouts on the body each part of the design is to go. Is the design going over the hips, the shoulders, or down one leg? Fabric pens are not especially cheap but, given the effects they can achieve and the alternatives they are well worth the expense. (1998:76)

When it comes to body painting or fabric inscription, Cooper's aforementioned assertion identifies how effective fabric pens can be.

The facial expression of a dancer is very vital to performance. Hence, there is need for the facial features to be well defined with makeup especially if lighting design will be used so that the facial features do not disappear under the wash of bright lights. This point is highlighted in the definition of make-up by Oklobia and Bakare as 'the appropriate application of colour – the same as is used in scene painting and costuming, on an actor (dancers) skin with the intention of exasperating the facial features in order to make them appear specific or emphatic' (2009:101).

A dancers' makeup will depend on the venue, the lighting and the distance of the audience. Where no special makeup is required by the designer, the aim will be to enhance the individual's face and make it visible from a distance. Therefore, makeup can be two-fold: 'Stylized' which is often aesthetic and fantastical and 'straight' aimed at defining the features of the face. The space between the eyebrows and the eyes should be made evident, the bone structure emphasized and eyes and lips, well delineated. Make-up has two significant functions: The first is to make an assisting statement on the actors (dancers) characterization and secondly, to counter the balance of stage light' (Okolobia and Bakare, 2009:107).

The use of makeup materials may vary from place to place based on race or ethnicity. However, in relation to performance, the rules remain the same. Common to all Nigerian cultures in Africa is, the use of white chalk, clay, charcoal and dust, uri (indigo, camwood dye, kaolin, yellow ochre among others for body and face makeup of dancers (Nwachukwu, 2009:131-132).

When the body becomes an object of choreographic design in the hands of a designer, be it a makeup, costume or lighting designer, they often change the existing situation to a

preferred one or give shape and dimension to which is usually geared towards animating an inanimate material. Costumes and makeup are usually the most pronounced accents of colour, line and texture on the body which on the long run evoke mood through mass, hue and movement especially in the drapery of certain costumes which aid the visual aesthetics as a dancer moves across space.

Other instances where the body operates as an object of choreographic design can be seen in Appliqué and Spraying. The use of appliqué is simple in a way to add design and texture to a costume. A design can be drawn into pale material with fabric pens, then cut out and stitched or glued unto a garment. When using appliqué on a stretchy costume, stretch fabric must also be used for the appliqué. On spraying, striking effects can be achieved with the skilled use of a can of spray paint and a stencil. Spraying is normally the final effect to be added to a costume and it is done after dyeing and finishing off. The use of patterns or shading adds textures, decoration and when expertly done, makes the difference between a professional and amateur work (Cooper, 1998:77).

Cooper emphasizes the collaborative essence in the work of the costume designer and the choreographer in the narration of a situation where compromise was made in order to suit choreographic vision and still communicate clearly:

> … a suggestion of Ancient Greece was needed for one set of costumes; Greek tunics or chitons, could have been used but they require a great deal of material draped about the body. Clean lines were indicated by the choreography, so, a tunic seemed too bulky. Eventually, it was decided to draw the drapes onto an all-in one base, using the Greek key design as decoration(1998:76).

In the same vein, sometimes, a choreographic style may focus on line and body shape as crucial elements. Another choreographic style may emphasize weight and movement as its focus. These two different situations will in turn, call for two different approaches in costuming the body. Cooper gives some tips to costume designs for dance. Her guidelines sooth virtually any choreographic style:

> …it is often not the actual colour which causes a costume to be unflattering or not and brilliant white shiny lycra under open white stage lighting can look hideous-but other factors such as shade, texture and placement. Because of the effect of large expanses of colour on a body, particularly if the colour is bright or garish, this causes the shape to appear ‘static’ and in a block. Bought leotards, tights and all-in one can look utilitarian,

> particularly in shiny lycra. Think of a dance school uniform, royal blue or burgundy leotards or cat suits, for instance; serviceable, anonymous, no-nonsense, and absolutely appropriate for class or rehearsal. When it comes to making an artistic statement in costume terms, these need to be transformed or they will look mundane(1998:71).

Cooper points out the contribution of light to designing the body which is already clothed in costume. There must be an understanding between the two designers in relation to the choreographic intent.

In dance, visibility and clarity of the movement and facial muscles are crucial, whereas in drama, the faces, mostly, are more important. A three dimensional effect is needed to make the figures and movements stand out from the surroundings and the dancer's bodies are approached as if they are sculpture. Side lighting is used for modeling the bodies with top light from overhead or at a slight angle. Back light is used for simulating depth while front lighting tends to flatten out the bodies, but is used for lighting the faces (Cooper, 1998:81). Lighting could be used to design the body with colour in order to capture a likeness, to effect a mood, to play up spectacle or to reinforce a theme. The strobe light is a rapidly flashing lantern under which action appears to be frozen for split seconds. This light type is popular at discos. The strobe light effect could cause an epileptic fit because of how the eyes take the rapidity of the flashes. However, in dance pieces, the strobe light's effect on the bodies could be quite aesthetic.

A gobo is a metal plate with a design cut out like a stencil. This is a device used in lighting to create patterns on stage or on the bodies of dancers. It is slotted into the front of a profile spot lamp. Its two main uses are to throw a design, such as a window, or dappled effect onto stage, floor back cloth, or to break up the light and add texture. The projected pattern on the body of the dancers projects the body assubject of choreographic design.

3.2 The Body as Object of Choreographic Design

An object is a thing that can be seen and touched. Heskett, describes objects as things that 'can exist' as visual form and can be used without any other reference (2002:55). Heskett's definitionrelates in varying degrees to viewing the body as object of design in choreography.

The body as object implies that it is an independent entity and as such may not rely on other appendages to communicate. It is a free thinking body that need not depend on any appendages to communicate. The body, in this regard, has agency as it has control over its

own affairs, its own attitude and its own identity (See Plate 3.2). To Olomu, 'When the human body moves in space, forming shapes within a given time sequence, maintaining a given rhythm in an organized pattern, the resultant effect is what one may call dance and of course, the shapes must be aesthetically pleasing' (2007:27).

The body as object of choreographic design also encapsulates the idea of 'theme'. 'Theme' could be seen here as the choreographer's preferred concept for exploration in the dance piece or a dance phrase. Concept or theme in this regard could range from examples like 'Love is a Battlefield,' to 'Dangers of Freedom', Rise, fall and recovery, sinuous movements of hands and head, among others. The dance phrase, in this connection could be repeated from time to time such that it becomes a signature or familiar motif for the choreographer himself or the dance piece being performed. In other words, theme could be either literal or aesthetic. Most choreographers use theme and variation in their compositions. Basically, the dancer needs to communicate with his art to the viewing audience as that would make his art credible. The audience is after all, the better half. Sheets-Johnstone expresses what the audience experiences during a typical dance performance thus: 'What audience sees (and feels) is the energetic resonance from the ongoing display of kinetic, tactile-kinesthetic body dynamics unfolding in space and time' (2000:343). Through the kinetic awareness of the dancer in an animated and expressive piece, kinesthetic empathy is felt by the audience and communication would indeed have taken place.

Plate 3.2: **The dancer here takes a giant leap with her pointes in place and arms stretched out behind her head**.

Source: https://encrypted-tbn0.gstatic.com/images?q=tbn: And9GcTsika95Q-GOGP9Fk8JhUANe5r2s3x5__SkOA&usqp=CAU Accessed April 18, 2021

Olomu's explanation borders on dance as a practical art form which is result oriented and projects the body as an autonomous entity moving rhythmically through space. It has an identity of its own as it makes the aesthetically pleasing shapes. This is unlike a dependent body which becomes an object because it is used to achieve another goal. Olomu further highlights the independence of the body as subject of choreographic design when she opines that: 'The texture of dance is the movement of the dancer and no other media are necessary to reveal expression, symbolism and eventually poetry, non-verbally' (2007:27).

The body becomes an object of choreographic design when it is used to satisfy the visual or thematic intents of a designer. The body as an object of choreographic design could be accessed from the angle of dancing particular types of dances. Indigenous and contemporary dances abound. While the indigenous dances follow strict rules (as in the Western Ballet or the Nigerian Yoruba Bata dance) where the steps are culturally ingrained or fixed as the case may be, the contemporary dances are more radical in form and structure. They are often unconventional and new as opposed to indigenous dances which are traditional and old.

The contemporary dances may borrow some indigenous forms in the creation of their dances but on the long run, the work is more personalized. This gives room for the inherent peculiarities and propensities of the dancer or choreographer to come to bear. Hence, in dancing indigenous dances just the way it is supposed to be, for instance, the Atilogwu of the Igbos, the body becomes an object which is subject to the rules of Atilogwu. To perform it the way it is meant to be performed is to do it without one's control of it. The opposite reaction would be to insert one's style and thus, exact control. It consequently becomes a question of taking the master's tool to fight the master. A radical variation of the Ekonbi dance movements of the Efik peoples derived by integrating other movement aesthetics, will reflect an individualized sensitivity and consequently, control over the dance performance.

The body could either be a subject or object of choreographic design.Indance however, both situations could happen simultaneously. Through the use of the body as subject and object of choreographic design, the choreographic style is brought to bear because the body will foreshadow the choreographer's inherent traits especially upon observing the peculiar parts of the body he emphasizes or uses more in his dance piece and the nature of appendages he attaches to the body of the dancers who carry out his creation. Understanding the body as subject and object of choreographic design in dance can actually be approached in two distinct ways: A Sociological approach and a Psycho-analytic approach. In the sociological approach, the body is seen as a site where social meanings are

inscribed while the psychological approach mirrors the body as a site where unconscious desires are played out (Vander Leeeuw in La-Mothe 2004:247). The former approach highlights the body as a subject of choreographic design and the latter as object of choreographic design.

It is indeed through the axis of the liberation and subjection that the socially constructed dancing body can be depicted. The body is thus perceived as an object having spatial attributes and perceived as a self or subject of experiences. Olomu posits in this regard that 'dance is an activity very intimately connected with the human condition… In dance, the only instrument used is the body itself. The dancer is therefore, at the same time, the creator and bearer of the dance activity' (2007:27).The operative words here become 'creator' and 'bearer' as words that represent the body is being object and subject of choreographic design respectively and simultaneously. Human beings generally, are both subjects and objects in the world and thus, the separation of the two is illusory.

3.3 The Body as Subject and Object of Choreographic Design in Theatrical Dance Forms

Many theatrical performances around the world which incorporate dance and choreography in them, be them in film or on stage, capture the concept of the body as subject and object of choreographic design. One of such forms of theatre performance is the Musical Theatre genre. This genre usually combines an array of the arts of the theatre including music drama, dance and design which consequently culminate in 'Total Theatre'.

For most musical theatre performances, bodies of performers are presented as subjects and objects of choreographic design especially in the dance pieces lodged within such shows.In the Broadway production of*Fela!,*Fela moves with his queens in the musical number 'Na Poi' (See Plate 3.3). His queens wear costumes and make-up which complement the dance movements in the dance piece. Dancing is and has always been a vital aspect of musical theatre, hence the relevance of the subject-object of design perspective in this regard. The bodies of the performers are not only presented as independent bodies moving or dancing in time and across space as in a solo or as a group, but are presented as artistic canvas on which art can be inscribed.

Apart from musical theatre, the concept of the body as subject and object of choreographic design in theatre is also present in some other theatrical activities. Sometimes, musical theatre could borrow from those other forms, in the development of its content and structure depending on the nature of the story being told. Such theatrical activities include

carnivals, circus performances, African dance, Asian theatre, mime acts, acrobatics, and gymnastics among others.

Plate 3.3: **From the Broadway Production of *Fela*!,Fela moves with his queens in the musical number 'Na Poi'in colourful costumes and face painting**.

Source: https://images.app.goo.gl/JgZiZJCA6NSgYBEg8Accessed April 18, 2021

3.3.1 Musical Theatre

Musical theatre encompasses an array of theatrical performances that capture the artistic combination of music and dance. Cohen defines music theatre as 'a theatre that employs a full singing score, usually accompanied by an orchestra and often dancers as well…musical theatre is, indeed, the dominant – not merely an alternative – mode of dramatic art' (2000:275).

Throughout theatre history, drama has been closely associated with music and dance. In ancient Greek tragedy, choral sections were performed to the accompaniment of music and dance. Opera, which began in Italy around 1600, was originated by men who thought that they were imitating Greek drama. Shakespeare, who wrote at about the same time opera began, included songs as an important part of his comedies. The nineteenth-century term 'melodrama' came from 'song dramas' in which music accompanied the action onstage. In other forms of nineteenth century theatrical entertainment, such as vaudeville and burlesque, singing and dancing played major roles (Wilson, 2001:203). The aforementioned forms of theatre could be considered early antecedents of the musical theatre we know today.

While some musical theatre performances are exclusively singing and dancing jigs, others seem to incorporate other forms of theatrical variety including circus or mime acts. An embodiment of this type of theatre is the theatrical phenomenon referred to as 'musical'. A musical can be defined as a play with large number of songs and dancing and a storyline. Musicals tell stories through words, songs and dances. Usually, it is said that when words become insufficient in the expression of a performer's feelings, he sings. When this fails to suffice, he dances. Many musicals today are either stage shows or films. Many of them are also American probably because that was where the stage musical began. However, the stage musical has begun to spread to other parts of the world today including Africa. Musicals do emphasize storyline and emphasize spectacle, spectacular settings, songs, dances and chorus girls. Many directors like to explore mammoth spectacle for musical productions. Music theatre, however, does not fit into the category of anti-realism because it does not rebel against verisimilitude but its basis is on aesthetics which is unique to its style. In *The King and I* onBroadway, the show captures the stylized performances of the Asian theatre style (SeePlate 3.4)The style of Mousetrap used is a popular folk theatre from Thailand called 'Likay'.

Plate 3.4: ***The King and I*** **on Broadway. Ascene from the stylized performance of 'The Small House of Uncle Thomas'**.

Source: https://images.app.goo.gl/MEL7WV7543CzYR2d6Accessed April 18, 2021

Some scholars refer to it as non-realistic in style as opposed to anti-realistic. This is probably so because in the style, actors could suddenly burst into song or a dance piece and sometimes sing out the entire dialogue from beginning to end and things do not usually happen like that in real life. Some musicals include *The King and I*, *The Sound of Music*, *The Lion King*, *Porgy and Bess*, *Snow Boat*, *Singing in the Rain*, *Avenue Q*, *Into the Woods, Oklahoma!, Fela!, LesMiserables*,and*Jesus Christ Superstar* amongst others. Some musicals have been adapted to the screen from the stage like *The Lion King* and from stage to screen as in *West Side Story*.

A musical needs four basic creators or more: the author who writes the spoken text or the dialogue,whichis referred to as 'the book' or 'the libretto', the writer who is called a librettist, the director who stirs all the theatrical affairs, the composer who creates the musical score or orchestrations for the music, and the choreographer who composes the dances. The origin of musicals could be traced to the following antecedents:The choral passages of Greek drama, a majority of spoken lines in Roman comedy, Italian opera, 18th century Ballad opera, and 19th century scoring of melodrama

In discussing the concept of Musical Theatre it is of utmost importance to highlight the contributions of 'Broadway' as the bedrock of musical theatre in America and in fact, the world. The term 'Broadway' refers to the longest street in Manhattan with a cluster of theatres, housing prolific theatre icons and practitioners of repute. Inside these houses (professional theatres) are performances going on. Broadway Theatre refers to the theatrical performances presented in the 40 professional theatres with 500 or more seats located in the theatre District and Lincoln Center along Broadway in Mid-town Manhattan, New York City. Along with London's West End Theatres, Broadway Theatres are widely considered to represent the highest level of commercial theatre in the English speaking world.

3.3.2 Musical Theatre and Broadway Dance

Over hundred years ago, Broadway Theatre started in New York City and the style of theatre kept gaining popularity over the years among the middle class. Nowadays, it's not surprising to find a Broadway dancing and theatre school in most big cities around the world. Broadway dance incorporates ballet, jazz and modern dance styles with Theatre and singing. In Broadway shows, dance is an integral component of a play's plot. The fusion of the aforementioned dance styles allows for the use of theatre props such as canes, top hats and gloves, among others. The distinguishing factor between Broadway dance and other dance

styles is that it also blends in acting and singing which implies that Broadway dancers also need to be actors and singers.

Many Broadway dance productions focus on jazz rather than on ballet or modern dance. Popular plays that focused on jazz include: '*Chicago', 'MoulinRouge','Hair'*, and *'Mama Mia'*. Movements such as jazz hands, the use of props, incorporation of personality and storytelling are found in most Broadway dance productions and the dances as well as the music in a Broadway production is usually influenced by the storyline and the general mood of the production. Once Broadway took off and gained popularity as a recognized artistic form of theatre, some of the most talented multidisciplinary dancers-singers actors became celebrities. Some of them include Mary Martin, Fred Astaire, Gertrude Lawrence, Jack Donahue, Anna Held, Alfred Drake, among others. Some of the earliest Broadway dance choreographers include George Balanchine, Robert Alton and Gower Champion.

From decade to decade, certain dance types existed and they were not only practiced exclusively as social dances by the people but were equally incorporated into the theatrical performances that were produced at the time. In the 1910's which is known as the Ragtime era, animal movements were the craze of the period. There were also more refined steps including ballet and ballroom dances like the Waltz. Some of these animal movement oriented dance steps include the Duck Waddle and the Kangaroo Hop. In the 1920's, the Foxtrot and Black Bottom were popular. The 1930's was known as the Experimental Era. It was the beginning of rebellion against the rigid rules of some dances. Some of such dances include the Lindy Hop, the Balboa and the Stint Louis-Shag. The 1940's was, on the other hand, the era of big bands and the swing was very popular then. Some dances of the era include East Coast Swing and the Boogie-Woogie.

The 1950's was an era of exploration and music rebellion. The swing, the Chacha and the Stroll Dances were popular dances of the time. In the 1960's, music pieces began to have their unique dance steps. It was an era of free movements. Some dances were named after the music they came with like The Tango, The Watusi, The Hitch-Hike and The Twist(See Plate3.5). While the Disco dance era of the 1970's had some popular dance styles like The Hip Bump, The Hustle and the Funky Chicken, the 1980's had dances like the Moon Walk popularized by Michael Jackson and the Jiggy popularized by Will Smith. The 1990's and 2000's encouraged the free mixing of dance moves from different times, cultures and backgrounds. Such dances include Hip-hop, Twerking, Electric-slide, The Ganghnam style, Bachata, The Harlem Shake, TheDougie among others. This free mixing style is owing to the fact that the 21st century upholds the post-modernist approach to art, and this consequently

encourages the fluid burrowing of cultures and the dissolving of cultural, artistic and generic compartmentalization.

Broadway musicals which have showcased the brilliant works of collaboration like Richard Rogers and Oscar Hammerstein became enormously influential forms of American popular culture and have helped make New York City the cultural capital of the nation. Some of these theatres include Eugene O' Neill Theatre, Richard Rogers Theatre, Stephen Sondheim Theatre, and Brooks Atkinson Theatre, among others. Broadway shows tell stories with the major elements of music and dance. Some examples include *The Lion King,HelloDolly*, *Mary Poppins*,*and Phantom of the Opera*. Off-Broadway is a term that came up in the 1950's denoting professional theatres operating on significantly reduced budgets. Off-off Broadway cropped up in the 1960's denoting semi-professional theatres operating in more metropolitan areas e.g. Coffee shops, garages, and studios. They are amateur theatres.

Different styles of musicals are shown in any of the aforementioned Broadway categories. Some are based on prose or plays. *Oliver!,* for instance, is a musical based on the novel: *Oliver Twist*. 'West Side Story' is an updated version of William Shakespeare *Romeoand Juliet*. Other musicals that are entirely new also abound like 'Grease' and 'Hairspray'. Musicals began in the 19th century as Operetta. However, the actual musical began in the USA in the late 1920's and 1930's in the heyday of dancers such as Fred Astaire, Ginger Rogers and Gene Kelly. Dancing was very important and stories were usually about people in modern clothes. The first musical film was the Jazz Singer (1927). Apart from Broadway, several other forms of musicals have existed over the years and some still do. Some of them include opera, operetta, vaudeville, Revue among others. All of these styles feature singing and dancing. Some are linear in story telling while others are simply episodic.

Plate 3.5: 'The Twist', a sixties dance move in the 2007 musical *Hairspray*.

Source: https://encrypted-tbnO.gstatic.com/images?q=tbn:ANd9GcRGyfdEsAcFjzkjk7yVlsFEkomj8Zcax6cUXQ&usqp=CAUAccessed April 18, 2021

Opera and Operatta

Opera is a type of play set to music for voices and an orchestra. Opera performers are singers who also act along with ballet. Opera is the most spectacular classical music entertainment one could ever see on stage. In Grand opera, every word is sung. Most of the main characters have opportunities to show off their voices by singing arias or solos. Some operas have been composed by artistes like Pucini, Verdi, Wagner and Morzart. The human voice is a versatile musical instrument that has inspired many composers to write many works. In the middle ages, monks sang as part of their religious life and wandering troubadours sang poetic songs of bravery and love. In the 17th century, a new form of song drama called opera began in Italy. By the 18th century, Great professional singers were delighting audiences everywhere.

Today, singers perform all kinds of historical music but constantly explore new ways of using their voices. Some famous singers include Maria Callas, Nellie Melba, Placido Domingo etc. The orchestra in opera often plays an overture (introductory music) at the beginning of an opera. The overture usually contains some of the tunes from the opera.

In operattas, songs and spoken words are used to tell stories. The stories were often comic and fantastical with elaborate stage sets and exotic costumes. It could be referred to as 'Little opera' or 'Light opera' – light, in terms of subject matter and the music itself.

Vaudeville

Vaudeville is a theatrical genre of variety entertainment. It was popular most especially in the United States and Canada from the early 1880's (19th century) till the (1930's) 20th century. This theatrical entertainment consisted of a number of individual performances, acts or mixed members as by comedic singers, dancers, acrobats and magicians. Usually about 10 to 15 individual unrelated acts featuring magicians, comedians, trained animals, jugglers, singers and dancers were performed. The term 'vaudeville' adopted in the U.S from the Parisian Boulevard Theatre, is probably a corruption of 'vaux de vive'. Satirical songs were rendered in couplets and sometimes sung to audiences in 15th century France. The vaudeville performance type was employed by professional actors to circumvent the dramatic monopoly. Many stars developed under the vaudeville system like W.C. Freldi, a juggler and comedian. Vaudeville disappeared after World War II.

Revue

Revue is a type of multi-act popular theatrical entertainment that combines music, dance and sketches. The revue has its roots in 19th century popular entertainment and

melodrama but it grew into substantial cultural presence of its own during its golden years from 1916 to 1932. Revue could consist of skits, songs and dances often satirizing current events, trends and personalities. Recent popular fads are usually parodied in this theatre type. Revues are famous for their visual spectacle. Contemporary figures, the news or literature are sources from which they could create satirical sketches.

Due to high ticket prices and publicity campaigns, the revue was typically patronized by members of the audience who earned more. Like much of that era's entertainment, revues often featured material based on sophisticated dissections of topical matter, public personae and fads. One of the primary attractions, however, was the frank display of the female body. Some revue performances may or may not have identified characters or storyline and the songs were the focus of the show. The songs were written by a particular composer or songs performed may have been made popular by a particular performer. An example of a typical revue song is 'Side by Side' by Soudheim Stephen. Some revues are evident in films as well such include 'The Musical Revue of 1959' by British International Pictures (1960), 'King of Jazz' by Universal Pictures, (1930) and 'The Show of Shows' by Warner Brothers (1929).

Music Hall

This is a type of British Theatrical entertainment that shares very similar features with the Revue and Vaudeville. Usually, there are male or female impersonators involved, lion comiques, mimes, artists, impressionists, trampoline acts, comic singers and pianists. Audience members could eat, drink or smoke in the places where the entertainment took place. It differed from the conventional theatre. Saloon bars and public houses accommodated such performances. Many of these types of theatrical performances display the body as subject and object of design especially in their choreographic routines and how they relate with the plastic arts be it on film or stage.

3.4 Forms of Music and Dance Theatre

Apart from Broadway, several other forms of musical theatre have existed over the years and some of them still do. They include opera, operatta, vaudeville, revue, burlesque, among others. Many of these types of performances employ singing and dancing. Some are linear in story telling while others are simply episodic.

3.4.1 Circus

Circus is a company of performers who put on diverse entertainment shows that include clowns, acrobats, trained animals, trapeze acts, musicians, dancers, hoopers, tightrope walkers, jugglers, magicians, uni-cyclists, as well as other object manipulation and stunt oriented artistes. The performers of the aforementioned feats may employ music and dance as materials to dress up their acts while making the form, content and overall structure more interesting.

Philip Astley is credited for being the father of the modern circus. He opened the first circus in 1768 in England. There, choreographic performances were designed to go with traditional music. Circus draws from other performing arts skills and styles which include fire eating, trampoline acts, contortionists, plate spinning, rolling globes, sword eating, animal acts like a lion tamer and a leopard together in an act.

Often times performers of the aforementioned activities including dancers employ the use of facial and body makeup. They do it for either aesthetic purposes or to establish the concepts of their acts while showing from what part of the world the act may be rooted in. For instance, Belly dancers and sword eaters may wear make-up that project them as Arabians. Sometimes themes for costume and make-up may be selected which influence what the circus performers apply on the body or face. A few of such themes include 'Goth', 'Carnival fashion', burlesque, Halloween, Frankistien, Clown fest among others. Often times the costumes aid in revealing the body outlines of the performer or accentuating the movements of the performer in an aesthetic manner. Clowns are a very important part of circus acts. They wear make-up that is instantly recognizable, in western culture, at least. Two types of clown make-up abound. The clown with the white face and the clown with stylized facial makeup. The classic 'White Clown' is derived from the Pierrot Character. His makeup is white and his facial features such as eyebrows and lips are emphasized with shades of colour. The white clown is more intelligent and sophisticated than the grotesque clown with a more outlandish look. Carnival body art and costumes are usually bright, arty and creative. Sometimes, live shows with unique themes are organized where the bodies of models are transformed into art for appreciation in terms of face, body painting or carnival couture designing.

3.4.2 Carnivals

The tradition of carnivals across Latin America traces a peculiar lineage from ancient Rome through medieval Europe to the present. Its history demonstrates the need for cultural

expression through the performing arts. What began as festive revelry evolved into complex hybrid theatrical tradition with role-play and dress up situations. A carnival is a travelling fun fair or circus. It happens on special occasions or a period of enjoyment and entertainment which involves wearing unusual clothes, dancing and eating. It is usually held in the streets of a city. In the Western Christian festive season which occurs before the liturgical season of lent, the event typically occurs during February and early March.

Carnivals in Africa cover activities of skits and dance pieces which are choreographed and performed as the entire crew travel across the city. The parading crowd often encircles the performers and African dance and music as well as western music is involved in the outdoor entertainment. Performers use creative bright costumes and stylized makeup. Most of the costumes used in African carnivals are syncretic in the sense that most of the designs capture a fusion of western and African sensibilities in choice of fabrics, physical outlook, mode of adornment, colour choices and application styles among other facets. Sculptural masks, boas, head dresses, feathery costumes, beads, and sequins could be used in the building of such carnival costumes.

The Calabar carnival of the South-East people of Uyo State, Nigeria, is an annual, special and popular cultural festival that displays African culture and heritage by means of music, costumes, drama and other cultural creative endeavours of talented youths. It is highly costumed to reflect the cultural heritage as well as the peoples' love for the arts in general. Themes could be chosen which reflect in the costume and prop choices that the performers use. The costumes are aesthetically pleasing, usually larger than life. The construction of the costumes may be tailored towards depicting insects or birds, masque characters, masquerade, happy youths among others. The props they hold which could vary from hand mirrors to hand fans, horse tails to flowers or balloons all contribute to the aesthetics of the choreography when they dance.

3.4.3 Mimes

Mime is one of the most ancient forms of theatre in which the actors pantomime a series of stories using their bodies without speaking too often. Mime in the classical period was not silent as it is today. It was a short improvised playlet with music and dialogue. Today, mime in the western world could refer to a one act performer who without words communicates with an audience, be them indoors or outdoors. He could be the butt of human jokes but a combination of strong mimetic skills, striking costume and makeup, the mime is an interesting performer to watch. The action of the mime is referred to as 'deed'. Deed

covers using the body to talk, facial expressions and postures which all do the talking for the mime. The mime uses his strong sense of imagination to create illusions and make them very believable. 'Fixed point' is another important term for mimes. Here, they locate a point with the body and keep it motionless in space. This technique is the basis of all illusions a mime can create. He basically has to manipulate space and matter with his body. In other words, he makes things out of the air.

The mime could pretend to be in a box, climb a ladder, take on the wind, mime eating, walk in space or make himself an object such as using his arms as swinging doors. Mimes must therefore, have the bodies of gymnasts, minds of actors and the hearts of poets just as the father of modern mime, Etienne Decroux once asked of all mimes. Joseph Grimaldi is the father of English pantomime which he established in the late 1700's. Other great famous mimes of the West include Marcel Marceau and Charlie Chaplin. Forms like moon walking, lyrical Hip-hop and break dancing have borrowed largely from mimes.

Mimes wear special make-up which enable them be recognized immediately as their body parts perpetuate various designs in space in order to communicate. The make-up help emphasize character traits and expressions so they can be seen clearly from a distance. This is opposed to the tradition of ancient mimes who wore masks. A mime usually wears grease paint over the face, but not on the throat, thick black eyeliner with stylized tears-running to about the middle of the cheek bones, dark paint on eyebrows and black or dark red lipstick. There could also be light pink blush for a happy or girl mime. The recognizable costume for mimes is a black and white horizontally stripped shirt, ideally with a boat neck and three quarter sleeves, dark pants, black suspenders, white wrist length gloves and a black bowler hat or beret.

3.4.4 Burlesque

A burlesque show is a lot like vaudeville but it is less family oriented. It features bawdy humour and usually includes striptease. Usuallya chorus of scantily clad girls entertain the audience with sexually provocative songs and dance routines. The design of the costumes could utilize materials like leather, lace, mesh, silk, corsets, feathers, boas, and burlesque shoes. Sometimes props, stylized makeup and hats may be incorporated into their dance routines.

Burlesque has however, been eclipsed into movies to keep audiences in the theatre by offering something for everyone. It may include dance movements, naughty monologues,

musical numbers, acrobatic bits and comedy skits. Some of such moves with burlesque content include Cabaret, Striptease, Burlesque, Magic Mike, Chicago.

3.4.5 African Dance Theatre

Dance is indeed a vibrant art form in Africa theatre. African dances are 'indigenous dance forms practiced by the people of the countries of the African continent in social or religious contexts, for entertainment or as a choreographed art form'(D. Badejo and S. Baneiji 2009:174).Dances in Africa teach moral values, social etiquette and to help people mature and celebrate with members of the community during festivals. The dances are largely participatory Some steps in African dancing include stance on bent knees, feet stamping, back bending, stretches, shaking or shimmering rippling movements, sinuous circling and swaying of hips and native style of kicking. The shoulders and ribcage are equally moved energetically.

Africans dance in an array of formations. However, the circular patterns are most common. It is believed that this heightens the cohesion and solidarity among the dancers. Some African dances include the Gahu and Agbeko dances of Ghana, the Ekonbiand Koroso dances of Nigerians. The Indlamu and the Zulu dance of South Africans, the Mali Masked dancers, Eskista of Ethiopia, Moribayasa of Guinea, Aduma of Kenya, and San Dancing of Botswana among others.

In African dance theatre encompasses dance pieces performed by both men and women in forms that are mostly earth bound and more rhythmic than spatial. The vigour, energy and flexibility of muscles requires the body to be bare sometimes. This is why most times; African costumes reveal a good portion of the body. They are designed like that to allow for fresh air and easy escape of perspiration from the body during performances. Shoes are also avoided to enable the dances prance easily and swiftly. Often times caps, headdresses and hair adornments are part of the costumes design for African dancers. Sometimes female dancers make their hair into specific designs which may involve wigs, hair extensions or the use of the natural hair of the dancers. In addition to the costumes which most of the time see to the covering of the upper body and lower abdomen of the female and for the male folk, the lower abdomen, dancers in Africa perform with accessories and props. The accessories and props beautify the body in motion and accentuate dance movements.

Some dance accessories used in African dance theatre include feathers, leaves, amulets, traditional bangles, woolen wrist bands, jingle bells, beads, rattles, necklaces of coral, metal and sea shells or cowries. Beads can be worn on the neck, wrists, and biceps or tied around the waist of female dancers. They can also be used to decorate the body by tying them across the body.

Body art is another aesthetic aspect of adornment in Africa. Dancers paint their faces and bodies or inscribe patterns across their bodies which may or may not have specific significance but beauty. Materials that can be used for facial makeup or body beautification include native chalk, powder, calamine lotion, charcoal, camwood, among others. While chalk can be used to make design patterns on the body; (the limbs, abdomen) and face to symbolize beauty and purity, the use of charcoal designs on the face or body could depict the grotesque or can be used to instill fear in the viewing audience.

African dance theatre sometimes incorporates the use of masks and masquerades into its dance pieces. A mask is 'an extension of the performer – a face on top of a face' (Wilson 2001:373). The concept of the mask in performance culture is one that is known to almost all theatrical traditions of the world right from the classical period of the Greeks and Romans, down to African theatre spreading unto the post-modern essence. For instance, the production of the Broadway show titled: *The Lion King*, director Julie Taymore in the design of costumes used puppets, masks and other devices to create outfits for numerous animal characters such as lions, tigers, giraffes and elephants, took inspiration from not only Africa but from other cultures of the world. She employs the use of African masks, the puppetry of Asian theatre, the 19th century western staging style and use of face and body painting to achieve the characters of the African savannah in the story (See Plate 3.6).

Masks immediately set a presentational style for both the visual elements and demand a heightened theatricality in all the accompanying stage elements. Masks provide the opportunity for even great alteration of persona and imaginative flight of fancy than make-up. The masks enlarge the face and reveal the unique features of a character or create figures of fantasy. The use of masks and masquerades in African theatre portend the presence of the gods among men. The masquerades are the mediating divide between the living and the dead and this persona is reflected in the outlandish nature of masks worn by masquerades, their bold and energetic movements as well as their guttural voices.

Plate 3.6: **A scene from the Broadway production of *The Lion King,* Directed by Julie Taymore featuring masks and face painting worn by the actors**.

Source:https://encryptedtbn0.gstatic.com/images?q=tbn:ANd9GcQElarnnJ_Xwt06J39anRGU7BP_r_NK6uMrFqBqnP70tfQGf15mqQriKZR7&s=10Accessed April 18, 2021

3.4.6 Asian Theatre

Asian theatre indeed combines forms of dance and music in its content and structure. Asian theatre forms use colourful costumes, vibrant make-up or masks and exaggerated styles of movement. A combination of these will on the long run, project performers whose bodies become subject and objects of the design in Asian choreographic performances.

On the Asian stage, to move is to dance and to speak is to sing. Asian theatre also esteems the use of masks. Masks re-fashion the face to the very limits of imagination and make possible the portrayal of an entire, cosmos of beings: people, animals, ghosts, gods and deities. In many Asian traditions, training in the early stages involves the master's manipulation of the student's body. Asian theatre demands extraordinary physical expression in which every part of the body, including the fingers, toes and even the eyes and mouth are fully articulated or choreographed. The closest parallel in the West is the training received by classical ballet dancers. The Asian theatre is an umbrella for theatre forms that exist in places like China, India and Japan.

3.4.7 Indian Theatre

Kathakali is drama based on any of the thousands of stories from Indian epics. It is usually performed outdoors. It starts at about 10pm and lasts till dawn. However, today, it has changed to a performance of about 3 hours in the evening. Kathakali requires a good deal of strength, body control, flexibility, foot work-patterns and the basic posture that is the basis for all Kathakali movement – head straight with chin tucked in, heels together with knees turned out, forming the shape of a flat rhombus with the legs. The outer edges of the feet are never placed flat on the ground and yet perfect balance is maintained. The spine is held in a concave curve, with the rear end pointing up, arms out to the side, elbows slightly bent and hands limp, so that from the side, the performer looks flat. Standing from this position, the actor must be able to execute all the prescribed dance patterns and occasional feats of physical virtuosity.

To attain this stance, young performers lie on the floor with their knees turned out and their teachers step on their backs, molding their bodies into the ideal shape. Kathakali performers neither speak nor sing. They communicate Sanskrit texts to the audience in the language of hand gestures known as mudras, whose meanings change in relation to various body postures and facial expression (Felner, 2013:178).Kathakali can be seen as a heightened form of Sanskrit drama which presents violence and death on stage in dance and pantomime and it has been prominent in South Western India. The makeup of Kathakali is imaginative

and it follows strict protocol. For instance, 'green' characters like gods, kings and heroes, are identifiable by their green make-up base.

Each character is instantly recognizable by their characteristic make-up and costumes. The costume is elaborate and designed to heighten visual aesthetics. The large overcoats, the flowing scarves, the bulging skirts, the antique ornaments, the strikingly opulent head dresses with streaming hair flowing down to the waist and covering the back-all create enlarged figures well befitting the sculptured facial features and produce tremendously impressive impersonations.

3.4.8 Japanese Theatre

Japanese theatre is basically sub-divided into three performance types: Noh, Bunraku and Kabuki. Noh drama involves performers moving in stylized fashion, dance, pantomime, chanting and heightened speech. Kabuki involves performers singing, acting and dancing. They act out feats of physical dexterity. Stylized gestures and attitudes are also learned for Kabuki Theatre.

Bunraku theatre also known as Ningyojorun is a form of traditional Japanese puppet theatre, founded in Osaka in the beginning of the 17th century. It involves chanting and is used in many plays while Kabuki uses sets, props, costumes and wigs, Noh is minimalist in nature. Performers wear exquisite silk kimonos and delicate wooden masks. The performers move slowly and the tension the performer creates in stillness is valued in the art as well as the beauty of the costumes and stage properties.

3.4.9 Chinese Theatre

The Bejing theatre or Peking Opera is the major constituent of the Chinese theatre. This type combines music, theatre, dance and acrobatics. It is one of the most popular forms of Chinese theatre. Chinese opera showcase colourful brocade costumes and painted faces. Chinese theatre costumes are arresting with lavish embroidery and their colour help define and delineate characters of four basic role types: male (sheng), female (dan), painted face (jing) and clown (chou). Emperors have dragons embroidered on their robes and light platform shoes are worn by generals to enhance their physical stature. Long flowing 'water sleeves' made of light cloth add grace and beauty to the movements of actors playing the male and female roles. Jewels and headdresses add further adornment to stage dress. Chinese opera face has one main colour (red, black or white) with minor touches to other facial features. Facial designs are developed for particular roles. The facial designs fall into simple

makeup for basic male and female roles to more dynamic 'particoloured' painting for strong male roles such as generals and clowns. The Chinese theatre performers use their minds and bodies, and with the aid of make-up and costumes, step outside themselves and transform into the characters they portray.

Broadway musicals, opera, operatta, revues, burlesque, vaudeville, music hall, circus acts, mime acts, carnivals, festivals, ceremonies, rituals, African dance theatre and Asian theatre all feature dancing bodies of performers which are adorned by one means or another through the use of flamboyant, realistic, outlandish or stylized costumes or through the use of facial and body make-up which could manifest in straight, stylized or character makeup, body marks and designs or painting depending on the need of the particular genre. For Broadway plays, the nature of dance and the adornment of the bodies is dependent on the story, as the story dictates the setting and style of the production as deemed fit by the director and choreographer. Many opera's may require dancers to wear period makeup like the powdered wigs, white face and beauty spots of the 17th century Rococo theatre. In musical skits like revues, vaudeville and burlesque, dancers may have to wield props for their dance routines. Such props may include hats, crowns, flower bouquets, boas, feathers, shawls, walking sticks, chairs, hand fans, canes, cigarettes, scarves, umbrellas, whips among others. The specific foot-wears as well as costumes all adorn the bodies during the performance as well. Thus, for each choreographic design in any of these categories, it becomes apparent that the body effortlessly serves as subject and object of design.

3.5 Dance in Theatrical Performance

20th century social dances like The Salsa, Cha-cha, Tango, Waltz, Ballet and Modern dance have influenced the growth of dance in films and musicals. Musicals have been written for film and for stage and most times, these dances constitute a big fraction of the creations. Dances for a film or stage musical could be inspired by the period in which the musical is set or the style which the writer has indicated or the theme, the director or choreographer decides to work with.

Dance has always been part of the musical form starting in the 1930's, dance came to be used much the same way as songs, to further the plot or reveal character's state of mind or emotion (Felner, 2013:150). For Oklahoma in 1943, Agnes de Mille drew her classical training in a bid to choreograph the dances. Jerome Robbins made dance an integral part of the dramatic text and the choreographer as the central figure in shaping a musical production

with his work on West Side Story. Other choreographers include Bob Fosse, Tommy Tune, Susan Stoman and Twyla Tharp.

Hairspray is a musical set in the 1960's which has been written for both stage and screen. Due to the period the play or story is set, the actors and dancers would therefore be engaged in dances of the 1960's including the Twist, the Watusi, the Monkey, and the Mashed Potatoes among others.Dance works could also be influenced by the ideologies or styles of the choreographer or director. Some show more athleticism than others. Some are quite radical while others are conservative in their treatment of choreography for film and stage. In the movie *West Side Story*, for instance, (as choreographed by Jerome Robbins) the vehicle through which much of the musical plot is expressed is dance. The choreographer employs motifs from ballet, tap dance, modern movements, sports, martial arts, fight sequences, stunts and acrobatics (See Plate 3.7). It was not until the 1970's that dance became even more important on Broadway shows and many successful Broadways Musical shows have been made into films.

In conventional or traditional theatre plays, dance sketches could be inserted into the performances for various reasons including spectacle. Apart from the aesthetic worth of dance which adds colour to stage plays, sometimes they could help in setting establishment as is seen in Efua Sutherlands 'The Marriage of Anasewa'. It serves as motivational strategy for Elesin Oba in Wole Soyinka's 'Death and the King's Horseman'. In the play 'Mid-Night Hotel', by Femi Osofisan, dance is used to advance the plot of the play. In a play, dance could show the quick progression of events. It could also establish the mood or intentions of a character. Dance could be used to build expectation and establish emotional tone. It could serve as bridge between scenes and expose the inner thoughts of a character or a group. In situations where the character's feelings cannot be sufficiently passed across through words and music alone, dance is added to the mix. Dance exposes style, genre, establishes locale, era, place or setting in a dramatic or musical piece. Most times, dance works alongside music to establish the aforementioned factors in a theatre production. In Africa and Asia, dance remains an integral aspect of their theatrical culture. Japanese, Chinese, Indian and African theatre all employ the art of dance. The Xuansi tribe of Tibet and the Peking Opera fuse song with dance in their theatre productions.

Plate 3.7: **The Jets and Sharks from *West Side Story* movie performing an athletic dance sequence.**

Source: https://encrypted-tbn0.gstatic.com/images?q=tbn:ANd9GcQSErOeXHrrZ15nfTV8-g7WssQ3irveek4Gyw&usqp=CAUAccessed April 18, 2021

CHAPTER FOUR
THE BODY AS SUBJECT AND OBJECT OF CHOREOGRAPHIC DESIGN IN DANCE

4.1 The Body as Subject and Object of Choreographic Design in Dance

This research work will be analyzing the body as subject and object of choreographic design in dance as they manifest in three selected dance works. The dance pieces have been selected from three different productions which contain other dance pieces as well. The three productions are:

(i) *Cats* (A Broadway Musical)

(ii) *Umoja*: *The Spirit of Togetherness* (A South African Stage Musical)

(iii) *Step Up: Revolution* (A Dance Film)

A dance routine will be taken from each of these productions and analyzed accordingly.

4.2 *Cats*

The musical, *Cats*, is one of the longest running productions in Broadway history. It is written and composed by Andrew Lloyd Webber, choreographed by Gillian Lynne and originally directed by Trevor Nunn. The first performance of *Cats* was in 1981 and as of 2016, *Cats* is the 4th longest running show in Broadway history. It was the longest running Broadway show in history until it was surpassed by *The Phantom of the Opera*in 2006. It has been performed around the world and has been translated into more than 20 languages. In 1998, *Cats* was turned into a made for T.V. film.

The musical tells the story of a tribe of cats called 'The Jellicles' and the night they make what is known as 'The Jellicle Choice'. Making the Jellicle choice implies that they decide which cat will ascend to the 'Heaviside Layer' and come back into a new life. The musical features thirty-two principal characters that are all cats including males and females.

Some of the characters' names include: Grizabella, Demeter, Asparagus, Jemima, Victoria, among others. It features about 23 numbers including the reprised songs.

For the musical, it's a world of fantasy which performers impersonate a variety of cats. The costumes are designed by John Napier who created outfits simulating the coat of cats and attached whiskers as well as other fissures and paintings on the faces of the performers to give them a feline appearance. John Napier also designed the make-up for each cat alongside the costumes and worked with each actor to 'tweak' the designs for maximum individual expression. The design blends human and cat elements both in costume and the make-design.

The musical also unfolds in a peculiar set design created by John Napier as well. The environmental design for the musical has much of the playing area transformed into a junk yard with objects such as auto-mobile parts, tires, toothpaste tubes, trash cans and lots of garbage. Most of the objects are constructed to a cat's scale – three and a bit times life size. All the objects are placed at the rare, thus providing sufficient space at the fore for dancing and a spacious playground for the cats. The designer, Napier intends to take the audience into a world which uses real objects to conjure up fantasy.

Cats features an array of dance styles from tap to ballet, modern to jazz dance styles among other genres, and is choreographed by Dame Lynne who was born 20th February, 1926. She is a British ballerina, dancer and choreographer who gave the musical the strong choreographic footing and outlook it has today. She is also an actor as well as a theatre and television director who is noted for her popular theatre choreography associated with two Broadway shows: *Cats* and 'The Phantom of the Opera'.

4.2.1 Analysis of *Cats*

The body as subject and object of choreographic design is projected in the choreographed movements and visual designs of *Cats*, and this is evident in the first number of the musical titled 'Jellicle Songs for Jellicle Cats'. This song is a number that is heavy on dance even as the actors sing. It starts as soon as the overture ends.

Upon observing the choreographic design of this number it becomes apparent that the choreographer Gillian Lynne, has let the song inform the images she creates in her choreography for the number. The number is an exposition into the nature of cats as it goes on to tell us in detail how cats behave, live, associate with other creatures around them - including man, what night life is like for them in the alley or junk yard, and in general, what it is like to be a cat.

4.2.2 Lyrics of the 'Jellicle Songs for Jellicle Cats' Song

The performance'Jellicle Songs for Jellicle Cats' is written by T.S. Elliot and composed by Andrew Lloyd Webber. Most of the lyrics of this song influence the choreography which choreographer Lynne composes. The lines run thus:

Are you blind when you're born?
Can you see the dark?
Would you look at a king?
Would you sit on his throne?
Can you say of your bite
That it's worse than your bark?
Are you cock of the walk?
When you're walking alone...

Because jellicles are and jellicles do
Jellicles do and jellicles would
Jellicles would and jellicles can
Jellicles can and jellicles do

When you fall on your head,
Do you land on your feet?
Are you tense when you sense
There's a storm in the air?
Can you find your way blind
When you're lost in the street?
Do you know how to go to the Heaviside layer?

Because jellicles can and jellicles do
Jellicles do and jellicles can
Jellicles do and jellicles can
Jellicles can and jellicles do

Can you ride on a broomstick to places far distant?
Familiar with candle, with book, and with bell?
Were you Whittington's friend?
The Pied Piper'sassistant?
Have you been an alumnus of heaven and hell?
Are you mean like a minx?
Are you lean like a lynx?
Are you keen to be seen
When you're smelling a rat?
Where you there when the Pharaohs commissioned the Sphinx?
If you were and you are, you're a jellicle cat

Jellicle songs for jellicle cats (5 times)
We can dive through the air
Like a flying trapeze
We can run up a wall

We can swing through the trees
We can balance on bars we can walk on a wire

Jellicles can and jellicles do (4 times)
Jellicle songs for jellicles cats (4 times)

Can you sing at the same time
In more than on key?
Duets by Rossini and Waltzes by Strauss
And can you as cats do begin with a 'C'?
That always triumphantly brings down the house?

Jellicle cats are queen of the nights
Singing at astronomical heights
Handling pieces from the 'Messiah'
Halleluyah, angelical choir
The mystical divinity of unashamed felinity
Round the cathedral rang vivat!
Life to the everlasting cat!
Feline, fearless, faithful and true
To others who do – what…

Jellicles do and jellicles can
Jellicles can and jellicles do
Jellicle cats sing jellicle chants
Jellicles old and jellicle new
Jellicles song and jellicle dance
Jellicle song and jellicle dance
Jellicle songs for jellicle cats (4 times)

Practical cats, dramatical cats
Pragmatical cats, fanatical cats
Oratorical cats, Delphic Oracle cats
Skeptical cats, Dispeptical cats
Romantical cats, pendantical cats
Critical cats, parasitical cats
Allegorical cats, metaphorical cats
Political cats, hypocritical cats
Clerical cats, hysterical cats
Cynical cats, rabbinical cats
Jellicle songs for jellicle cats (5 times)

Dim lights first come on stage to reveal a junk yard full of assorted items including used tubes of toothpaste, massive tires, bicycles, worn out Christmas decorations, an abandoned car and trash cans, some of which have been pushed down. Before the song resumes, the audience can see the full moon and the cats begin to appear from different parts

of the junk yard and crawl up into the main performance area. The first verse of the song runs thus:

Are you blind when you're born?
Can you see in the dark?
Can you look at a king?
Would you sit on his throne?
Can you say of your bite
That it's worse than your bark?
Are you cock of the walk
When you're walking alone?

For this verse, different cats positioned in different places across the stage space sing a line each. In singing each of these lines, each cat performs minimal body movements that reinforce the meaning of the line that has been sung like dilating the eyes at 'Can you see in the dark' or doing an exaggerated walk at 'Are you cock of the walk…' Cats without lines here remain frozen until the chorus begins which involves all the cats. All the cats come alive to perform the first chorus and since the long number is only beginning, the first chorus is performed with contained minimal steps. The set of cats at the fore do uniform movements while the rest of the cats who have been positioned on varying levels around the junk yard perform individualized movements. Some of the uniform movements include cats standing in varied profiles, hunching their backs, flattening their backsides, hanging their hands far away from the body while longing them towards the front of the body, looking straight at the audience and jerking the knees into brisk 45 degree angles and returning to locked knees, drawing arcs softly on the floor with toes of one foot, raising it gently and putting it down again.

At verse two, individual cats begin singing independent lines except for a set of Siamese identical cats who stay side by side each other, move in one accord and sing the same lines. There is an apparent flexibility in the way they create wavy lines with their hands and the agility with which they descend to the ground and spring right back up again.

In the course of the routine, the dancers employ rich classical ballet technique and modern dance. They contort their bodies as well to simulate certain qualities and create particular designs. The curves they create remind us of the back of the cat and how it's able to meander its way through the junk yard. The angles which the bodies create briskly, remind the audience of the moments when cats or kittens are lively and how quick they could be in a bid to escape from danger.

A line in the song reads 'Were you there when the Pharaohs commissioned the Spynix?' This line is sung by one of the female cats as she reinforces the question with her

body movement. The choreography has the cat assume a two dimensional presentation before the audience. She stretches out both arms to the back and to the front while standing in profile to ensure that her entire anatomy is perceived in length and breadth she also parts her legs: one to the front and the other to the back. This two dimensional motif is an Egyptian phenomenon. Ancient Egyptian cave paintings showed human figures moving in a rhythmic way and both figures were inscribed in two dimension form alone. It is this experience that has served as source material for the choreographer to explain the idea of the sphinx as an Egyptian concept.

By the third chorus, the tribe of cats become more animated with the choreography. The cats all assemble on the main stage area except for Gus, the leader of the pack who remains up stage centre on an elevated level amid the junk. The dance piece is packed with interesting extensions and movements that stretch the limbs and torso. Soon, the bridge of song begins. The lyrics of that part of the song explores the physical ability of cats. It resumes with a line that reads: 'We can dive through the air, like a flying trapeze'. At this point, a circus trapeze is introduced into the routine on which one of the cats climbs unto right before its cue to glide from one side of the stage to another above head level. As the cat on the trapeze swings around over the heads of other cats, the rest of the cats look up to it, in their routines while stretching their hands, and jumping slightly in attitude technique,.

Shortly after the trapeze segment a brief pas deux ensues between two cats: Munkunstrap, who is the second in command and Victoria, the most graceful female dancer with a pure white coat. On the line 'We can run up a wall', Victoria gets on Munkunstrap's shoulder with his aid and with an ornamental positioning of her legs, Munkunstrap twirls around with her on overhead level. As at this point all other cats have descended to the floor for a brief ground movement involving pacing the backs on the floor and shorting their pointed feet in the air. This descent unto the ground tends to emphasize the pas de deux which Munkunstrap and Victoria execute. He soon helps Victoria invert her body placement and do a back flip on her way down from his upper body which dissolves into a fine split on the floor. She does the split for about two seconds and is helped back up to her feet instantly to join the next set of movements that the entire tribe do after they have all risen from the ground.

The tribe of cats do two fast pirouettes in synchronicity and begin some cocky-dancy walks, they shake their bottoms while briefly holding onto each other's own, they reduce their heights while stretching both hands at the back as they launch forward or backwards, among other dance steps rich in classical ballet technique. As the number progresses, the cats

gather at up stage center and with the help of platforms constructed amid the junk yard clutter, the tribe is able to stand as a choir on four different levels - each higher than the other mixing both male and female cats alike in neat choral arrangement. They quickly take this formation in split seconds while singing.

The four levels of singing cats seem to form a triangle with a big base and a vertex which is where Guz, the leader of the pack stands. As the cats stand and sing, the audience sees more of individual expressions and body movements to reinforce what they sing rather than a choreographed set of steps. This however, changes when the church organ comes on and all the cats of the tribe have to stretch out both arms forward and put their paws together, one on top of the other. In this position, their bodies are still as they sing. They seem to resemble cats sitting in a gentle position and looking on or resting. The posture exudes qualities of being suave and self-dignifying.

The cats go on to sing about how as a tribe, they can all 'sing at the same time in more than one key'. They speak of how they have no problems 'handling pieces from the Messiah' as well. They further make references to 'Vivat', 'Duets by Rossini' and 'Waltzes by Straus' while explaining the 'mystical divinity of unashamed felinity'. The facial muscles of the cats are very mobile while their bodies are still throughout the ethereal rendition.

At the peak of their choral rendition, a giant shoe drops from the sky. A human must have just thrown away a foot of a shoe he no longer needs. The cats are startled momentarily but look at it, and ignore it as they cannot be bothered. They return to their singing. The end of the choral segment ushers the tribe into the most energetic segment of the dance piece. The tempo as well as the pitch of the song increases and the dances become more animated and energetic. They do a plethora of movements that include tumbling, high jumps with hands stretched towards the ceiling, quick angling of knees and elbows, arty and exaggerated works with knuckle hands and large strides. They perform fast spins, walk in circles, gallop from space to space, kicks, stylized running and leaping, they sometimes move close to each other and advance or retreat as units.

To wrap up the dance piece, the last verse of the song does a listing of different kinds of cats. Some of such categories mentioned include: 'practical cats,' 'grammatical cats', 'oratorical cats', 'metaphorical cats', 'romantical cats', 'pendatical cats', 'mystical cats', 'political cats', 'hypocritical cats', among others. The cats make attempts to emphasize many of these qualities with the nature of movements they perform as they sing the lyrics. They perform this verse as different groups of cats who came forward to dance out a particular

quality at a time. After that finishes, the cats dissolve the groups and unite into a big group before they end the piece in a posture similar to the fourth position in ballet.

4.3 The Body as Subject of Choreographic Design in *Cats'* 'Jellicle Songs for Jellicle Cats' Performance.

In the performance of choreographed works, the body which is the dancer's basic instrument for the art, can serve asansubject of choreographic design. It could be a subject of choreographic design because the body itself could serve as a canvas on which design could be applied upon. Such designs which can be inscribed upon the bodies of dancers could come in the form of costumes worn, make-up applied to face or body, props used, lighting thrown on the body of the dancers, among other ways.

All of the aforementioned ways of designing the body are in this context, domiciled within the confines of choreographed dance works and how they contribute to the choreographic design in general in a bid to increase spectacle or aid in telling the story. The dancing cats of this dance piece aptly represent the body as subject of choreographic designin the following ways:

4.3.1 Costume Design

Costumes for the show are designed by John Napier. In creating the costumes for the 30 cats in the production, Napier realized that the humans would be playing cats and thus, a fusion of both human and feline qualities in the costuming seemed more appropriate for the dancing and storytelling. The cats wear lycra cat suits which are dyed and painted with the colours chosen for each cat. Bombalurina is a red queen with a flame-coloured pelt while Bustopher Jones, who is described as the 'Brummell of Cats', has an immaculate pelt which resembles a tuxedo and spats. Victoria is a white kitten while Alonzo is a black and white tom. Cassandra is a brown queen while Tumblebrutus is a brown and white tom kitten. The suits are patterned, tinted and shaded. The design patterns on the lycra suits may have been created with the aid of markers, paints, pencils, brushes, stencil work and dyeing.

The designer had details like fuzzy shoulders, gloves and attachments like leg warmers to give and aid texture. All the cats wear matching jazz shoes and tails that slip through a loop on the back of the cat suit which lies around the waists of the cats (See Plate4.1).

Each cat has a wig which is made from yak hair and is strong enough to withstand dyeing and back combing. The wigs provided a mini mane and ears for the cats. Elements of

the cats' names suggest the colours, textures or patterns of costumes and wigs that are selected for each cat. The costume in general and make-up design support the personality and character of the cat. The designed costumes which clothe the dancers contribute to the dance piece in variety of ways.

The furry shoulders and leg warmers which cover the skin and calves of the dancers give them a more animal-like silhouette or form and this consequently aids the design as with such detail, the audience finds them more believable as cats. The shoulder and leg movements are also accentuated by the furry attachments to the lycra suit. The lycra suit itself, is closely fitted to the body. This is similar to costumes worn by superhero characters in comics or superhero flicks or ballet dancers. The suits reflect the exact way the dancers move and this helps them. Nobody parts are hidden beneath draping fabrics and so, the choreographic steps sourced from ballet and jazz can be seen clearly by the audience. The costumes also give the dancers a feeling of the feline essence as they execute their sinuous bodily movements, knowing full well that each muscular contraction or extension can be seen by the audience whether they crawl on their fours or dance on two feet.

The colours of the cats emphasize their behavioural tendencies. Bombalurina who is a red queen is apparently the bold and flirty one and in her dallying with Rum Tum Tugger, her colour shines through to the audience and makes a strong statement about her. While the tails of all the cats swinging around the bodies of the dancers add to the spectacle of the routine, the wigs also emphasize head movements when they shake it or perform head rolls.

The entire company wears matching jazz shoes and these shoes safely support the dancers and help them dance on the tip of the toes as in classical ballet when the need arises. With uniform footwear, there is an understated choreographic equilibrium when they move. The balance and uniformity in posture, stance and shape of body in motion is therefore guaranteed.

Plate 4.1:The cats are costumed in lycra suits, leg warmers and jazz shoes.

Source: https://images.app.goo.gl/7v1GVyt7AeUmzKq17Accessed April 18, 2021

4.3.2 Make-Up Design

The dancers in this number have to go through a 40 minute make-up session before every performance because this is an unavoidable aspect of the design for the performance. The makeup is the final element that transforms the human performers into cats as it dramatically alters their looks and makes them more believable to the audience. The eyes are usually accentuated and cat features are painted unto the face. Whiskers are added as well. The ears and the neck are also made up to blend in the gaps below the wig and costume. A good fixing of powder and a final coat of mascara especially for the female cats do the trick. (See Plate 4.2).

A good deal of pencils, powders, rouges, puffs, brushes, paints, oils, fissures and attachments all contribute to realizing the facial makeup the performers wear for the show. All the cats clearly wear a white base which makes other features stand out. In the nature of cats, they have strong eye sight as they see in the dark. When the cats dim their eyes in the cause of the performance only make-up around the eyes can help such actions be more visible. The face painting makes the facial features including eyes, nose, mouth and whiskers more noticeable, gives character to the dancers in terms of mischief, affectionate, proud, gentle, evil, benevolent among others. The make-up also makes them more believable to the audience and gives the dancers the confidence to play the parts they have been cast in. Each cat in the Jellicle Tribe has a story whether they be mischievous or mysterious, kind hearted or downright nasty.

Plate 4.2:Make-up Design of *Cats* showing the use of powders, eye shadows, mascara and eye pencil.

Source: https://images.app.goo.gl/KSAgkQb5MNcg9a4H7

4.3.3 Props and Machines

The dancers in this routine dance without holding unto any prop. They basically introduce themselves to the audience explaining who they are, where they come from and what they stand for. It is only somewhere in the middle of the number that a circus machine is introduced. The cat who is to ride on the trapeze and swing from one side of the stage to another for as long as it is supposed to, in its pendulum style, gets on to the trapeze at the appropriate time. On cue, he is pushed unto the stage and when he is done gliding, he is held back in the wings and the trapeze is not seen again. The trapeze aids in adding colour to the choreography in the aerial level movements.(See Plate 4.3) where set props are being mounted on the stage in preparation for the show. A tyre is clearly seen which will be an integral part of the Junkyard where the cats will play.

Plate 4.3: **Junkyard for the performance of *Cats* being set up**.

Source: https://images.app.goo.gl/zHftmAZNrYPViAro7Accessed April 18, 2021

4.3.4 Lighting Design

Lighting is an interesting part of the dance piece. The lighting design is done by David Hersey and the accompanying sound design by Abe Jacob. The scene takes place at midnight, in a junkyard and to establish this, Hersey bathes the stage and dancers in a muted tone of cool blue. This blue background casts a spell on the nocturnal scene (See Plate 4.4). With a creative lighting arrangement, shadows are also cast around the larger than life items littered around the junkyard. The scene is clearly a quiet alley with cats hiding in various corners, about to surface. When the cats begin to sing their solo lines one after the other, the spot light is cast on each singing cat. The edges of the spot light are not too defined so that the night time effect still remains and the audience is momentarily assured of what cat exactly, is singing and dancing and at a particular moment.

Furthermore, the colours of the coats of the cats are subdued by the cool lighting. However, this is important to establish the setting and to start on a cool note which would later graduate in all ramifications – speaking in terms of tempo, pitch, volume in music, dance, acting and lighting. While a cat sings, the rest of the cats either sitting in a freeze or waiting for their turn, are seen in silhouette. This creates an overall feeling of depth and variety in the picturization.

When the cats assemble to sing like a choir of angels, a wash of amber flood light is thrown on them. Now, the colours of the coats and the faces of the cats as a group are now seen very clearly by the audience but other parts of the stage remain dark. It seems a good artistic step to light up the singing cats in order to emphasize the ethereal quality of that moment when the cats reaffirm their faith in the mystical divinity. In all of these, the full white moon stands in the sky above them all. The lighting design remains cool with the muted blue throughout the routine except during the chorus when the cats all move as a group and traces of white and amber lights are seen adding to the spectacle that the bodies of the dancers create either as soloists or as a group.

Plate 4.4: **Hersey's Lighting Design bathes the cats and stage in cool blue**.

Source: https://images.app.goo.gl/Lif731fjrCMFMp6GAAccessed April 18, 2021

4.4 The Body as Object of Choreographic Design in 'Jellicle Songs for Jellicle Cats' Dance Work

The body as object of choreographic design in the aforementioned dance work as choreographed by Dame Barbra Lynne, manifests in what the movement structure looks like, how the bodies of the dancers interact with the space as independent entities, the effort perceived in the routine both physically and artistically as well as the manner in which rhythm is explored especially as the dancers are moving to a composed musical score. Imagery and symbolism are also yardsticks for accessing the use of the body as object of choreographic design in the dance piece. Furthermore, the design of the choreography based on direction of the movements across the stage, the design based on planes, volume and general aesthetics all come together to show how the body or the bodies of the dancers have been explored as object of design.

4.4.1 Movement Structure

Form and structure are basic tools in a choreographer's tool box. Dance has been developed into highly stylized structures and these structures are not possible without movements. Movements are organized around the axis of the body which in turn give birth to movement structure. Movement structure therefore implies the way in which movement is organized and shaped to create a dance which could be hinged on theme, variation or narratives.

For the performance of 'Jellicle Songs for Jellicle Cats' the choreographer works with dancers who have to combine human and cat traits in the performance of the dance piece since that is in fact, what they are as performers on that show set in the fantastical world of jellicle cats. This concept of combining both human and feline sensibilities therefore informs the movement structure that Lynne employs to drive home the message which the cats try to pass on to the audience in their rendition of what is seemingly the opening number (See Plate 4.5). The dancers' movements hinged partly on the ballet technique has them ending the dance piece in what seems to resemble the fourth position in ballet.

It is the beginning of the performance of the number that Munkunstrap crawls out from the clutter in the junk yard and makes his way to the centre of the stage before he begins the song. When he arrivescentre stage, he gets on his two feet before proceeding. This already establishes an oscillating approach between human and animal tendencies at choreographing the dance piece. Bearing in mind the physical and psychological attributes of cats, Lynne selects movements that project such traits and combines them with dance styles like classical

ballet, modern dance, jazz and Broadway style dancing. Some physical characteristics of cats which include play, aggression, hunting, grooming, urine marking, face rubbing, kneading of paws, friendliness, curiosity, show of affection, among other characteristics are inserted into the design of the dance steps which the dancers carry out. Cats have the largest eyes of any mammal as the protruding eyes give them a wider angle of vision and they move in straight lines. There are also laws of elongation and cat stretching and these behavioural tendencies are fused with the earlier listed dance styles to the delight of any viewing audience.

In the movement structure of the pieces it is observed that while classical ballet forms the bedrock for all the movements seen in terms of technique, the performers perform stylized movements where they have to step lightly, jump, walk, gallop, stoop, lie down, spring up, act sneaky, quirky, funny, happy and energetic. The dancers seem free and loose in the course of the design but highly controlled in the steps that they deliver in cat-like fashion. From time to time dancers dilate their eyes, shake their heads, rub their heads, flex their claws, and do lots of artistic stretching which is a very prominent characteristic of cats amid the pirouettes, releves, chasses and elevations that the companyperforms.

Plate 4.5:As object of choreographic design, the ballet technique is immediately obvious in the performance of the dance piece with the design the dancers' bodies make here.
Source: https://images.app.goo.gl/MDaFVYA6Dq7zKCg49Accessed April 18, 2021

4.4.2 Body Design Based on the Use of Space

A greater percent of upstage centre, up stage right and up stage left accommodate the clutter that make up the junk yard. Though there are spaces within the clutter which can hold dancing bodies, the bulk of the stage towards the centre and the fore are left bare to create enough room for the cats to play and dance.

The choreographer distributes the bodies of the performers across the stage and amid the clutter at the beginning of the dance piece, but as the routine progresses, they all come down to the main floor to dance as a tribe (See Plate 4.6). The dancers are spread across the dance space on various levels while they perform the choreography and as they do so, they are constantly moving from one stage space to another with floor patterns are fluid. Most of the time, the cats are dotted across the stage and other times, they are moving in twos or threes. Two different groups could be positioned on stage, both may stand in profile but the profile may vary in terms of facing the right side of the stage or the left side, yet, they do the same set of movements.

The bodies of the dancers could sometimes be clustered together as in a group while at other times; they are distributed across the stage but still dance as one group. One of such moments when they become one closely knit group is the choral segment when the cats go up stage and stand shoulder to shoulder on four different levels. The choreographer explores the space which consist the aerial, the middle level and the ground level spaces. The aerial space is explored in moments when a cat dives through the air while riding on a trapeze or when Munkunstrap lifts Victoria above his head and twirls around still holding unto her. Most of the dancers perform at middle level except when they have to get on platforms to spice up the outlook of the piece and harness variation in levels. Ground level dance steps are also seen from time to time when dancing cats are seen stooping with ready claws placed on the floor for hunting or simply sitting or ‘cat napping’, as we see in the very beginning of the performance before Munkunstrap begins the song.

The choreographer employs more symmetrical arrangements than asymmetrical as cats are more orderly creatures than many other animals. Cats walk on straight lines and when they fall, they always land on their feet. They are quick, and invest their spittle in grooming themselves. Therefore, symmetry becomes the better option for choreographing, the tribe of cocky cats who can look at a king with impunity and ‘sit on his throne’ without apology.

Plate 4.6: **The use of space in relation to the dancers' bodies is crucial to the choreographic design**.

Source: https://encrypted-tbnO.gstatic.com/images?q=tbn:ANd9GcQ3EjGjmFEVabHRhyl0pA_vw2vvwXOV5XAPXcw&usqp=CAUAccessed April 18, 2021

4.4.3 Body Design Based on Effort and Rhythm

Effort sometimes described as dynamics, is the system for understanding the more subtle characteristics about the way a movement is done with respect to inner intention. Effort has four sub-categories each of which has two opposite polarities. They are: Space - Direct/Indirect, Weight - Strong/Light, Time - Sudden/Sustained and Flow- Bound/Free. Rhythm on the other hand, has to do with time and an indication of tempo.

The design of the moving body in the choreography for 'Jellicle Songs for Jellicle Cats' is obvious in the effort based and rhythmic choices with the movement themselves and the relationship between the moving bodies and the music from the orchestra. Unlike Hip-hop as a dance style which features forceful movements or steps that show a good degree of brute force and raw strength, the choreography is hinged on ballet movements which are characteristically effortless and graceful in delivery. When this is coupled with the propensities of small cats, the efforts seen in the design of the dance manifests in movements that flow in an unimpeded or continuous manner. The movements which the cats display are successive, in the sense that one body movement is seen following another by carrying the movement along. Such movements are entirely unimpeded and difficult to stop suddenly.

The cats display flicking, wringing, dabbing, floating and gliding movements. All of these movements require less effort because they are flexible, sudden, light, resist weight and time while exuding buoyancy. The amount of energy required to move in space, which is the kinetic force is 'contained' in this regard. However, this is not to say that the routine lacks considerable 'effort' in the execution of the steps as in some parts of the dance piece, the tempo and pitch of the music increase causing an increase in the application of effort action.

The energy exuded by the dancers in the routine vary from high to low and moderate. This variety consequently adds colour to the routine. In the beginning of the dance piece, the cats come out from their hiding places slowly and they do so one after the other. They need to make sure that the night and space into which they are coming out to, is safe. The general energy is thus low. Many of the cats sit, some others remain frozen in a position, and others are sneaky in their navigation from one part of the clutter to another. The contained movements seen within the first moments of the choreography translate into low. As the number commences, the cats begin to tell us more about themselves, they begin to get more confident and conversant with the space and consequently, become more mobile and animated than before. The energy of the segment of the piece is thus seen as moderately high. By the choral rendition segment, the energy and effort come to another low. This is because the cats simply stand in formation and sing solemnly, take on poses or peculiar postures and

express themselves individually based on the existing text they sing about. High energy returns after the choral bit of the choreography as the company now take on movements that require animated jumps, fast spins, group pirouettes, brisk runs, gallops and arty leaps. This provides a deep contrast with the beginning when it seemed like some of the cats were still taking cat naps. Both floating effort as well as strong and direct effort are thus, used in the design of the choreography which in turn, help the dancers tell their story clearly.

Rhythm in dance could be both regular and irregular rhythm. A movement that is not bound or restricted has an irregular time and vice versa. The movements in 'Jellicle songs for Jellicle cats' dance routine is performed in regular and irregular time. However, the former is more prominent than the latter because the rhythm of the dance is largely dictated by the musical score composed by Andrew Lloyd Webber. Irregular rhythm in movement is seen in the very beginning when cats emerge from their hiding places unto the stage. A set of identical Siamese cats particularly arrive the centre and descend to the ground before assuming a cat hunting mannerism. They do these set of movements in unison but are not bound to a regular timing provided by music. Furthermore, during moments of turning around in terms of pirouettes and twirls, the rhythm becomes momentarily irregular in the executing of the dance and in relation to the music.

Generally, the rhythm of the dance piece follows this progression: Slow, moderately fast, slow and then fast. The orchestrated music also follows this pattern. The song and dance begin slowly and soon graduate into a moderately fast rendition. Later, the choir segment calls for a slower rhythm which eventually leads into a fast one. While solo lines in the verses are sung and danced out by individual cats, the group sing and dance the chorus, bridges and collective response parts of the song.

4.4.4 Body Design Based on Direction

In terms of moving across the stage in the course of the dance piece, the choreography employs 'retreat' and 'chase'. While the latter shows the cats moving forward in the dance, which may connote advancing to obtain the desired and the confidence of the cats as well, the former could connote retreating or moving backwards from the less desired or from danger. These two approaches of forward and backward movements are featured prominently in the dance piece.

The choreography explores 'jump and fall'. The cats, in this regard ascend into the air only to descend to the ground. While some parts of the lyrics talk about how cats can dive through the air, get on a wall or sit in the tree, other parts talk about how the cat is the cock of

the walk when its walking alone or can find its way home when its lost in the street. The first set of actions inform aerial or overhead movements while the other set of actions require the cats on ground level. Diagonal movements done across the stage by the cats are more sneaky and funny in execution as opposed to the feeling of authority in the body posture and confidence that accompanies them when they move forward or dance within the centre stage.

The movements danced on stage, regardless of the direction, are flowing in some instances and curved in other moments. To corroborate the choice of mixing both approaches, cats by nature walk in a straight line unless disrupted by a strong external force. Its tail also helps in balance as the tail contains about 10 percent of its total skeletal system. In some moments, the flow pattern shows cats performing the same set of movements in unison but the variation applied is that the cats face different directions but stay on each other's spot to do it. Some could completely back the audience, some give the audience their full front or stand in profile facing right or left or stand diagonally.

At some point in the dance, the cats are seen in two groups. While one group is seen at the fore, the other is seen at the rare. The interesting approach to the separation is that the two groups get to perform different set of movements but both groups do it at the same time. At another moment, the tribe of cats is seen running and leaping around in a circle with spaces in between them. The cats are also seen moving as a mass of cats shaped as a box or as a triangle as they move in unison from one part of the stage to another. The cats dance along both straight and angular dance floor patterns and at interims either retreat or advance as a group (See Plate 4.7**).**

The heads of the cats perform some isolated movements in the course of the dance including shaking, rotating, receiving a paw, stillness, dilation of eyes and movements of other facial muscles in expressing feelings and singing. The limbs are curved or straightened as and at when desired. They are also very flexible. If a cat's head is able to get into a holefirst, then its entire body can fit in as well. This is because of the ability of cats to elongate or shorten its vertebra to fit into a small place. These traits therefore inspire the supple and nibble movements which the dancing cats perform. They are constantly contracting their bodies to take in energy and releasing the energy eventually as they proceed with the movements which all emanate from their solar plexus.

Plate 4.7:The dancers are seen in a group performing a step where they retreat in unison.

Source: https://images.app.goo.gl/atm4p9bkrHLVkNPW6Accessed April 18, 2021

4.4.5 Body Design Based on Dimension

This covers designing the body within the choreographic piece while paying attention to the dimensions of height, width and depth. Dance is a three dimensional art form as it is mostly perceived in the dimensions of height, width and depth but this does not negate the fact that only two dimensions can be explored. In some moments during the piece, the dancers are seen in a clusters where the overall design caters to a three dimensional experience (See Plate 4.8). Height covers dance steps that feature up and down movements. Width covers dance steps that feature side to side movements and depth, movements that featured forward and backward motions. When a cat sings about how the cats were there in the past when the Pharaohs commissioned the syphnix, she takes on a two dimensional position while she stands in profile - such that her height and width can only be perceived from the audiences' point of view. When other cats at other movements stay frozen in profile, they also explore the width and height perspectives.

In exploring width, it is observed that the cats move as a group from side to side at various movements in the dance. In the listing of various kinds of cats towards the end of the dance piece, the forward and backward perspective is constantly repeated. The choral group of cats arranged on the choir stand, project a mass of cats which with the help of lighting show depth. While the cats also spin around whether in standing on two feet, while bending down or with one foot as in a pirouette, they are also viewed in the round which consequently emphasize a three dimensional experience.

Plate4.8: **Body Design based on three dimensions**

Source: https://images.app.goo.gl/HHjdRdnmsbcaDdjz9Accessed April 18, 2021

4.4.6 Body Design Based on Planes, Levels, and Volume

Planes and levels in the composition of choreography are indispensable. The levels are usually three: Above head level, medium level and ground level. High jumps and lifts and swinging activities in the space before the fly loft, by the cats, all happen in the above head level. Sometimes, cats like Gus, the theatre cat, stands above head level by standing on an elevated platform while he performs his own movements as a leader.

A majority of the dance steps are performed at middle level. When cats lie on their backs, sit or swiftly descend to the ground after a quick spin, they utilize the ground level. Planes could be appreciated in terms of movements performed horizontally, vertically or diagonally across the stage.

Volume in the choreography works hand in hand with space, weight and shape of the body. Volume connotes how loud or how soft or low the performance of a step is. Space involves motion in connection with the environment and with spatial patterns, pathways and lines of spatial tension. While shape qualities describe the way the body changes in an active way toward some point in space.

The volume of a dance step or a choreographic piece depends on the size of the space. The set designer for the musical, *Cats*, John Napier saw to the provision of ample space for the cats despite the clutter at the rear containing items three times their original sizes in real life. With the knowledge of the fact that there is ample space to perform, the cats are able to dance 'big' when required. They tend to engage in 'scattering' especially towards the final moments of the dance piece. Scattering implies stretching the dancing body to that extreme moment when it can assume a star-like or spread eagle position without any form of cringing. Cringing by dancers only tends to exist when the spaces for that dance is limited. The dancers thus, end up bending all their joints and curling up into a ball.

Weight affects space, time and eventually volume. Weight is the force exerted on a body by a gravitational pull and as such, if dancers are heavy or indulging in gravity, they will move slowly. Many of the cats in the dance routine are in shape and thus, move with ease and effortless virtuosity. However, some cats in the tribe like Gus, Bustopher Jones and Old Deuteronomy are either big or too old. These features consequently keep them slower or more contained than the rest of the cats in the execution of certain dance movements.

4.4.7 Body Design Using Imagery and Symbolism

Imagery in dance calls for a process of creating and recreating images through the use of a variety of senses. This implies that imagery as utilized by the dancer is a sensory as well as self-conscious awareness. This image making process, which the dancers in *Cats* are continually up against is clearly dependent on how the brains of the dancers receive the images, interpret them through dancing and sending images across to the audience.

The choreography of cats in general as witnessed in 'Jellicle Songs for Jellicle Cats' which is the opening number is highly technical and the discipline of the dancer to execute neat dance pieces which could last between 9 to 15 minutes long in perfect timing and precision indeed calls for sharp memory and imagination. The usefulness of imagery manifests in how it enhances the quality of movements the dancers make in aesthetic, sensory, emotive and authentic ways. They have connected imagery to physical alignment and in turn, their hip wrenches, attitude jumps, sways, lifts, and head rolls are delivered in a crisp and effective manner.

The use of imagery in the routine brings about that much desired balance between active and receptive consciousness. The steps are thus, thought about, called and acted upon to different degrees depending on the choreographic intent or individual experience at the moment in question. With that active consciousness, dancers are aware of what they look like when they assume a particular posture, do a step or assume a shape which they have pictured in their heads.

Symbolism in this choreographic context is the explanation of the meaning of various forms of human movement. In other words, a movement has meaning only by symbolizing. The Jellicle Ball is an annual celebration which has gathered all the characters of the Jellicle tribe together at night. Its midnight, no sound from the pavement and suddenly there is an explosion of music and lights which reveals a larger than life junkyard. Probing car lights tear across the darkened landscape of bottles and boxes and in a jiffy, the special night of celebration commences only after the cats emerge from their hiding places unto the stage floor.

The cats are at first suspicious and proud, reluctant to allow an audience into their domain and this is clearly noticeable due to the slow, sneaky manner in which they crawl out of their holes, trash cans and tires to sing. After singing about their unique abilities and special traits, they then wait for their leader, the wise Old Deuteronomy who will choose which of the Jellicle cats will journey to the Heaviside layer and be reborn into a new life. There are observable symbolic notions which seem to whisper to the mind of everyone in the

audience: a message of salvation. This is a Christian understanding of the afterlife, the salvation that the good receive after their lives here on earth. The Heaviside layer is a cat heaven-like place in the upper atmosphere where the chosen cats are reborn into a new and jellicle life. Heaviside layer is an actual name for a layer of gas in the earth's ionosphere.

At the beginning of the number, each cat with a solo speaks from a particular area of the junkyard and that in turn explains the territorial quality of the cats within the junk yard. Different cats sing from a trash can, in between metal bars, an abandoned box, car tire among other spaces. However, the fact that they all eventually come out to play together shows that they are sociable cats. (See Plate 4.9) where the cats collectively show worry at an object that indicates the presence of a human being at the junkyard. The cats come together and perform the choreography despite the difference in their characters or coat colours. This action emphasizes the universality of movement and how dance transcends language, culture or nationality. This is not only a perceivable perspective on the part of the cats alone but on the part of the viewing audiences who enjoy the show regardless of the ethnicity, tribe or tongue.

The dance routine is based on the content of the song as the lyrics influences whatever physical dancing the cats have to do in the number. The combination of jazz, ballroom, ballet, dance definitely demand the highest caliber of dancing from the performers who are also singers and play cats. The choreographer decorates her high voltage choreography with leaps, spins, taps, rolls, crawls, struts, tumbles and other sinuous movements.

The choreography demands that Guz the leader of the tribe who speaks of the 'heavy side layer is positioned centre stage or at the highest level during the performance. This emphasizes his wisdom as well as his place as leader. The second in command, Munkunstrap who serves as a quasi narrator in the opening number is also placed centre. Victoria, the white cat is also given a good deal of attention especially with her unique white coat and the duet she does withMunkunstrap early in the show. The audience soon finds out that she would perform a solo, signifying an invitation of the cats to the Jellicle Ball under the full moon. 'The uniformity of the steps which the cats now proceed to do, foreshadow the comradeire they share and their pursuit of a common cause.

Plate 4.9: **The cats unanimously notice the sudden appearance of a human's shoe**.

Source: https://images.app.goo.gl/.EKCJK4ompAGDgfBw8Accessed April 18, 2021

4.5 Analysis of*Umoja* (The Spirit of Togetherness)

Umoja is a South-African stage musical which tells the story of the growth of South African music from its root in the rhythms of tribal music to the excitement of new music through the eyes of its creators: Todd Twala and ThembiNyandeni who jointly choreographed and composed original South African music for the production. 'Umoja' as a word, has been borrowed from Swahili language of East Africa and now, South Africans have a new word to add to their vocabulary as the word has given a whole new meaning to song and dance in South Africa and indeed the African continent.

Todd Twala and ThembiNyandeni are two veterans of music and dance whose careers go back over 30years and extend to the four corners of the globe. They have had to work with about 40 performers per show and it has come to be quite a critically acclaimed theatre piece popular even beyond the shores of Africa. During the first year of development, *Umoja* had very limited financial success although it had critical acclaim from all sections of the media. It was only when a new producer got it into a purpose made theatre built into a conventional centre at the heart of South Africa that the real story and message of *Umoja* began to emerge. Many members of cast were recruited from South African disadvantaged communities and that raw and underdeveloped talent was seen as an essential ingredient for success under the tutelage of the two theatre veterans. The entire team saw the *Umoja* showas a tribute to all the men and women who left them the wonderful heritage they now enjoy - the musicians and singers who found themselves down in the mines or in the dance halls, by the side of the road, or at street corners playing their music and spreading that message of the spirit of togetherness.

The spirit of togetherness which happens to be the slogan of the show which projects a good deal of joyous celebration of dynamic talent, thrilling energy, vibrant colours, great voices and beautiful dancing combine the best of South African popular music. The show is there to remind the South African people and other Africans alike that human beings without identity are lost and confused. In essence, even in an age where people have been bombarded with the cultures of other people, they should not forget who they are.

The stage production takes pride in celebrating the music of Africa because of its timeless nature. The music of the past, present and the future are presented as existing side by side in the life of an African as millions of people still sing songs of their forefathers today. The plot covers songs sung by women as they worked in their homes and drums beat by African drummers at different occasions in the life of the African to whom song, dance and drumming are an integral part of his culture. Music made in times of pain as in death or

oppression and music made in times of happiness as in marriages and births are all incorporated into the story.

The production likens the growth of South African music to the growth of a young boy who even when he is a good child still gets into trouble with his mother. South African music grew and changed as time went on. Men moved from the villages to the town in search of greener pastures and tried to make money for themselves and their families by working at mines. While the women sang songs of loneliness in their absence, the men found away to entertain themselves in their barrack style living quarters or hostels where they competed among each other by composing and singing acappella songs. The acappella songs were performed without accompaniment and this was what made it unique.

Umoja covers the songs that were made at shebeens where illegal alcohol was sold, gospel music sang at worship places, and the music of the fast rising young stars that cropped up in the city including musicians like Brenda Fassie whom the youths and old people alike enjoyed listening to. The production wraps up by explaining the fact that all of the songs which of course, had dances that went with them, be them tribal Xhosa songs, initiation ceremony songs or songs and dances in American style performed at the shebeens, they are all connected. The music, the pain, the gain, the past and the future are all blended together in the music of *Umoja* which portends the spirit of togetherness.

4.6The Body as Subject of Choreographic Design in *Umoja*'sSangoma's Trance Dance and the Venda Snake Dance

4.6.1 Costume Design

The costumes on the bodies of the dancers go a long way to contribute to the choreographic essence of each dance piece, be it that of the soothsayer or the performers of the python dance. The face of the soothsayer (Sangoma) is completely concealed throughout his performance. His hair made up of long braids which are heavily beaded and fall over his face. As he moves, the hair is thrown about and this makes him more interesting to watch, thereby enhancing the visual design. However, his facial features are never seen. The Sangoma has strips of animal skin tied across his biceps, beads thrown across his upper body and neck. He also wears a set of wrappers. While a piece of wrapper is tied across one of his shoulders, and drops down to cover his back and solar plexus, another is tied in a short manner to cover his lower extremities. Under this wrapper is a Zulu skirt made out of animal skin with lots of slits to enable free movement and give the desired look of a soothsayer. The back of the neck of the dancer rests a cape made out of fluffy animal skin. On the

Sangoma'sankles are rattles made out of raffia and bells. The wrappers, the beaded hair, the cross body beads and anklets give the Sangoma a prestigious presence and when he dances energetically, the ensemble accentuates his body movements and makes him more interesting to watch.

For the python dance, the heads of the ladies are adorned with African white head bands made of beads which are placed around their foreheads. When this is coupled with the upper body covering which look like tube and lower body covering which are small wrappers and are tied very similarly for all the women, the holistic vision of the body adornments on the women together, holding on to each other, simulates the body design patterns that would ordinarily be on a snake which is what they have created with their bodies and clothes.

4.6.2 Props Design

The Sangoma bears two horsetails during the performance of his solo. He holds them above his head or extends them forward ahead of his body as he shakes them or winds them in circles. The horsetails are an extension of himself. They move as well as his body and together they create a richer choreographic design. At some point, he sets them down to kneel and call on the ancestors but does not hesitate to pick them up to finish his routine in an interesting pose where one of the horsetails is raised above his head when he jumps high and descends to the ground on one knee as the final step. The freeze-frame he creates with the horsetail above his head is a good picture both under light and as a silhouette.

4.6.3 Lighting Design

The lighting design of any dance production influences the visual aesthetics of the choreography. Sometimes it is very subtle other times it may not be. However, the effect is certain especially with regard to how the moving bodies and dance space are coloured with lighting. The bodies therefore become canvases on which lighting designers could paint with colours they deem fit.

The Sangoma performs a solo dance piece but the African drummers serve as the backdrop for his performance. At the beginning when he emerges, on the centre platform with the drummers flanking him to the sides, we see them all clearly. However, when he jumps down to the stage floor, the drummers are now seen in silhouette while Sangoma becomes the centre of attention and gets the much needed illumination. The lighting provided for the Sangoma is not strong since the ritual is set within the context of the moonlight or evening time.

To buttress the time of day, the lighting designer opts for cool blue lights with which the stage areas and cyclorama are bathed with. The cyclorama provides the background for the initiation ceremony which would ensue shortly with the women. For the Sangoma, the blue lights help cast a spell on the nightmarish scene as the drummers are seen drumming in silhouette. In the heat of Sangoma's dancing, the lights begin to flicker at interims. There are also flashes of white shafts of lights to signify lightening. The lightening effect is also accompanied with thunder clap sound effect which all set the tone of the scene as Sangoma bellows incantations in a coarse voice. The flickering lights give the effect of the strobe lights. They make the dance steps of Sangoma seem faster, more engaging, thrilling and more mystical.

When Sangoma kneels, puts down his horsetails and begins to make rapid finger gestures, snaps, claps, and shaking of his head and beads, a little bit of white and red lights are cast of him at interims. This heightens his connection with the ancestors to whom he is calling unto. His face and design patterns on his wrapper are not vividly seen as the lights in the scene are not particularly strong. The muted and subtle lights cast on him keep him mystical.

The maidens for the Venda snake performance are bathed in cool blue lights devoid of any other colours or flickering effects. The routine is solemn and calm and this is also reflected in the lighting style. The uniform adornments on the bodies of the women as well as the intricate movements and formations they assume with their hands, are better appreciated under the dim blue lights. The soft wash of blue lights on the skins of the women make them look more mysterious and ritualistic as they step lightly and glide across the stage floor in unison. The nature light cast on their skin deemphasizes their human attributes and puts the audience in the mind of a snake when the girls glide across the stage as they hold unto each other. The blue lights seem to suggest the solemnity of the rites of passage, the supplication to the snake god of fertility, the presence of a water body which is the dwelling place of the python god and the context of a moonlight experience.

Although the dancing girls are very engaging to watch, the soloist is seen on an elevated platform singing sonorously to the delight of the audience. The sounds produced by the drums are in themselves unique and arresting and the context of the moonlight scene is immensely moving as all the design elements come together effortlessly.

4.7 The Body as Object of Choreographic Design in *Umoja*'s 'Venda Snake Dance'

The Python Dance is one of the dance pieces that is performed in the *Umoja* stage performance. Right before the Python Dance, is the trance dance of the soothsayer. As soon as the solo performance of the soothsayer ends, the Python Dance by females commences. The two performances which dovetail into each other, are however, influenced by the culture, geography and religion of the South African people. These aforementioned sources, come together to form the cosmology of the South African traditional society and provide impetus for the choreographic pieces that have been arranged by Todd Twala and ThembiNyandeni.

In traditional Zulu society, the Sangoma is a healer, interpreter of dreams, a predictor of the future, controller of the weather, and a respected elder in the clan. He uses the secrets of the natural healing powers of the plants and other secrets handed down from Sangoma to Sangoma and even today, there is no written teaching. Sangoma diagnoses, prescribes and often performs the ritual to heal a person physically, mentally, emotionally or spiritually. The Sangoma may address all of these realms in the healing process which usually involves divination, herbal medicine and specific customized rituals to restore well-being. In doing this he must have good communication skills as he must be able to listen carefully and respond to the patient in a respectful manner.

When a person is bewitched, for instance, which is common in Africa, the person is taken to a Sangoma. The Sangoma will call on the spiritual powers and work with the ancestral spirits or spirit guide. He or she would use methods such as throwing the bones or going into a spin spiritual trance to confide the spirit guides in order to find a cure for the patient. Many people are misled and call these respected elders of the land witch doctors. However, witch doctors use their powers for sorcery and financial gain whereas the Sangoma is a spiritual man without such intentions. He must learn the communal history and mythology and with this, they qualify as healers and keepers of sacred knowledge.

The Venda snake dance or the Python Dance is performed at an initiation ceremony called Domba by the Venda people of South Africa. The initiation ceremony is a pre-marital one which marks the coming of age of the females in the community. It takes place every three to five years at the headquarters of chiefs and certain headmen. Upon the request of the chief towards the end of winter, the rite of passage event which symbolizes the last day in the life of a Venda girl is organized.

The girls dance fluidly like a snake to the beat of a bass drum called Ngoma, while forming a chain by holding the fore arm of the person in front. The fertility dance calls on the spirits to bless them with many children. The young maidens are taken by the priestess to the river where their virginity is inspected. Any lady who is discovered to have lost her virginity

is sent back to the ceremonial ground carrying a pumpkin with its top cut off. Ladies who are found to still be virgins carry an entire pumpkin and this enables prospective suitors know the value of the potential brides they have interests in.

It would be important to highlight the relationship between the dance and the python as a snake. The Fundozi Lake in South Africa which is 5km by 3km, was created in ancient times when a landslide blocked the course of the river. Nobody swims in Lake Fundozi and this is not because of the crocodiles in the lake but because the lake is believed to be the home of the god of fertility, the great white python. In troubled times, young maidens were offered as sacrifices so that the python would command the rains to fall.

In the *Umoja* production, the Sangoma trance dance which dovetails into the python dance is introduced by the narrator who mentions the importance of African drums to African society. To him, when the soothsayer calls on the ancestors, the drums are heard. During the initiation ceremony when youths become of age, the drums are once again, heard. The soothsayer emerges from backstage and steps on the centre of the platform positioned up stage center. This indicates his powerful status as a respected elder in the clan. From that height where the drummers beat the drums, the Sangoma jumps and lands on the main stage floor and this emphasizes his strength, authority and metaphysical powers. As the drums continue to rent the air, the Sangoma breaks into a series of animated movements which include stamping, galloping, shuffling, twisting and turning his head sharply to the sides from time to time.

The Sangoma waves the two small horse tails he has in his stretched out hands which he extends above his head while dancing. His body is equally bent forward with his head leading him suddenly, he kneels. He chants incantations with a guttural voice, puts down his horsetails and claps dramatically. It's a clear indication that he is trying to communicate with the ancestors in a bid to solve whatever problems may be at hand. The Sangoma's face is never seen as he is constantly facing the ground. His facelessness reinforces his ethereal entity. He eventually gets up and furiously waves his horsetails in circles again while shaking his waist and backside in fast repeated vibrations. Throughout this feat, he is making guttural sounds which project the soothsayers' trance-like behavior akin to that of a votary. To wrap up his entertaining solo performance, the dancer spins severally and begins to do high jumps. After a couple of jumps he descends to the ground with one knee and one hand to the floor with his head faced down while he shouts the name of the ancestor. At that point, it is believed that the ancestor has responded. As soon as the Sangoma finishes, the drums and a soloist begins to usher in the maidens for the Venda snake dance. The soothsayer walks up to

the maidens who have begun entering the stage in a long line, (while holding unto each other) he begins to wave his horsetail towards them imbuing them with the power and fortitude to carry on. The faces of the females in the chain line are expressionless and their eyes are closed. Each woman behind the woman at the head of the line, lays her head on the back of the woman in front of them. Occasionally, the right arms and then, the left arms of the entire group rhythmically undulate in a synchronized manner as the group slowly travels across the floor.

The maiden who leads as the head of the snake which she represents by holding up both hands like a snake about to strike, requires a good deal of concentration as the delivery of the choreography designed for the group is led by her. She remains the eyes of the group throughout the sequence and dictates with her body when the group should stop, when they are to continue moving, what direction they are to follow, when to raise hands either for a tableaux or for the undulating design which the arms of the ladies create. She dictates how fast or how slow in relation to the drum and music, the moving arms should be. At the end of the dance, the maidens breakaway from the snake formation with vibrating body movements and they do this on their toes. The Venda snake dance is over and so they disperse shaking their bosoms and backsides while travelling across the stage on their toes. The male folk enter in a straight line, all stooping and bearing shields and spears. They do a dance of virility. With the shields, they create an interesting picture. Though they seem to protect themselves from the enemies arrows, the placement of all their shields together as a group creates an aesthetically pleasing formation. The women re-enter dancing strongly in celebration and expression of their femininity.

The dances of virility by the men and the celebration of femininity by the women which both denote the passage of the youths into manhood and womanhood respectively, feature Zulu high kicks, raising of shields, hunting poses on the floor, energetic stooping and springing up, and spins for men. For the women, Zulu high kicks are also seen together with sinuous but animated hand and leg movements, jumps, gallops and waist vibrations. The ladies soon fall to the floor in a curved line from one end of the stage to the other. This signifies their submission to be inspected by the priestess. The female leader of the group now dances over the women lying on the ground with her legs spread out over them. She vibrates her entire body as she travels over all the women sprawled on the floor from one end of the stage to another. After this action and a few theatrical declarations, the women are grouped into two.

While the ones who passed the virginity test move happily to the fore to dance with some of strong men who represent potential suitors, the ones that failed the virginity test remain at the rear performing dance movements with their heads facing down throughout the sequence. The first group goes on to perform a courtship dance with their male counterparts. The courtship dance features dance steps which include men jumping over the women who are kneeling, dancing around them in admiration and to the rhythm of the song and drums and the men towering over the kneeling women below them, among others. The women do sinuous waist movements signifying their readiness to marry and bear children for their prospective husbands and they do such movements standing right in front of the men. The men and women hug at the end of the courtship dance.

While the women wear beaded tops and beaded lower body covering, head pieces and have their thighs, legs, back, torso and arms revealed, the men wear more. The men wear a head piece made out of animal skin, cross body beads over bare chest, large animal skin butt flaps and Zulu loin cloths. They also wear shredded Zulu skirts, animal skin shin covers and strips of animal skin tied across their biceps. While the women bear no props, the men carry large horsetails, spears and shields.

The lights are bright flood lights which reveal the colourful nature of the highly ceremonial scene. The celebration of beauty and strength is the focus, and these enjoy sufficient illumination. The treatment given to the spiritual rituals vary. While one is morefast paced and animated, the other is more stately and calm. For the Venda snake dance, a fine degree of uniformity is observed as the maidens move across the stage as one body. As the maiden in front of the train leads them in, she is the only one with her head up and has her hands shaped like a python's head. While holding unto each other's forearms, they step slowly and softly with long strides. The leading maiden decides when to stop and what part of the stage they shall travel to as a group.

4.7.1 Movement Structure

The Venda Snake dance employs choreographic techniques that include South African Zulu dancing, stylised movements, ritualistic and invocative dance movement while utilising symbols. South African Zulu dancing is seen during the courtship dance. See plate 4.13 characterised by high kicks and gyration of the lower body. Stylised dancing can be seen during the Venda Snake dance where the ladies link their hands and wriggle it to show the movement of the snake in the Fundozi River(See Plates 4.12and4.13). The lady dancing over the ladies on the floor symbolises the inspection of the ladies to ascertain their virginity while

the dances of the Sangoma and the women moving solemnly are ritualistic and invocative in nature (See Plates 4.10and4.11).

Plate4.12: **Fertility Inspection dance in progress**.

Source: https://images.app.goo.gl/oMfXtZuxRgZEe9tk6Accessed April 18, 2021

Plate4.13: **Courtship dance showing an energetic fertile maiden basking in her victory**.

Source: https://images.app.goo.gl/EUm4AL9B8XvgyHQ66Accessed April 18, 2021

4.7.2 Body Design Based on the Use of Space

The lead dancer, who is the eye of the group, takes the group unto and around the stage in sinuous, wavy lines which is akin to the way snakes meander across the ground or in grass. The Sangoma on the other hand restricts a majority of his solo performance to centre stage which keeps him more powerful.

4.7.3 Body Design Based on Effort and Rhythm

When the group stand on a spot, and uniformly turn their heads to the opposite direction and rest their heads again on each other's back, they go ahead to create intricate movements with their hands. From the side view of this action, which is the perspective of the viewing audience, they can see the dancers creating a rippling effect of both the natural movement of a snake propelling itself and the effect of rippling water which is in fact, the dwelling place of the white python god of fertility(See Plate 4.11). The lead maiden raises her elbow and like a chain reaction, this causes the elbows of all the women behind her to raise up one after the other. This continues until the last maiden at the tail of the snake responds. The rippling effect thus, comes on the lime light as a result of the rise and immediate fall of the arm of each dancer which requires a bit of effort to do since the routine itself is slow faced. However, the rhythm of the rise and fall actions, in the course of the routine is made fast, very fast and then slow. The lead dancer as well as the soloist and the drums accompanying the piece determine how fast or how slow that ripple effect could be. Apart from providing rhythm, the drums also establish the mood of the initiation.

Plate4.10: **The ripple effect of the linked arms of the dancers moving from slow to fast**.

Source: https:images.app.goo.gl/c2P18bzSDboxg2k69 Accessed April 18, 2021

4.7.4 Body Design Based on Direction and Dimension

As the routine commences, the chain of female dancers are constantly advancing forward. There is no form of retreat because it is not in the nature of a snake to retreat backwards unless it makes a U-turn. The snake created by the mass of bodies has a moment or two of stopping the wavy movements across the stage to perform ornamental arm movements while on a spot. The rippling effect is very interesting to watch because the maidens never let go off each other's forearms or elbows. The fertility rite is done by only women in this routine and because a snake is the god of honour, the ladies portray the python snake with their body compositions and the choreographic formation across the stage in 3 dimensional movements which in height, width and depth manifest in the meandering movement of the snake.

The Sangoma on the other hand moves in circles within the centre of the stage, sometimes he backs the audience but he utilizes the whole center of the stage. He utilizes the three levels of space. The aerial, when he jumps, the middle level then dances with his horsetails and the ground when he kneels to communicate with the ancestors and spirit guides.

Plate 4.11: **Female dancers performing the Venda Snake Dance as the lead dancer in front dictates the pace and direction**.

Source: https://images.app.goo.gl/vcV72H6WFLa5SSKL8Accessed April 18, 2021

4.8 Analysis of *Step Up: Revolution*

Step Up: Revolution is a dance film that focuses on the activities of flash mobs. A flash mob is a group of people who assemble suddenly in a public place, perform an unusual and seemingly pointless act for a brief time and then quickly disperse. This is done often for the purposes of entertainment, satire and artistic expression. 'Step Up: Revolution' thus uses the subject of flash mobs as its material while domiciling the story within the dreams of two dancers who fall in love.

In the first part of the film, 'The Mob' is introduced as an effective flash mob group with a distinctive style in the delivery of their craft. They typically chose a spot after a good recce and effective planning, drive strategically, perform, and get away quickly while leaving behind an artistic signature relating to the theme of the dance they may have just performed. The visual art would bear their name: 'The Mob' and at the end of the day people know the name of group but do not know who they really are despite the fact that they get huge hits online as their dance mob videos go viral. Before the middle of the movie, the group simply perform for art's sake and hope to win some money from the hits they make online, but with the influence of a new member to the group, they decide to turn their performance art into protest art to save their neighbourhood from the hands of a greedy politician.

The 99 minutes drama and romance film about a dance flash mobs tells the story of Emily, a young lady who arrives Miami with the aspiration of becoming a professional dancer and soon falls in love with Sean, a young man who leads a dance team skilled in creating elaborate flash mobs. Meanwhile, a wealthy businessman threatens to change the face of the mob's historical neighbourhood, and to do this, he would have to destroy the homes of many people. The development plan was going to in turn, displace thousands of people many of whom were members of the flash mob group. Emily must now band together with Sean and the mob to turn the performance art into protest art and risk losing their dreams to fight for a greater cause.

In order to realize the dream of making a film about flash mobs, director Scott Speer collaborated with about four choreographers: Christopher Scott, Jamal Sims, Travis Wall and Jesus Chuck Maldonado to create incredible dance sequences. The choreographers collaborated with a total of sixty-five dancers to harness the energy of the film in the eye-popping dance numbers that were performed in crowded commonplaces in Miami.

The series of well staged mob sequences happened in venues such as a main road after the artificial creation of traffic, at an Art Gallery in a Museum of International Arts, at an office plaza, a restaurant and an exterior routine where an outdoor event that was

unfolding. While some of the earlier dance pieces were performance art, later sequences were protest art - dances that served as vehicle for social change which fought against Bill Anderson's plan to develop the area in question.

Some of the choreographers expressed their pleasure having to work with many bodies as it would boost their muse in the creation of the craziest visuals they could possible think of. However, they still found themselves with new problems to solve. They had to make sure that movements fit the bodies of the dancers they were working with and this involved getting to know the performers one on one. The choreographers had to be sure that their creations would accurately translate on-screen and in a three dimensional format while being careful that none of the routines come off as corny. In choreographing flash mobs, the choreographers would have to come up with scenarios where there are normal people around and know that while filming on set, that they were going to be normal people around. This consequently demanded that they choreograph their dances around the people knowing that the people were not going to be part of the flash mob. The director, Scott Speer sought to bring surprise into the dance movie by making the film's structure akin to an action movie or a heist film. This fired his creativity as he had dancers doing unexpected things like coming out from hanging paintings or having dancers as statues. The focus was to boost flash mobs onto heist-style take-overs. Aside from the ubiquitous flash mob, protest art spread across the film, the film x-rays a budding relationship between a contemporary dancer and local hip-hop mob member and a mixture of these perspectives to dance brings more colour to the choreography of the film.

4.9 The Body as Subject of Choreographic Design in *Step Up: Revolution's* Museum Flash Mob Sequence

4.9.1 Costume and Make-up Design

The costume design is an inestimable facet in the design of the flash mob performances at the museum. This is because many of the dancers had to camouflage and blend in effortlessly into either paintings which they suddenly come out from or sculpted images which they stand by, and look exactly like. Designing the body or the body of the dancers in the regard becomes pertinent.

The female dancer for the colourful costume wears a colourfullycra suit which covers her head as well as her feet. Her face is painted in the same colour as well so that she blends absolutely well into the painting (See Plate 4.14). This is same with the male dancer of the geometric painting whose hair and face is coated in green and white so that he blends into the

Plate4.14: **Body and face painting of a female dancer breaking away from the painting before her dance performance begins**.

Source: https://images.appl.goo.gl/b7KErStUa3j65tuk9Accessed April 18, 2021

Painting(See Plate 4.15). The sculptured images do not wear spandex or lycra materials because the sculpturing of human figures demands that the real contours of the body in terms of muscular textures and bony frameworks need to be obvious. The dancers thus put on short underwears that cover only their lower extremities. This is opposed to the painted pictures which would ordinarily seem more smooth in two dimensional texture than the three dimensional texture of sculpted images. The faces, hair and bodies of the sculpture dancers are immersed in brown and grey paint respectively so that they look the part and thrill the audience with their dancing.

The ballerinas are dressed in traditional ballet costumes with blouses, tutu skirts, tights, tiaras and ballet pointe shoes. The only twist to the costume is that the ballerinas look like they have been wired with LED light bulbs which move about with them as they dance. (See Plate 4.17). The suspended jelly fish contraptions not only serve as artistic background for the dance performance but also provide a bit of illumination as light bulbs are installed in the bells as well as the clothing of the dancers.

The lighting effect of the ballerinas and the hanging jelly fishes gives the guests a feeling of being under water as the performance goes on. The lighting is ingenious and the design on the dancers' bodies make the choreographic design a lot more interesting to watch. From time to time a harsh ray of white light erupts from behind the hanging jelly fishes which may signify the sparks that emerge from electric fishes when they sting.

Plate 4.15: **A painted male dancer detaches himself from the geometric painting before he begins to dance.**

Source: https://images.app.goo.gl/EoZ2gAAoERbxEPC58Accessed April 18, 2021

Plate 4.16: **In a moment during the performance, projection and back-lighting help sculpt the bodies of the hip-hop dancers in an aesthetically pleasing way**.

Source: https://images.app.goo.gl/XWDaaCgV5XpCfyo86Accessed April 18, 2021

The faces of the ballerinas are painted in a stylized way to reveal facial features including the eyes, nose, mouth and cheek bones and for aesthetic beauty. Their hair is pulled up in a bun and finished with the placement of a tiara which contains lights. There are also shiny attachments glued to the painted faces of the ballerina. The precious stones together with the face paintings enhance the beauty of the ballerinas and give them character.

Lighting and projection design are prominent aspects of the Hip-hop routine. The dancers who perform behind the white light beam are seen by the audience in silhouette due to the back lighting style (See Plate 4.16). This gives the performance a whole new visual dimension as opposed to having raw naked lights on them. Those who dance in front of the projector or screen also have the projected images on the screen reflecting on their bodies. In this instance, their bodies have become canvases on which the projector is designing on. The projected image is a collection of digital breaking lines which reinforces the theme of the Hip-hop dancers which they project somewhere on the wall for guests to read. As they perform, the lights also flicker. When this is combined with the projection on their bodies (for both clothed and bare-chested dancers) they all look like digital avatars.

The introduction of props to the routine takes the design to another level. The spheres become extensions of the dancers. They come in bright colours as opposed to the dark clothes the dancers wear and dark room in which the dancers perform. The dancers manipulate the spherical frameworks as has been arranged by the choreographer. The texture of the choreography is richer and more engaging to watch with the back lighting, LED Screen projection with animated images, the props and the energetic bodies of the dancers are combined in one holistic performance.

Plate4.17: **Ballet dancers in lit up costumes and hanging jelly fish set pieces**.

Source:https://images.app.goo.gl/jPmLdKMimaWQLej48Accessed April 18, 2021

4.10 The Body as Object of Choreographic Design in *Step Up: Revolution*(Flash Mob Museum Sequence).

In the flash mob museum scene of *Step Up: Revolution*, we find Emily Anderson at the Miami Museum of Fine Arts among other guests who have come to witness an art exhibition. Emily Anderson had earlier been invited by Sean Asa to attend the exhibition. There, she would witness one of the many interesting outings of 'The Mob' which he is very much part of. He intended to reveal his participation in the mob to Emily by bringing her to that museum where Emily watches paintings and statues in the exhibition room come to life. She would come to understand that those feats were performed by the mob who had collaborated with the museum's curator to bring such wonder to the eyes of the art lovers who had come around that day. After all, the idea of a flash mob is the element of surprise experienced by the public around the art they perform.

As the guests including Emily stand in the room containing hanging art works, cue music begins. A large painting of a face with brilliant primary colours comes to life. A dancer in a lycra cat suit painted in the exact colour of the face in the painting, had been standing in front of the painting all along. The spread out arms of the standing dancer formed the eyebrows of the face while the trunk and buttocks of the dancer formed the nose of the large face painting. The camouflaged dancer looks back at her audience, looks back to the painting and raises one of her legs to reach her head. Next, she rolls out of the painting to the floor with a slow bend over and front flip. When she lands, she gets into a bridge position of a gymnast. She is highly flexible as she sources her movements from ballet and gymnastics performing the front tuck, tumbling, over splits and twists, to the amazement of on lookers.

Suddenly sounds are heard from another painting. A dancer stands in front of the painting trying to artistically detach himself from the painting. The painting is more geometric in outlook and has less colours. The dancer is seen wearing a suit that has the same colours on the painting: green, white and yellow. After he detaches himself from the painting, he displays some pop, lock, and break dance movements. The painting reveals a box divided into four quadrilaterals which are separated by thick white lines.

The attention of the guests is shifted to the sculpture display section. There, two sculpted male figures are seen standing and backing each other. They are both painted dark grey in colour such that they look like Grecian statuary. Suddenly one of the sculptured images comes to life while the other one which is in fact, a truly sculpted image remains standing on the white base. The likeness is extremely striking and could have only been realized with effective make up. The dancer begins to display movements which include

vibrations of his torso, jerking of his limbs as well as contorting and twisting various parts of his body at different levels.

On the other side of the room another presumably sculpted image of a young African man kneeling with his head bowed down on the white base comes alive. The male dancer who had been in a freeze all the while gets up and begins to dance to the rhythm of music. His entire body and face is painted with a bronzy coloured paint. He displays some contemporary African dance moves mixed with animal-like movements which express brute force, strength and fierceness. As the routine proceeds, the lights suddenly go out and the audience is directed to another room where art works are equally displayed. On arriving there, the guests figure out why the lights were turned off because the next group of dancers would be requiring a dark room for the design of the choreography and visual aesthetics to be better appreciated.

In the dark vast room, largely constructed jelly fishes are seen hanging from the roof like giant chandeliers. These ones reach the floor. The jelly fishes are constructed in a much larger scale than they normally will be with very large white umbrellas or bells and numerous tentacles that stretch all the way to the floor. The choreography in this locale proceeds as soon as about 8 ballerinas emerge from under the umbrellas to the fore for an impressive corps de ballet moment. They all appear and get into a slanted line before beginning their ballet dance routine which features many dance steps which they do in unison. The extravaganza is a collage of arabesque positions, attitude jumps, chasses, fouettes, jetes and simples ballet positions.

The source of light for the scene is buried in the bells of the suspended jelly-fishes and strips of electric lights that are lined across the bodies, skirts and head gears of the ballerinas. The ballerinas appear to be extensions of the jelly fishes and the electric detail reminds the guests of the stinging feature of electric jelly fishes whose stings send sparks across the water body which is its natural habitat as it propels away from its enemy or any form of danger.

The final group in the museum is a set of hip-hop dancers who perform in an equally dark room. A group of them perform their routine behind a strong beam of flicker white light while the others perform in front of an L.E.D screen with projected images on it. The dancers all perform with outstanding energy doling out forceful movements in perfect precision and timing as a group. Kicks, turns, angular and electric dance steps are featured. The group of Hip-hop dancers behind the big white light pick up a set of identical spherical frameworks made out of probably coloured wires, and with it, they continue their dance. They bounce the

skeletal sphere like balls, hold it while they dance with a hand or both, set it down and pick them up as the choreography demands.

4.10.1 Movement Structure

A variety of dance forms and techniques are showcased in the museum flash mob dance sequence. Many of the selected dance styles seem to have been selected in relation to the art works in which they embody. The dancers themselves are all projected as subjects and objects of the designs in the choreographic routines that they perform.

The colourful face painting is embodied by a female dancer. The colour of the steps she performs from the gymnastic, acrobatic and circus domains match the bright colours that the painting shows. The flexibility in the painters use of bright primary and secondary colours also translate in the generous flexible movements that the dancer employs in her dance movements which include, over splits, tumbles, somersaults and incredible body stretches. (See Plate 4.17).

The second painted work which is a relatively simple painting made up of rectangular shapes and a maximum of three colours, employs the relatively calm but jerky pop and lock dance routine which the male dancer performs right in front of the painting. The angular movements, pauses, freezes and breaks are very much in line with the geometric essence which the work exudes.

The sculpture section features two male dancers who are at first frozen. One is coated in bronzy brown and is positioned on ground level while the other is coated in grey paint and stands up right. Both remain frozen until it is time for them to move. The grey sculpted figure employs contortionist dance moves involving twisting and shifting joints and muscles while the bronzy sculpture figure displays movements that are more African, with tints of animalistic brute force and energy (See Plate 4.18). Their faces are not left out the deal as their faces reflect the emotional essence of movements.

The dark room which features ballet dancers and suspended jelly-fishes is inspired by the Electric jelly fish. Some jelly fish species look like they are wired up with LED light bulbs as a result of light diffraction in the tissues and when they sting, sparks are sent all around them. This dance segment embodies this phenomenon; however, it does it with ballerinas. The choreographer uses the rich traditional ballet technique to realize the routine as it seems more appropriate for capturing the likeness of jelly fishes floating across a water body with tentacles that in fact, look like a tutu with which the jelly fish uses to propel itself from place to place in water.

The breaking, locking and popping steps of the Hip-hop group which are the last set of performers in the museum are engaging to watch. The music is highly digital and the lights and projections go hand in hand with the characteristic energetic nature of Hip-hop done by young men and women clad in Hip-hop clothing with hats and shoes.

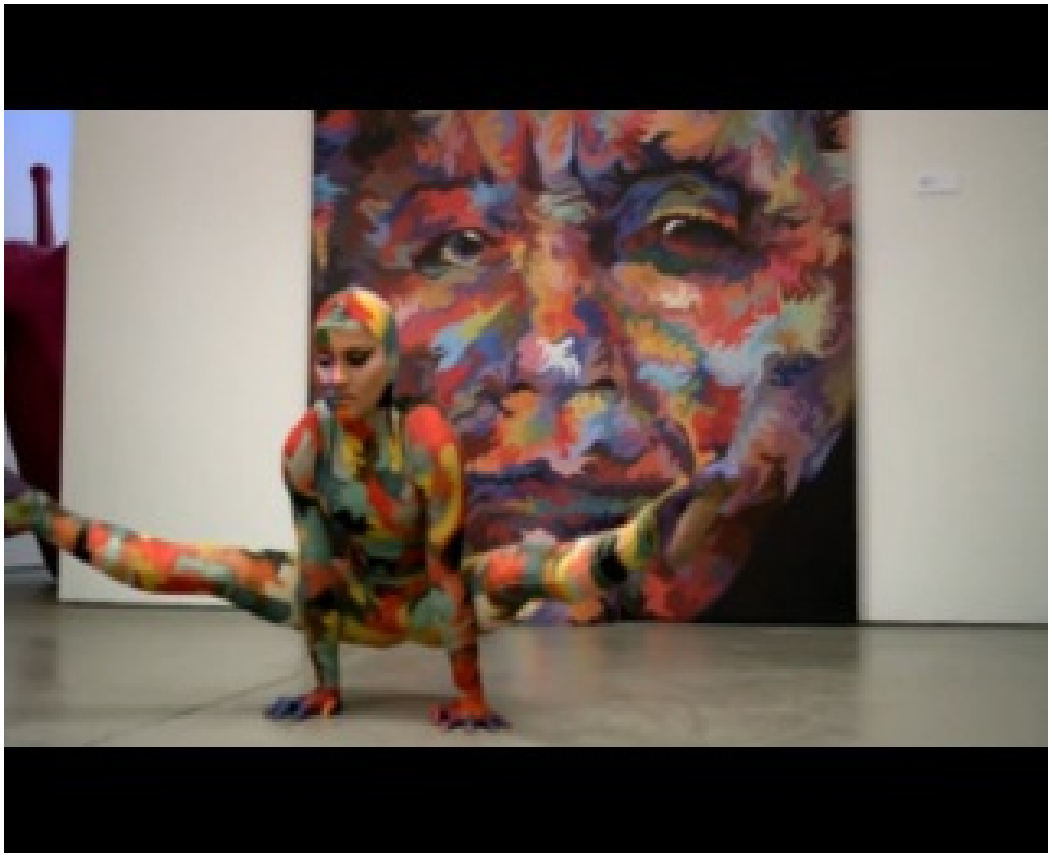

Plate4.18: **Flexible dancer breaks away from painting to perform**

Source: https://images.app.goo.glcyLKuJbgeEFnBF77Accessed April 18, 2021

Plate 4.19: **The grey and bronze sculpted images in a frozen position right before they start dancing**

Source: https://images.app.goo.gl/79eVJxBMqNpJSD58A Accessed April 18, 2021

4.10.2 Body Design Based on the Use ofSpace

The first two paintings feature solo dancers who use limited space to engage the viewing public. This is same with the duet in the sculpture display room. The ballerinas have a wider space to perform in since they are a group and from time to time they come together and spread out again. This variety constitutes good choreographic design. The Hip-hop dancers use a wide space too to accommodate their large dance moves and the use of the big spheres which is ingeniously incorporated into their high end digitalized performance style.(See Plate 19). Based on dimension, all the dance artistes are viewed in the round because it is more of a live performance at a public gallery rather than on a proscenium stage. The dancers also perform dynamic routines which cover dance steps done in levels covering the aerial, medium level and ground levels.

Plate4.20: **Hip-hop dancers performing with spherical structures**.

Source: https://encrypted.tbn0.gstatic.com/images?q=tbn:ANd9GcTuiPrFmXRya6V-GKXzSslP9uAZk-SJz2Z1qg&usqp=CauAccessed April 18, 2021

4.11 Discussion

An analysis of three dance performances from three different productions have been analyzed with the aim of identifying how the body in these dance pieces serve as both subject and object of choreographic design.

The body in this context becomes the dancer as in a solo piece, or the bodies of the dancers as in a group performance. Among the three dance pieces, both solo and group pieces are analyzed. Based on the evidence deduced from the thorough analysis of these dance routines: 'Jellicle Songs for Jellicle Cats' from *Cats*, Sangoma Trance Dance and Venda Snake Dance from *Umoja* as well as the Museum Flash Mob Sequence from *Step Up: Revolution* which were accessed through video clips, the researcher concludes that the body can indeed be both subject and object of choreographic design in dance.

The body as subject and object of choreographic design is central to all the case studies. *Cats* explores the body more as object of choreographic design as is evident in the exploration of diverse movement structures, and spatial designs in relation to effort, weight, rhythm, dimension and direction deployed by the performers. *Cats* avidly explores the body as subject of design with the utilization of closely fitted costumes and detailed body painting. *Step Up*utilises the body as subject of choreographic design to a larger degree with the use of colourful costumes, vibrant body art, use of props as body extensions and special lighting some of which are attached to the bodies of the dancers. As object, the bodies are designed based on the characteristics of the dance style being performed in the dance pieces. *Umoja* on the other hand employs a balance of the two categories of design where the bodies of the performers create intricate patterns which are both aesthetic and signifying and also utilize indigenous body arts and detailed costumes which are all enhanced by lighting. For the three case studies the bodies of the dancers have agency and still serve as design canvas which consequently draw attention to the signifier rather than the signified.

The three dance worksshowcase an array of dance styles which show the body or bodies as the case may be, moving across space in time. The bodies are seen as autonomous entities that are not dependent on any other appendages to communicate. While 'Jellicle Songs For Jellicle Cats' features humans dancing as cats within the kinesphere in dance styles that cover Jazz, Ballet, Tap, Broadway and Improvisation, the Sangoma and Venda snake dancers perform styles that encompass African dance, acrobatics and contortionism. The flash mob routine features dance steps from gymnastic circles, Hip-hop, Ballet, Improvisation and Modern Dance. All of these dance styles are seen in the videos, presented dancers

moving rhythmically in space, and forming entertaining shapes and patterns which are organized and aesthetically pleasing.

While some of the dances are literal in communication, some others are not. Some have symbolic connotations while others are purely aesthetic. Some are sourced from cultural, geographical and religious impetus while others are simply concerned with making designs put together by and choreographers appeal to the emotions of viewing audiences. The dances have clear movement structures because this is required for a phrase of movement to actually become dance. The effort and use of energy vary within routines and from routine to another. Some dancers allow their weight to do the work rather than muscle but this does not imply that those dancers are not muscular dancers. It is rather, evident that the dancers are able to negotiate with their bodies as objects with agency and notsubjects used to achieve another goal. Rhythm and imagery, with which dynamics in dance could be birthed, also influence the moving bodies in these dance works.

The choreographers have been able to create shapes with the independent dancing bodies by designing based on direction of movement across the stage, designing choreography based on varying planes, dimension and volume. The use of semi-abstract mime and semi-literal dance is a phenomenon that cuts across all the dances that have been analysed as well. Some of the dancers in the routine are able to find impulse for moving a weight base and find ease, strength and a centre by connecting to the floor with which they are familiar with. For instance, the Sangoma could seem to be out of control but he is in fact, in control of being out of control. This emphasizes the independence of the body as an object of choreographic design.

For many of the dancers in *Cats* and the Flash Mob Museum Sequence, there is a clear awareness of the skeletal limitations and the movement possibilities of the joints and with this knowledge they are informed about what their bodies can and cannot do and try to work within that framework. The case studies have been able to show that the body can be an unalloyed object of choreographic design and that this can happen in many different ways. In *Cats*, with the body suits and designs, the humans visually transform into cats which they must dance like. The projected images on the bodies of the Hip-hop dancers at the museum as well as the lights designed around the costumes of the ballerina all go to show that the body of the dancer can indeed be a good recipient of design.

On the long run, it becomes apparent that the body can be both subject of choreographic design and object of design simultaneously. The two perspectives to design

especially in the context of choreography yield great aesthetic results when pulled together and the case studies have been able to project the efficacy of such symbiotic relationship.

CHAPTER FIVE
SUMMARY AND CONCLUSION

5.1 Summary

Dance is an essential part of the tangible and intangible culture of a people across different geographical locations and histories as its practice and functional values have direct bearing with the social and cultural sensibilities of any given society. As a result, dance as an art form is one of the most popular of the arts if not the most popular. More reasons for its popularity could be the fact that it has strong aesthetic worth and that its basic instrument of perpetuation is the same instrument with which life is lived: the body. The aesthetic worth of dance comes to bear with the influence of design which manifests in choreographic structure and arrangement of dances, be them solo or group pieces. Hence, design as a pillar of art, which involves the arrangement of elements by juxtaposing or mixing them in order to make a statement, express an idea or create an aesthetic piece of art, becomes the focal point of reference. The act of designing permeates all aspects of theatre including scenic design, makeup, lighting, costume, props, sound design, dance and choreography. In other words, design cuts across both visual and aural circles and thus, becomes indispensable in the art of dance and choreography.

Despite the popularity of dance in the society as an art which permeates virtually all aspects of human life, there seems to be a large intellectual gap in the exploration of its practical and theoretical dimensions. The value of available research on dance is largely monopolized by subjects that deal more with the sociological import or implications of dance at the detriment of the practical and theoretical exploration of the dance art itself. The bone of contention thus becomes that the body which is the basic instrument for the execution of dance has been largely neglected and consequently, a dearth of scholarship in that area has ensued.

Scholars seem to attach more importance to the ‘meaning’ or deciphering the cerebral import of dances performed before an audience and this ought not to be the case. With the post-modernist approach to dance in recent times, we find that artistic, cultural and generic classifications are dissolved. Thus, the question of moving beyond appreciating dance based

on meaning, as opposed to the in-depth study of the body as a carrier or subject of choreographic design itself (especially as dance is a visually aesthetic art form) becomes paramount.

When choreographers create, they do not always stem their creativity from literal sources. Most of them take real life as their subjects but do it in the abstract. Literal intentions are almost always difficult to achieve and even when they are achieved of a sort, they do not always succeed at a high level. However, the absence of dance studies in this regard could be as a result of problems that have been raised by scholars which include ideological and political dynamics of seeing, remembering and writing dance, the ephemerality of dance, the difficulty of defining dance, the non-verbal communication style, the problems of description and notation and the problems of history and criticism. Again, besides the self dissipating quality of dance, whereas theatre can be scripted and music scored, choreography achieves inscription through the activity of dancing. Despite all of the aforementioned, there is a dire need to bridge that intellectual gap.

The crux of the matter is that scholars have not paid specific and sufficient attention to the nature of movement, the dynamics of dancing, the spatial formation and floor patterns in dance and choreography, yet, the dancer's body is worthy of discourse and the research work seeks to highlight that. Dancers and choreographers often envision intellectuals as people who are uncomfortable with their own bodies and thus, fundamentally unsympathetic to dance. In Copeland's sarcastic words: 'We like to believe that existing bodies of knowledge exclude a knowledge of the body. What a charmingly dated caricature!' (1998:103). The manner in which the body stands put in stillness or the way it motions itself across the space to stimulate ideas and objects or to express the beauty of dancing, is the meat of the discourse and this has been placed within the framework of choreographic design and its relationship with other plastic arts. The principles and elements of dance equally come to play in a bid to understand the nuances and movement possibilities of the body in dance performance.

The dancing body itself is considered the generative force of movement through the act of stylization. The dancer therefore, expresses himself by varying basic movements through experimental or improvisational means. It is through such exercises that ideas or new notions in dance can be birthed. In choreographic routines with either cultural or abstract themes, we find that the body, which is the basic tool for the dance could assume the embodiment of subject or object of a choreographic design in the routine. The body can

accommodate both, in a choreographic design as they function simultaneously. The polarity is in fact, illusory.

The focus of the body as subject of choreographic design encompasses the contribution of other plastic arts to the body of the dancer. The body thus becomes a canvas which carries the design. It has no opinion of its own, rather, it simply accommodates the design made on it. Makeup design, for instance, that is generously applied on the body, which could range from creams to powders, paints to rouges, jewellery, costumes, attachments among other items, accentuate the features of the dancer as well as aid in beautifying bodily movements executed by the dancer as she moves across the stage or kinesphere.

Understanding the body as object of choreographic design implies that the body is the design itself and not the carrier of the design. The body makes the choreographic design across the kinesphere without depending on any external appendage. The dancer's understanding of action, dynamics, space and relationships will fuel the beauty or aesthetic worth of the dance piece. 'Action' cuts across a variety of dance steps while dynamics describes how a particular action is carried out.

For most musical theatre performances, performers are presented as subjects and objects of choreographic design especially in the dance routines lodged within such shows. Dancing has always been a vital aspect of musical theatre, therefore the subject and object of choreographic design in choreography perspective becomes relevant in this regard. The bodies of performers are not only presented as autonomous bodies moving or dancing in time and space as single entities or groups but are presented as artistic canvas on which art can be inscribed upon. While both perspectives of the body being a subject and object of choreographic design in choreography are unique, a blend of the two will result in more interesting dance performances. This synthesis is common in dance theatre all over the world today especially with modern dance and the Broadway stage where dancing covers a good fraction of the spectacle.

The research work has analyzed the body as subject and object of choreographic design in danceas they manifest in these three dance pieces from three productions: *Cats*(the Musical`), *Umoja*(A South African Stage Performance) and *Step Up: Revolution* (A Dance Film). The body as object of choreographic design while foraging into these dance pieces, have covered areas such as movement structure, use of space, body design in effort and rhythm, body design based on direction, body design based on dimension, body design based on planes, levels and volumes, imagery and symbolism. On the other hand, details of dance

costumes, face and body makeup designs, use of props and effect of lighting on dancers bodies have been used to analyse the 'subject of choreographic design' perspective.

5.2 Conclusion

In conclusion, the analysis of the dance routines helped identify the body as the basic tool of dancing which can serve as both subject and object of choreographic design in dance routines. A combination of these two perspectives in designing dance pieces, enhance the spectacle and consequently increase the aesthetic worth or entertainment value of the dance pieces being showcased. Sometimes the items that adorn the dancers' bodies could also emphasize or aid in explaining dances that have clear-cut literal themes to pass across since specific traditional motifs have ways of communicating specific messages.

Many theatrical performances around the world incorporate dance and choreography in them, be them in film or on stage and they capture the body as a subject and object of choreographic design in a bid to showcase aesthetic designs as opposed to routines belaboured with decipherable meanings which can be a good thing but is not always necessary. Art can indeed stand independently as an aesthetic piece without the dire need to be functional or be attributed to specific meaning. Music and Fine Arts, for instance, can be well appreciated whether or not the meaning of the work is clear. Therefore, the same situation can be applied to dance and choreography as an artistic channel of self-expression.

5.2 Recommendations

Dance as a art form is a highly aesthetic art and dance is birthed when the basic instrument for it which is the body, and movement which is the vehicle come together. To enable the art of dance flourish in both practical and theoretical dimensions there is need for scholars of the arts and beyond to foster intellectual exploration of the body itself, the nature of dance as a formed and performed art and the nature and dynamics of movement. That way, the fear of pursuing dance research due to its philosophical problems is gradually conquered among young older and scholarsalike.

Creators of dance performances or artistic productions all over the world today can maximize the aesthetic experience for their audiences when they are able to explore the bodies of their performers or dancers as subject and object of design which consequently not only gratifies the eyes and soul but spurs the interests of dance scholars or lovers of the arts to research more in this area of dance, body design and choreography for themselves and for posterity.

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