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Retooling the Discipline: Research and Teaching Strategies for the 21st Century

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TABLE OF CONTENTS

1. Tembeck, Iro. *History as Creative (Re) Construction*.....1

2. Adshead-Lansdale, Janet. *Border Tensions in the Discipline of Dance History*.....13

3. Garafola, Lynn. *Circles of Meaning: The Cultural Contexts of Ida Rubenstein's* Le Martyre de Saint Sébastien.....27

4. James, Linda H. *Reuniting the Archivist and the Historian: Preparing Graduate Dance History Students for the Preservation of the Historical Legacy of Dance*.....49

5. Hagood, Thomas K. *Defining an Organizational Ecology for Dance*.....53

Musicological Tools for Dance Research.....61

6. Cassaro, James P. *Researching Dance in the Music Library*.....63

7. Harris-Warrick, Rebecca. *Choreographies in Context*.....85

8. Smith, Marian. *Musical Scores as Dance Sources*.....89

9. Perpener, John O. *African American Dance: Research and Course Development*.....95

10. Craig, Valda. *The Relevance of Dance to Personal & Social Development: A Case Study of Mature-age Australian Aboriginal Students*.....105

11. Kurtz, Sandra. *"The State of the Art": Current Practices in Teaching Dance History*.....113

12. Jowitt, Deborah. *Nineteenth-Century Gymnastics: Beyond Strength and Health*....119

13. Gelernter, Judith. *Mannerist Aesthetics in the Court Dance of Fabritio Caroso*.....129

14. Erdman, Joan L. *Dance Discourses: Rethinking the History of the "Oriental Dance"*.....141

Working Between Dance and Theatre: Pedagogy and Research.....150

15. Coleman, Bud. *Working Between Dance and Theatre: Dancing Between Disciplines*.....151

16. Harris, Joanna. *Working Between Dance and Theatre: Multiculturalism, Performance, and Media*.....161

17. Manning, Susan. *Working Between Dance and Theatre: Isadora Duncan and Henrik Ibsen*.....167

18. Koritz, Amy. *Working Between Dance and Theatre: Performance Studies/ Cultural Studies*.....173

19. Manning, Susan. *Working Between Dance and Theatre: Audience Discussion Summary*.....179

Theorizing a Dance for Walt Whitman.....180

20. Graff, Ellen. *Envisioning America: a Dance for Walt Whitman*.....181

21. Moore, Carol-Lynne. *Laban Movement Analysis as a Tool for Theorizing* Dance for Walt Whitman.....187

22. Nathanson, Tenney. *Where's the Body?*.....193

23. Richmond, Phyllis G. "The Rudiments of Genteel Behavior": *The Alexander Technique and Teaching Contemporary Dancers to Perform Eighteenth-Century Dance Style*.....203

24. Ferguson, Siân. *Living Dance History: Teaching Dance History in a Studio, Not at a Desk*.....213

25. Roach, Joseph. *Essential Gestures: Performance and Cultural Memory*.....219

26. Banes, Sally. *Response*.....233

27. Morris, Gay. *Subversive Strategies in* The Hard Nut.....237

28. Prickett, Stacey. *Structuring a Dance Realism: Form Versus Content in the American Revolutionary Dance*.....245

29. Fisher-Stitt, Norma Sue. *What Can the Computer Do for Me? Philosophical Issues and Practical Considerations for the Dance Historian*.....255

30. Warner, Mary Jane. *Gweneth Lloyd's* Shadow on the Prairie: *The Computer-assisted Dance History Lesson*.....261

31. Conner, Lynne and Susan Gillis. *The Muscle is a Mind: Teaching Dance History Through Multi-sensory Pedagogy*.....267

32. Barr, Sherrie and Jenifer P. Craig. *Pedagogy and Dance History Developing the Dance Scholar in the Studio*.....273

33. Jordan, Stephanie. *Musical/Choreographic Discourse: Method, Music Theory and Meaning*.....287

34. Arkin, Lisa C. *Dancing Data: The Implications of Hypermedia in Dance Ethnology*.....299

35. Smith, A. William. *Using Computer Technology for Dance in the Ancient Roman Period*.....303

36. Ashby-Martin, Christina. *Politics, Policy and Players: The Arts on the Historical Stage*.....313

37. Martin, Carol. *Private Fantasy and Public Ambivalence*.....321

38. Manning, Susan. *Borrowing from Feminist Theory*.....331

39. Farlow, Lesley. *Oral History Methods for the Dance Historian*.....335

40. Fisher, Jennifer. *Choreographing and Improvising the Interview*.....341

41. Odom, Selma. *Designing Theme Courses*.....347

42. Program.....355

History as Creative (Re) Construction

Iro Tembeck

While historians at large keep battling to give their field greater scientific credibility this paper takes the opposite view of seeing dance history as an essentially creative and interpretive task. Rather than ignore the subjective approach it wishes to point out that this is an inescapable aspect of knowledge concerning our artistic past. Dance is a personal experience, be it for its observer, maker or performer and it cannot boast indubitable results or absolute canons. The following ideas have stemmed from an empirical approach to historiography and my own pioneering research into the untapped field of Quebec dance history. The paper's first part deals with ideological stances concerning dance history and criticism. The second part relates to my own research experience and the various hurdles and misconceptions encountered along the way which revealed a need for readjusting one's vision and developing additional tools to help the investigation.

On the relativity of history and dance

The broad field of history is a shifting and moving phenomenon, never capable of reflecting fixed and unerring views. History cannot be reduced to scientific formulae and infallible truths. Several French historians of the twentieth century (Aron, 1964 ; Marrou, 1954) questioned the raison d'être of this academic discipline and suggested that history is an artifice, a social and theoretical construct created by the personal and aesthetic bias of the historian-onlooker. Raymond Aron sees the historian posing either as witness, as heir or as distant observer of events. In order to reconstruct the past he relies on documents selected according to his own interests which he then uses to shed particular light on the past in order to predict future trends. Henri Irénée Marrou (1954 : 281) goes further when he states that historical truth is not so much a subjective truth but an ideological one arising from a partisan knowledge of things.

The historian thus interprets facts. If the documentation has been scientifically gathered the interpretation is nevertheless guided by a subjective approach. The manner in which the chosen documents are analysed reveals historical relativism because it unveils the historian's intention and personal set of values. History therefore is

selective. Facts do not speak for themselves, but they are called upon by the historian. Having first gathered the data he then seeks to make sense of the handpicked material by rearranging it in coherent sets. It is with this evidencing or lining up of the facts that he will state their inference and interpret their impact .

In Marrou's view, furthermore, historical knowledge is evolutionary. The historian revives the past but cannot pretend to reproduce faithfully what has come to pass. He observes things with the eye of the present, and is therefore plagued by an initial time warp; yet he also organises the evidence from a particular philosophical stance. History is, in fact, a search for links and connections which keep being revealed along the way.

Since history cannot be immediately apprehended but has to be understood with the help of eyewitness accounts and other relevant documents, it cannot boast of being an exact science for it is largely based on interpretation. It is on the contrary part of the humanities field and, as such, is subjected to many rereadings, sometimes even by the same person who needs to readjust his/her vision as more documents are unearthed. Understanding history is therefore a subjective task, the result of a tight communication between the subject (the onlooker) and the object of study (the discovered historical fact). Historical concepts are developed in relation to factual selection. Eventually, the critical component must be added to the historical task for an overall assessment of what has occurred in the past.

When the issue is narrowed down to dance history, the relativity is all the more pronounced. McFee (1992 : 133) speaks of exploding the myth of the 'innocent eye' whether it is that of the critic as short term onlooker or the historian as long term observer. In this respect he holds similar views to those of Marrou who sees history as an opinionated interpretation of events. In both their eyes the critic, as well as the historian, approach their topic with an aesthetic bias, an opinion also held by many other dance historians. Foster (1986 : 56) on the other hand, is inclined to call these interpretations 'translations' and to explain the dance experience as a series of translations going from the choreographer to the performer to the critic to the public and finally to the historian. Hence the possibilities of multiple readings and layers of meaning attributed to the dance phenomenon is an ongoing reality.

Perception is the keyword to historical knowledge. Yet perception is framed and determined by one's personal knowledge and life experience. Perception likewise keeps being modified with time, mainly on account of the uncovering of new facts. Perception can never be a final look, and always remains a temporary stance that requires constant readjustments. Just as artists throughout their lifetime often alter their approaches and contribute to the evolution of the art form by preventing it from stagnating, so do the critic and historian also fine tune and modify their observations according to their own current concerns and discoveries.

It is the shifts in perception that render the historical task interesting. Foucault's revolutionary stance on history (1969) stated that history was not merely made up of recurring events but also on the fact that they had ceased to be. Their discontinuity made them stand out, lent them a unique aura and gave them importance. Each 'event', being outstanding, contributed in raising the 'document' to the level of 'monument' (the definition of a monument refers to an out-of-the-ordinary phenomenon). Historical figures or events consist of this "collector's items" approach whereby your run-of-the-mill person or occurrence is no longer of interest; in its place, items bearing unique characteristics become a central concern.

Moreover, ruptured continuities or the abrupt silencing of historical events reflect not facts but cultural practices. In turn, these cultural practices refer to social attitudes of the time. Thus the past reveals the various *mentalités* and sets of values that governed social behaviour. Viewed from this angle, history is essentially a chronological account of the evolution of cultural practices and social attitudes, all of which are dependent on values which keep shifting with each age. The silences of history, therefore - or the discontinuities - become important clues pointing to the shift in *mentalités*. Once again, historical knowledge is shown to depend on the particular stance adopted, a cognition which, at best and given its nature, can only be fragmentary and temporary.

When the historical task involves a critical interpretation of dance events there is a further hurdle, that of the aesthetic or stylistic bias of the onlooker. The dance experience is vulnerable, changeable and evanescent. History, too, involves retrieving and recapturing the elusive. Doubly fragile and ephemeral, dance escapes our absolute grasp and our knowledge of it can only be subjective. The art critic has several options in approaching his topic, all of which stem from a

particular non-objective angle. The origin of the word critic is its Greek root *Krinein* which refers to both criticism and crisis ie. to place in a state of crisis, in other words : to offer another view of things that is different from the accepted one. It is this questioning of the validity of conventions and of the prevaling mentality that is at the heart of the critical task. The critic endeavours to make sense, connect the data and draw conclusions by relying on a theoretical framework. As Sklar (1991) explains, movement experience yields cultural knowledge to the observer. Experiencing movement implies conceptual, emotional and kinesthetic faculties. Close observation of movement links us to cultural performance, to what were the prevailing values of that time, and the *mentalités* which guided particular cultural practices. Thus, to the observer turned critic, the vision is arrived at by relying on specific values and a special scale of appreciation.

An act of creative reconstruction

A common tendency is to view the historical task, even when applied to Art, as being a scientific type of exercise, an opinion contrary to the one I hold. If historians cannot escape the task of interpreting the data in order to attribute meaning to it, their work then consists in building a case which they need to substantiate and prove. Do they reconstruct the evidence or do they construct their own vision around an initial idea or hypothesis ? My belief is that they are dealing with a construct, therefore a fabrication, which ought to be perceived as a plausible and/or probable view of the events, instead of a canonic truth. Meaning cannot be divorced from ambiguity and therefore can always be questioned. Strategies of interpretation are fashioned to fit specific ideological biases; interwoven within the reading is a tapestry of detailed descriptions and cultural analyses. The concept of an authentic reading yields its place to the probability of the truth of a reading and the realism of its cohabitation with opposite theories equally substantiated - all of which reveal quite different overviews of things.

Reading is an interpretive task. As such, it is not only creative, but imaginative and poetic as well (Hunt, 1989). One imagines the past anew in order to make sense of bygone events. Possibilities, not proofs, are generated in an attempt to rethink what has happened. As Hunt explains, a reading is an act of appropriation of the text whereby one questions the orthodoxy of prescribed positions. This type of work is both disciplined and inventive, lying as it were at the frontier

between history and artmaking. Ergo, history is an account of events seen from an imagined (as opposed to imaginary) standpoint.

Another popular myth that needs to be reconsidered is that art history and criticism are parasitic tasks. Yet if the art precedes its theorising chronologically this does not necessarily place it ahead, hierarchically. Art is a bearer of meanings but these are not subjected to infallible codes. It is because critics and historians have apprehended certain meanings and pointed them out that the art form takes on importance. Dancing takes on meaning when meaning is attributed to it, and giving meaning depends on what particular aesthetic and philosophical world view one adheres to. Wilson (1986 : 26-27) holds a similar view in believing art criticism to be the process of **co-creating**, through the medium of words, the aesthetic meaning of artworks. He goes on to say that critical language is often creative, expressive and metaphorical in style and that in some instances the criticism of an artwork is in itself the creation of a new work of art. Rice (1986 : 30) on the other hand, goes further and shifts the balance of power between observer and artmaker when she says that the expressive content of artworks lies in the eyes of the beholder. In other words, the object itself is not expressive but becomes so according to the audience response.

Artists, critics and historians alike, educate the eye and by extension, the mind. There are no second class citizens among dance professionals : the doers and the thinkers are but twin aspects of the same coin, each reinforcing the validity of the other's existence . Research not only reflects the art form, it also refracts it. Historians and dance critics retrieve lost memories; they keep recalling things and this term "re-calling" should be understood first as recovery of supposedly perished material, but should also stand for both recognising (ie.giving a specific name to the event) and acknowledging (appraising) the worth of that event .

Uncovering Montreal's dance history

The dance historian's task became clearer to me once I naively embarked, several years ago, on a longwinded research to trace back the roots of Montreal's theatrical dance past. The project provided me with an empirical knowledge and a built-in case study of the pitfalls and advantages awaiting my unsuspecting investigation. My task was doubly delicate since I was treading on unclaimed territory and therefore could not adopt a revisionist's viewpoint but was expected to

provide the first original reading of our dance heritage. Furthermore, the Canadian metropolis of Montreal offered specific socio-cultural characteristics that I could not ignore when dealing with its dance history. Dance is an integral part of the social fabric of the society from which it emerges and an in-depth analysis of the art form can only be achieved by analysing the broader cultural context and placing dance within that larger frame .

Quebec society has been governed by cultural duality since early colonial times. The two founding nations, the French and the English, fought each other for supremacy, inevitably fostering respective isolation. The lives of Montrealers of French Canadian descent evolved on separate tracks from their English Canadian counterparts. Education was likewise denominational : the Catholic school board accepted only Catholics while the Protestant school board allowed students of all creeds to follow its curriculum. Different social and cultural values, as well as linguistic skills and preferences, were therefore nurtured at a relatively early stage of childhood, all of which obviously heralded a corresponding marked difference in world outlooks. Social reality in Montreal could never be simple; it had to be approached as a prism, yielding many facets, and could never aspire to reflect a two-dimensional, straightforward image. I needed therefore to develop additional analytic tools that would help me in my inquiry and I also had to find an alternative network of information.

The fact that I myself was a first generation Canadian of Greek descent ie. neither French nor English, turned out to be an unexpected advantage. I did not stop to think that I might not be "politically correct" in eventually issuing statements on the choreographic aspects of a culture that I was not born into and thus running the risk of being accused of a certain cultural appropriation. As I trudged along my search, Montreal's dance past kept revealing itself, surprisingly enough, anything but sparse - a fact which confounded many dance professionals who had been led to have opposite expectations. I wondered all along why nobody had been interested in the subject before me and why there existed an ongoing myth that Montreal had no dance history at all.

I decided on an ethnographic perspective which would acknowledge the various societal tensions inherent in the picture and i would then attempt to place dance within this culture specific structure. I also decided to rely on the human element, on whatever personal testimonials I could unearth, in an attempt to be as close as

possible to the lost dance experience. Instinctively I wanted to interview older dancers and give weight and consideration to their opinions to draw up my final analysis and not mainly rely on the customary paper trails of press clippings etc. An article by former Graham dancer, Stuart Hodes (1989), which fell into my hands much later, confirmed that I was not the only one to find relevance in untapped primary source material such as oral histories, rehearsal comments and other titbits of valuable information casually handed down by practitioners of yore.

In my search for eyewitness accounts I naturally approached French-speaking and English-speaking dancers as well as others who had emigrated to Canada from their homelands. I discovered that cultural relativism overpowered every person's perception concerning the growth of professional dance in Montreal. Anglophone dancemakers held one view, the Francophones another; at times the dancers who had recently immigrated were able to blend in either of the two cultural enclaves, at others they would establish a totally separate choreographic identity. I realised that there were many dance histories waiting to be uncovered, depending on what stance was adopted and that the concept of "two solitudes", (to borrow the telling title of Hugh Maclennan's Canadian novel) also extended to the choreographic field. French Canadian dancemakers, eager to develop their own personal signature styles, believed and had propagated the belief that there existed no prior dance tradition to follow and that this had forced them to invent their own, time and time again. Joining French Canada's broader quest to establish its distinct social and cultural identity and self-affirmation within an English-speaking continent, Francophone dancemakers needed to show that they, too, hailed from nowhere and were "different". Montreal dancemakers of English descent on the other hand, kept referring to the existence of important local dance events and institutions and of the presence of a certain choreographic continuity and dance literacy thus taking a diametrically opposed stance from their Francophone colleagues.

A survey of the city's English and French daily papers of the past several decades also offered astonishing results. Events which were covered in the Francophone newspapers were ignored by the English ones and vice versa. In short, when it came to Montreal's professional dance past there was a strong dissociation of sensibility which was becoming increasingly apparent to me as I delved deeper into my research and interpreted the data. More importantly for our present discussion is the fact that I had stumbled on my interpretation

precisely because I was Greek born, and therefore multilingual and not subjected to the habitual societal tensions French Canadians or English Canadians experience. That is why I had not discarded looking up press clippings in the country's two official languages .

I thus discovered that subjectivity and relative perceptions were inescapable in writing history and art criticism and that these could, quite on the contrary, prove to be more valuable and informative than the prevailing attitude of dismissing them for being unscientific. Personal perspectives betrayed a whole subtext of meaning, shedding light on the situation in an indirect manner. I found out that cultural relativism was also apparent in the writings of professional critics outside Canada when they viewed Montreal's dance phenomenon from opposite standpoints.

One example is when Anna Kisselgoff (1988) writing on Quebec choreographers in her column in the New York Times believed that they were not influenced by American modern or postmodern dance. Laurence Louppe (1992), a Parisian writer, echoed this view of Montreal's new dance style seeing it as evolving in the absence of external influences. Yet in Kisselgoff's view, the fact that Quebec seemed to refuse outside inspiration, particularly the American one, was seen as dangerous and ultimately hindering and endangering that art form by promoting a backwater mentality. Louppe, on the other hand, being French, interpreted Quebec dance's escape from the grips of the powerful American culture as a personal triumph and a strong step forward towards self-affirmation and cultural identity. Both critics viewed a fact - the seeming lack of influence of American dance on Quebec choreographers - and drew opposite conclusions. Both their stances however, were identical in that they stemmed from feelings of cultural imperialism. As such, these divergent views tell us a great deal about perceptions, myth building and the necessity of delicately balancing and weighing facts against opinions.

Another example drawn from my search for data on Quebec dance, serves the purpose of underlining, once again, the importance of perceptions and their impact upon subsequent social behaviour. During the forties and fifties many dance studios were located in Westmount, a fashionable upper class, English district within Montreal. Many of the Francophone dancers of the time shunned the classes or rehearsals scheduled in those Westmount studios under the mistaken belief that this was an act of snobbery on the part of choreographers and dance teachers who wanted their studios to be close to potential

patrons. After having conducted several interviews with older dancers and gathered their varied opinions on the subject I finally stumbled on the answer, provided by an unsuspecting interviewee. A municipal law had been passed during the forties and fifties which slapped an additional amusement tax on each public place of entertainment, dance studios included. Westmount, being a separate borough did not fall under this regulation and dance teachers and choreographers who were in the know thus managed to save some money by opening their studios there. What was immediately viewed by some as an act of snobbery was, in fact, one of artistic survival.

What needs to be stressed here is that cultural assumptions and perceptions, even mistaken ones, affect cultural practices and change the course of events. Professional dance within Montreal was somewhat curtailed because of these wrong impressions and this further separated dancemakers in the city and stopped them from joining forces in the common cause of promoting dance. My second point is that I could never have obtained this sort of information or interpreted its significance if I had merely relied on official written documents. It was through casual conversation and oral histories that I hit upon the plausible answer which could then be verified at City Hall. This incident made it all the clearer that additional sources for gathering data needed to be investigated and that these would provide a different type of information, not readily available elsewhere.

One last idea deserves to be mentioned. After having gathered a considerable amount of visual and factual data on Montreal's pioneering dance days I was offered the chance of presenting an historical photographic exhibition of past dancemakers in the entrance hall of Montreal's prestigious Place des Arts. The exhibition was like a photo essay and was divided into themes with introductory texts preceding each relevant cluster of photographs. Since the exhibition was held in a very public thoroughfare, close to a subway station and it was also free, it attracted large numbers of people many of whom did not normally attend artistic events. Among the visitors who came to the exhibition were some dance pioneers whom I had not met before or did not know how to contact. They did, however, jot down their phone numbers in the guest book left on the premises. They also added several important details I had not known about in relation to the photographs that were featured thus providing missing links - names of unidentified people, precise dates etc. to my research. Some even offered to lend me their own scrapbooks to add to the documents I already had come across. Oddly enough, a role reversal occurred here

and what had originally been intended as a partial airing of my findings for a broad audience turned out to be an indirect source of acquiring further information.

By sharing my findings with a non-specialised audience I was able to further my research in unusual ways and in the process I broadened my information network. The event drove home two points : first, that research ought to be available to the general public as well as, and not only limited to, professionals in the field because in this way we enhance the profession's visibility and connect with a potential larger clientele ; second, that we need to develop further tools for tapping lost historical information by reaching out beyond the known dance community and into the unexplored pockets of the field. In so doing we expand the present research methodologies.

Dance history is a combination of creativity and scholarship ; it is both an imaginative and intuitive task and a scientific one. It is a personal vision of things past, its strength lying in its very subjectivity and relativity which affect our knowledge of things. Impressions and opinions are time-bound. They too, chart the evolution and growth of ideas. They too, shed light on cultural practices. History, in short, is a creative re-construction of lost ethnography. It documents an ongoing dialogue with Time which cuts across cultural codes.

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BORDER TENSIONS IN THE DISCIPLINE OF DANCE HISTORY

Professor Janet Adshead-Lansdale

Introduction

This paper addresses the structuring of the discipline of dance history, in part by investigating its relationship to the wider context of dance as a whole and in part by an assessment of the impact of new thinking in history arising from a number of routes. It does these things in brief, as starting points for the many papers of this conference. It fails, inevitably, to the extent that it touches upon large issues that need much more thorough analysis than I can give them here, but I hope it will provide an overview of the issues and some sense of their inter-relationship. The extent to which all historical accounts are partial narratives will be evident!

It is my view that the struggle for emancipation for Dance and, within it, for dance history, is a story of being at the wrong stage of development at the wrong time. For a discipline such as Dance, which has barely established itself as worthy of study within a traditional epistemological framework, the move towards interdisciplinarity, the driving force of many recent developments, is problematic.

The tension between dance and other media, and between dance as an academic discipline and other subjects, can be seen

1. as having great potential for reconceiving dance history, or

2. as an inevitable and irresistible move, irrespective of how we value it, or

3. as a force which is potentially destructive of the integrity of dance studies.

It is tempting to go for the ostrich position and say that we haven't yet caught up with other arts and need to establish ourselves as equals before we are forced to reconsider, or, alternatively, to prevaricate by citing practical and institutional constraints to change. There is an anxiety, too, that we may be, yet again, hanging on to something else, the coat-tails of music, of theatre, of post-structuralist criticism and of the social sciences. It is with these concerns in mind, then, that I raise the issues.

1.0 The problem of history: residues of past ages

Dance has been bedevilled, in the past, and we carry this heritage with us, by the gulf between the professional practice of dance and research in dance, each with a language of its own and a sense of itself as a discipline that bear little relation to each other.

This is particularly obvious when research and choreography meet, whether in dance history or in other aspects of dance research. It is a clash of cultures, of languages and of practices.

The growth of dance as an academic discipline has also been constrained by the common sense view of dance, a cultural position which relegates it to insignificance as entertainment, and views it with incredulity in academia. It is this common sense view that needs to be challenged. Victor Burgin's argument in his book The end of art theory. Criticism and postmodernity is persuasive; he argues that the role of theory is to question the underlying assumptions of common sense 'in order to replace them, where necessary, with better founded or more comprehensive explanations' (1986, p.141).

While we generally value something called 'common sense' and urge others to apply it, its danger, he continues, lies in its constituents: 'the congealed residues of the intellectualisations of past ages' (1986 p.141). The very idea of congealed residues would seem to be not only unpleasant but positively unhealthy in relation to popular conceptions of dance as an academic discipline- the intellectualisations of past ages on dance have not been encouraging. If we want to construct 'better-founded explanations' of dance and its scholarship we need to be clear about the question of boundaries.

2.0 Boundaries and borders: issues of identity

The notion of a boundary around a subject, which is essentially what a discipline is, offers a useful device through which to refract some of the most serious problems of our time. Just as dance begins to establish itself in these terms the boundaries between disciplines are becoming eroded. It isn't just that the goal posts have been moved - they have disappeared.

The old idea of a 'discipline', a hermetically sealed collection of ideas and methodologies which are used to produce a series of unchallengeable truths, a long-cherished view in epistemology, is increasingly suspect.

Some extreme positions would even suggest that the notion of 'discipline' is no longer relevant. In a postmodern world disciplines become imperialistic constructs of humanism. In addition to recognising the contribution of postmodern sensibility the insights from a feminist perspective emphasise how untenable knowledge constructs are, in so far that those responsible for making knowledge have been almost exclusively male. As Kramarae and Spender argue:

> Far from being objective, and impartial, disciplinary knowledge was the product of a particular group of men whose subjectivity, partiality, priorities and power base were deeply embedded in the knowledge-making process.
> (1992, p.

The impact of the larger social and political compass is also felt. The political struggles of Europe and elsewhere in the late 1980s and early 1990s might be seen to be mirrored in art theory and practice. Upheavals in subject structures and discourses are part of the cultural and political fabric of our time, and our current concerns with identity may be reflective of international struggles. This analogy may make us ask whether we shall witness a resurgence of disciplinary boundaries rather than their dissolution in the face of nationalist disputes on a world-wide basis.

But, even if we find the dissolution of boundaries attractive, if there are no boundaries how do we characterise anything? On the other hand if there are boundaries how are they to be articulated without rejecting the flexibility that comes with inter-disciplinarity? Since the concept of interdisciplinarity rests upon the prior existence of disciplines, which can then be brought into relationship, the question of the integrity of the discipline of dance, and of dance history within it, remains crucial.

This crisis is not just within epistemology but is part of postmodernist culture itself, where borders between art forms fail, borders between genres and styles within an art disintegrate, and relationships between ballet, postmodern dance, and physical theatre dissolve or exist to show differences through in self-conscious parody. The conventions of the one are played off against the other in the creation of new work, not merged in the manner of the earlier amalgamation of modern dance and ballet typical of, for instance, Kylian or Tetley.

3.0 Border tensions in the discipline of dance studies

What, if anything, does Dance stand to lose or to gain from the current predilection for borrowing from wherever seems relevant, crashing through the established boundaries? We have to consider whether it matters, for us, as dance scholars, and for the discipline of dance, that there should be a border around a recognisable area of study. Perhaps we have to be even clearer about what constitutes each independent methodology employed within dance studies in order to bring these into multi/interdisciplinary relationship in two stages. The first stage is within the broader field of dance and the second with other methodologies external to dance.

Border tensions have, perhaps, been endemic in the practice of dance, the pull from and towards music and theatre being the most obvious historically.

musicological models

The popular conception that dance interprets music, still holds. Dance is commonly subsumed under music in library classifications, in academic subject categories, at my own university, the University of Surrey for the first 10 years, in the first review of

research in British Universities carried out by its funding body (HEFCE Research Assessment Exercise of 1987).

If the dance researcher adopts musicological tools does this jeopardise the intrinsic dance rhythmic patterning? Is it relevant to do this with those forms of dance which are constructed deliberately to match or interpret music but not in the analysis of others where the link is tenuous or entirely non-existent? These arguments seemed to go away some years ago but raise their heads again over the parapet at this conference.

narrative models

In the second exercise to measure research outcomes in British Universities (the HEFCE 1992 Research Assessment Exercise), dance was placed in a peculiarly tautological category of Drama, dance and the performing arts, a category which illustrates its other allegiance. This second most popular conception of dance, after its affiliation with music, is that it acts out, mimes or comments on a story, provides an interlude in what is essentially a dramatic narrative. There is a well-documented history and enthusiasm continues unabated for performance work in which dance and theatre are barely distinguishable. Ian Spink's contribution to Caryl Churchill's Striker which opened at the National Theatre, London January 1994 is a case in point, as is Lloyd Newson's Strange Fish (made in 1992, re-made for BBC television and shown in 1994).

collaborative works

Collaborative works, from Wagner's music-drama concept to Martha Graham's total theatre and the Cage/Cunningham collaborations present the seductive idea that the arts together make something bigger than the sum of the parts. From Diaghilev's inspired commissions to Alston's late 20th century works with designers/visual artists and composers, enticing examples can be found. Perhaps these are truly interdisciplinary examples. But 'collaborations', it seems to me, were often occasional meetings of artistic minds and forms, not revolutionary changes to those forms or the theories that accompany them, they were not, in fact, interdisciplinary adventures.

Despite the attractiveness of these practices it is worth recalling Susanne Langer's view (1957) that there are no real, only specious relationships in the arts, no successful marriages, only rape. Although her argument ties in with an expressionist position on art and an epistemologically 'pure' notion of knowledge, it is part of a particular historical moment, and one which continues to echo through the texts of our time.

Is it that 'texts' in collaborative works retained their integrity even as their authors worked together or, ironically, that the boundaries were never very clear or impermeable in either the art form or the discipline of dance? In its shards and fragments, dance perhaps always was post-structuralist, inherently unstable in

both discourse and practice. A clear sense of there being a group of works, recognisable, and recognised, as a canon, has always been elusive.

4.0 The canon

It is an interesting problem for dance, to be faced with a considerable backlash against the 'canon' when in many senses it has never had much of one. What there is, is fragmentary, uncertain, unclear. Its absence may be in part an explanation of the low status of dance in academia. For dance, the 'canon' tends to be pragmatically what is available on video or repeated regularly in the theatre, sometimes what is available in notated form. The lack of a clear list of 'masterpieces' may be much more significant than is generally thought. Whether or not most people in England have ever read Milton's Paradise Lost or Chaucer's Canterbury Tales they exist in the popular, as well as specialist mind as key texts, examples of the best that literature can produce. Current debates in the English education system about the importance of restoring the canon to English teaching would be simply amusing and ironic except that they are responsive to a morality intolerant society.

Pragmatism hides the decisions of another significant group, the theatre and television programmers and video-makers and their funders, who themselves might be instrumental in establishing a canon. But this canon is unlike that in the other arts since it is controlled, to a larger extent, more by the taste of a popular audience than of an educated elite. The relationship between the popularity of works and this notion of a canon is worth investigation. It applies, it seems to me, much more strongly in dance than in literature.

The dominance of a canon in arts disciplines can be regarded as a double-edged sword. On the one hand, not to have a canon, in traditional thinking, is not to have a discipline. But to have a canon, rigidly studied, is to accept monolithic conceptions of the subject that are at least unfashionable, and perhaps always were unsound. Such views are clearly restrictive, as feminists, gay artists and people of colour, have long demonstrated.

The canon, that which is written about, collected and taught, can also be seen as a museum. Rather more graphically Burgin sees it as a 'graveyard' which condemns all works. Those which are not included are condemned to 'perpetual oblivion' and those which are, to 'perpetual exhumation'.

His view on the canon is that it creates a form of institutional legitimation which determines what is permissible; the master discourse is already in place; novitiates are inducted into the common system of beliefs and values which will identify them as belonging to the institution. He continues:

> history... is the enemy of this illusion; real history therefore - mutable, heterogeneous, indeterminate - is kept prisoner in its own dungeons while a more coherent imposter (a more plausible narrative) takes public command, and dispenses judgement. Our art museums are most often machines for the suppression of history.
>
> (1986, p159)

Perhaps the most damaging accusation of all, is that the canon is not only self-perpetuating and self-justifying, but also intrinsically arbitrary. Yet it functions as the gold standard against which the values of new aesthetic currencies are measured. 'The canon is the discourse made flesh; the discourse is the spirit of the canon' (p159). To refuse to accept this canon results in a form of excommunication.

To speak another language than the dominant one is to recognise in the sharpest way that critical discourse is power. To be on the inside of the discourse itself is to be blind to this power, for what is more natural, as Eagleton (1983) asks, than to speak one's own tongue?

If the idea of a canon belongs with monolithic conceptions of disciplines and art forms that are less relevant today than formerly, we can proceed to examine the promise, or is it the threat, of interdisciplinarity.

5.0 The promised land of interdisciplinarity

Objectors at this court risk being labelled reactionary, of failing to adapt to the brave new post-structuralist world of 1994. Subject boundaries dissolve in the face of overlapping interests, in the sharing of methodologies and in recognition of the need to use several perspectives to illuminate a problem, danced or theorised. The CORD Dance Research Journal issued in the Spring of 1991 furthered the debate with an initial foray into interdisciplinary approaches to dance research in a series of articles grouped under the heading 'modes of inquiry'.

And, for a subject long in the wilderness, interdisciplinarity is the promised land of milk and honey, of academic respectability.

Roger Copeland however is much less impressed. He argues (1993) that the dance disappears in a re-hash of borrowings from other disciplines, a view which resonates in the current pressure from cultural, media and literary theorists. If dance is already under attack this is made worse by the intellectual 'insider trading' between disciplines. If this monetarist analogy is distasteful the view attributed to Barthes of 'a series of promiscuous relationships with...discourses' may be no more attractive (Knight, 1990, p104). This is clearly not a dilemma peculiar to dance but one which is typical of our time: interdisciplinary research is the buzz word across the whole of the academic world.

I have some sympathy with the view that interdisciplinarity can be seen as just another takeover bid for dance: in its history dance has been aligned with many other disciplines in the absence of being identified separately as a fine art. Now it is the turn of predatory cultural and post-structuralist theorists. There are precedents in the history of dance in the research interests of literature scholars who appropriated dance simply for its metaphoric richness: another contribution to the invisibility of dance as a discipline (see also Adshead-Lansdale 1994).

So it could be argued that the attack of post-structuralist theory, masquerading as interdisciplinarity, is yet another hegemony; an attack, not just on dance, but also on other disciplines through 'the masterful denials of mastery, cohesive attacks on cohesion, essentialising challenges to essences' as Linda Hutcheon puts it in her text A poetics of postmodernism (1988, p20). In other words it does to others what it attacks others for doing.

Nonetheless, despite these warning bells, we are faced not just with an apparently unstoppable force, but also with the recognition of new riches, of a burgeoning of research made possible by much more appropriate methodologies than we had access to before. The interpenetration of discourses relevant to dance may indeed be an 'impulse mix of textual structures, practices, institutional sites, and rules of application' (Worton and Still, 1990, p54).

6.0 The new history: the construction of narrative

The issues raised earlier about the construction of knowledge have their impact directly in the construction of historical accounts. It has become a commonplace that there should be a tolerance of the multiple and shifting interpretations of events which derive from different experiences.

New conceptions of history serve to direct the researcher's attention to a number of difficulties in distinguishing history writing from fiction writing. This is not relevant simply because in dance the data is often fragmentary but because of the intervention of the subject, the person, the individual researcher.

Part of the questioning which arises in new history is about the individual's responsibility and role in the creation of a 'narrative'. The reasons are obvious at one level since any form of writing demands structure (even if a deliberately, unstructured account is written) and the investigation has to be limited in some way if it is not to become incoherent. But the need for structures and stories, a beginning and an end, is hard to reconcile with simultaneously remaining open to ambiguity. In research, in writing history and in teaching it, there are serious implications.

Hutcheon, in her text The politics of postmodernism, (1989) uses as a chapter title the phrase 'Re-presenting the past' to highlight the creative act of historical interpretation. The style of writing of much dance history unfortunately reveals little

consciousness of the significance of the individual and of the individual's contribution to the making of history.

The old idea, that history discovers the 'truth' has to be replaced by a multiplicity of accounts, constructed in the present. Similarly, assumptions that history is a search to identify trends and influences within a chronological and progressive evolutionary framework give way to a more complex mapping of events, which takes account of the position of those who created dances and those who wrote about them, in the past, and who do so now.

Prior accounts overlap with current accounts, there may be many texts which occupy the space between the document and the reader in which meaning is created. The lack of stable points of origin or closure and the multiplicity of echoes created in this space (de Marinis 1993) make dance writing and history writing in particular, both perilous and exciting. One of the most striking features of the new history is its attention to the question of context. 'Everyone moves, but not everyone dances. Movement is universal, but dance is local' (Frye 1992 p125). All writing is thus relative to a specific interpretative grid.

Furthermore, the changing character of history itself, its theoretical constructs now influenced by feminism, psychoanalysis and sociology has to be taken into account in framing <u>dance</u> history. The many 'isms' and 'ists' that new theory has spawned are both part of the problem and, perhaps, part of the solution to retooling the discipline of dance history for the twenty first century. Although the political agenda of feminism is often seen not to be compatible with the agnosticism of postmodernism there is no doubt they have influenced each other in their deconstruction of established patriarchal structures of language and forms of representation of particular importance to dance.

But it is not just the narrative aspect of history that may be questioned but the very existence of 'facts'. Some are chosen for narration, others are not, as revealed in recent British doctoral research on the chorus girls of the early twentieth century ballet in the music hall, whose history has been largely erased in previous writing (Carter, 1993).

The challenge of Foucault (1972) to what is to count as a fact is seen most obviously in any Dance Company Archive. Archives are highly variable collections of materials in which the selective process of creating sources or 'facts' is made very evident. A collecting policy revolves around a company's life, certain materials are collected and not others.

Patricia O'Brien reports an amusing clash of views between Léonard (a social historian of 19th century French medicine) and Foucault. Léonard says, somewhat tongue-in-cheek, that the historian must

> inhale over a long period the dust of manuscripts, grow old in the depositories of departmental archives and fight with mice for morsels in rectory attics
>
> (cited by O'Brien, 1989, p29)

and he regarded Foucault as a barbarous Knight galloping across the historical terrain. Foucault's retort is that the traditional historian is

> the virtuous Knight of accuracy ('I don't have many ideas but at least what I say is true'; the doctor of inexhaustible information ('You haven't said anything about this thing or that or even that which I know about and you are certainly ignorant of'); the great witness of Reality ('No grand systems but life, real life, with all its contradictory riches'.)
>
> (O'Brien, 1989, p30)

The conflict between careful documentation and the construction of meaning, and their relative importance for the historian, are thus crystallised.

As a consequence of Foucault's insights we question not only historical methodology but also the concept and status of a 'document'. A 'document' is seen not just as an objective piece of evidence, a programme or a photograph, but something created here and now; wherever dances are devised new 'documents' are created. In this sense the historical process is seen to be continuous with the choreographic process. Analogies emerge with dividing movement up, distributing it, ordering it, arranging it in many levels, creating series and describing relations.

The instability of history as seen through postmodern eyes renders problematic the procedures that the traditional historian has employed both in carrying out research and writing about it. Irrespective of recent theorising in postmodernism and post-structuralism, however, the question still has to be asked: is it possible or desirable not to 'suppress, repeat, subordinate, highlight, and order those facts' to create a 'certain meaning'? (Hutcheon 1989 p. 67) What would be left? What would history be like if it did not attempt to create meaning?

A less extreme position would make these processes much more self-conscious and available to the reader but would then proceed, without too much heart-searching, to construct a new narrative.

It is interesting that narrative, and cinematic structures, and the use of words within the event, have come to dominate contemporary dance reflecting the inescapably verbal character of understanding of the world; the arts too, acknowledge the primacy of words, of text. The reliance of dance, supposedly a non-verbal form of communication, on a world structured in words is acknowledged. It is not coincidental that one of the theoretical developments that

has potential, the ideas associated with 'intertextuality', draws directly on the written text but extends far beyond it.

7.0 Theory and practice, art and discourse

It is evident that the early 20th century forms of literary analysis (new criticism) and documentary history (the search for 'facts'), which accompanied the mid-twentieth century dance forms of expressionist and formalist modern dance and ballet, are changing in response to the changing art form, as are both within the context of changing social conditions.

The rising influence of post-structuralist theories is in balance with the postmodern arts' highly verbalised position. Understanding the character of the relationship between a dance form and its discourse, therefore, is central to a new conception of dance studies. This negotiation of boundaries arises not just within the arts, but between art and discourse, too. Neither the wordless, immediate and primitivist, expressionist, modern dance nor the timeless classicism of ballet, are appropriate forms to give a response to this change.

The old suspicion of language, derived from both expressionistic and abstract modernism's antagonism towards verbalising, while still seductive, disappeared in dance practice with the Judson Dance Theatre and subsequent forms of postmodern dance. It is time that scholarship caught up with the dance itself. We have to recognise that we are part of a community of dance language users which will control and determine the world by its discourse, whether we like it or not.

Reviewing the statements of previous theorists and collectors of dances is salutary. Even a comparison of so-called 'definitions' of dance through time, is sufficient to reveal, if not the changing nature of dance then, more particularly, the changing language in which we describe it. Discourse itself, is seen as historically grounded, supplying a set of concepts and delimiting what can and cannot be said about it, and by whom.

Neither the dance forms nor the theories of previous times are lost, but are maintained as texts in inter-relationship to the texts of our time. These permeable boundaries, between theories and within art forms, and then between art form and theory (Hutcheon 1988), past and present, open the way to a concept of intertextuality, itself a product of post-structuralist thinking, usually attributed to Julia Kristeva, and a very useful one for reconceptualising dance history (Moi, 1986).

8.0 Teaching the new dance history

The excitement of postmodern approaches for researcher, student and teacher alike arises from grasping with enthusiasm the principle that history-making, by constructing narratives, is an intensely human process which imparts not only order but meaning.

Chronological survey courses fail to respond to an idea of history as known only through traces in the present. To start a history course with the exploration of current dance forms has the advantage of addressing these changes in understanding while generating genuine interest and motivation. The immediate appeal of live theatre that brings most students to dance should not be underestimated. History teaching which fails to recognise this can become divorced from practice in dance and from the rest of the dance programme, as well as giving a false sense of linearity and evolution.

Historical method can be used to inform current practice in the studio as a way of demonstrating the importance of history for understanding current choreographic, performance and reconstruction practices.

This does not deny the integrity of teaching dance history by itself, but accepts the challenge of new history. It demonstrates confidence in taking on new theory and applying it to the heart of the matter, the making of dances.

The biggest challenge lies in relating postmodernism and cultural theory to dance teaching in this area of dance history and dance appreciation. The early twentieth century emphasis on abstraction, and the allied theories of the autonomy of the art work, have finally been dislodged by a consciousness of the locatedness, the situatedness, of all art works. In consequence, appreciation, itself integral to choreography, cannot be taught without a historical and cultural dimension. The very language in which analysis is conducted and the concepts which are used to inform interpretation, derive from culturally located practices (Adshead, 1988). Hence the relevance of teaching choreography and performance with an eye to history and history with an eye to choreography and performance. A view of dance making and writing, seen equally as a series of interrupted narratives, which are inherently ambiguous, is one we should debate.

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CIRCLES OF MEANING: THE CULTURAL CONTEXTS OF IDA RUBINSTEIN'S LE MARTYRE DE SAINT SEBASTIEN

Lynn Garafola

I remember it all vividly. The crisp autumn air, the book-lined study, the calm professorial voice. It was in the late 1970s, at an early stage of my research on the Ballets Russes, in that distant past when I had yet to consult my first archive or make the first of several journeys to Europe. Like all doctoral candidates, I had cobbled together a prospectus. But it had no all-embracing theme or methodology to speak of, and its ostensible subject -- the influence of the Ballets Russes on intellectuals and writers of imaginative literature -- was beginning to appear not only tenuous but also irrelevant. The jumble of anecdote and fact, legend and teleology in the Ballets Russes literature was another source of dismay. Where, in this hodgepodge of chronicle and memoir, lay the roots of a genuine cultural history of the company? In search of direction, I had gone that autumn day to consult Carl Schorske, the distinguished cultural historian, then teaching at Princeton University.

I remember very little of our conversation, but I came away from his office with the basis of what has become over the years my working "method." I use the word with misgivings, because it suggests something at once more systematic and limiting than my actual approach. This is most easily described in visual terms, as navigating between a central core -- the phenomenon itself -- and the concentric circles that ring it and give it meaning. The core can be anything -- a poem, a painting, a ballet, a company, an institution like the Paris Opéra. Whatever the phenomenon, it has an integrity of its own, properties unique to itself, particular to the medium, and resulting from a distinctive pattern of formal evolution. The first of the concentric circles consists of what might be termed the "biography" of a work -- its genesis, elaboration, and collaborative process, the social relations of its production, and its contributors. Beyond this lies the circle of its audience, which includes not only a description and analysis of the public, but also critical responses to the work, its publicity, reception, and various consequences. Finally, there is the circle I call the "world." The broadest and most amorphous category of all, it includes the issues and debates in society at large that while not directly related to the core phenomenon significantly contribute to its meaning and underlying ideology. Recessions, political events, religious controversies, debates about hemlines or corsets, the redefining of homosexuality, orientalism -- of such threads is the history of early twentieth-century dance at least partly woven.

Although I have described these circles as physically separate from one another and from the core phenomenon, they are in fact integrally connected. A dance is more than a set of formal relationships; it is also a page in the biography of its choreographer, an exercise in social relations, and a representation of the human body. In performance, histories past -- both those of the artists and those of the audiences -- converge upon the present; memory haunts both sides of the footlights. When we witness a performance in the here and now, those memories tend to be familiar; we negotiate the circles, unlocking meanings almost automatically. For dances lost in time, however, an act of historical recreation is necessary; to negotiate the circles, we must first recover the memories and the meanings that converge on the core. This can only be done through research.

The obvious starting point is choreography. However, since most of the dances we write about are no longer performed and were never filmed, identifying the formal and stylistic properties of a work largely begins with its production material the designs, scores, sets, costumes, and libretti created for th original, and the photographs (for later periods) or prints and lithographs (for earlier ones) that recorded it. The "biography of a work takes us further afield. Here are the diaries, interviews, and letters of participants contemporary with its evolution, and their reminiscences, both oral and written, published and unpublished, as they later recalled it. These participants, in turn, came to the work with biographies of thei own, artistic, social, and political pasts that not only influenced the nature of their contributions but also colored th enterprise as a whole. So, who these participants were and what they became have to be investigated as well.

Press accounts are a basic source for gauging both critica response to a work and its reception by the various publics represented in the audience. Such accounts must be used carefully and critically, with an understanding not only of the taste and point of view of the writers, but also of the readership and politics of their publications. These cannot be extrapolated from a review, but emerge only after prolonged acquaintance with a critic's work and from a study of the gener contents of the newspapers, journals, and magazines where a criticism is published. Moreover, some of the most telling information about the audience does not appear in reviews at al but in advance and follow-up pieces, caricatures, interviews, a society notes. Here, too, is critical information about how a work was marketed, the broader issues it was perceived as raising, and how it was both viewed and represented by the medi generally. Books and paintings, diaries and letters, advertisements, concerts, exhibitions, imitations, and parodies prompted by a work are other sources that help to locate it within a particular social, intellectual, and artistic milieu.

Together, these sources lead the way to the phenomenon's larger "world." Obviously, the more one knows about that world, the easier it is to move from the particular to the general, to glean in a specific dance the meanings that give it broad cultural resonance. In this task, it is essential not only to read broadly, but to establish, if only speculatively, the points of intersection between the dance particular and the broad cultural discourses mirrored, represented, enacted, or transformed by it. However far afield one goes, the anchor remains the core phenomenon.

In addition to immersing oneself in the history -- or, more accurately, histories of a period -- one must continually question one's sources, probing their meanings from a variety of perspectives. Hence, the importance of seeing how roughly analogous sources are treated in other disciplines, both in terms of the questions raised and the solutions proposed. For me, the most fruitful approaches have come from readings in social history, feminism, semiotics, art history, and literature. This is not an inclusive list by any means, but a reflection of my own background and the particular nature of my research. To this should be added the experience of writing criticism, of watching living dances and observing the changes that have taken place not only in choreography and performance styles, but also in the political economy of dance both in the United States and abroad. There is no question that my reading of the past has been influenced by my experience of the present. This biographical perspective is another point of contact between the core phenomenon and the world at large that gives it meaning.

*

The following thoughts about Le Martyre de Saint Sébastien (The Martyrdom of St. Sebastian) are based on my current research on Ida Rubinstein. I offer them as an illustration of the kinds of questions I ask and the kinds of sources I use in examining a particular work and elucidating its larger world. My goal is a full-scale biography, a study of Rubinstein's life and the body of work she created between 1911, when St. Sebastian received its premiere, and 1940, when her theatrical career effectively came to an end. Since then, she has not fared well in histories of the period. The reasons for this are many -- her total withdrawal from public life in the late 1940s and 1950s, the disappearance of her private papers after her death in 1960, the lapse of the vast majority of works she commissioned from active repertory. But there are other more complex reasons for her cavalier treatment, especially at the hands of dance critics. From the very start of her career, Rubinstein alternated between roles that relied chiefly on the spoken word and others that relied primarily on dancing and mime. This polymorphous identity was also reflected in works she produced, most of which she also commissioned. Thanks to her, Ravel composed Bolero and Stravinsky Le Baiser de la Fée, ballet scores that can still be heard today, and it was at her behest that André Gide translated Shakespeare's Antony and Cleopatra, that Stravinsky composed the

"mélodrame" Perséphone, that Paul Claudel wrote the "dramatic oratorio" Jeanne d'Arc au bûcher. Her oeuvre is as difficult to describe in a few words as what she did on stage.

Her identity as a dancer is as problematic as her identity as a performer. Although she danced a number of classical roles and studied with classical teachers, she was not (as virtually every critic pointed out) a classical dancer. But as reviews of her performances in other kinds of roles make clear, she was definitely a dancer of some sort, albeit one closer to the traditions of early twentieth-century art dance than to the "reclassicized" styles of post-Diaghilev ballet. Indeed, the impulse to pigeonhole her -- to view her career exclusively in terms of ballet -- suggests the inadequacy of existing interpretative paradigms when applied to dancers who transcended the boundaries of the classical but stood apart from the lineages of modern dance.

Yet another problem posed by Rubinstein arises from what might be termed her traditionalism. Although she routinely called on collaborators associated with modernism, she had little sympathy for the experimentalism identified with the Ballets Russes and offshoots like the Ballets Suédois. In fact, she had more in common with Jacques Rouché, the director of the Paris Opéra in the years between the wars, who not only opened the house to modest innovation but also welcomed Rubinstein as a frequent guest. Here, again, one senses the inadequacy of an interpretative framework (one to which I have probably contributed) that privileges experiment over continuity, breaks with the past over changes of a less dramatic order. In saying this, I do not mean to disparage Ballets Russes experimentalism, but rather to stress that it existed side-by-side with other phenomena, some of which, at least, occasionally challenged its hegemony. Rather than seeing Rubinstein's career solely in terms of the Ballets Russes, it should be viewed, at least after World War I, as a predominantly French phenomenon, linked to French ballet and French lyric theater, and only marginally related to the Diaghilev enterprise, even if "Big Serge" himself thought otherwise.

This, of course, was far from being the case on 22 May 1911, when the curtain rose for the first time on Le Martyre de Saint Sébastien. In fact, apart from the text, written for Rubinstein by Gabriele d'Annunzio, the production could easily be seen as a Ballets Russes knock-off. The premiere took place at the Théâtre du Châtelet, the site of Diaghilev's first triumphant dance season. The producer was Gabriel Astruc, who had worked with Diaghilev since 1907. In Comoedia Illustré, there were the same full-page spreads, and in the daily and weekly press, the same flood of advance publicity. Moreover, the ten gala performances of St. Sebastian and the Diaghilev season that followed were "packaged" as part of Astruc's "Grande saison de Paris."

In addition, there was the matter of personnel. The five-act mystery play was designed by Léon Bakst, the artist most closely linked to Diaghilev's triumphs, above all Cléopâtre and Schéhérazade, the orientalist fantasies that had made Rubinstein a star. Although St. Sebastian was not a dance work, it had two important dances for the hero, the dance on burning coals in Act I and the mimed Passion of Christ in Act III. Both were staged by Michel Fokine, Diaghilev's in-house ballet master. Most importantly, in the role of the Christian hero, there was Rubinstein herself. Introduced to Paris in 1909, she was not a regular member of the Ballets Russes. Rather, she occupied a category apart, appearing in the title role of Cléopâtre and as Zobéide in Schéhérazade, roles tailored to her striking physical appearance and particular gifts as a dancer. With St. Sebastian she now made her debut as an actress.

"It was d'Annunzio," she once told an interviewer, "who gave me my voice." My French voice, she should have said. Trained as an actress, she already had a Russian one, which, unbeknownst to Paris, the Ballets Russes had muted. Like all Diaghilev's dancers, Rubinstein arrived in Paris with as much or as little of her past as she chose to take with her from Russia. She traveled light. Her interviews of the time make no mention of family or friends, never allude to mentors, models, teachers, or coaches. To all appearances she came from nowhere, a self-created maverick sprung from the literature of decadence.

The truth was more prosaic. She was born in Kharkov in 1883,[1] grew up in St. Petersburg, and was educated privately. Her family was rich, cultivated, and Jewish, although sufficiently assimilated that at some point she was baptized,[2] and there were branches of the family living in France. Her full name was Lidiia Lvovna Rubinstein. Early on, however, she discarded the patronymic and called herself Ida, a diminutive of Lida, which was itself a diminutive of Lidiia. The name, as it happens, was in the family.[3] But it was also the name of a mountain near Troy, a classical allusion that would not have been lost on the future interpreter of Antigone, Clytemnestra, Helen, and Persephone, and must have seemed a sign of her destiny.

This, she had decided by the time she was twenty, lay in the theater, as an actress. It was not a career for daughters of the rich and respectable, and her family did not approve. It was one thing to play or sing at private functions; to appear on a public stage, as a professional, even to seek professional training was quite another. Rubinstein set her sights on doing both. In 1904, at St. Petersburg's New Theater, she appeared in the title role of Sophocles's Antigone. The play was staged by Georgii Ozarovskii, a director at the government-subsidized Alexandrinsky Theater,[4] with whom she had studied privately. A review in the theatrical weekly Teatr i iskusstvo (Theater and Art) suggests that the production was conceived as a stepping stone to the Alexandrinsky, a means of circumventing the auditions and rigid training requirements expected of actors on the Imperial stage.[5]

significant: it links her emerging identity as a dancer with the female soloist tradition elsewhere in Europe. Indeed, versions of both dances were given by Maude Allan in St. Petersburg.

Inspired, like Rubinstein's, by the Wilde play, Allan's Vision of Salomé was only one of numerous variations on the theme. In the wake of Richard Strauss's opera, wrote Valerian Svelov in Le Ballet contemporain, "an epidemic of 'Salomé dances' broke out"; soon "no 'self-respecting' café-concert" was without one.[25] Most of these Salomés were probably unknown to Rubinstein. But she must surely have been aware of the more illustrious among them, such as Loie Fuller, who mounted La Tragédie de Salomé to a commissioned score by Florent Schmitt at the Théâtre des Arts in 1907,[26] and Natalia Trouhanova, the expatriate Russian dancer, who performed the Dance of the Seven Veils in the first Paris production of the Strauss opera that same year. Indeed, Trouhanova might well have served Rubinstein as a model, not only because she trained outside the State system, but because from early in her career as a soloist she danced to music commissioned from important modern composers.[27]

Because early twentieth-century art dance is usually seen as a progenitor of modern dance, accounts of its history have tended to obscure the links that in Europe at least existed with both the lyric stage and the music hall stage, the era's traditional ballet venues. The connections in fact were many. One was repertory. Although Duncan may have launched the fashion for Greek dancing, neither this nor the exotic styles associated with Maude Allan, Ruth St. Denis, or Mata Hari were practised exclusively by art dancers. On the contrary, they were also taken up by ballet dancers, especially for concert numbers performed at charity and salon events and for solo appearances in operas. (Trouhanova's successor in Salomé was ballerina Aïda Boni.) In addition to sharing a common repertory, ballet dancers and art dancers also shared performance venues. Trouhanova, for instance, danced regularly at the Monte Carlo Opera; she also performed at the Théâtre des Arts. Other dancers, including Rubinstein and most of Diaghilev's soloists, shuttled between the lyric stage and the era's leading music halls; the Palace and the Coliseum were particularly accommodating. As a producer, Astruc was equally catholic. In May-June 1911, he wedged Rubinstein's ten performances of St. Sebastian between two concerts by Trouhanova and eight nights of the Ballets Russes -- all at the Châtelet.

Moreover, up until World War I the Ballets Russes repertory had a number of crossover roles. The most important were Cleopatra and Zobéide; another was Potiphar's Wife (in Legend of Joseph). Fokine's earliest Cleopatras were a diverse lot; at the Maryinsky alone, they included the actress Elizaveta Timé, the dancers L.P. Barash and Evgeniia Makhotina, and the opera singer Maria Kuznetsova, although she was forced to relinquish the role because of opposition from the dancers. After Rubinstein left the Ballets Russes, both Cleopatra and Zobéide became the property of ballet dancers. Potiphar's Wife, which the ballet's

librettist Hugo von Hofmannsthal and its composer Richard Strauss had intended for Rubinstein, was another crossover part performed by crossover artists, in this case, Kuznetsova and Maria Carmi, an actress who had appeared in Max Reinhardt's "wordless plays."[28] Trouhanova, Napierkowska, and even Mata Hari were other nonclassical performers whom Diaghilev either engaged or considered engaging. Like Rubinstein, most had studied ballet. Still, what made such crossovers possible was the seepage of ethnic, "Greek," and new gestural idioms into the era's ballet choreography. Like the incorporation of folk dance styles previously and modern dance styles subsequently, the process not only enriched the choreographer's palette but also extended his range of interpreters. For a Rubinstein or a Trouhanova, the new "free" dance was both a vehicle of self-expression and a way of bridging the divide that in Russia at least traditionally separated "professionals" (i.e., ballet dancers) from "amateurs" and barred the latter from appearing on the Imperial stage.[29]

Conventional wisdom holds that Rubinstein left the Ballets Russes because Diaghilev would not "let her dance."[30] The fact is she broke with him because of d'Annunzio, who promised her something better than the "plastic movements, caresses, embraces, and stabbing herself" that now "bored" her.[31] He had approached her in June 1910, after seeing her in Cléopâtre, telling her, as she would later recount, "that he wanted to write a mystery play for me that I would recite and mime.... Intoxicated with pleasure, I replied, however, that...I did not speak Italian well enough to play such a work.... 'Then, I will write it in French,' he said. Thus was born St. Sebastian."[32] In fact, the martyred saint had haunted d'Annunzio's imagination for some time. Now that he had found his Sebastian, the project got underway. By July 1910, the first announcements had appeared in the press.[33]

For Rubinstein, the play was not only one of the "great joys" of her life;[34] it was also, as she put it, a "magnificent stroke of Destiny."[35] With St. Sebastian she recovered not only her voice, but also her freedom. The martyred saint was everything Diaghilev's viragos weren't -- a hero and an idealist, a lone seeker of absolutes, a subject in his own right. He was also the first of many male characters -- Orpheus, David, Amphion, Don Quixote -- that Rubinstein would play or conceive for herself in the next twenty years. Dreamers all, androgynes in spirit and body, they occupied a space that was female as much as male. Her women were cut from a similar cloth. Whether from narcissism or something akin to feminism, she chose her characters from a pantheon of female heroes. Many derived from the mythology of the ancient world (Phaedra, Persephone, Clytemnestra); others, like St. Catherine and St. Joan, from the mythology of Christianity. There were sinners like Marguerite Gautier and voluptuaries like Sémiramis, miracle makers, madwomen, amazons, royal mistresses, and arts patrons. As female figures, they were all in some way remarkable, and as played by Rubinstein, most of them were also autonomous, agents of fate rather than its victims, manipulators of desire rather than its

objects. Like their male counterparts, Rubinstein's women were conceived as bigendered heroes.[36]

Rubinstein never choreographed her own dances. From the start, they were set by professionals: Fokine, Nicola Guerra, Léo Staats, Bronislava Nijinska, Léonide Massine, Kurt Jooss. In this she differed markedly from the female soloists, who not only choreographed their own dances but in many instances also elaborated a technique emanating from experiments on their own body.[37] Nevertheless, because she was both the instigator and "angel" of most of her productions (as well, of course, as their star), she scripted their master narratives as fully as any dancer/choreographer. Although the idea for St. Sebastian came from d'Annunzio, it was Rubinstein who enlisted the other major collaborators, including Bakst, who designed the production, Armand Bour, who directed it, Fokine, who choreographed it, and Claude Debussy, who composed the musique de scène. Although St. Sebastian was her first Paris undertaking, it was not her first collaborative venture. To a degree Antigone had been, as it inaugurated her twenty-year association with Bakst. With Salomé, however, her collaborative "method" crystalized; here, as in St. Sebastian and virtually all her later productions, she mixed trusted associates, with whom she worked closely in the initial planning stages, and "stars" who could be counted upon to do her bidding because of their interest in a particular project and because she paid them well. To her trusted associates -- a grou that included d'Annunzio, Bakst, Bour, Fokine, and in the 1920s Nijinska, Arthur Honegger, and Alexandre Benois -- she was fiercely loyal. She produced no fewer than three of d'Annunzio' works, starred in a film version of another, and commissioned at least two plays that he never wrote. Between 1923 and 1939, she commissioned designs for nearly a score of productions from Benois. Honegger contributed music to a half-dozen works, and she called upon Nijinska again and again even though critics hac trounced her "geometric" choreography for La Valse. Although th individual components of her works were by others, Rubinstein controlled the larger entity; it was hers, not theirs, and she took the flack for what many perceived as her hubris. For such critics, noted playwright Fernand Nozière in 1926, it was intolerable that a woman should "allow herself the luxury of interpreting masterpieces."[38]

St. Sebastian was the first of these grand gestures, and a crucial one, for thanks to d'Annunzio, she added to her image o fin-de-siècle decadence that of sumptuous excess. Inspired by the liturgical dramas and hagiographies of the Middle Ages, the play related the miracles and passion of an early Christian martyr, the archer, beloved of the Emperor Diocletian, who perished under a barrage of pagan arrows because of his refusal to disavow the faith. Whatever its sources, the work was anything but naive; in the range of its allusions and its stylistic bravura (all the more amazing because the play was written in French), it was steeped in art. As Léon Blum, the

future Socialist prime minister, noted in a review published in Comoedia:

> [D'Annunzio] has...written his drama in a language that without a hint of archaisim and by a wonder of science and taste forms a kind of synoptic condensation of all the resources and all the charms of the French vocabulary at various moments of its history. It is at once the language of courtly epics of the Middle Ages, the language of Montaigne or Amyot, the language of Gautier or Banville, while the usages and rhythmic sequences recall by turns the means of the chansons de geste and mystery plays, the methods of the Parnassians or the more recent symbolist poets. In the shifts of art and thought, in the imaged memories that traverse and nourish the drama, Greek evocations blend with Asiatic ones, and the Christian mystery play combines with the most modern forms of sensibility and thought.[39]

For all his admiration of d'Annunzio's accomplishment, Blum was not blind to its faults. Nor were the poet's other admirers. Six hours long (at least at the first performance), the play was a study in excess. Words, images, symbols, allusions: they tumbled from his pen in profusion, an embarassment of riches, rare, precious, and meticulously crafted. Like the cravats d'Annunzio collected by the hundreds and the mistresses he collected by the dozens, they were badges of a style of luxury consumption.

With its refined extravagance, the production was fully a match for the text; indeed, one suspects that some of the praise lavished on d'Annunzio was a response to the splendor of Bakst's designs -- a vision of third-century Rome filtered through the prism of the Quattrocento. They were sumptuous and as richly evocative as the language, and their use of color made visible the symbolist idea of synaesthesia. As critic Louis Schneider wrote in Comoedia:

> In [Bakst's] magnificent settings thousands of tones gather, thousands of rich and picturesque forms.... The magic of these crimsons, of these emerald greens, the power of these golds, the song of these lapis lazuli blues...form a spectacle that is utterly unique. A dream, you might say, where suddenly the stained-glass windows of cathedrals come alive, and one seems to contemplate that strange, mystical light that shines so sweetly under gothic vaults on the mantles, crowns, and visages of the saints.... Here is music for the eyes... [and] an unforgettable vision of art.[40]

The production was huge as well as magnificent. There were five decors -- a columned portico for Act I ("La Cour des Lys"), a domed, eliptical vault for Act II ("The Magic Chamber"), a vast

columned throne room for Act III ("The Council of False Gods"), a woodland clearing for Act IV ("The Blessed Laurel"), and heavenly clouds of light for Act V ("Paradise") -- and nearly 600 costumes. With 150 "artists" and 350 "executants," as Figaro announced on the day of the premiere, the size of the cast was just as mind-boggling.[41]

Long before then the press had been talking about the new work and about its renowned author. As notorious for his extravagances (he had come to France the year before to escape an army of Italian creditors) as for the dubious morals of his much translated poetry, fiction, and dramatic works, he was an international celebrity in the modern sense of the term, a personality chronicled and caricatured from Paris to Petersburg and Pittsburgh. Reporters descended on his hideaway in Arcachon (he had gone there in flight from an overly attentive mistress) to interview him; they announced when the play was done, when it was cast, and when it went into rehearsal. They also discussed the play itself -- its sources, setting, verse forms, and plot -- all the while monitoring its day-to-day progress. As the opening neared, illustrated spreads appeared in magazines like Femina and Comoedia Illustré, while the theatrical journal Illustration published the full text of the play.[42] Meanwhile, only five days before the premiere, the work was put on the Index -- and thus off-limits to Catholics -- an act that brought the long simmering issue of the play's "immorality" to a boil.

Already, in February, strong opposition by the Vatican had forced the cancellation of a Roman season that was scheduled to take place in June.[43] The objections, it appears, centered on the casting of the principal role: not only was Rubinstein a woman, she was also a ballet dancer. In France, where the travesty tradition had a long history both in theater and ballet it seems likely that other factors were at work. Among them was her public identity as a Jew. On the eve of the premiere, an announcement in Paris Journal informed readers that "for fear of demonstrations provoked by [her] Jewish origins, another performer has learned her role and is prepared to fill it in case of an incident."[44] Rubinstein was not the only Jew associated with the production. Bakst was also Jewish. So was Astruc, and for months he had been picking up signals of anti-Semitism among the ladies who usually supported his projects. In January 1911 he wrote to d'Annunzio:

> Another question, rather delicate. During my absence, a great lady of society, on whose support I could always count and who has lent her name each season to my patronage committees, indicated to one of my collaborators her very strong fears on the subject of St. Sebastian: "I won't be able to go; nobody will be able to go," she said. "Nobody will lend their name. It's annoying; we have always been with Monsieur Astruc, etc., etc." You see from this what they are preparing for us. They will try to make a sacrilegious

> person of you, and soon they will have proved that for the second time I have crucified God!.... For Salomé I felt the same breeze blowing, but I evaded it by nestling in the bosom of Charity.[45]

Although the ban kept some spectators away, including the conservative writer Maurice Barrès, the friend to whom d'Annunzio had dedicated St. Sebastian, the cosmopolitan audience that was the backbone of Astruc's "grand public" turned out in force.

Regardless of whether Rubinstein was technically a Jew or not, a number of cultural attributes identified her as one. "I saw her," wrote a journalist in 1913, "between two rehearsals, at once a princess and a statue: all Asia, opulent and mysterious, and all modern restlessness, in a body of which Donatello might have dreamed."[46] For right-wing ideologues like Léon Daudet, this combination of Eastern "otherness" and modernity was a mirror of "Jewish" taste, an expression of its cosmopolitanism and an example of its pursuit of every kind of novelty.[47] Another "Jewish" attribute was her money, the millions she was said to have and the millions she was said to spend on her whims. Writing to a friend after Diaghilev's 1909 season, Benois fumed at the slanders being circulated by one Viktor Val'ter, a contributor to Rech', who was telling everybody "that Rubinstein had paid Seriozha [Diaghilev] 30,000 francs for each of her appearances."[48] She was as beautiful as she was rich, with the raven hair and almond eyes of the anti-Semite's classic Jewess. In St. Sebastian d'Annunzio capitalized on those looks; his saint was a long-maned Adonis, a youth "more beautiful than pain and purer than blood,"[49] a pagan god and a Renaissance ephebe rolled in one. In the Middle Ages, Sebastian had been a popular saint, a protector against plagues, and one of the few acceptable subjects for the depiction of the male nude. The Renaissance did away with those earlier popular associations, while significantly transforming the representation of his body. In painting after painting, artists smoothed and softened the contours of his body, adding to the image of idealized male nudity a new ingredient of femininity. By the mid-nineteenth century, Sebastian had become a favorite saint -- and even a favored name -- among homosexuals.[50]

Rather than playing down this homosexual dimension, Rubinstein's sex emphasized it; as a woman, she had certain gestural options denied to a man as well as a "natural" claim to beauty. A poet of the time called her a "strange icon of ambiguous sex,"[51] and with her tall, slim body, at a time when the hourglass figure reigned supreme, she was certainly androgynous. At the same time, she brought to the part of St. Sebastian associations of unbridled sexuality that stemmed partly from her previous roles and partly from gossip about her private life that surfaced in the press on the eve of the premiere. The gist of the story was that Rubinstein, after initiating divorce proceedings against her husband in order to marry d'Annunzio, had jilted the poet for one Georges Baklanoff, a friend of her

husband and a featured baritone in the season of Russian opera underway at the Théâtre Sarah-Bernhardt.[52] True or not, the gossip confirmed another anti-Semitic prejudice: that Jewish women were "hot." Further evidence of this could be found in various portraits of Rubinstein reproduced at the time in the press -- Valerian Serov's remarkable nude, unveiled that spring at an exhibition of Russian painting in Rome, and the drawings of her by Bakst as the martyred St. Sebastian, stripped and bound to the stake. About the only aspect of Rubinstein's sexual life ignored by the press was her liaison with the painter Romaine Brooks.[53] No wonder the Church took a dim view of the play as a Christian work.

St. Sebastian held great personal significance for Rubinstein. Not only was it the first role created for her; it was also the yardstick by which she measured successors.[54] She kept the work alive, reviving it (with cuts and new designs) at the Paris Opéra in 1922, giving portions of it at galas, and performing in on Italian and English tours. At Easter 1949, nearly a decade after her last appearance on a Paris stage, she wrote to Arthur Honegger, the composer of Jeanne d'Arc au bûcher, that she "very much desired to give 'Joan' and 'St. Sebastian' one more time."[55]

Although for years critics would recall their impression of her in the original production, she was taken to task in many quarters for the shortcomings of her performance, especially her diction (at the time she still had a strong Russian accent), vocal control, and poor projection (which often made it hard to hear her). One of the nastier reviews appeared in Comoedia: "Mme Ida Rubinstein...has a deplorable voice for the stage: her diction is poor; her accent distorts the words; between her shrieks and sighs, one can hardly distinguish the author's text."[56] Just as damning was Henry Bidou, who announced in the Journal des Débats that she was "worse than appalling."[57] The following year, in a review of Salomé, he returned to the attack, adding a xenophobic note:

> Mlle Rubinstein is the scandal of the theater. She has and will never have any talent. She disgraces French with a gibberish without name.... When she opens her mouth, out comes something hoarse, nasal, and flat, interrupted with breaths, that is said to be a voice. It is said that this voice utters articulate words. Sound swells and dies, imperceptible when it is not unendurable.[58]

The répétition générale was another horror. Years later, Rubinstein would tell the young actor (and future cinema star) Pierre Richard-Willm that she had "invented incredible ruses to avoid 'speaking her lines' at rehearsals." The result was "a catastrophe." At the générale "no one could hear her, or they heard too much.... And this nightmare still pursued her, she added, after a silence."[59]

Like most of Rubinstein's productions, St. Sebastian was conceived as a total art work uniting music, drama, dance, and painting. As such, it aspired to the Wagnerian ideal that animated Diaghilev and many other Russian theater people in the early twentieth century. Whether that ideal was attainable is a question too complicated to go into now. The point I want to make here is simply that St. Sebastian, like many of Rubinstein's works, felt short of the unity that marked the best of Diaghilev's. The fault lay only partly with the play. To a far greater degree, it reflected Rubinstein's refusal or inability to assume the role of a "producer-autocrat." Once the initial conceptual stage was passed and the collaborators chosen, Rubinstein was content to let each of them go their own way, while turning critical production decisions over to associates like Bakst, d'Annunzio, or Astruc, none of whom enjoyed undisputed authority. In fact, they were little more than majordomos, servants whose decisions could -- and were -- easily overturned and who often worked to cross-purposes. Emile Vuillermoz, a chorus master for St. Sebastian, tells of the havoc at one of the dress rehearsals, when Bakst, to enhance the color harmonies on the stage, broke up the choral groups, which had been carefully arranged by voice. "The unhappy singers," wrote Vuillermoz, "isolated and scattered in the strange crowd, no longer...hearing each other, feared to embark on the execution of their difficult part!"[60] Had Diaghilev or another hands-on producer been in charge, this could never have happened. For all her independence, Rubinstein always retained the habits of a lady, paying others to do the dirty work, while she literally and figuratively kept her gloves on. The triumph of the grande dame at the expense of the producer cost her enterprise dear.

With all its problems and despite the criticisms, Rubinstein's St. Sebastian was a success. Doors opened to her; offers from Rinehardt and others poured in. The gamble had paid off; Paris had a place for her. After two more trips to St. Petersburg, she settled in the French capital, and with the determination that had brought her there in the first place, set herself the task of becoming a French artist. For better or for worse, she had found her way.

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Notes

1. According to the birth records of the Kharkov rabbinate, Rubinstein was born on 21 September 1883 (Old Style). I am grateful to Nataliia Lazarevna Dunaeva of St. Petersburg for this information.

2. In 1936 Rubinstein was received into the Roman Catholic Church at the Dominican convent of Saulchoir in Tournai. According to Reverend Motte, then prior of that community, she converted to Catholicism not from Judaism, but from Russian Orthodoxy ("A propos d'Ida Rubinstein," Ut sint unum, 15 April 1961). I am grateful to Father André Duval, archivist of the Dominican order in France, for excerpts from this article.

3. A death announcement for one of Rubinstein's relations, Madame Paul Mertian, who died in France in January 1896, survives in the Fonds Georges Hérelle at the Bibliothèque de Troyes. The announcement lists several dozen family members, including Rubinstein, among the bereaved. From the order of the names, it seems likely that Rubinstein was not only a niece of the deceased but also one of several siblings. According to the document, Madame Mertian's maiden name was also Ida Rubinstein. I am grateful to Mr. George Blomkvist-Simpson of Stockholm for providing me with a copy of this announcement.

4. In the 1904-1905 edition of the Ezhegodnik imperatorskikh teatrov (Yearbook of the Imperial Theaters), Ozarovskii was listed as a "regular director" of the Russian Drama Troupe, which he joined in 1892.

5. Vl. P-ii., "Khronika," Teatr i iskusstvo, 25 April 1904, p. 350.

6. The choice of Moscow over Petersburg was probably a concession to her family; if she had to act, the further she stayed from home the better. For her appearances in Antigone, Rubinstein had adopted the surname L'vovskaia.

7. For the curriculum, teaching personnel, and Rubinstein's grades at the Moscow Theater School, as well as her transfer to its St. Petersburg counterpart, see "Vedomosti ob ispytaniakh uchashchikhaia Dramaticheskikh Kursov 1901-1908" (Official Bulletin of the School Examinations in the Drama Department 1901-1908), TsGALI, fond 682 (Moscow Theater School), op. 1, ed. khr. 192. In a letter to Akim Volynsky inviting him to attend the examination performances, Rubinstein noted that she appeared "in one act of each play" (TsGALI, fond 95 [Volynsky], op. 1, ed. khr. 761, l. 49-50). In another letter to him written before she left the Moscow school, Rubinstein expressed her dissatisfaction in strong terms: "I clearly recognize the full senselessness of my stay here.... Lenskii trains only the actress in me, not the part

of me that must subsequently realize my dream" (Ibid., l. 97-98). Aleksandr Pavlovich Lenskii taught in the Drama Department of the Moscow Theatrical School. He worked with a number of young actors of the Maly Theater and was regarded as an innovative director. I am grateful to Elizabeth Souritz for supplying me with copies of the material from the Moscow archive TsGALI used in this article.

8. For an account of Volynsky's life and career, see Stanley J. Rabinowitz, "A Room of His Own: The Life and Work of Akim Volynskii," Russian Review, July 1991, pp. 289-309.

9. Rubinstein to Iuvitskaia, n.d. [autumn 1906], TsGALI, fond 1958, op. 1, ed. khr. 104, l. 18.

10. Rubinstein to Volynsky, n.d. [spring 1906], TsGALI, fond 95 (Volynsky), op. 1, ed. khr. 761, l. 98.

11. Rubinstein to Volynsky, n.d. [1907], TsGALI, fond 95 (Volynsky), op. 1, ed. khr. 764, l. 1-2.

12. Konstantin Rudnitsky, Russian and Soviet Theater 1905-1932, trans. Roxane Permar, ed. Lesley Milne (New York: Abrams, 1988), p. 9.

13. Quoted in Konstantin Rudnitsky, Meyerhold the Director, trans. George Petrov, ed. Sydney Schultze, introd. Ellendea Proffer (Ann Arbor: Ardis, 1981), p. 133.

14. Draft, Volynsky to Rubinstein, n.d. [1907], TsGALI, fond 95 (Volynsky), op. 1, ed. khr. 217, l. 10. This letter, in which Volynsky switches at one point to the familiar form of address, makes clear that he had fallen head over heels in love with his collaborator. A complicating fact was that by May 1907 Rubinstein was married.

15. Rabinowitz, p. 305; Rubinstein to Iuvitskaia, n.d. [spring 1907], TsGALI, fond 1958 (N.N. Gorich and E.A. Iuvitskaia), op. 1, ed. khr. 104, l. 7). In a letter to Volynsky, she wrote that she was thinking "about the day when Antigone will be played at our theater" (TsGALI, fond 95 [Volynsky], op. 1, ed. khr. 761, l. 14-15).

16. "Khronika," Teatr i iskusstvo, 9 Sept. 1907, p. 580. Ibsen seems to have been more than a passing whim of Rubinstein's. In 1912, she told a reporter for the New York American, "If I ever go to America,...I want to play Hedda Gabler, which I love" (Alan Dale, "The Only Girl Who Ever Broke D'Annunzio's Heart," New York American, 2 June 1912, Reserve Clipping File [Rubinstein], Dance Collection, New York Public Library). A few years before, the Russian actress Alla Nazimova had toured the United States with a repertory that included two Ibsen plays, The Master Builder and A Doll's House, a precedent Rubinstein claimed to be unaware of. For Nazimova's American tours, see Laurence Senelick, "The American Tour of Orelenev and Nazimova, 1905-1906, in Wandering

Stars: Russian Emigré Theatre, 1905-1940, ed. Laurence Senelick (Iowa City: University of Iowa Press, 1992), pp. 1-15. Sanin, who directed Diaghilev's 1908 production of Boris Godunov, staged the productions of Emile Verhaeren's Hélène de Sparte and Oscar Wilde's Salomé that Rubinstein mounted in Paris in 1912. Although performances of both plays were announced for the following November in St. Petersburg ("Teatr i muzyka," Rech', 9 Sept. 1912), the season never took place. The Elektra produced by Sanin at St. Petersburg's New Theater in the autumn of 1908 was by Hugo von Hofmannsthal, not Sophocles.

17. Mikhail Yampolsky, "Kuleshov's Experiments and the New Anthropology of the Actor," in Inside the Film Factory: New Approaches to Russian and Soviety Cinema, ed. R. Taylor and I. Christie (London: Routledge, 1991), p. 32. It would be interesting to know if Iurii A. Ozarovskii, one of Delsarte's early Russian proselytizers, was connected in any way to the Ozarovskii who directed Rubinstein's 1904 Antigone. Meyerhold's symbolist experiments of 1905-1908 are discussed in detail in Rudnitsky, Meyerhold, pp. 55-130.

18. Many years later Rubinstein told a Belgian interviewer: "I have always danced and acted. I do not believe that frontiers between dance and tragedy exist. Both originate in the same inspiration" (A.D., "Un entretien avec Mme Ida Rubinstein," Le Soir, 9 Dec. 1928).

19. Quoted in Rudnitsky, Meyerhold, p. 133.

20. Rubinstein to Iuvitskaia, n.d. [autumn 1906], TsGALI, fond 1958 (N.N. Gorich and E.A. Iuvitskaia), op. 1, ed. khr. 104, l. 16.

21. E[lizaveta] Timé, Dorogi iskusstva (Moscow: All-Russian Theater Society, 1967), p. 55. In photographs of Rubinstein in the role, she seems to be wearing far more than a handful of beads.

22. Robert de Montesquiou, Têtes d'Expressions, 3rd ed. (Paris: Emile-Paul, 1912), p. 235.

23. Rubinstein to Vera Komissarzhevskaia, n.d. [spring 1908], TsGALI, fond 778 (V.F. Komissarzhevskaia), op. 2, ed. khr. 38, l. 1-2. Beginning in 1906 Volynsky headed the repertory section of Komissarzhevskaia's company (Rabinowitz, p. 304). In the same year, Meyerhold, who was staging the Wilde play for Rubinstein, became one of the company's directors.

24. Rubinstein to Komissarzhevskaia, n.d. [late August 1908], TsGALI, fond 778 (B.F. Komissarzhevskaia), op. 2, ed. khr. 38, l. 3. Apart from "Anitra's Dance," it is unclear what these "other dances" may have been. According to an announcement in the Era, London theatrical paper, on 18 September 1909, Rubinstein was going to perform the "Dance of the Seven Veils" "among other

items" at her forthcoming engagement at the London Hippodrome (p. 20).

25. Valerian Svetlow, Le Ballet contemporain, trans. M.D. Calvocoressi (Paris: de Brunoff, 1912), p. 78. The volume was first published in St. Petersburg (as Sovremennyi balet) in 1911.

26. The Théâtre des Arts was directed by Jacques Rouché, the future director of the Paris Opéra, who remounted the work for Rubinstein at the Opéra in 1919.

27. Rubinstein would later use at least two of Trouhanova's scores, Schmitt's La Tragédie de Salomé and Vincent d'Indy's Istar. "Anitra's Dance" was also in Trouhanova's repertory.

28. For the gestation and casting of the work, see A Working Friendship: The Correspondence Between Richard Strauss and Hugo von Hofmannsthal, trans. Hanns Hammelmann and Ewald Osers, introd. Edward Sachville-West (New York: Random House, 1961).

29. According to Vera Krasovskaia, Fokine wanted Rubinstein to perform the title role of Cléopâtre at the Maryinsky premiere of the ballet in 1908. The fact that Timé was an actress at the Alexandrinsky, the Maryinsky's dramatic counterpart, suggests that his failure to use Rubinstein stemmed from opposition to her as an outsider (Vera Krasovskaia, Russkii baletnyi teatr nachala XX veka (Leningrad: Iskusstvo, 1971), I, p. 225).

30. Fernau Hall, An Anatomy of Ballet (London: Andrew Melrose, 1953), p. 354.

31. Prince Peter Lieven, The Birth of the Ballets-Russes, foreword Catherine Lieven Ritter (London, 1936; rpt. New York: Dover, 1973), p. 260. It should be noted that Rubinstein gave a few performances with the company even after her "break" with Diaghilev, most notably in April 1911, when she appeared in Cléopâtre during his inaugural season in Monte Carlo.

32. Ida Rubinstein, "Souvenir d'un Poète," Scenario, April 1938, p. 194.

33. "Teatr i muzyka," Rech', 18 July 1910.

34. Quoted in A.D., "Un entretien avec Mme Ida Rubinstein," Le Soir (Brussels), 9 Dec. 1928.

35. Rubinstein, "Souvenir d'un poète," p. 194.

36. For a discussion of how gender can transgress traditional narrative structures, see Marilyn R. Farwell's "Heterosexual Plots and Lesbian Subtexts: Toward a Theory of Lesbian Narrative Space" in Lesbian Texts and Contexts: Radical Revisions, ed. Karla Jay and Joanne Glasgow (New York: New York University Press, 1990), pp. 91-103.

37. A notable exception was Natalia Trouhanova, who worked closely with the choreographer Ivan Clustine.

38. [Fernand] Nozière, Ida Rubinstein (Paris: Editions Sansot, 1926), p. 5.

39. Léon Blum, "Le Martyre de Saint Sébastien," Comoedia, 23 May 1911, p. 2. For a more critical view of this eclecticism, see Henri Ghéon, "M. d'Annunzio et l'art: A propos du Martyre de St. Sébastien," Nouvelle Revue Française, July 1911, pp. 5-16.

40. Louis Schneider, "Le Martyre de Saint Sébastien. La mise en scène et les décors," Comoedia, 23 May 1911, p. 2. For major works, Comoedia typically assigned two or three reviewers to cover the different aspects of a production.

41. "Courrier des Théâtres," Figaro, 22 May 1911, p. 6. Ten days before, Comoedia reported a somewhat different set of figures. "The troupe includes no fewer than 70 actors, to which must be added 80 singers and 150 supers, which, with the 100 musicians of the orchestra, comes to no fewer than 400 persons" ("Le Grande Saison de Paris. Le Martyre de Saint Sébastien," Comoedia, 12 May 1911, p. 2). These figures were subsequently picked up in the Petersburg daily Rech' ("Teatr i muzyka," Rech', 8/21 May 1911).

42. Most of this material can be found in the Rondel Collection (Re5260) at the Bibliothèque de l'Arsenal (Paris).

43. See "'Saint Sebastian,' d'Annunzio's New Play, is Attacked," Kansas City Post, [25?] Feb. 1911, and "Ballet Girl as Saint Stirs Anger of Pious," Indianapolis Star, 26 Feb. 1911, in Gabriele d'Annunzio clipping file (MWEZ n.d. + 6897), Theatre Collection, New York Public Library for the Performing Arts. Since the story was not reported in the French press, one must assume that Astruc, who negotiated the contract with Conte Enrico di San Martino for the Rome season, hushed it up. For correspondence and other material relating to this season, see GA107-116, Astruc Papers, Dance Collection, New York Public Library of the Performing Arts.

44. "A la Veille d'une grande première. Mlle Ida Rubinstein," Paris Journal, 22 May 1911, in Rondel Collection (Re5263), Bibliothèque de l'Arsenal.

45. Astruc to d'Annunzio, 20 Jan. 1911, folder IX/3, Il Vittoriale (Gardone-Rivera). Il Vittoriale, the villa overlooking Lago di Garda where d'Annunzio spent the last eighteen years of his life, is now the site of the archive housing his papers.

46. Emile Henriot, "Gabriele d'Annunzio et la 'Pisanelle,'" Le Temps, 8 June 1913, p. 3.

47. Léon Daudet, "L'Illustrissime d'Annunzio," Action Française, 19 May 1911, p. 1.

48. Benois to V.N. Argutinsky-Dolgorukov, 2/15 July 1909, in Sergei Diagilev i russkoe iskusstvo, ed. I.S. Zil'bershtein and V.A. Samkov (Moscow: Iskusstvo, 1982), II, p. 185.

49. "Julien Ochsé, "Sonnet pour Ida Rubinstein," Astruc Papers, GA110-6, Dance Collection. This is the last line of the sonnet.

50. Richard Ellmann, Oscar Wilde (London: Hamish Hamilton, 1987), p. 68.

51. Emile Cottinet, "Ida Rubinstein" (sonnet), Guinness Family Collection (Biddesden).

52. "D'Annunzio Jilted by Ida Rubinstein," New York Times, 21 May 1911, sect. 3, p. 1.

53. For an account of their relationship, see chapter 4 of Meryle Secrest's Between Me and Life: A Biography of Romaine Brooks (Garden City: Doubleday, 1974).

54. In 1936, when Jacques Ibert was composing Le Chevalier errant, a work on the theme of Don Quixote, she wrote: "How thrilled I am at the thought of playing this Knight of the Absolute who will be for me a new St. Sebastian" (14 Jan. 1936, Jean-Claude Ibert Collection [Paris]).

55. Rubinstein to Honegger, Easter 1949, Pascale Honegger Collection (Switzerland). The series of performances mentioned in the letter never materialized. Rubinstein's last performance, in Jeanne d'Arc au bûcher, took place in Strasbourg on 13 June 1948.

56. Emery, "Le Martyre du Saint Sébastien. Comment ils ont joué," Comoedia, 23 May 1911, p. 2.

57. Henry Bidou, "La Semaine dramatique," Journal des Débats, 29 May 1911, p. 1.

58. Quoted in "Une nouvelle d'Annunziade," 15 June 1922, in Re 5265 (Le Martyre de Saint-Sébastien; reprise du 17 juin 1922 à l'Opéra), Bibliothèque de l'Arsenal.

59. Pierre Richard-Willm, Loin des étoiles: souvenirs et dessins (Paris: P. Belfond, 1975), p. 138.

60. Emile Vuillermoz, "Un Chef-d'oeuvre tout entier à découvrir," L'Opéra de Paris, no. 13 (1956), p. 22.

REUNITING THE ARCHIVIST AND THE HISTORIAN: PREPARING GRADUATE DANCE HISTORY STUDENTS FOR THE PRESERVATION OF THE HISTORICAL LEGACY OF DANCE

Dr. Linda H. James

In 1976, Selma Jeanne Cohen asserted that a wealth of information was yet to be uncovered regarding the history and cultural achievements of dance. "Unlike most of the established scholarly disciplines, nearly all of dance history and theory remain to be investigated" (p. 225). She insisted that primary resources were readily available, but in order for students to pursue scholarly research they must be trained how to seek, evaluate, and use them. Researchers must be able to locate archival materials, impartially examine the evidence, and erase all preconceived theories if they are to ferret out the truth.

In the years following Cohen's 1976 recommendations to maintain and expand dance archives, to refine our historiographical methodology, and to intensify our study of documents, dance historians have taken steps to improve historical scholarship in this country. American dance educators are now familiarizing their students with primary and secondary research materials. Students are being taught how to conduct research in a repository and how to utilize archival materials in their scholarly studies. The efforts of dance research pioneers such as Selma Jeanne Cohen, Lillian Moore, Geneieve Oswald, Ernestine Stodelle and Juana de Laban have been instrumental in generating interest in historical research. The history of dance is being documented and as a result dance is becoming regarded as a scholarly discipline.

The dance community has come to recognize the importance of maintaining, expanding, and preserving its historical record. This has resulted in a proliferation of historical materials documenting dance which has begun to overwhelm those who are charged with the preservation of these items. Traditionally, the dance community has relied on a few major repositories to shoulder the responsibility of processing dance archives in order to make them accessible to the public. In reality, dance-related archival holdings are in the hands of not only repositories, but also organizations, institutions, and individuals. Problems exist with the diverse conditions of the archives and accessibility of materials.

Recent enterprises by archivists and librarians connected with such groups as Preserve, the Dance Heritage Coalition and the Dance Librarian's Research Group have heightened the public's awareness of the urgent need to preserve our historical legacy. These groups have taken steps to reverse the sentiment that "dance documentation is the concern of all but the responsibility of none" (Keens, Kopp, and Levine, 1991, p. 62). The growing burden of processing and preserving our dance legacy must now be borne by dancers as well. Dancers will benefit not only by preserving dance history, but also by contributing to dance scholarship.

If the dance community is to rise to this challenge a variety of initiatives are needed. Graduate research and intern programs must be developed to train dance students in archival methodologies which stress the value of archival processing as a research tool. In 1970, Walter Rundell, Jr. called for graduate history students not only to learn how to use manuscript and non-manuscript items, but also to organize archival materials and prepare descriptive tools such as registers and inventories. He stated that "the individual would enrich his [or her] understanding of a body of original sources and the profession would likewise benefit" (p. 247). Trained students should be working as apprentices with archivists, conducting research in the offices of dance companies, festivals, and universities as well as repositories and non-dance institutions such as television stations and newspapers. Dancers who are trained in archival methodology will not only benefit the profession by preserving our historical legacy, but will also have made accessible the documentation needed to contribute to dance scholarship.

To illustrate this point I arranged, described, and utilized the Juana de Laban Dance Collection housed at the Dallas Public Library, to determine the value of archival processing as a research tool for the historical study of dance. The description phase of the processing concluded with the production of a register which consisted of the following: a biographical sketch; provenance; literary rights and restrictions; scope and contents note; and a container list. A collection-based biography, derived primarily from sources found in the collection focuses on Laban's role as a dance educator and scholar. Now processed, the collection serves as a significant resource for researchers investigating the life, interests, and career accomplishments of Juana de Laban; her father, Rudolf von Laban; Albrecht Knust; Ruth St. Denis; and Gertrude

Kurath; et al. A considerable amount of documentation on dance notation systems and dance in Germany during the Weimar Republic is present in the collection. Furthermore, the scope the materials can facilitate international research on the many idioms of dance and for the study of human movement. This impressive collection consists of 63 boxes of manuscript and non-manuscript items, 1,000 volumes of printed materials (one-seventh of which are written in foreign languages), and 1,100 issues to 20 serial subscriptions.

This study has underscored the research value of having dancers involved in the processing of archival materials and it can serve as a model for future studies. Familiarity with the use of archival materials should become part of graduate dance history course work and archival methodology itself should be included in the training of every dance historian. Professionals in the field must recognize the importance of preservation and accessibility if dance materials are to be useful for current scholarship and that of future generations. In 1906, Langlois & Seignobos stated "For want of documents the history of immense periods in the past of humanity is destined to remain for ever unknown. For there is no substitute for documents; no documents, no history" (1906/1979, p. 17). The preservation of the heritage of dance is at stake.

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DEFINING AN ORGANIZATIONAL ECOLOGY FOR DANCE

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Introduction

When I received the flyer for this conference in the mail last summer I thought something is familiar about this title and then I remembered the Dance as a Discipline Conference of 1965. 30 years later and here we are retooling. I think that's very good.

In her keynote address to that earlier conference Alma Hawkins said "no doubt this is a crucial period in our development and because of this we need to act with great wisdom, our present opportunity for change carries with it a major responsibility for thoughtful action", I believe these words are no less true today. Alma instilled many with the confidence to make the idea of dance in higher education a reality and many important events followed that gathering. I hope our efforts here will prove as fruitful.

I believe that in order for our discipline to be retooled it must also be rethought and reshaped. We must again expand our ways of thinking about what is and what isn't "the discipline". Introducing new ideas and perspectives, re-evaluating norms and standards, perhaps eliminating that which is no longer germane. It is in the arena of introducing new perspectives that I would like to venture today.

As we consider retooling the discipline (and I feel our efforts here, to rethink the study of dance history, will cause us to rethink the broader discipline) we must look for new ways of informing ourselves about our world and our actions. One way may be to turn our focus to the groups we create to further our goals and objectives. On a practical level structured analysis of the companies, schools, advocacy groups, professional organizations and societies that help make dance exist can only add to our understanding of how effective we are in either helping or hindering our discipline as it struggles to secure it's place in art and education. On a more academic level borrowing techniques from the discipline of sociology to analyze organizations informs us of an aspect of dance and dance history that is very significant and largely, theoretically, ignored. Retooling the broad conceptual base of how we look at and explain dance can only lead to rethinking the merit and worth of dance as it is practiced in the studio and on the stage.

Generically, organizations are important systems for study because organizations:

- Are not neutral, they possess certain rights and privileges denied individuals
- Are increasingly the primary mechanisms for social change in our culture
- Act: influencing the environment through the production of goods and services.
- Affect what they produce

There are many good reasons why the study of groups may be of importance and of interest to dance historians. Underlying all these reasons is that if dance is to exist in any developmental sense it must have organization.

Another important reason is that the primary organizational environment for the discipline is within systems of higher education. Systems of higher education are increasingly being organized and managed from a business perspective.

Also it is difficult for individuals, without the recognition, support, funding or certification of an organization to affect change in an increasingly organized society.

And I believe the day of the individual "giant" in dance education is over individuals are being replaced by organizations as the primary actors and mechanisms for the advancement of dance.

Defining An Organizational Ecology for Dance

There are three primary levels of organizational analysis:

The social level where the individual or sub groups of an organization are studied

The structural level; here the organizations structure, process or technology is analyzed

The ecological level; where the organization is studied as an actor and sub unit within a larger environment of organizations.

It is this last level of analysis that is relevant to my presentation.

To begin, please first consider that organizational environments do exist as all organizations are embedded in an environment of other groups as well as in the complex of norms, values and collectivities of the society at large. Taking this environmental metaphor a step further; within environments we find niches, places where like organisms congregate to share or struggle over the resources necessary for their survival. The organizations occupying a niche create among themselves a particular ecology.

In an organizational environment the niche has both a "carrying capacity" (how many groups the niche is capable of supporting) and a "width" (the tolerance for variation between groups in the niche).

Defining any organizational ecology involves determining the inter-social system of relations between groups. Defining an organizational ecology for dance then, involves first determining how wide or narrow one wishes to focus. An ecology may be broadly defined, such as the ecology of private dance academies in the New York metropolitan area or narrowly focused, such as the ecology of dance advocacy organizations in the state of Arizona. For the purposes of this presentation I have chosen an even narrower ecology for a case study: those organizations that have, on a national level, been the primary advocates for dance as a discipline over the last 60 years: The National Dance Association, the Council of Dance Administrators and the National Association of Schools of Dance.

About These Organizations

Founded in 1932, the current National Dance Association (NDA) has had three organizational manifestations: the National Section on Dance (1932-1963) the Dance Division of AAHPER (1963-1978) and since 1978 as the National Dance Association of the American Alliance for Health, Physical Education, Recreation and Dance (AAHPERD). For many years the NDA was the national forum for dance educators.

In 1965 the Dance Division sponsored the Dance as Discipline Conference at the University of Colorado. Following that conference a flood of dance major programs began appearing in colleges and universities nationwide. Some were good and others were atrocious. As a result of this in 1966 and 1967, with support from the (then) US Office of Education, Alma Hawkins hosted the Developmental Conferences on Dance. These meetings led to information of the 2nd group to enter the niche, the Council of Dance Administrators (CODA).

In the mid-seventies CODA took the matter of defining the discipline into their own hands and issued their "Standards for Dance Major Programs" (1977). Shortly thereafter the council in cooperation with professional dance schools on both coasts helped initiate the joint commission for dance and theatre accreditation. In 1981 an accreditation agency for dance was formed with the National Association of Schools of Dance (NASD).

Other groups exist and have existed. These three are however, the primary national forums for educators promoting dance as a discipline. Interestingly this society has taken a big step toward joining the ecology with sponsorship of this conference.

To assess a niche and the ecology of groups within it two levels or analysis must be completed. As a first step each individual group must be analyzed. The second step involves making sense of the system of inter-relationships between groups.

Traditional field research techniques are used for individual organizational analysis. Employing the data gathering techniques of group observation, interview and the review of artifacts the researcher must be persistent, patient and inventive as each technique presents unique challenges to completing the data gathering process.

Observation may be difficult if groups meet only annually and do most business by phone and mail. Interviewing subjects may be revealing or frustrating as people are guarded, too forthcoming, selective in memory or even disinterested. The review or artifacts depends on being given access to documents, histories, films and other materials by organizational guardians. With diplomacy and tact however the committed researcher may do well enough to create an accurate and detailed portrait of each group.

Individual organizational analysis, most researchers agree, is best realized by employing data gathering techniques for a variety of organizational dimensions. For the purposes of this study the dimensions of group structure, process and culture were investigated for each group.

Structure: the features of the organization having to do with group size, degree of formalization, degree of complexity, vertical or horizontal hierarchy and departmentalization.

Process: the processes the organization undertakes to transform resources (inputs) into products (outputs) via the application of selected technologies.

Culture: a collection of beliefs, rituals, dramas, symbols, language and myth. The organization is a continuing system and elements of culture exert a powerful control over the behavior of those within them. Culture has an internal element as groups address themselves and an external element as groups portray themselves to the environment.

There are many variables that exist within each dimension. For this study I chose to analyze three variables within each of the dimensions of structure, process and culture.

Structure was considered in terms of the organizations:

Size - the number of group participants over time
Formalization - the number and scope of organizational rules and regulations
Complexity - the formally cited goals and objectives for each group.

Process was considered in terms of:

Resources - what resources are required by the organization, these may be human, material or fiscal
Products - the products created and distributed into the environment by the organization
Technology - technologies used to create and distribute products.

Culture was considered internally in terms of:

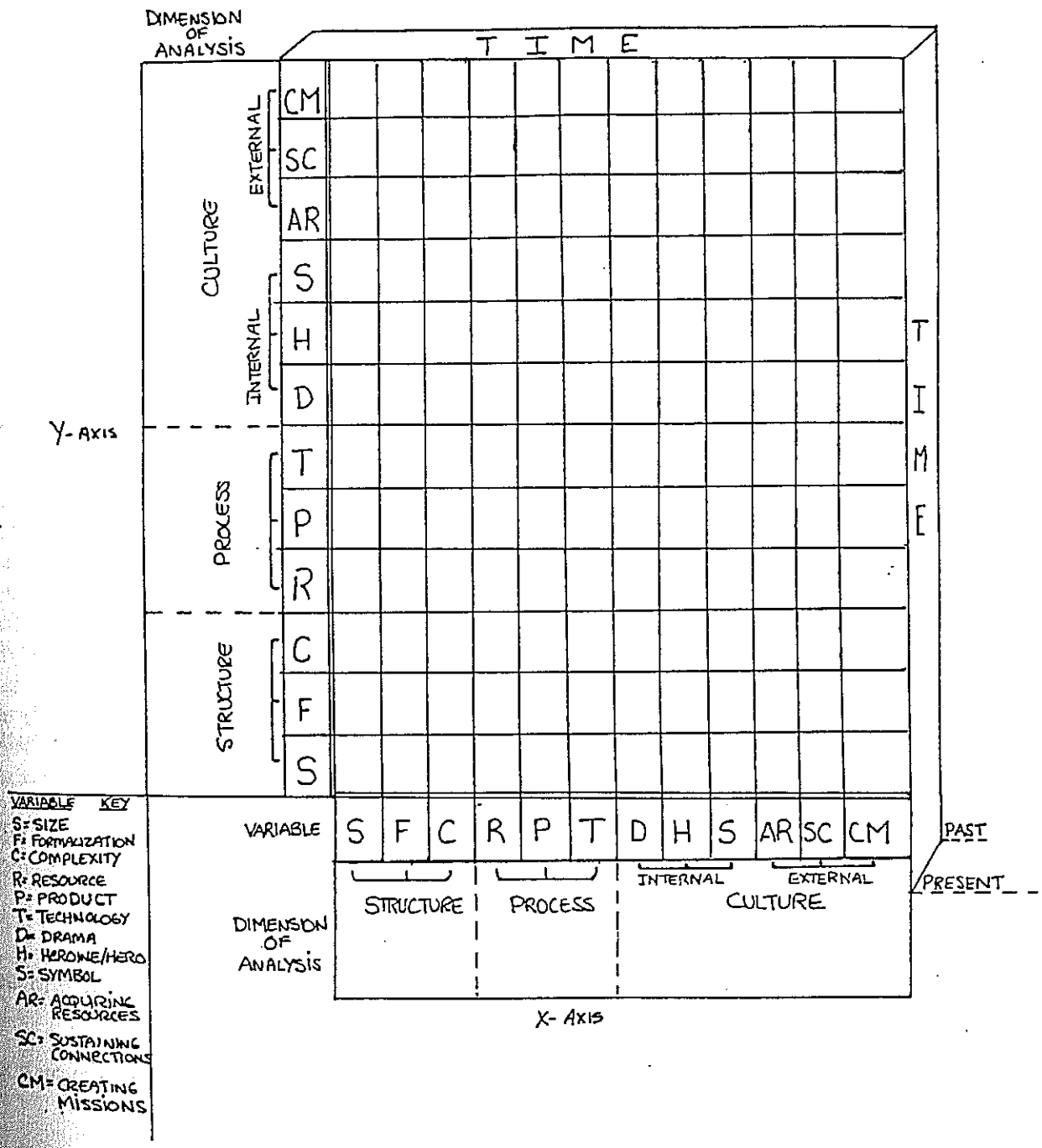
Dramas - significant events in the groups history
Symbols - literal symbols such as titles, awards, logos and certifications
Heroine/Hero - significant participants in the group's history.

The external manifestation of culture was assessed through analysis of:

Acquiring resources - What efforts the group made to acquire and sustain access to resources.
Sustaining inter-organizational connections: - How the group goes about establishing and maintaining relations with other organizations in the environment.
Creating missions - What processes the group undertakes to conceptualize and articulate its objectives in the larger organizational environment.

A longitudinal model was devised to act as a framework for understanding these data. A grid is formed to cross reference variables. Cross referenced variables were analyzed longitudinally to create a "Geography" of the organization as it has developed over time.

RESEARCH MODEL



For instance: If, for the variable of size, a simple mention of group size appears in documents then the "box' that correlates with size on both Y and X "axes" is filled with that information. If however, size is mentioned as a pre-requisite for funding (as is the case with associations within AAHPERD) then the information is placed in the acquiring resources box that corresponds with the Y axis column for size. The Y axis represents the constant and the X axis represents the correlated variable. These "boxes" fill up differently over time. In some cases it becomes apparent that certain organizations are primarily cultural, or very much interested in process. What evolves out of placing data within this grid is a narrative portrait of each organizations history as that is portrayed from a variety of perspectives.

TABLE

After analysis of each organization has been completed a means for making sense of the ecology or organizations is necessary. For this I turned to the research and work of Yale Sociologist Charles Perrow. Perrow's analysis of organizational ecologies involves asking ten questions of the group network.

Is the systems (ecology's) goal direction directed or does its direction emerge as the product of multi-interests and goals?

Is rationality, intended rationality or non-rationality emphasized in analysis?

Rationality aside; how much emphasis is placed on random behavior?

Is change seen as orderly, disorderly, continuous or discontinuous, progressive cyclical or random?

Is the unit (organization) seen as independent or dependent on levels above an below it?

Is the basic form of interaction between units cooperation, conflict or superfici contact and adjustment?

Are subunits (of organizations) loosely or tightly coupled?

Is behavior governed by cultural norms and values or by economic and s regarding ones?

Are norms and values stable or fluctuating with the situation? Are there even su things as norms and values?

Is behavior a function of conditioning, learning, sentiment, norms or traditions (Perrow, 1986, pg. 1

By answering these questions we put parameters on the degree to which we ask questions of these organizations as they create their ecology. It is possible to become involved in infinite regression and/or progression. According to Perrow some examination of levels above and below units is necessary. It is also necessary to examine lateral relationships between units. With these ideas in mind Perrow's questions help create a framework for analysis of group interrelationships.

From this study a number of interesting group relationships, events, quiet heros, unique structures and complex processes were revealed for both individual organizations and their group ecology. The ecology has evolved and changed dramatically over the past 10-15 years. It has become increasingly focused, directed and rational. Norms have been articulated and values upheld. From sentiment the ecology has evolved through learning to the creation of standards. Standards are replacing earlier traditions which were based on sentiment. There are however, areas of concern.

While the National Dance Association, Council of Dance Administrators and National Association of Schools of Dance have all contributed to the professional development of dance educators, have created and articulated the standards necessary for effective dance education and have acted to voice the concerns of dance educators in national forums for legislative and educational action; they have accomplished these goals largely individually. Now that the niche has expanded to include more than just one or two groups, perhaps it is time the three thought of combining their strengths to convince other important organizational actors that they present a united front on central issues concerning dance in education. A cooperative effort need not erode the independent status of any of the groups. Planned carefully, a summit meeting between the groups could be an important event for dance. Following in the tradition of the Dance as a Discipline Conference of 1965, the Developmental Conferences on Dance of 1966 and 1967, and the initiation of the NASD in 1981, a joint conference on dance in education might redefine the needs of dance as a discipline, articulate areas of joint action, delimit the stakes each group has placed for itself in the environment, anticipate any need for other organizational mechanisms in the future and project the effectiveness all three groups may provide for the discipline by consistent and rational attention to collective efforts.

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MUSICOLOGICAL TOOLS FOR DANCE RESEARCH

This panel, made up of three music historians with research interests in dance, discussed a number of the different tools used by musicologists that are of use to dance historians. The presentations by James P. Cassaro, Rebecca Harris-Warrick, and Marian Smith were organized so as to move from a general overview of important music sources to case studies of two different repertoires that illustrate how such sources may be put to use. Both of the case studies emphasized performance as well as historical issues.

RESEARCHING DANCE IN THE MUSIC LIBRARY

James P. Cassaro

Introduction

Music and dance are inextricably linked. The bond between these two disciplines begins to weaken, however, when scholars in one field approach research topics in the other. Each remains unaware of the appropriate research methodologies necessary for an in-depth study in the other field. In the same vein, musicology has, until recently, remained ignorant of the vast opportunities for research that dance music and dance-related topics have to offer. The peripheralization of this particular genre of music in the nascent history of the field may be demonstrated on several levels. Witness the following quote concerning dance from an early twentieth-century publication, The Art of Music that characterizes musicology's early thoughts on the genre:

> "In spite of the high status of dancing in the ancient civilizations, it has not progressed steadily, as have the other arts. It has remained the least systematized and least respected of arts, generally considered as lacking in seriousness of intention, fitness to express grave emotions, and power to touch the heights and depths of the intellect."[1]

Likewise music dictionaries of the late nineteenth- and early twentieth-century devoted little coverage to dance. A cursory look at several editions of Grove's Dictionary of Music and Musicians, now the standard English language dictionary in the field, reveals parallel sentiments to the above quote. In the 1879 edition, a short, quarter-column article on "Dance music" appears with the following definition:

> "Music designed as an accompaniment to dancing, national, social or on the stage--the ballet; also music written in dance rhythms though not for dancing..."[2]

The rest of the article acts as an explanatory reference to finding related articles under types of dances and under the general topics of "Rhythm," "Suite," "Sonata," and "Symphony." Such a summary disappears altogether in the 1904 edition, where an article by C. Hubert H. Parry on "Dance rhythm" is substituted. There is not much difference with the 1927 and 1940 editions where the exact same article by Parry appears word-for-word. No article on dance or dance rhythms appears at all in the 1954 edition, but an increased amount of separate articles on

various dance types may be found. Clearly, early practitioners in the field of musicology were more concerned with establishing the canon, identifying the major composers within various stylistic periods and thereby the works worthy of more than a glance. Dance music, then, was considered ephemeral. As the canon has evolved over time, the introduction of feminist theory, issues of the body, gender and literary criticism models have permeated traditional musicological discourse, and with these viewpoints, dance has come into its own as a powerful arena in which the modern musicologist may conduct research. By analogy with the above look at early music dictionaries, the 1980 edition of Groves has a major article on dance, spanning some forty pages, with the prerequisite number of articles on dance types and dance in non-Western cultures as well.

Every music library, whether there is an organized dance program on campus or not, must have a familiarity with reference tools in dance. Likewise, every dance collection should know some of the basic tools for music. My presentation today will look at some more specialized musicological research tools that are applicable to dance historians. These sources, some of which my colleagues on this panel have used in their own research, are in both on-line and print formats. By the end of my talk I hope you will have a better understanding of what we in the music library call the three "R's," how to identify dance music in anthologies and how to choose proper performing editions of dance music.

****

If you remember only one thing from my presentation today, let it be the way music librarians get their users to remember the "Three "R's" by paraphrasing George Gershwin: "I got RISM, I got RILM, I got RIdiM, who could ask for anything more!"

RISM Libretto Project

RISM stands for the Répertoire International des Sources Musicales, a joint project of the International Musicological Society (IMS) and the International Association of Music Libraries, Archives and Documentation Centres (IAML). The printed volumes of RISM, issued in several series, are a source for finding early printed editions, manuscripts and collections of music. However, today I'd like to introduce you to a special project under RISM's direction: the RISM-Libretto project. This undertaking was an attempt to bibliographically control libretti (defined as "any text representing an actual musical performance or production, including opera, oratorios, cantatas, Singspiele and ballets")[3] in library collections worldwide and sharing such information electronically. The U.S. pilot project was centered at the University of Virginia, under the direction of Music Departmnent faculty member, Marita McClymonds and Music

Librarian, Diane Parr Walker. The immediate goal of the project was to provide access to the libretti in the Albert Schatz collection held by the Library of Congress. Several other institutions were involved in the pilot project as well: Michigan, Cornell, Stanford, Berkeley and Yale. Cataloguing guidelines were set up with access points given to performers, including dancers and musicians, production personnel, and character names. Performers and production personnel are entered as personal names, while character names are entered as subject headings. One proviso is that character names and performers are entered as they appear in the source. Different spellings of a name may actually be the same person. Let's look at a few examples (Examples from overhead transparencies and the handout follow this article):

EXAMPLES: Apollo
Carlotta Grisi
Marie Taglioni
Jules Perrot

MUSE (RILM-On-line)

RILM stands for the Répertoire International de Littérature Musicale, a joint project of IMS, IAML and the International Council for Traditional Music. In both printed and on-line forms, RILM provides abstracts to books, dissertations and journal articles in various languages for the field of music. The U.S. RILM Office is housed at Cornell University and handles some 5,000 abstracts a year. Abstracts are either provided by the authors or by volunteers. Several dance journals are covered in RILM, including Ballet News, Dance Magazine, Dance Notation Journal, Dance Research Journal, and Dance Studies. The CD-ROM version of RILM under investigation here today covers the years 1970 to 1988 (the next update will include 1989). The printed volumes covers 1967 to 1988. Although the author/subject indexes in the print version are useful, one cannot replicate the combining of search terms available in the on-line product.

The CD-ROM project offers three types of search screens: Novice, Advanced and Expert. Use the Advanced search screen, it is the easiest to understand. Boolean operators (AND, OR, NOT) are used to combine search terms. Search terms may be truncated by using the asterisk (*). One can toggle between search screens from Novice up to Expert without having to re-input your original search strategy which saves time. This does not work in reverse from Expert to Novice.

EXAMPLES:

1) Dance and Gender: Intermediate screens and full display

2) Lully and Dance

3) Rebecca Harris-Warrick: the numbers of hits can be confusing; those for "Principles of the Harpsichord" include reviews of the work as well.

The Music Index is also a useful tool for identifying books, journal articles and review citations, although no abstracts are provided. This source appears in both printed volumes covering the years 1949-1993 (bound compilations to 1991; 1992-93 appear as monthly issues) and in CD-ROM.

RIdIM

RIdIM stands for the Répertoire International d'Iconographie Musicale, a joint project of IMS, IAML and the International Council of Museums. Visual sources are extremely important to the performer and the historian alike, documenting music and dance's role in society, the evolution of dance steps and costuming, etc. as well as musical performance practice. There is no on-line counterpart for RIdIM, but print inventories are available. An important source has been published in RIdIM's official journal, Imago Musicae:

Howard Mayer Brown. "Catalogus: A Corpus of Trecento Pictures with Musical Subject Matter," Imago Musicae, I-III, V (1984-1986, 1988).

Indexes scenes of dancing and dancers as well as musical items in 14th-century Italy.

There are other iconographical sources in music, many in the Musikgeschichte im Bildern series, that include dance. Among them are:

Walter Salmen. Tanz im 19. Jahrhundert. Leipzig: VEB Deutscher Verlag für Musik, 1989.

Walter Salmen. Tanz im 17. und 18. Jahrhundert. Leipzig: Deutscher Verlag für Musik, 1988.

Finding Dance Music in Anthologies:

The best source for finding dance music in anthologies of music, within critical editions or in series is Anna Harriet Heyer's Historical Sets, Collected Editions, and Monuments of Music: a Guide to Their Contents, 3rd edition.[4] It is an indispensible guide to editorial work in the field of early music, containing detailed listings of the contents of sets, including important publisher's series. There has been talk of publishing a continuation of this work in electronic form, but none has appeared. In using this tool there are some provisos, chief among them is that spellings of name headings may not match those used in more familiar catalogs (see Example: Ballet comique de la royne). Many music libraries have annotated the listing with call-numbers from their collection for ease in accessing these items.

Editions: How to Identify Good Ones

Editions have always been problematic for performers and scholars alike. For whom is the edition intended? is a perennial question. Composers intention is a term much bandied about these days in the field of musicology. Editors of musical works strive to create scores that are true to the composer's intention, but present information in a easily usuable manner. This is not always the easiest task, especially when faced with numerous sources, some (or none) of which may be in the composer's hand and transmit different, but viable versions of the work at hand. Critical editions and those of us that produce them grapple with these issues, sometimes resulting in the uneven application of principles about what constitutes a "scholarly" edition. To some, any edition is usable. In this vein, there are several things to watch out for in choosing performing editions. Many of these provisos pertain to early music, but are not necessarily limited to them.

EXAMPLES: Rameau/Lully editions: Rameau edited by Saint-Säens in the 19th-century. Continuo realizations are not period and reflect harmonic usage of the time of the edition. Find out something about the instrumental practices of the period. Don't always trust the editor that instruments specified in the edition are actually what the composer intended. Look to other sources of information for when certain kinds of instruments may be playing (winds: livret terms "rustique", "champetre" or if noted wind players are mentioned in livret). Be wary of the English editor's penchant for doubling bass-lines at the octave below. This probably does not reflect actual practice. Let's not limit this to the 17th-century. Nineteenth-century works have fared poorly at the hands of editors as well. For example, Tchaikovsky's Swan Lake.

NOTES

1 Ivan Narodny, The Dance. (The Art of Music, vol. 10). New York: The National Society of Music, 1916: p.viii. This quote is by Anna Pavlowa, herself a dancer, in an attempt to rectify this "world" view of dance. It is, nevertheless, instructive in the confines of this paper.

2 George Grove, ed. A Dictionary of Music and Musicians. London: MacMillan, 1879: p. 429.

3 Marita P. McClymonds and Diane Parr Walker. "U.S. RISM Libretto Project with Guidelines for Cataloguing in the MARC Format," NOTES, v.43, no. 1 (Sept. 1986): 19.

4 Anna Harriet Heyer. Historical Sets, Collected Editions, and Monuments of Music: a Guide to Their Contents. 3rd edition. Chicago: American Library Association, 1980.

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FIN SW APOLLO ALS 899 AISM - 116 clusters

1) LA DORI : (In Venetia : Appresso Francesco Nicolini, 1666.)
VAUP (c-9115 DCF:a ViU *c*) CUBG (c-9665 CU)

2) Fatiche d'Ercole per Deianira. Libretto. Italian LE FATICHE D'ERCOLE PER DEIANIRA : (In Venetia : Per Francesco Nicolini : 1662.)
VAUP (c-9112 DCF:a ViU *c*) DCLM (c-9662 DLC *b*) ILAC (c-9667 ICAL *bc*)

3) Zioni, Pietro Andrea, 1616-1684. cmp [ANTIGONA DELUSA DA ALCESTE. LIBRETTO. ITALIAN] L'ANTIGONA DELUSA DA ALCESTE : (In Milano : Nella Stampa archiepiscopale, M[D]C.LXII. [i.e., 1662])
VAUP (c-9116 DCF:a ViU *c*)

4) Scherzi di fortuna subordinato al Pirro. Libretto. Italian GLI SCHERZI DI FORTUNA DRAMA PER MUSICA SUBORDINATO AL PIRRO [I.E., GLI SCHERZI DI FORTUNA SUBORDINATO AL PIRRO] : (In Venetia : Per Francesco Nicolini : 1662.)
VAUP (c-9112 DCF:a ViU *c*)

5) Zioni, Marc'Antonio, ca. 1653-1715. cmp [FUGA DELL'INVIDIA. LIBRETTO. ITALIAN] LA FUGA DELL'INVIDIA : ([Vienna?] : Appresso Susanna Cristina, vedova di Matteo Cosmerovio, stampatore di S.M.C., [1701?])
VAUP (c-9116 DCF:a ViU *c*)
:+?

FIN PN GRISI, CAR ALS 899 RISM - 2 clusters in BKS

1) Persiani, Giuseppe Antonio Niccol'o Aloisio, 1799-1869. cmp [EUFEMIO DI MESSINA. LIBRETTO. ITALIAN] EUFEMIO DI MESSINA : (Venezia : La vedova Casali editrice, 1833.)
VAUP (c-9116 DCF:a ViU *c*)

2) Pacini, Giovanni, 1796-1867. cmp [CARLO DI BORGOGNA. LIBRETTO. ITALIAN] CARLO DI BORGOGNA : (Venezia : Tipografia di Commercio, [1835?])
VAUP (c-9116 DCF:a ViU *c*)

- -

FIN PN TAGLIONI, MAR ALS 899 RISM - 9 clusters

1) Meyerbeer, Giacomo, 1791-1864. cmp [HUGUENOTS. LIBRETTO. FRENCH] LES HUGUENOTS : (Paris : Maurice Schlesinger, _editeur, 97, rue de Richelieu; Jonas, Libraire de l'op_era, et N. Barba, libraire, au Palais-Royal, 1836.)
VAUP (c-9116 DCF:a ViU *c*)

2) Meyerbeer, Giacomo, 1791-1864. cmp p [ROBERT LE DIABLE. LIBRETTO. FRENCH] ROBERT-LE-DIABLE : (Paris : J.N. Barba, au Palais-Royal, derri`ere le Th_e^atre fran_cais : 1835.)
VAUP (c-9116 DCF:a ViU *c*)

3) Hal_evy, F., 1799-1862. cmp [JUIVE. LIBRETTO. FRENCH] LA JUIVE : Seconde _edition. (Paris : Jonas, _editeur, libraire de l'Op_era : 1835.)
VAUP (c-9115 DCF:a ViU *c*)

4) Rossi, Lauro, 1812-1885. cmp [AZEMA DI GRANATA. LIBRETTO. ITALIAN] AZEMA DI GRANATA, OVVERO, GLI ABENCERAGI ED I ZEGRIDI : (Milano : Tipografia Valentini e C., cont. de' Borromei, N. 2848, [1846?])
VAUP (c-9116 DCF:a ViU *c*)

5) Ricci, Federico, 1809-1877. cmp [VALLOMBRA. LIBRETTO. ITALIAN] VALLOMBRA : (Milano : Per Gaspare Truffi, 1842.)
VAUP (c-9116 DCF:a ViU *c*)

6) Gabussi, Vincenzo, 1808-1846. cmp [CLEMENZA DI VALOIS. LIBRETTO. ITALIAN] CLEMENZA DI VALOIS : (Milano : Per Gaspare Truffi, 1842.)
VAUP (c-9116 DCF:a ViU *c*)

7) Mandanici, Placido, 1798-1852. cmp [BUONTEMPONE DI PORTA TICINESE. LIBRETTO. ITALIAN] IL BUONTEMPONE DI PORTA TICINESE, OVVERO, SABBATO, DOMENICA E LUNEDI : (Milano : Per Gaspare Truffi, 1841.)
VAUP (c-9116 DCF:a ViU *c*)

8) Bellini, Vincenzo, 1801-1835. cmp [SONNAMBULA. LIBRETTO. ENGLISH & ITALIAN] LA SONNAMBULA = THE SLEEP-WALKER : Authorized edition. (London : printed and sold by G. Stuart, 38 Rupert Street, Haymarket ..., [18--])
VAUP (c-9116 DCF:a ViU *c*)

9) Aspa, Mario, 1795-1868. cmp [MARINAIO. LIBRETTO. ITALIAN] IL MARINAJO :

FIN PN PERROT, JUL ALS 899 RISM - Cluster 1 of 1

Bellini, Vincenzo, 1801-1835. cmp
[Sonnambulo. Libretto. English & Italian]
La sonnambula = The sleep-walker : a semi-serious opera in two acts / the music by Bellini ; performed at Her Majesty's Theatre, Haymarket. -- Authorized edition. -- London : printed and sold by G. Stuart, 38 Rupert Street, Haymarket ..., [18--]
iv, 43, [1], 2, 4 p. 18 cm.

Printed price: two shillings--title page; "Argument"--p. iii-iv; "Guide to the most prominent pieces in this opera"--p. 5; advertisements--p. [1] at end.
Libretto in Italian and English on facing pages.
Libretto by Felice Romani based on the scenario for the ballet-pantomime "La somnambule, ou, L'arriv_ee d'un nouveau seigneur" by Eug'ene Scribe and Jean-Pierre Rumer--Weinstock. Vincenzo Bellini.
Performed in 1847 at Her Majesty's Theatre, London, with Jenny Lind in the role of Amina--Weinstock. Vincenzo Bellini.
Dramatis persona: AMINA. Madlle Jenny Lind -- TERESA. Made Grimaldi -- LISA. Madlle Vera -- COUNT RODOLFO. Sig. F. Lablache -- ELVINO. Sig. Gardoni -- ALESSIO. Sig. Salari -- NOTARY. Sig. Guidi--p. 5.
Includes the scenarios for two ballets: "Fiorita et la reine des Elfrides," and "Alma, ou, La fille du feu."
First ballet: "An entirely new and original grand ballet in four tableaux entitled Fiorita et la reine des Elfrides / by M. Paul Taglioni"--p. 1, second series; plot synopsis--p. 1-2, second series; principal dancers: Madlles. Rosati, Julienne, Lamoureux, M. Taglioni, Rusundon, Thevenot, M. d'Or--p. 1, second series.
Second ballet: "Alma, ou, La fille du feu : a ballet in four tableaux / by M. Deshayes ; the music composed expressly by M. Costa ; The waltzes and galops composed by M. Perrot"--p. 1, third series; scenario--p. 1-4, third series; principal dancers: Madlle Cerito [i.e. Cerrito], M. Perrot--p. 1, third series.
References: Weinstock, H. Vincenzo Bellini; his life and his operas, p. 326, 329.
Microfilm. Washington ; Library of Congress, [197-]. 1 microfilm reel ; 35 mm.
1. Operas--Librettos 2. Ballets--Scenarios 3. Amina 4. Teresa 5. Lisa 6. Rodolfo 7. Elvino 8. Alessio I. Romani, Felice, 1788-1865, supposed librettist. lbt II. Lind, Jenny, 1820-1887. voc III. Grimaldi, Made. voc IV. Vera, Madlle. voc V. Lablache, F., Sig. voc VI. Gardoni, Sig. voc VII. Salari, Sig. voc VIII. Guidi, Sig. voc IX. Taglioni, Paul, 1808-1884. chr X. Rosati, Carolina, 1836-1905. dnc XI. Julienne, Mlle. dnc XII. Lamoureux, Mlle. dnc XIII. Taglioni, Marie. dnc XIV. Rusundon, Mlle. dnc XV. Thevenot, Mlle. dnc XVI. D'Or, M. dnc XVII. Costa, Michael, Sir, 1808-1884. cmp Alma, ou, La fille du feu. Scenario. English. 1847? XVIII. Deshayes, Andr_e Jean-Jacques, 1777-1846. chr XIX. Perrot, Jules Jacques, 1810-1892. chr dnc XX. Cerrito, Fanny, 1817-1909. dnc XXI. Fiorita et la reine des Elfrides (ballet). Scenario. English. 1847? XXII. London, Her Majesty's Theatre, 1847? XXIII. US-Wc XXIV. Title. XXV. Title: Sleepwalker. XXVI. Series: RISM Libretto project
L.C. CALL NO: ML48.S751
L.C. CALL NO: Microfilm.Music 1854
ID: VAUP88-B174 CC: 9116 DCF: a
CALL: \Micfilm 1182\reel 17\S751

MUSE (RILM Abstracts On-Line): Novice Search Screen

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NISC DISC
MUSIC SEARCH  June 1993  NOVICE Search

BASIC SEARCH [Title, Abstract, Keywords, Notes]

AUTHOR/NAME SEARCH

Limit by PUBLICATION YEAR [optional]

Type a search, press ENTER ↵ for matches | Combine search words or phrases
with AND·OR·NOT·() | Press ESC to clear a search | F2 for Index | F1 for Help

F1-Help   F3-Display Records   F8-See Commands   F9-Options Menu   F10-Quit
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MUSE (RILM Abstracts On-Line): Expert Search Screen

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                                   NISC DISC
                    MUSIC SEARCH  June 1993  EXPERT Search
Set: Matches            Search Line Text
 #1:
 #2:
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 #7:
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#10:
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   TAGS: [none]=Basic Index   au=Author   kw=Keywords   ti=Title   so=source
   db=Database   la=Language   py=Pub. Year   id=Record ID   |  F7 - ALL TAGS

F1-Help F3-Records F4-Clear Scrn F7-Fields/Guide F8-Commands F9-Options F10-Quit
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MUSE (RILM Abstracts On-Line): Advanced Search Screen

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                    NISC DISC
MUSIC SEARCH  June 1993  ADVANCED Search

DATABASE:
AUTHOR/NAME:
TITLE:
KEYWORDS:
BASIC:

PUB. YEAR:
SOURCE:
ISBN/ISSN:
LANGUAGE:
ALIASES/SYNONYMS:
RECORD ID:
RILM-REVIEW AUTH:
RILM-MAJOR TOPIC:
RILM-PUB. TYPE:

                                                  between
fields | ENTER ↵ to search | ESC to clear field | F1 for Help on field.

F1-Help   F3-Display Records   F8-See Commands   F9-Options Menu   F10-Quit
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NISC DISC                                                          5:28 pm
                    MUSIC SEARCH  June 1993  ADVANCED Search
                                                                   MATCHES
DATABASE:          RILM ABSTRACTS OF MUSIC LITERATURE              136,504
AUTHOR/NAME:
TITLE:
KEYWORDS:          dance and GENDER                                      3
BASIC:

PUB. YEAR:
SOURCE:
ISBN/ISSN:
LANGUAGE:          ENGLISH                                         105,475
ALIASES/SYNONYMS:
RECORD ID:
RILM-REVIEW AUTH:
RILM-MAJOR TOPIC:
RILM-PUB. TYPE:

                                                       TOTAL:           3

This search found   3    matches. Press F3 to view results or start typing
to edit your search. Press ESC to clear the search field. Press F1 for Help.

 F1-Help   F3-Display Records   F8-See Commands   F9-Options Menu   F10-Quit
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NISC DISC — MATCH 1 of 3

MUSIC SEARCH DATABASES & TITLES

YEAR	
1988	RILM ABSTRACTS OF MUSIC LITERATURE Do we teach sex roles through dance education?. (Hits: 6)
1988	RILM ABSTRACTS OF MUSIC LITERATURE Dance, sex, and gender: Signs of identity, dominance, defiance, and desire. (Hits: 6)
1987	RILM ABSTRACTS OF MUSIC LITERATURE Gender 'language' onstage: Moves, new moves and countermoves. (Hits: 8)

ENTER-Long Record Display -Scroll SPACEBAR-Alternate Format F5-Print Alt-F5-Download F8-See Commands ESC-Modify Search

NISC DISC — MATCH 1 of 3

TITLE: Do we teach sex roles through dance education?.
AUTHOR: HANNA, Judith Lynne
JOURNAL: Dance teacher now
SOURCE: Vol. X/7 (September 1988) 38-41. Illustration.
ABSTRACT:
Children learn sex role (gender) patterns through observing in dance who does what, when, where, how, alone, and with or to whom. They also learn through what they do as well as what they are told verbally. Do boys and girls learn the same steps, phrases and styles? The same pace, space, and effort? What are the themes and stories of the dances taught in class and staged for recital? Who sews the costumes and builds the sets? (Judith Lynn Hanne)
KEYWORDS:
sexuality and music » gender patterns taught through dance education; dance » pedagogy » implied gender patterns

NISC DISC — MATCH 2 of 3

TITLE: Dance, sex, and gender: Signs of identity, dominance, defiance, and desire.
AUTHOR: HANNA, Judith Lynne
PUBLISHER: Chicago: U. of Chicago, 1988
SOURCE: 329 p. Illustration, bibliography. ; ISBN:0226315509
ABSTRACT:
Men and women express and question sexual identity and roles through dance; dancers confirm or challenge social and cultural constructions of gender. Dance expresses erotic fantasies and realities, courtship rituals, rites of passage, and fluctuating boundaries between the male and female worlds. These questions are addressed: What changing hierarchies of dominance are revealed through dance? Do men and women dance differently? What part do emotion and cognition play in dance? How do male chauvinism and the women's and gay liberation movements affect dance? Semiotic and psychological theory as well as anthropological models and dance criticism help explain dance production and images. (Author)
KEYWORDS:
sexuality and music » dance; dance » sexuality and gender constructs; anthropology » dance

NISC DISC — MATCH 3 of 3

DATABASE: RILM ABSTRACTS OF MUSIC LITERATURE
TITLE: Gender 'language' onstage: Moves, new moves and countermoves.
AUTHOR: HANNA, Judith Lynne
JOURNAL: Journal of the Washington Academy of Science
SOURCE: Vol. LXXVII/1 (March 1987) 18-26. Bibliography.
MAJOR TOPIC: MUSIC AND OTHER ARTS - Dance
ABSTRACT:
Dance conveys messages of gender that create, maintain, and challenge societal divisions underlying dominance/ submission and inclusion/exclusion. Dance transforms everyday nonverbal patterns of communication and is a socially constructed form that can reach nearly the entire nation through television. (Author)
KEYWORDS:
sexuality and music » dance » gender messages; dance » gender messages; semiotics » dance » gender messages
PUBLICATION TYPE: article in a periodical or yearbook
LANGUAGE: English
RECORD ID: 1987-08246-ap

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                                                                    5:30 pm
                          NISC DISC
                  MUSIC SEARCH  June 1993  ADVANCED Search          MATCHES
                                                                    136,504
                  RILM ABSTRACTS OF MUSIC LITERATURE
DATABASE:                                                                17
AUTHOR/NAME:
TITLE:            LULLY and DANCE
KEYWORDS:
BASIC:

PUB. YEAR:                                                          105,475
SOURCE:
ISBN/ISSN:
LANGUAGE:         ENGLISH
ALIASES/SYNONYMS:
RECORD ID:
RILM-REVIEW AUTH:
RILM-MAJOR TOPIC:
RILM-PUB. TYPE:                                          TOTAL:         10

This search found   10   matches. Press F3 to view results or start typing
to edit your search. Press ESC to clear the search field. Press F1 for Help.

 F1-Help   F3-Display Records   F8-See Commands   F9-Options Menu   F10-Quit
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NISC DISC                                                    MATCH 1 of 10
YEAR          MUSIC SEARCH DATABASES & TITLES

1987  RILM ABSTRACTS OF MUSIC LITERATURE
      More faces than Proteus: Lully's Ballet des muses.   (Hits: 7)

1987  RILM ABSTRACTS OF MUSIC LITERATURE
      Inaugurators of Bach's French style: The Vingt-quatre Violons du
      Roi and their contemporaries.  (Hits: 9)

1987  RILM ABSTRACTS OF MUSIC LITERATURE
      Towards a principal source for Lully's court ballets: Foucault vs.
      Philidor.   (Hits: 9)

1981  RILM ABSTRACTS OF MUSIC LITERATURE
      Louis Pécour's 1700 Recüeil de dances.   (Hits: 4)

1978  RILM ABSTRACTS OF MUSIC LITERATURE
      The tragédie lyrique of André Campra and his contemporaries.
      (Hits: 4)

ENTER-Long Record Display    SPACEBAR-Alternate Format     F8-See Commands
          -Scroll          F5-Print  Alt-F5-Download     ESC-Modify Search
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NISC DISC                                                    MATCH 10 of 10
YEAR          MUSIC SEARCH DATABASES & TITLES

1978  RILM ABSTRACTS OF MUSIC LITERATURE

      (Hits: 4)

1977  RILM ABSTRACTS OF MUSIC LITERATURE
      John Playford's Apollo's banquet, 1670.   (Hits: 4)

1973  RILM ABSTRACTS OF MUSIC LITERATURE
      The folia melodies.   (Hits: 4)

1971  RILM ABSTRACTS OF MUSIC LITERATURE
      The synthesis of national styles in the ensemble music of Georg
      Muffat.   (Hits: 4)

1974  RILM ABSTRACTS OF MUSIC LITERATURE
      Bach's use of dance rhythms in fugues, I-III.   (Hits: 14)

ENTER-Long Record Display    SPACEBAR-Alternate Format     F8-See Commands
          -Scroll          F5-Print  Alt-F5-Download     ESC-Modify Search
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NISC DISC 5:35 pm

MUSIC SEARCH June 1993 ADVANCED Search

		MATCHES
DATABASE:	RILM ABSTRACTS OF MUSIC LITERATURE	136,504
AUTHOR/NAME:	HARRIS-WARRICK R	8
TITLE:		
KEYWORDS:		
BASIC:		
PUB. YEAR:		
SOURCE:		105,475
ISBN/ISSN:		
LANGUAGE:	ENGLISH	
ALIASES/SYNONYMS:		
RECORD ID:		
RILM-REVIEW AUTH:		
RILM-MAJOR TOPIC:		
RILM-PUB. TYPE:		
	TOTAL:	8

This search found 8 matches. Press F3 to view results or start typing to edit your search. Press ESC to clear the search field. Press F1 for Help.

F1-Help F3-Display Records F8-See Commands F9-Options Menu F10-Quit

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NISC DISC                                                    MATCH 1 of 8
YEAR          MUSIC SEARCH DATABASES & TITLES

1986  RILM ABSTRACTS OF MUSIC LITERATURE
      Ballroom dancing at the court of Louis XIV.   (Hits: 3)

1984  RILM ABSTRACTS OF MUSIC LITERATURE
      Principles of the harpsichord.   (Hits: 3)

1984  RILM ABSTRACTS OF MUSIC LITERATURE
      Principles of the harpsichord.   (Hits: 3)

1984  RILM ABSTRACTS OF MUSIC LITERATURE
      Principles of the harpsichord.   (Hits: 3)

1984  RILM ABSTRACTS OF MUSIC LITERATURE
      Principles of the harpsichord.   (Hits: 3)

1984  RILM ABSTRACTS OF MUSIC LITERATURE
      Principles of the harpsichord.   (Hits: 3)

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Commands on RLIN

fin sw (use for character names, e.g. Apollo)

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James P. Cassaro
Cornell University
SDHS Conference, Provo, UT
February 11, 1994

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CHOREOGRAPHIES IN CONTEXT

Rebecca Harris-Warrick

The approximately 335 surviving choreographies in Feuillet notation reveal very little about the contexts in which they were created. The choreographic source allows the dance to be reconstructed, provides the tune, identifies the choreographer, and occasionally names the original performers and the work from which the dance was taken. It does not identify the composer, provide more of the music than the tune, tell when the work was created, or reveal under what circumstances and for whom it was performed. This lack of information impacts performance by making it harder to assess the character or affect the dance should project.

Identifying the source of the music for a choreography provides a starting point for investigating its context, both for theatrical and social dances. The collections of Pécour's theatrical dances published by Feuillet in 1704 and Gaudrau in 1713 simplify this essential first step. For example, the "Entrée pour deux hommes dancée par Mr l'Evêque et Mr Danjeville l'ainé à l'Opéra de Cadmus" identifies the source of the music as Jean-Baptiste Lully's opera Cadmus et Hermione, first performed at the Paris Opéra in 1673. By examining livrets of this opera (which, like almost all of Lully's, was revived a number of times over several decades), the choreography may be dated to the revival of 1703; thus it does not represent the original choreography from thirty years earlier. A comparison of the score and the 1703 livret reveals how this dance fits into the divertissement concluding Act 5 and helps us understand how operatic divertissements functioned.

For many ballroom dances, such as "La Mariée" from Feuillet's 1700 collection of social dances by Pécour, the music also comes from a theatrical work--in this case Lully's early Ballet des Plaisirs (1655) where it is danced by a comic old man. Given that Pécour was only two when the music was composed, it is not immediately obvious how he could have known this piece or why he would have chosen such a tune for a ballroom dance called "The Bride." Lully, however, re-used this tune as a dance for a burlesque bride and groom in his mascarade Les Nopces de Village (1663) and after his death it was inserted into the fourth act of his opera Roland, still as a dance for a bride and groom. By examining not only manuscript scores of the opera but printed scores that were heavily emended for performances, in addition to anthologies of dance music that include this tune, it is possible to date the insertion of this piece to the revival of Roland at the Opéra in 1690, by which time Pécour was the choreographer there. In Roland, the dance has a happy bucolic character and has shed the burlesque qualities attaching to it in the ballets. Evidence from diaries and newspapers reveals that some of Lully's operatic dances were performed at court balls; it is not impossible that the "Mariée" choreography published in 1700 is the same dance Pécour composed for Roland in 1690. "La Mariée" became a ballroom staple and was performed at court well into the 18th century. In fact, more than 100 years separate the composition of the music from its last known use.

Although livrets are essential sources for investigations into the history of ballet, musical scores are also indispensible. In making use of both categories of sources it is important to remember that: 1) when stage works were revived they were generally revised, and it is therefore essential to examine sources from successive performances; and 2) one should always look at as many copies of a printed source as are available, as they may include invaluable manuscript annotations regarding performance. The Bibliothèque de l'Opéra in Paris, for example, has many printed scores that were used for performances at the Opéra and other theaters. These are heavily marked up to show pieces that were deleted or shortened, music that was added, or to provide many types of performance instructions. The information gleaned from musical sources can profitably be combined with documentary evidence and with study of choreographies to provide a fuller picture of dances and their contexts.

A Select List of Sources Useful for Studying the Contexts of Lully's Dances (Handout)

Rebecca Harris-Warrick

Scores

The scores of Lully's ballets were not published during his lifetime (1632-87), and exist in manuscript copies, mostly in French libraries (see LWV below). Most of the operas were published in full orchestral scores during the year of their premiere by the Parision firm of Ballard. The others were published in reduced scores after Lully's death.

A number of copies of the 17th-century published scores may be found in American research libraries. However, the collections in Paris at the Bibliothèque de l'Opéra (and to a lesser extent at the Music Department of the Bibliothèque Nationale) include a number of scores marked up for performances at the Opéra or other theaters, not to mention performing parts used by the musicians. These are extremely valuable sources for tracing the changes made to ballets or operas over time--the insertion or removal of dance pieces, for example--or occasionally for gleaning clues regarding choreography.

Les oeuvres complètes de Jean-Baptiste Lully, ed. H. Prunières (Paris, 1933-39; reprint New York: Broude Bros., 1966) are far from complete. They do include, however, at least some works in the following categories: operas, ballets, comedy-ballets, motets. These are full orchestral scores, although for space saving, two parts are often written on a single stave. The scores are not without errors, but are generally reliable. A new edition of Lully's works is underway (Broude Brothers) but no volumes have yet been issued.

The series Chefs-d'oeuvre classiques de l'opéra français (Paris, 1876-92; reprint Broude Brothers) includes reduced scores (piano-vocal) for most of Lully's operas, plus a number of those of his successors. These are less accurate than the scores in the Complete Works, and many features of the notation have been modernized including--unfortunately for dancers--the time signatures.

[NB: The complete works of Jean-Philippe Rameau (1683-1764), ed. C. Saint-Saëns inter alia (Paris, 1895-1924) present a very distorted version of what Rameau wrote, especially in regard to orchestration. Users of this edition should be aware of its numerous and very substantial weaknesses, regarding which see Graham Sadler, "Vincent d'Indy and the Rameau Oeuvres complètes: a case of forgery?" Early Music 21 (1993), 415-21. Unfortunately, a number of recordings, including some by prominent early music groups, have been made on the basis of these inaccurate scores.]

Librettos

Librettos for Lully's operas and ballets were published in time for distribution at the performances. Each revival of a work generated a new libretto. During Lully's lifetime, the ballet librettos and librettos for court (not Parisian) performances of the operas include the performers' names; it is thus often possible to establish who danced in a work. Starting at the end of the 17th century, the Parisian librettos also include performers' names.

Between 1703-1746, librettos for all the operas performed at the Académie Royale de Musique were collected into six volumes and published as Recueil général des opéra représentez par l'Académie Royale de Musique, depuis son établissement. These have been reprinted by Slatkine Reprints (1971).

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Schmidt, Carl B. Catalogue Raisonné of the Literary Sources for the Tragédies Lyriques of Jean-Baptiste Lully: Lully Livret Catalogue (LLC). New York: Broude Brothers, in press.

A catalogue of all the 17th- and 18th-century librettos (livrets) of Lully's operas. It includes library locations of all the known copies and reports the names of performers that appear in each libretto.

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Harris-Warrick

MUSICAL SCORES AS DANCE SOURCES

Marian Smith

The topic of my research is the ballet-pantomime music composed at the Paris Opéra during a particularly remarkable and exciting time in that house's history: the 1830s and 1840s; that is, the period in which such ballet-pantomimes as Giselle and La Sylphide, and such dancers as Fanny Elssler and Marie Taglioni made the Paris Opéra famous throughout Europe.

In the course of my research, I have combed through many archival documents, both musical and non-musical. In my paper today, it is the musical sources of this period at the Paris Opéra that will be my focus, as a case study to prove the value of crossover research. I will say at the outset that studying this music has radically altered the ways I see these ballets — and I would argue that the music can serve not only to give insight to the historian, but to the choreographer who is restaging period works.

Examining the scores expressly composed for these ballets, first of all, simply gives a much better flavor of the ballet in general. Just one example: in the opening scene of Le Diable boiteux, which depicts a splendid masked ball in the foyer of the Royal Opera house in Madrid, the sonic effects are no less colorful and depictive than the set must have been. Even before curtain-up, the overture plays music lively Spanish rhythms; as the curtain rises, you hear dance music alternating between an onstage orchestra (playing in one meter) and the pit orchestra (in another meter). It is lively, invigorating music; using two orchestras simulates the practice in real-life masked balls of the era, in which different orchestras were placed in different rooms and the revelers, going back and forth from room to room, heard a jumble of sound and a mixing of meters and styles.

"Listening" to these scores, in fact, is somewhat like listening to a film's sound track without seeing the film. The sound track divulges a great deal about the film, even when you can't see the film — likewise these scores divulge a good bit about these ballets. Moreover, they provide a special advantage because they were written very carefully to conform to the action in a way that many later ballet scores were not. As George Dorris has pointed out, the Giselle score, which so faithfully follows the action as it was originally performed, is a vital source for research on the first production of that ballet.[1] And this is no less true for all the other ballets in the repertoire with Giselle. By combing through these scores, and following along with the libretto, one can gain a whole world of crucial information.

This music, for instance, leads to the conclusion that opera and ballet of this period were quite closely related. Though these two genres are generally studied separately, they were in fact quite alike. (This should not be too surprising, considering that they were performed on the same stage before the same audience, and that ballet-pantomime was never performed on an evening alone without opera.) To name a few of the features shared by opera and ballet-pantomime music: both tend to alternate rapidly between major and minor keys at moments of great drama. Both use "recitatives" (though in ballet they are of course played by instruments and not sung). Both use popular aria forms — in particular the "couplet" (which is a series of identical strophes, with an improvised cadenza toward the end) and the "da capo" aria (which is a ternary-form piece). Both favor the same kinds of instrumentation (using, for example, the tam-tam quite a bit). Both use recurring melodic motifs associated with particular ideas or characters. Both use precisely the same kind of music in danced divertissements — the segments of pure dancing that interrupted the dramatic action in both opera and ballet-pantomime.[2]

One can also answer many nuts-and-bolts questions about the performance of these works by looking in the scores — for instance, how long each scene took.[3] And within each scene, one can answer many questions about the dramatic focus — how much time was spent in Lee Diable boiteux on the derisive laughter of the mean characters (in Act Two scene i) and how much time was spent by the kinder Florinda on consoling the distraught Paquita immediately thereafter. The degree to which the music emphasizes a certain event or emotion is also important; at moments of trauma, is the character extremely traumatized, or merely disconcerted for a moment? The music can answer such questions.

One can also ascertain which scenes used on-stage musicians (and there were quite a few that did). One can also hear "sound effects" that can help one picture the action vividly, like the thunderstorm in La Fille Mal Gardée with its lightning and wind; the knocking on the door to Giselle's cottage in Giselle, and the laughter of characters in several ballets. **[Audio tape: examples of laughing: A) The "nervous laughter" from the mad scene in Giselle and B) the "satanic laughter" of the Wilis in Act II]**

The sound of the Wilis' satanic laughter is not generally recognized as such today and I would argue that choreographers staging Giselle are handicapped by not knowing about it. Of course, a choreographer examining this score and seeing that the Wilis were probably laughing here in the original production still might not chose to incorporate it into a modern staging. But it would nonetheless deepen his or her understanding of characterization in this scene.

One can also hear what some musicologists refer to as "stage music" - music that onstage characters would have heard, for example, hunting horns (frequently used because there were so many characters in hunting parties); the violin-playing of a dancing master in a ballet class or dancing lesson; the sound of an orchestra tuning up (heard in the opera house performance scene in Le Diable boiteux along with a snippet from a Rossini aria); the music of a village band. These sound effects are generally labeled as such in the autograph scores — though of course some of them, like the thunderstorm, we can recognize without prompting.

But it is not only *sound effects* that are labeled with annotations in the autograph scores. There are also annotations about *dramatic action* written in by the composer directly over the lines of music that correspond to that action. For example, here are some words written into Hérold's score for La Somnambule (not in consecutive order):

> Furor and jealousy of Edmond/ She strains to hear better / Therese finds herself in the middle of the stage; she listens/ she takes the bouquet/ general attention/ great marvelous noise/

Here are examples of annotations in the Giselle autograph score:

> Hilarion wants at any price to get into the cottage of his rival and to find vengeance / the hunting party arrives/ her mother expresses her fears for her health/ She explains who the Wilis are/ she flies here and there/satanic laughter of the Wilis/ he points out Giselle's tomb

Thus, in some of these scores, there are clear indications about the fit between music aud action, an invaluable tool for restaging these works in the manner of the original production.

There were, of course, many standard musical formulas used by composers which should be instantly recognizable even without our having to consult the annotations. These can and should help with staging. For instance, this kind of "dissipating" music, used when a crowd disperses and leaves the stage empty. **[Audio tape: noble hunting party departs, Giselle Act One]** Another example: 19th-century "country" or "peasant" music, featuring a drone. **[Audio tape: "peasant' music from Giselle Act One]** When one finds such formulas as these in ballet music, one can make excellent guesses about the original blocking and about who was onstage (e.g., peasants, noblemen). Indeed, as I know from studying opera, there was a fit between action and music that was understood in the 19th century by composers and audiences which to some extent has been lost today. This loss is especially striking when one sees "dissipation" music being used to accompany people arriving and filling up a stage, instead of exiting and leaving a stage empty, or when one sees royal or noble characters arriving onstage to the accompaniment of peasant music.

Another crucial feature of these scores is that they bear witness to the slow shifting of the proportions between pantomime and dance in 19th-century ballet — the fact that mime lost a good deal of importance over the course of the 19th century while dance scenes became lengthier and more frequent. This is especially apparent in the orchestral parts: they offer the best account of a ballet's performing history, because they were used at performances and sometimes even contain annotations made by the orchestral players.[4] Of particular value is the principal violin part, because it was often the principal violinist who conducted the orchestra. One or two violinist also played from the violin part at rehearsals (for pianists were not yet used for rehearsal) — in fact, this score is often called the violin "répétiteur" for that reason. My colleague David Day, in his paper on Saturday, will be discussing violin "répétiteur" scores which he has recently discovered in Belgium.

The annotations that may be found in some Parisian violin répétiteurs were usually made by the violinist, based on what he saw at rehearsals and performances. They offer some of the best hard evidence about staging of the divertissements by saying such things as "the men" for 8 bars, "the women" for 8 bars, "Mlle Elssler" for eight bars. The conductors, after all, needed this information to keep everything on track as he guided the orchestra through the performance.

To return to the question of the de-emphasis of mime: in many ballet scores, one can see that mime scenes were shortened. Often, one finds pages of mime music pinned together or sewn together so that the musician could

flip through ten or twenty pages of cut music instantaneously. At the same time, scenes of pure dance were increased in length, so additions, on newer paper, were inserted into the parts.

For example, the changes that were wrought in Giselle from the time of its composition in the spring of 1841, up through the late 19th century, can be traced in the orchestral parts. In Act One, for example, the peasant pas de deux was added in the scene after Bathilde and Giselle meet and chat. The conceit was that the peasants were entertaining the hunting party.[5] Another change: the louré danced by Giselle and Albrecht originally in the harvest festival is moved back to an earlier part of the act: to the Waltz scene. Thus the Waltz scene is doubled in length. In order to compensate the harvest festival, other new dances are added there, so it this festival does not lose in overall length.

Thus Giselle as it was originally conceived had only two scenes of pure dance in the first act. By the time of the première it had three, and over the course of the nineteenth century, the original two were made longer.

The second act has been treated similarly: dramatic scenes are cut back, and dance scenes are increased in length. Gone today from most productions is the original opening scene, in which a group of gamekeepers arrive in the forest and are terrified by will o' the wisps — the second act nowadays nearly always opens with Myrthe bourréeing across the stage. Also gone is the scene in act two in which village youths, returning from a festival in a neighboring hamlet, gaily enter the Wilis' glade and suddenly become seized with the desire to dance. The Wilis surround them but the peasant helps them to escape. Another significant change in Act Two: the grand pas de deux near the end has been lengthened by the addition of a long solo for Giselle after Albrecht's bravura solo and before their closing allegro pas de deux. So — in Act Two as in Act One, there is more dancing, and less dramatic action.

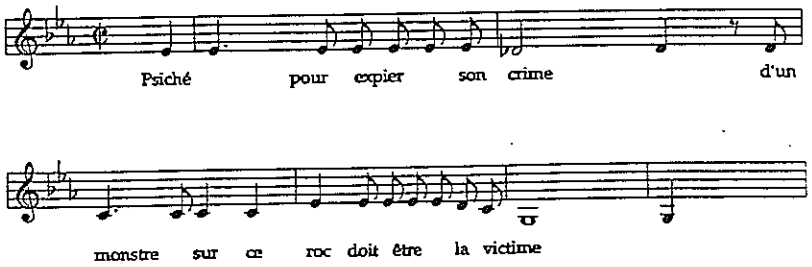
* * *

I have been most surprised in my research to discover the "talkiness" of 19th-century ballet in the age of Giselle. This is not something I expected to find, even though I knew from the outset of my research that mime had constituted a far more important part of ballet in the first half of the 19th century than it is now.

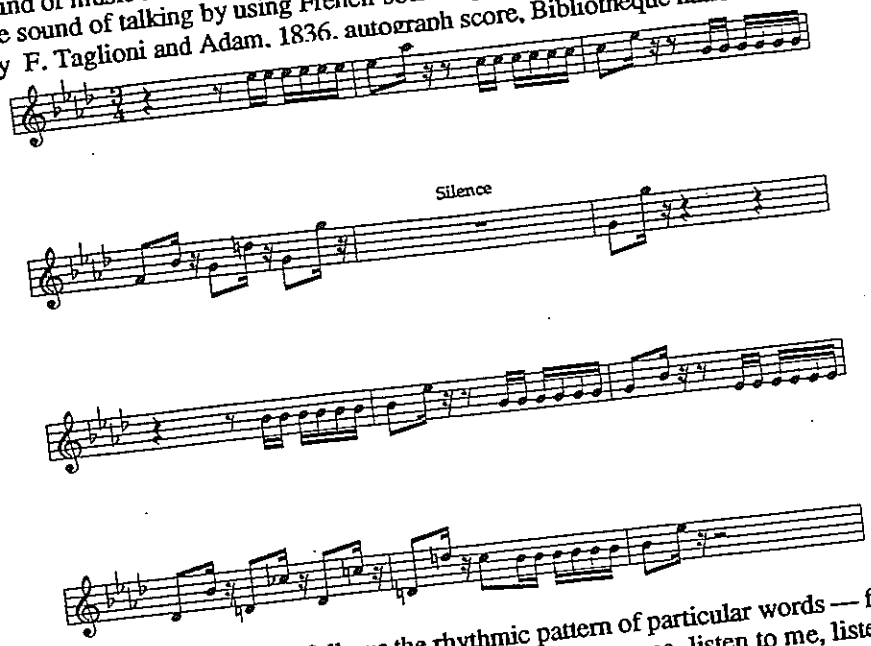
What do I mean by "talkiness"? First, in many ballet librettos of this period, there are actually written-out dialogues. In fact, these librettos, because of their inclusion of dialogue, read more like novels than like the super-short plot synopses we get today in ballet programs. Second, some of this dialogue was matched carefully by the composers. Indeed, lines of dialogue (along with descriptions of action and sound effects) are often written into the autograph composing scores. Of course, this dialogue was not intoned by the performers, but was mimed. Here are some examples of dialogue lines from autograph scores:

"where am I?" /"No, I am interrupting you." / "Where is Arthur?"/"No no no, listen to me!" / "Oh heavens!" /"Yes, he lives in that cottage"/ "in the morning I work, in the evening I dance".

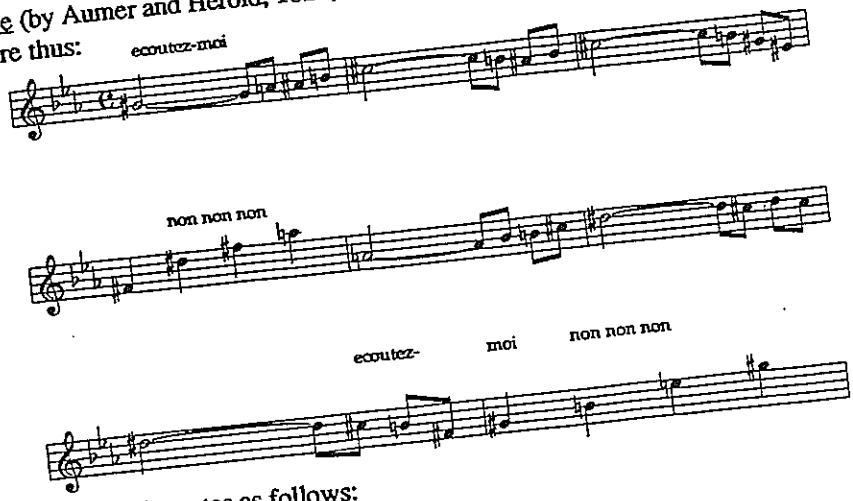
Up through the 1820s, the music composed to accompany the miming of such lines of dialogue usually took two forms. First, "recitative" -- a stylized declamatory musical style used in opera. This example is from Psiché (by P. Gardel and Miller, 1790), which was in the Opéra's repertoire till 1829 (Bibliothèque de l'Opéra, Manuscript score A.337a):



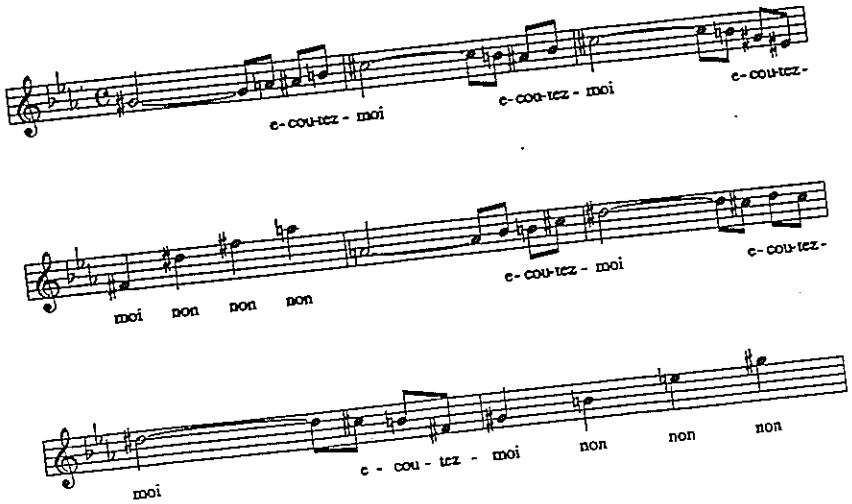
A second kind of music meant to accompany scenes in which the characters were "talking" was "parlante" music that imitated the sound of talking by using French-sounding inflection and pauses. This example is from La Fille du Danube (by F. Taglioni and Adam, 1836, autograph score, Bibliothèque nationale MS 2641).



"Parlante" music also sometimes follows the rhythmic pattern of particular words — for example, the words "ecoutez-moi, ecoutez-moi, ecoutez-moi - no no no" ("listen to me, listen to me, listen to me, no no no") from La Somnambule (by Aumer and Hérold, 1827, Bibliothèque nationale Vm^6 250).[6] The composer scribbled these words into the score thus:



These words match the notes as follows:



One telling indication of the importance of words in ballets is the fact that, in the late 18th and early 19th centuries, some ballets featured written inscriptions onstage (in a tomb, or on a wall, or in the sky, for instance) which were also written out in the libretto, and also played musically as recitatives. Thus the audience could see the written word onstage and in the librettos in their laps, and hear the rhythm of the words in the music, syllable for syllable. (One critic even complained that the Opéra house during a ballet looked more like the reading room of the library.)

In the 1830s, however, composers used recitatives less often, and generally became much more subtle in their composition of "parlante music" — so subtle, in fact, that some audiences today, may not recognize "parlante music" when they hear it.

Here is an example: Adam's music for the dialogue between Giselle and Bathilde. **[Audio tape: mime scene between Bathilde asks Giselle, Act One]** As the annotations tell us, this is what is happening during this scene:

> Bathilde asks Giselle about herself/ She responds that she is happy / In the morning I work / In the evening I dance / Yes, says Berthe, it's very foolish of her / Bathilde smiles and asks if she has someone/ Yes, responds Giselle/ Bathilde says their situations are similar / She wants to meet Giselle's fiancé

Here is another example — and even though it is not annotated, the musical conventions brought to bear here (when extrapolated from other annotations in the scores for Giselle and other ballets) are quite clear. This is the dialogue between Giselle and the angry Hilarion in Act One, when Hilarion spies on Giselle, sees her with her new lover Loys, and bursts out from his hiding place to chastise her. The libretto says:

> Hilarion can't resist any longer; he runs up to Giselle and reproaches her. He was there - he saw everything! "Eh! It doesn't matter" gaily responds Giselle. "I do not blush; I love him, and I will never love anyone but him." Then she brusquely turns her back on Hilarion, laughing at him, while Albrecht stirs up his anger further while he continues his amorous pursuits of Giselle. "That's good," says Hilarion with a gesture of menace. "Later, we'll see."

In the music composed for this passage, you can hear a high voice (Giselle) and a low voice (Hilarion). (Albrecht has no "spoken" lines".) At the end, you can hear the rhythm of the orchestra, in the final threatening-sounding phrase, matching the syllables of the French words, "plus tard, on verra" ("Later, we'll see"). **[Audio tape: angry scene with Albrecht, Giselle, Hilarion, Act One.]**

Let's look at two different approaches to the performance of this scene. In the first, Giselle uses Hilarion's music, and vice versa, and the effect is quite strange. Furthermore, the threatening line at the end of the scene, "plus tard, on verra" has been re-orchestrated, and the melody is played by a plaintive oboe. It no longer sounds angry, but is instead inappropriately poignant. **[Video tape: ABT production of Giselle, angry scene with Albrecht, Giselle, Hilarion, Act One.]**

In the second, Giselle and Hilarion for the most part use the music far more appropriately. That is, Giselle moves and/or mimes during the "high voice" music, and Hilarion moves and/or mimes during the "low voice" music. Perhaps because of the Kirov's political and geographical isolation from the west, and from the west's modernized approach to Giselle, this Soviet production is much closer to the original intention of the composer and choreographer. **[Video tape: Kirov production of Giselle, angry scene with Albrecht, Giselle, Hilarion, Act One.]**

By way of conclusion I would like to say where the scores of these ballets may be found in Paris.[7] The orchestral parts, with their informative annotations and revisions, may be found at the Paris Opéra library. Surviving autograph scores, also annotated in some cases (and unfortunately, not all of the autographs are extant) may be found at the Bibliothèque nationale, music department. One very important autograph score, that for Giselle, may be found in microfilm in the Music Collection of the New York Public Library at Lincoln Center.

Finally, the conductor's scores may be found at the Paris Opéra library. These scores, though not much annotated, are still the best source for "hearing" the original "sound tracks" of these ballets as the original audience heard them, because they are neatly written out by copyists, and include the music for the entire orchestra. As "sound tracks", they are loaded with information: they spell out very plainly the mood and duration of scenes, and differentiate between mime and dance, crowd and small-ensemble scenes, and male and female solos. These moment-

by-moment aural descriptions are particularly precious because none of these ballets were preserved in choreographic notation. Fortunately, thanks to Genevieve Oswald, a good many of these conductors' scores — as well as many from earlier and later periods — are held, in microfilm, at the Dance Collection of the New York Public Library. This is a goldmine for study of the Romantic ballet at a most crucial time in its history, and the Dance Collection's microfilm holdings constitute by far the most extensive set of musical sources for the study of Romantic ballet that exists outside of Paris.

Taken together, these scores offer, in a way no other source can, eyewitness accounts of a ballet's genesis, the way it looked onstage, and its post-première evolution. Dance historians and musicologists, by taking advantage of this rich source of information and working collaboratively to unlock its secrets, stand to make many new discoveries that can not only enhance our knowledge of history, but exert a powerful influence on our performances today.

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1 George Dorris, "The Music of Giselle", Ballet Review 4 (Summer 1972), 61-66.

2 The musical evidence has also suggested particular connections between operas and ballet-pantomimes. For example, in Adolphe Adam's autograph composing score for Giselle, in the mad scene, it looks as though Giselle originally imagined her wedding to Albrecht: there is a short segment of "andante religioso", which sounds like wedding music. This music was cut before the première, but it invites comparison with an Italian opera popular in Paris at the time of Giselle's première, Donizetti's Lucia di Lammermoor (performed mostly at the Théâtre-Italien but also performed a few times at the Opéra). Lucia, in her famous mad scene, imagines her wedding.

3 One can also occasionally learn who was intended to dance what because the composer sometimes writes in the name of a dancer. For instance, the "German waltz" segment in the Wilis' fantastic ball in Act II of Giselle was written to be danced by Albertine Carrey, in the role of Moyna.

4 Occasionally, Parisian répétiteur scores also include annotations made by the copyist. But there are far more copyists' annotations in the répétiteur scores copied in the Paris Opéra's atelier and exported to foreign opera houses. See David Day, "The violon répétiteur as a Source for the Analysis of Early Romantic Ballet and Musical Style" (1994 SDHS national meeting, Saturday February 12).

5 I am grateful to George Dorris for pointing out to me that this "Peasant pas de deux" (which is sometimes staged as a "Peasant pas de trois") was subsequently dropped, and did not re-appear in English and American productions of Giselle until after the mid-twentieth century.

6 A score for an American production of this ballet may be found in the Music Collection of the New York Public Library.

7 It must also be noted that exported Parisian scores, such as those discovered by David Day in Brussells, also exist in other European opera houses and await discovery and examination. See also Knud Arne Jürgensen's discussion of scores found in the Library of the Royal Theatre and the Royal Library in Copenhagen in "New Light on Bournonville", Dance Chronicle vol. 4 no. 3 (1981), 264-278.

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AFRICAN AMERICAN DANCE: RESEARCH AND COURSE DEVELOPMENT

JOHN O. PERPENER III

Because of the usual time constraints of paper presentations, what I have to say today will be an overview of several related issues that I feel are important in the researching and teaching of dance history.

From my own perspective, innovation in these areas is concerned with incorporating my research material on African American concert dance artists of the 1920s, 1930s, and 1940s into an existing course I teach, a two semester survey of Western theatrical dance. In addition, I am developing a separate course, African American Dance and American Culture, that will attempt to provide a place for a broader and deeper incorporation of my research material by emphasizing the roots of black concert dance in the cultures of the African diaspora as well as in Euro-American culture. The continuing development of these two courses entails looking at dance history from two points of view that have been the source of energetic discussion during the past few years. One is a multicultural point of view and the other is an intercultural point of view.

In developing both of my courses, I encounter problems that are especially important to me; and today I, first, want to take the time to briefly point out several ways in which my teaching and research have been motivated by personal concerns that are an important part of my course development efforts.

I always begin the first session of the course I currently teach by telling my students that history changes; I say that history is "liquid." I remind them that we sometimes want to cling to the printed word as an indicator of final authority, but that is not always the case. History is amended, revised, and oftentimes simply discarded. This is the sense in which I mean history is "liquid."

In my own research, one of my major concerns has been to widen and deepen the channels of our discipline so that they create a more inclusive flow. As mentioned before, this undertaking has been a very personal one for me because of some simple reasons. I believe that many of us tell our historical "stories," shape our historical configurations for what are basically personal reasons. We perceive the beauty of a work of art, become fascinated with its creator, become engaged in working through our feelings about the significance of these things in our own minds; we become obsessed with the <u>whys</u> and <u>whens</u> and <u>wheres</u> of certain people and certain events during particular periods of time. We see ourselves, the people we have studied with, and other members of whatever community we identify with reflected in our subject matter. And this creates in us an abiding curiosity. Writing history becomes a personal act of placing ourselves (albeit our extended selves) within the broader spectrum of human events.

Author Walter Kalaidjian in his recent book, American Culture Between the Wars: Revisionary Modernism & Postmodern Critique, speaks of the writing of cultural history as being motivated by a "not disinterested, politics." Consequently, acts of historical interpretation shape the periods they narrate.[1] He continues, "Metahistory happens, moreover, in the tasks of sorting out, defining, clarifying, and explicating past events because meaning as such is never given, or simply found, but is produced out of the vital dialectic between consciousness, mediated by language, and the world."[2]

To explain the personal nature of my own research, I will recount a story of how my initial interest in dance history began. I can trace it to a period of my performing career when I was a member of the Hartford Ballet Company during the early 1970s. After serving in the army in Vietnam, I was very fortunate that a friend directed me toward that company as a way to pick up the pieces of a dance career that had barely gotten off the ground before I had been drafted. I moved to Connecticut to begin dancing again, and it was my good fortune to arrive at a time when the company was being reorganized by a new director, Michael Uthoff.

Like the repertoires of so many regional ballet companies, our winter season included numerous performances of that old war-horse --The Nutcracker. For me, those were wonderful days which included lots of performing, touring, and positive energy fueled by the prospects of new beginnings. One of my major roles--in the Arabian divertissement--was a high point in my early performing experience. Within the context of the ballet, the dance stood out because of the legato sensuality of the music and choreography. I loved my costume of skimpy briefs which blossomed into see-through harem pants. I had no visible stomach then, and I reveled in being a part of those shimmering visions of exoticism.

But one evening, as I watched the ballet from the wings, the thought occurred to me, "What am I doing here." I mean what am I really doing here? I had only had minimal exposure to the history of ballet at that point. But I must have vaguely realized that I was taking part in a dance tradition that had begun in the royal courts of Europe and in a particular ballet that belonged to the repertoire of a company which was the private plaything of a Russian czar. What did all of this have to do with a young, black, American male who had just returned from Vietnam? In the past twenty years, I have answered those questions for myself, but at the time they were profoundly disturbing.

I began searching for answers to my questions by reading extensively. Fortunately, Lynne Fauley Emery's book on black dance had just been published (this was around 1972), and it became my constant companion as I toured the country. I was the only black person in the company, so my books assumed a special role in my life as I traveled and performed.

I think my point is clear. This period formed the foundation

of my passionate interest in the role that black Americans have played in the development of American concert dance. Because of my early experiences, I began to search for people like me--black dancers--who had lived and worked in other places at other times. Through examining their lives, I would better understand who I was.

This is the perspective from which I think of research as a personal search for one's identity. I do not really think of myself as having been politicized by my early experiences with dance, but I do see myself as having gravitated toward a position of extreme advocacy concerning the significance of African American performers in the history of dance. In establishing my position of advocacy, I have had to focus the bulk of my research upon discovering primary documents, gathering biographical data, establishing chronologies, and analyzing bodies of criticism about artists; to, in effect, begin establishing a black presence in the history of American concert dance. We all know that this presence has existed, but our existing literature has paid scant attention to it.

In addition to using the traditional journals, newspapers, and magazines that serve as primary documents, I have found it just as important to use sources that are not usually found in established dance collections--black journals such as Opportunity, Crisis, and The Messenger, and black newspapers such as the New York Age, the Amsterdam News, and the Chicago Defender. These sources documented dance performances, but just as important, they provide information that helps place black artists within a context of sociological, political, and broader cultural trends.

The biographies and autobiographies of black Americans whose primary contributions were in non-artistic fields can be another important source of background material for dance historians. Accounts of the lives of these individuals often include relevant bits of information about the world that artists lived in. For example, W.E.B. Dubois, the black sociologist and civil rights activist, was involved in Harlem's little theatre movement, and he also wrote and produced pageants of black history such as The Star of Ethiopia first performed in New York in 1913. These productions paralleled the development of the little theatre and pageantry movements in mainstream America. Examples like these begin to indicate that African Americans were part of the broader cultural trends that dance historians often allude to when discussing the development of concert dance during the early twentieth century. The physical culture, little theatre, pageantry, and the early avant-garde theatre movements affected the development of many dance artists of the time whether they were black or white. I begin to find that there was a black presence in places where I never expected to find one.

Revelations such as those mentioned above begin to flesh out basic research in African American dance; looking at the world that surrounded the creation of art, helps place the artists' works in context. Examining the interfaces between art, sociology,

politics, and general cultural trends has become common practice in attempting to place the work of mainstream artists in a broad context. More of this same type of work needs to be done in studies of black artists.

This, I think, brings me closer to the heart of the problem involved with curriculum development that includes African American dance. Generally speaking, American cultural history has been written with the same disregard for the presence of black Americans that dance history has been, and our problem becomes doubly complicated. In addition to collecting information that details the lives and works of black artists, we must also begin to ferret out the information which indicates that blacks were generally a part of related mainstream cultural trends.

If, for example, we look at Hemsley Winfield, one of the artists I have researched, we find that he was very much involved with a number of avant-garde theatre groups of the 1920s. His work at the Cherry Lane Theatre, the Triangle Theatre, the New Playwrights Theatre, and the Provincetown Playhouse played an important role in his artistic development. On the other hand, he also participated in groups such as the New Ethiopian Art Theatre, the Krigwa Players (DuBois' group) and the Sekondi Players which performed exclusively in the black community. In addition, the last group Winfield organized before his death--the New Negro Art Theatre--was active in and recognized by both the white and the black communities.[3]

What we have, then, is a situation that was not surprising for the period I have researched. It is a situation that illustrates a basic bifurcation in American society that was drawn along racial lines. American culture in general, the arts which were a part of it, the newspapers and magazines which documented and commented upon dance and theatre performances, and the scholarly works which analyzed them were separatist in nature. The research that will ultimately inform curricular changes in dance history has to take all of these things into consideration.

I see the separatist chronicling of black American life as a paradox because, in some respects, this approach creates an accurate picture of the situation, and, in other ways, it does not. It is appropriate--to a degree--to view the black community as a separate aspect of American life, and to examine elements of African American culture as a separate phenomenon. But our existing cultural histories often paint a picture in which black and white America are more divided than is actually the case. Part of what I am saying is that this image of, more or less, total separation is one that has often been promoted in the interest of one group or another.

There is no time here to discuss in detail the matters of racial prejudice, cultural myopia, or the various kinds of chauvinism which find favor with a separatist point of view. But it will suffice to say that art and culture are powerful elements

in our society, and it is often politically and economically expedient for those who are interested in maintaining the status quo to keep those who are considered "outsiders" from entering their inner sanctums. On the other hand, the "outsiders" (in this case African Americans), in the service of establishing a stronger sense of group identity, have often found it expedient to portray their community as being more insular than it actually is.

This brings us to the inaccuracies inherent in the separatist point of view. These revolve around the fact that there have always been situations in which black American artists have participated in mainstream American cultural life to a greater extent than cultural histories have indicated. We have been conditioned to assume (for one reason or another) that blacks were not present in mainstream culture to a greater extent than was actually the case.

There is an agon in our society which has resulted in black and white scholars haggling over the question of whether African Americans have or have not been an integral part of American culture; and I will add my equivocal contribution to the debate by saying that in some ways we are, and in some ways we are not. It is precisely at this paradoxical interface that I find the most exciting challenges of my research--dealing with the complexities and the quandaries which make things clearly neither black nor white, dealing with areas that are rich with the mystery of ambiguity. Trying to make sense out of it all.

In the attempt to make sense out of it all, I examine the lives and works of black artists in two contexts. One consists of a black community that functions predominantly as a separate world (the ethnic community context)--for example, 1930s Harlem which seemed like a foreign country that white people went to visit. The other context is one in which black artists and their work was most often considered marginal (the mainstream cultural context). Then the task is to meticulously examine how and where these two worlds overlapped, where they had congruencies and incongruencies. Looking at the careers of individuals such as Hemsley Winfield is an example of this type of examination.

When I reflect upon how these two contexts relate to the inclusion of material about African Americans in my history survey, I realize that even though I have gathered a respectable amount of material about black concert dance, I still usually end up glossing over its significance. When I am actually faced with deciding what to teach, I encounter a conflict between my personal commitment to my research material and the traditional canon that dictates lectures and discussions about pioneering white modern dance artists. It is easy to fall into a non-inclusive pattern because I am simply following the paths that have been laid down by the majority of the existing literature; and the literature that takes a more inclusive approach has only begun to be written.

So far, my efforts to incorporate a black presence into the

history of American concert dance has often resulted in the "ghettoization" of the minority artists. At some point doing the spring semester, I use three or four lectures to try to squeeze years of researched material into a ridiculously brief amount of time. The very act of discussing these matters with you today has made me begin to analyze my own mistakes in this area. But to be fair to myself, I have to remember that using a dual-context methodology to arrive at a meaningful synthesis will take additional years of thinking, rethinking, organizing and reorganizing. The means to do this will, however, become more available as research and publication continues in this area.

In the course I currently teach, I see the solution as being one of including discussions of black artists in other units where it is appropriate instead of relegating them to a few separate lectures. I can think of a number of artists who would fit into the usual units that I teach. Their names will be familiar to those of you who have listened to my paper presentations before. When I discuss the Denishawn era, for example, it is quite appropriate to include material on Edna Guy--another one of the earliest black concert dancers I have researched--as an integral part of that unit. As far as I know, she was the only black dancer studying at the New York Denishawn school during the mid-1920s; but that is her significance. The black presence during this period was often singular.

Another example I often mention is Charles Holston Williams, who became involved with Ted Shawn and his Men's Dance Group during the 1930s. It is important to point out that Williams and his Hampton Creative Dance Group had an ethnocentric aspect of their lives which centered around their college campus in Hampton, Virginia; but, at the same time, certain aspects of their aesthetic explorations intersected with the work of the white modern dance pioneers of the time. Williams is a prime example of a black artist who made a concerted effort to stay abreast of trends in modern dance by studying in New York during the summer with Hanya Holm and Doris Humphrey and by observing classes and performances at Bennington College for several summers.

I could go on to cite other examples, but the important point is that these individuals do have a place in the overall picture of American dance history. As the examples I have cited indicate, at certain points this place was in the mainstream and at certain points it was not. As more of this type of information is uncovered, the connections of minority artists to the mainstream will become more and more apparent, and this will further indicate where their stories fit into more inclusive dance history survey courses.

I feel that it is important to teach a more inclusive dance history survey course of the type I just mentioned, and I <u>also</u> think it is important to teach a course which focuses more exclusively upon black artists within an Afrocentric context. My belief in the efficacy of this approach brings me back to the

matter I mentioned at the outset--multiculturalsim v.s. interculturalism.

Recently I read a paper by Nancy Smith Fichter, "Diversity and Multicultural Concerns," which was presented at the National Association of Schools of Dance Annual Meeting in 1992. She points out the controversies and dilemmas surrounding these issues as they relate to higher education in general and to dance programs in particular. Her discussion addresses in broad terms some of the specifics I have been mentioning. By looking at multiculturalism and interculturalism in their extreme forms, she points out some of the drawbacks in both points of view. She says that one view of interculturalsim is that "American society is made of many cultures that have infused the whole fabric with rich and diverse elements and that these elements should and will become fused and integrated and that a curricular matrix can be designed to expedite this integration in higher education."[4]

She goes on, however, to ask important questions related to whether or not this position, taken to the extreme, might result in a homogenized curriculum in which the uniqueness of the identity of different groups is lost in the melting pot. As she puts it, "Is the melting pot idea not just a tired and irrelevant cliche but also a denigrating threat? Is melting pot really melt-down--a subsuming of racial, ethnic and gender identities within an established, ensconced, historically tenured pattern of American higher education?"[5]

One the other hand, she sees that multiculturalism, in the extreme, also has its drawbacks. She says, "In order to provide for, affirm, reinforce and identify the authentic, autonomous nature of a being, a concept, a cultural entity, a curricular component, it sometimes seems necessary to focus exclusively on that identity. So do we, in our efforts to reinforce ethnic, racial or gender integrity, simply reinforce exclusivity?"[6]

Her answer to these questions concerning interculturalism v.s multiculturalism comes very close to the solutions I have been proposing. She says that a comprehensive approach to the problem will entail "teaching of each curricular component within an historically and culturally sensitive context of the total curriculum." Pointing out that the "broad humanistic context" has been an ongoing part of contemporary university education, she goes on to say that it has not been broad enough and has not addressed diversity.[7]

Her discussion of these issues, also captures the essence of the "personal" search I mentioned at the beginning of this paper. As she puts it, "It seems to me that ethnocentricity, gender-centricity, etc., does indeed have enormous potential as catalysts for constructive uses of the past, for creative shifts of existing patterns of exclusivity, for finding roots, reaffirming and expanding identities, evolving new aesthetic models."[8] But, again, she points out a danger here by reminding us that, this

approach can result in "the same old patterns of alienation and exclusivity, [which result in] a kind of toxic self-absorption that can produce a curricular apartheid as deadly as the previous versions."[9]

The solution to the multicultural, intercultural quandary goes back to what I have been discussing as the hard task of bridging dualities. A dance history survey course can incorporate limited discussions of the diverse elements which have influenced the Western theatrical dance tradition. There can be meaningful inclusions of artists whose work reflects both the aesthetics of the majority culture and the aesthetics of minority sub-cultures. A course which concentrates more singularly upon the history of African American dance, can closely examine the Afrocentric roots of the dance aesthetics of the black diaspora, and, at the same time reach out to examine the syncritic influences which have been an important influence in the development of black art during the twentieth century.

For me, it becomes a matter of what material is to be foregrounded as we attempt to create pictures which reveal a certain perspective depth. What moves out in front depends upon the overall goals of the particular course.

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ENDNOTES

1. Walter Kalaidjian, American Culture Between the Wars: Revisionary Modernism and Postmodern Critique (New York: Columbia University Press, 1993), pp. 1-2

2. Ibid., p. 2.

3. For more information about the various companies Hemsley Winfield performed with see my dissertation, The Seminal Years of Black Concert Dance, New York Unversity, 1992.

4. Nancy Smith Fichter, Diversity and Multicultural Concerns: Their Impact on the Preparation of Dance Professionals; Unpublished paper presented at the NASD Annual Meeting, 1992, p. 2

5. Ibid., p. 3

6. Ibid., pp. 3-4

7. Ibid., pp. 5-6

8. Ibid., p. 7.

9. Ibid.

THE RELEVANCE OF DANCE TO PERSONAL & SOCIAL DEVELOPMENT:A CASE STUDY OF MATURE-AGE AUSTRALIAN ABORIGINAL STUDENTS

VALDA CRAIG

BACKGROUND INFORMATION

The issue of access to education for the Australian Aboriginal people gained impetus in the late 80s. The Government supported community-based committees known as NAECs - (National Aboriginal Education Committee). Research, conferences and reports made impact to redress inadequacies in education systems, which had not in the past "acknowledged the contribution which Aboriginal Culture and tradition can make to all learning and development as well as attempting to meet the specific needs of Aboriginal people in widening their access to tertiary education" (Hewitt '89).

Australian Catholic University (formerly Catholic College Education Sydney) currently offers a two-stage program with the Associate Diploma in Aboriginal Education attainable in three years and the Bachelor of Teaching (Aboriginal Education) attainable in five years. Graduates are then qualified to teach in the state education system.

The first two years of the course were planned with a strong emphasis on communication and liason skills to equip students with the professional skills required for work in welfare, liason and community development occupations. The latter part of the course emphasized teacher education.

CONSULTATION AND COURSE DEVELOPMENT

The initial impetus for the course came from a group of Aboriginal women working in a pre-school in the small coastal town of Kempsey, north of Sydney. They telephoned the then College Principal, Br.Ambrose Payne to express their needs, which centered around "security" "status" and "proper training". They had contacted several colleges without making any progress. They told Br.Ambrose that the Catholic Church was doing nothing for them! Br.Ambrose, a realist and a man of action responded by sending three academic staff members to Kempsey to spend some time talking to these women and other members of the community, particularly church and school people.

In 1985, an Aboriginal Education Support Unit was established at C.C.E.S. and an Aboriginal Liason Officer was appointed. Together with the Academic Head, consultation with Aboriginal people in local communities and with both State and Federal organisations proceeded. It was made clear that the Aboriginal community members wanted to develop skills related to community development and liason tasks as well as classroom and school based activities.
It was also clear that the mode of offering had to make it feasible for prospective students to contemplate enrollment by enabling them

to remain in their own communities whilst pursuing studies.

BENEFITS DERIVED BY STUDENTS REMAINING IN HOME COMMUNITIES
(from recommendations of National Aboriginal Education Committee)

1. Rural communities, with a shortage of leaders, are not deprived of key support people for several years.
2. Mature-aged students do not have to leave families and be exposed to the strains which separation brings.
3. Greater opportunity to retain and develop links with both contemporary and traditional culture rather than pressured to conform to the dominant urban lifestyle.
4. Learning can be integrated with the life of the local community providing a focus on specific needs.
5. Other members of the community can be involved and gain benefits from the learning process.
6. Less danger of isolating learning from the realities of everyday life - praxis of theory and practice.
7. Opportunity to avoid the "banking" model of education, where intellectual credit is stored for later use in the practical situation. Off campus location allows an action/reflection model with students maintaining contact with the issues and struggles of their own people and seeking relevant solutions while learning.

The College had to initiate changes in modes of delivery. The Aboriginal Education Support Unit arranged input from NSW Aboriginal Education Consultative Group and other Aboriginals through regular lectures, videos and discussion workshops. Faculty members gained knowledge and greater empathy as course units were being written. Faculty members visited the communities identified for the initial intake to ensure that both content and teaching/learning strategies were appropriate to local needs and to prepare local tutors for the critical role they were to play.

The aim of the course as a whole was to facilitate professional and personal growth using adult modes of teaching and learning. Methodologies adopted focussed on:

(a) negotiation between professor and student;
(b) both individual and collaborative learning;
(c) avoidance of competitive style;
(d) local community needs;
(e) Aboriginal contributions to history and tradition strands of the program;
(f) student involvement in evaluation and assessment processes.

COURSE STRUCTURE

ACU currently offers a two-stage program with the Associate Diploma qualification attainable in three years and the Bachelor's degree in five. Graduates are then qualified to teach in the State system. The model adopted is that of community based distance education offering study opportunities within the students' own communities. University professors visit local communities for two week-end schools and students participate in a two week residential school at ACU in Sydney in each semester. Ongoing support is provided by group or individual tutorials in the local community.

COURSE ORGANISATION

ASSOCIATE DIPLOMA IN ABORIGINAL EDUCATION

YEAR	SEMESTER I	SEMESTER II
1	AB 301 Arts Education I (4) CB 001 Cultural Studies I (4) EB 201 Professional Skills I: Communication Skills — The Liaison Role (4) EB 108 Becoming a Tertiary Student (2) **Total Credit Points (14)**	MB 301 Mathematics I (4) EB 100 People, Processes & Purposes (4) LB 301 Language Arts I (4) PB 901 Field Experience I (2) **Total Credit Points (14)**
2	LB 302 Language Arts II (4) CB 002 Cultural Studies II (4) EB 202 Professional Skills II: Computers & Communication (4) EB 203 Professional Skills III: Teaching Skills & Strategies (4) **Total Credit Points (16)**	CB 003 Cultural Studies III (4) EB 101 Aboriginal Education in NSW (4) MB 302 Mathematics II (2) IB 301 Inquiry I (4) PB 902 Field Experience II (2) **Total Credit Points (16)**
3	LB 303 Language Arts III (2) CB 004 Cultural Studies IV (4) IB 302 Inquiry II (2) RB 001 Personal Development I: Expressive Arts Education (2) EB 103 Sociological Perspectives on Schools & Classrooms (4) **Total Credit Points (14)**	EB 106 The Developing Child (4) RB 002 Personal Development II: Aboriginal Spiritualities (4) MB 303 Mathematics III (2) HB 301 PE I: Health & Lifestyle (4) PB 903 Field Experience III (2) **Total Credit Points (16)**

BACHELOR OF TEACHING

YEAR	SEMESTER I	SEMESTER II
4	RB 003 Personal Development III: Self-Expression and Communication (2) EB 107 Classroom Management (4) EB 204 Professional Skills IV: Teaching Skills & Strategies (4) HB 302 PE II: Principles & Practice (2) **Total Credit Points (12)**	EB 102 Psychology of Learning & Work (4) LB 304 Language Arts IV (2) AB 302 Arts Education II (2) IB 303 Inquiry III (2) PB 904 Field Experience IV (2) **Total Credit Points (12)**
5	MB 304 Mathematics IV (2) EB 205 Professional Skills V: Planning Program Curriculum (4) LB 305 Language Arts V (2) **Total Credit Points (8)**	CB 005 Cultural Studies V (4) EB 207 Integration of Children with Disabilities (2) RB 301 Aboriginal Spiritualities and and Christian Spiritualities (2) MB 305 Mathematics V (2) PB 905 Field Experience V (2) **Total Credit Points (12)**

PERSONAL INVOLVEMENT, EXPERIENCE AND PERCEPTIONS

I had already been involved in a mature-age Aboriginal community program attached to Northern Rivers College of Advanced Education on the north coast of NSW for two years in the 70s. I gave healthy lifestyle workshops for Aboriginal women - a "dancersize" style class with balanced diet information. In Sydney I had also closely watched the development of the school now called NAISDA (National Aboriginal and Islander Skills Development Association) and its performing arm, the AIDT (Aboriginal/Islander Dance Theatre), attending every workshop and performance unless I was out of the country! This school was established by black American dancer, Carole Johnstone, who had performed in Australia with the Pomare Company in 1971 or '72. I had established friendships and mutual respect.

I would like to arrange to show some exerpts from end of year performances by AIDT Student Ensemble and refer to the "personal and social development" that I perceive as a valuable product of the School. Perhaps in the present context, suffice to say that I have seen not only technique and performance skills but pride, confidence and community spirit grow, and I have felt both excited and privileged to be part of the audience that shares in the performances.

I would also here mention the success and contributions made by graduates of the school eg. both Steven Page and Kim Walker danced with Graeme Murphy's Sydney Dance Company and have gone on to become choreographers. Steven is currently the Artistic Director of Bangarra Dance Theatre Australia and Kim is a freelance choreographer working mainly with state and national opera and theatre companies. Raymond Blanco is Artistic Director of AIDT, The Company and employing graduates of the School, as does Bangarra Dance Theatre Australia. Upon graduation in 1989, Bernadette Walong, a beautiful dancer went as a trainee to Cheryl Stock's Dance North and didn't get away again. Cheryl is so proud of her and thrilled with her impact as a role model for Aboriginal children to whom they play on frequent country area tours. Quite a few have been featured in television programs, films and documentaries. 1990 graduate, Lewis Lampton has been quite in demand as dancer/actor and is currently studying at ACU in the BHMS (Bachelor Human Movement Studies) program . I had him team-teach with me with the new intake in 1993.

At ACU I have mainly taught Dance in the Arts Education Department, and I have worked with trainee elementary school teachers (as opposed to dance majors). My work in the Aboriginal Education program has been to teach the Dance component in Arts Education 1 and 11 courses and in Personal Development 1 and 111.

OVERVIEW OF ACTUAL CONTENT IN THE ARTS EDUCATION AND PERSONAL DEVELOPMENT COURSES

My starting point has been much the same as in my work in the

regular B.Ed. program, in which my brief is to give practical experience in beginning dance technique and composition within a very general historic context. Students learn to make dances with children and they come to enjoy and appreciate Dance by doing, seeing, reading and discussing. In the Aboriginal Education program (with greatly reduced face to face time) I work on thematic material, integrating Dance with Visual Arts, Music and Drama to show the relevance of Dance in introducing ideas, exploring concepts, developing or consolidating information, giving focus to, and motivating learning.

By actually DOING, these basically non-dancing adults very quickly see that they can use the content and method to introduce Aboriginal Culture to non-Aboriginal children and at the same time build self-esteem and confidence in the Aboriginal children. **They experience both personal and social development through this course and they realise its relevance.**

EXAMPLE OF AN ARTS EDUCATION CLASS AND ITS FOLLOW-UP

Students painted abstract designs with stimulus from various textures and colors in the natural environment outdoors. Then the Music professor led the composing and recording of a soundscape, motivated by the textures and colors in their paintings - the paintings placed end-on becoming the "score" for the piece. Then we explored movement responses to both visual images and sound and we made and performed a piece. This was all problem-solving experience, with sensitive student/ teacher interaction. It was most exciting and rewarding for teachers and students alike.

The students went on to form their own groups (kinship laws and relationships are respected) and to choose an Aboriginal myth or legend on which to develop another series of arts experiences that they could each then adapt and present in their classrooms during their 3 week Practicum. Content and method were seen as logical and natural to people whose culture and traditions have been handed down by story-telling, painting, dance and music! Dance , music art and storytelling IS history, IS life-style - not separate from! They accepted and they proceeded after virtually one "training" experience. They didn't need convincing. They didn't need a whole series of "sample" lessons, readings, assignments as are given in the regular B.Ed program.

In order for them to be able to incorporate traditional Aboriginal dance material, I arranged for students from NAISDA to give workshops and performances during the 2 week Residential School in Sydney, and they were invited to sit in and watch class at the school itself. It must be born in mind that these people actually lead an urban, not traditional life-style, and access to traditional music and dance is restricted to perhaps one visit in a year from a performing group. The music and dance that they are exposed to is country and western, pop or disco in pubs or clubs or at house parties!

In a later semester I built on this experience in Personal Development 1 - The Arts as Personal Development. In the first session, we sat around a conference table. I told them about my excitement and my feelings when I saw the Aboriginal musical, "Bran Nue Dae" in a formal theatre in our nation's capital, Canberra. (They'd all heard about the musical by the way - family and kinship relationships link them to hundreds of their people, and most of them had a "cousin" who had something to do with the show it seemed!). My point was that the all-Aboriginal cast and crew were reaching and moving and shaking a theatre packed with non-Aboriginal, mostly very conservative government employees. I'm a non-Aboriginal and I felt proud and moved. I came out talking not only about a performance, but about the social issues that had been presented midst all the singing and dancing in regular Broadway style!

(The choreographer was Michael Leslie, one of the first graduates of NAISDA, a dancer I knew from classes at the Bodenwieser Dance Centre in Sydney, and "cousin" to two or three of the students sitting around that table.)

I asked each one to share one arts experience that had moved them, given a glow or a little "puff" of pride to them as Aboriginal people. They each did and we talked about the Arts as creating awareness locally, nationally and internationally. I gave them a readings package which I had made up from a big collection of newspaper clippings , compliments of the Australia Council for the Arts (equivalent to NEA) - our "required reading" for the course. Their assignment was for groups to select an issue and use any or each of the Arts to create and present a piece during the final Weekend School in Moree.

Those presentations were so moving. I wish that I could have preserved them on video, but I would not inhibit them by layering the stress of that relatively unfamiliar experience. One small group of urban women used totemic designs in paintings describing their sisterhood and finding their own aboriginality and spirituality , mainly from being in the program. They wrote and read a poem. It was such an emotional experience that we had to call a break and start again. It was an amazing experience. The audience consisted of their classmates, myself, the academic co-ordinator and the Christian Brother who was the main on-site tutor. Aboriginal people generally communicate in established and on-going situations.

During the feedback discussion they acknowledged personal growth and fulfilment from the experience. They wanted to create similar opportunities for their children. The academic co-ordinator and the tutor were amazed at how far the students had come in such a short time. They no longer used the common expression of "shame" (embarrassment) about looking or feeling silly in front of an audience.

In Personal Development 3 - Communication Skills they prepared and

presented a paper in their respective workplaces. Whilst this particular course focussed more on voice production techniques and body language etc. and not on dance or the arts, they all drew on their dance and arts experience. There were times when they needed and virtually demanded a short dance class too!

One lady, Doreen, challenged me with "It's alright for you. You can do all that stuff. I can't". I agreed that training and experience made "all that" much easier for me, but I told her that I too had to work on particular aspects of the communication process - I'm too excitable, too up-front, speak too loudly, too long, tend to invade personal space with my energy and excitement. She took this on board and agreed that the information and practice given during this course could in fact equip her to deal with public speaking. Just a few months later, Doreen was MC for the graduation ceremony for the Associate Diploma in Aboriginal Education and she stood tall (she isn't tall), released her shoulders, made eye contact, moved fluently to centre stage. Later she said "How'd I do?" "Proud of you!" said I.

Note 1 : The author wishes to acknowledge the assistance of Assoc.Prof. Doug Hewitt, Head Professional Development Unit, ACU in compiling the brief overview of the program and its development.

Note 2: Photocopies of a paper by Mary Grant and Christine Trimingham, with Co-presenter, Sue Matthews - "Mature Age Aboriginal Community Members Undertake Tertiary Study:Living With The Decision' made available to interested participants at this session.

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"The State of the Art"
Current Practices in Teaching Dance History

Sandra Kurtz

Like many dance history teachers, I spend most of the year by myself. My colleagues are interested in my work, but it isn't really their area of expertise. Conferences like this are an opportunity to meet other people who "do what I do," exchange information, see other points of view and hear about other choices in teaching, but time here is limited. One of the topics of this particular conference, teaching practice, gave me the opportunity to satisfy my curiosity in a more orderly fashion. In the autumn of 1993 I mailed a survey requesting information on dance history and introduction to dance classes to 250 college and university dance departments, selected from the Dance Magazine Guide to College Dance Programs. 75 schools answered my survey, and though this paper does not pretend to be a statistical analysis of those responses, I have used this information to draw some basic comparisons and conclusions about current teaching practices. This paper concentrates on dance history classes, rather than general survey and introduction to dance courses, which seem to fill a different niche in their departments. I would like to thank the people who completed my survey, and those who spoke with me directly about their work. They were very generous with a precious commodity -- their time.

Probably the most basic question that can be asked about current dance history courses is about curriculum -- what gets taught? The constant that I observed from school to school was the development of Western theatrical dance, and specifically of American modern dance. This topic formed the core of almost all history curricula, and in several cases was the sole focus of the only class offered. The distinction between courses lay in the interpretation of this focus: its geographic breadth and chronological depth.

In many courses, history starts with the social dances of the Renaissance, moving quickly through Court Ballet, Opera Ballet, Ballet d'Action, Romanticism and Classicism. Here a decision is made whether or not to incorporate the roots of modern dance with the further development of ballet, or to teach them separately. (Several schools actually divide this into 2 courses -- one about ballet and one about modern dance) After a discussion of Diaghilev and the Ballet Russe, the focus moves to America and usually stays there, spending most of the remaining time with modern dance. Occasionally the class starts with the Greeks, or even earlier with dance in primitive cultures, but soon catches up to this outline and proceeds from there. Material that falls outside this basic core is often considered only in its relationship to this focus (for example, African or Asian dance forms as they

influenced the development of American modern dance). Social and sacred dance seem to be treated in much the same way -- primarily of interest in terms of their relationship to theatrical dance. Often when these topics were addressed within regular history courses, they appeared at the end of the term, outside the chronological structure used for the bulk of the class. More often, in schools that offered more than a single dance history course, they were the topic of separate classes. It seemed that only in introduction or survey courses were they regularly treated as co-equal with American concert dance.

This fidelity to what might seem a narrow interpretation of history is often justified by the role of the course in the department. History courses are seen as supporting the student's experience in the studio -- they need to illuminate the dance styles offered in technique and repertory classes. If the bulk of movement classes concentrate on ballet and modern dance, the history curriculum needs to explain that heritage. It can go further and deeper if time and expertise permits, but at a minimum it must support performance practice classes.

The organization of these history courses is almost exclusively chronological and seems to focus on the development of the artists as much as the art form (eg. Denishawn begat Doris Humphrey who begat José Limon ...). Social and political influences, such as the relationship of dance and government funding programs like the WPA and the NEA, appear less often than purely artistic matters. There is reference made frequently, however, to the role of dance in educational institutions (though this is perhaps just due to the venue!).

The chronological nature of the structure seems to keep the class fairly linear, moving continually forward in time. This can make it difficult to draw comparisons between artists or art works that don't sit right next to each other on the timeline. Several marginal notes in the surveys commented on this, and mentioned that the teachers were looking for some way around this format. Very few history courses use a thematic or functional structure, although that kind of organization was very popular for introduction or survey classes.

As well as an emphasis on theatrical dance, often to the exclusion of other functions, there seems to be, in the 20th century, a bias towards American work. George Balanchine is invariably discussed, but Frederick Ashton rarely. Hanya Holm appears in syllabi much more frequently than her mentor, Mary Wigman. And in some cases dance in Russia ends with the departure of the Ballet Russe.

Almost all of the surveys I received and the teachers I spoke to directly expressed great frustration with the content limitations in their courses. Many would like to include more information on dance outside America and outside the theater. As we

might suspect, the major barrier to these desires is time. One marginal comment summarized this attitude, "I have one semester to teach everything!"

Another concern voiced frequently in the margins was frustration with text and audio-visual resources. Although dance publication has improved in the recent past, many instructors still feel stymied by a lack of texts, especially focussed on world dance. Almost every course I examined used a custom-made xeroxed anthology as well as traditionally published material. With increased concern about copyright infringement on the part of our schools, this option is becoming more difficult.

Access to film and videotape is another sore spot for most instructors. Several people commented that their personal video collections were far more complete than their schools', but went on to wish for more. The use of personal materials, especially bootlegs, raises similar copyright concerns for their schools.

About 50% of the teachers responding to the survey use some kind of movement component in their courses, although this was usually confined to Renaissance and Baroque social dances. Classes that were restricted to dance majors made more use of movement sessions throughout the syllabus, as these students had greater facility. In a few situations, the "dancing" material was contained in an entirely separate course, but usually it was considered a laboratory session in the regular class.

For the most part, these courses were structured like regular lecture classes, and the assignments given during the term were typical of that format. Almost all instructors required some kind of research project, usually in the form of a term paper, though occasionally ending in an oral presentation. (This classroom presentation component seemed to take a great deal of time away from instruction) In courses with a significant amount of movement instruction, there was often a performance component at the end of the term, and occasionally the student was required to choreograph in a particular style. The other written assignments ran the gamut from keeping a journal to true/false questions in an objective exam.

Probably the most daunting information from the survey was the position that these courses hold within their departments. There were actually a few schools that did not require any work in dance history for a degree in dance, though that was certainly the exception. More frequent, and frankly more depressing, were schools that offered and required an extremely small amount of work in the field. As you might expect, there was wide variation in the amount of courses offered depending on the size and focus of the department, but the number of schools that required their majors to take a significant amount of history to earn a degree was small. In the majority of departments responding to the survey, history and

theory courses comprise less than 10% of the required credits. In my own school (the University of Washington) we require our majors to take just under 9% of their coursework in history, compared to 18% in the visual art department, 17-22% in music and 56% in drama. Clearly, if we look at our field in comparison to the other arts, we appear to value our history far less than they.

In the context of the larger institution, these history courses are able to serve a wider population than dance majors, but that doesn't always seem to happen. Many of these courses were open to non-majors, though it seemed that most of students enrolled were dancers. The bulk of non-major enrollment seems, logically, to be in the introduction and survey classes. If the history class satisfies any general college requirement it is usually a fine arts distribution, though some fulfill writing or cultural pluralism requirements.

Based on my survey, the typical school offers a year of dance history divided into two classes: everything up to the 20th century, and the 20th century. The class is recommended for juniors and is open to non-majors, though few are enrolled. The students are required to see performances outside of class, and may be asked to write some kind of critique or analysis of them, as well as the other assignments described earlier. They spend 3-4 hours each week in the classroom, some of that watching video and some in lecture. They are evaluated on their written work and participation in class.

Despite the limitations that many instructors work under and the frustrations those restrictions cause, most of the people responding to my survey were genuinely excited about teaching history and enthusiastic about the development of their courses. They are trying to widen the focus of their existing classes, exploring the dance legacy of other cultures and the role of dance outside standard theatrical venues. As dance continues to enter the academic community and offerings expand beyond practical studio experience, the history of the art form is often the next addition to the curriculum. What we teach in these classes reflects what we think of ourselves and helps to shape what other people know about us.

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Texts used in dance history courses
Listed by frequency mentioned
(Does not include materials excerpted in custom-made anthologies
and texts held on library reserve lists)

History of the Dance in Art and Education, Richard Kraus, Sarah Chapman, Brenda Dixon (18)
Ballet and Modern Dance: A Concise History, Jack Anderson (12)
Ballet and Modern Dance, Susan Au (10)
Dance as a Theatre Art, Selma Jean Cohen, ed. (9)
A Short History of Classical Theatrical Dancing, Lincoln Kirstein (7)
Rituals of Experience, Jamake Highwater (6)
Time and the Dancing Image, Deborah Jowitt
The Dance Has Many Faces, Walter Sorell (5)
Vision of Modern Dance, Jean Morrison Brown
Prime Movers, Joseph Mazo (3)
The Dance in Theory, John Martin
The Dance in Ancient Greece, Lillian Lawler (2)
Dancing Through History, Joan Cass
Dance: A Creative Art Experience, Margaret H'Doubler
The Rise, Fall, and Rise of Modern Dance, Don McDonagh
Dance From Magic to Art, Lois Ellfeldt, W.C. Brown (1)
Terpsichore in Sneakers, Sally Banes
The Shapes of Change, Marcia Siegel
Orchesographie, Thoinot Arbeau
The History of Ballet and Dance, Alexander Bland
An Introduction to Classical Ballet, Carol Lee
Dancing, Gerald Jonas
A World History of the Dance, Curt Sachs
What is Dance?, Marshall Cohen, Roger Copeland, eds.
The Ballerinas, Parmenia Migel
The Dance Handbook, Allen Robertson
The Dance Anthology, Cobbett Steinberg, ed.
Further Steps, Connie Kreemer
The Tail of the Dragon, Marcia Siegel
Studies in Kabuki, Brandon
Indian Dances of North America, Laubin
Jookin', Katrina Hazzard-Gordon
Dance Classics, Nancy Reynolds, Susan Reimer-Torn
Anthropology of Dance, Anya Peterson Royce

NINETEENTH-CENTURY GYMNASTICS: BEYOND STRENGTH AND HEALTH

Deborah Jowitt

Some years ago, while researching possible connections between 19th-century gymnastics and Isadora Duncan's movement vocabulary and training, I came across a large collection of gymnastics manuals in New York University's Bobst Library (relics of NYU's venerable School of Education). The books were written primarily for gymnastics instructors or school teachers wishing to introduce excercise into the curriculum. What intrigued and charmed me was not only the structure of the physical training systems these people devised, but their educational agendas and methods in relation to beliefs of their day (and how their pedagogy differed from ours).

In the early 1960s, John F. Kennedy's Council on Physical Fitness decided that the average American was letting let his/her body deteriorate, that many school children were unable to touch their toes or do five situps. Similar concerns about the health of America's men, women, and children gripped the nation in the 1860s. Dio Lewis in his The New Gymnastics for Men, Women, and Children (1862) -- based in part on Catherine Beecher's 1832 Course of Calisthenics for Young Ladies -- inveighs against the "imperfect growth, pale faces, distorted forms and painful nervousness of the American people" (Lewis, 1). The concern resulted in the proliferation of physical education courses in elementary schools, high schools, and colleges, of private gymnasiums, and of physical education manuals.

Although the pursuit of strength and health was a major concern, the writer-teachers of these early physical education books appear to have sided with the eminent Dr. Dudley Sargent of the Harvard Gymnasium who stated that the building of a splendid physique was not in itself a worthy goal (this might come as a surprise to today's body builders). To qualify as "education," physical education had to define loftier goals. Improved health and the discipline needed to acquire it were, in these manuals, eloquently linked with the national good -- with the preparedness of the citizenry in peace or in war -- with the acquisition of character, social skills and democratic values.

By judicicious arguments, frequent allusions to the Greeks, quotation of authors from Montaigne to Herbert Spencer, and (in the latter part of the century) application of Delsartean theory, the writers sought to forge enthusiastic, even rhapsodic connections between body, mind, and spirit that would ennoble "physical culture."

And the methods of devising and arranging curriculum were pursued with the fashionable zeal for extending "science" into every possible be area of life.

I would like to expand a little on these ideas, examine the content of the manuals in relation to them, show you slides, and demonstrate a couple of typical exercises.

Sometimes overtly, sometimes in subtler, perhaps half-conscious ways, the writers of the manuals reveal the strong impression that evolutionary theory made on the public consciousness during the second half of the nineteenth century. Ideas about evolution had invaded scientific thinking more than a century before Charles Darwin published his Origin of the Species in 1859 and The Descent of Man in 1871, but they hadn't entered the popular imagination or jolted it in quite the same way. Churchmen were horrified at the suggestion that humanity's forebears were not the blonde Adam and Eve of Western religious iconography, but an ancestor we shared with the great apes. Moralists pondered the view of nature as a constant struggle in which only the fittest survived. What might it not sanction in the way of social behavior.

Another aspect of Darwinism was seized on by Isadora Duncan and, to a degree, by the writers of these manuals: that is, that by virtue of man's superior brain (and, except in Duncan's writings, it was almost always in terms of man, not woman, that this brain was defined), one might guide not only one's personal development but, by implication, contribute to an improved species. Isadora's certain vision, "Oh she is coming, the dancer of the future" (Duncan, 63) was predicated on the physical, mental, and moral superiority that the girls she was training would pass on, either through teaching or childbearing or both. D.L. Dowd in his Physical Culture for Home and School, Scientific and Practical (1889) posits a time when physical education in the schools will produce "a different race of men and women, physically and mentally" (Dowd, 6).

This idea, that man had the power to influence the development of his own species, was supported by some of the scientific thinking on evolution. Alfred Wallace (1823-1913) had entered the arena of conflicting theories with this striking idea: once the human brain had developed, man became exempt from the unconscious adaptive development of body parts seen in the life cycles of plants and other animals. People can invent "parts" (e.g. the hammer, the pliers). The implication of this theory dovetails nicely with Christian morality: man can determine the person he is to become. To a physical culturist, this means, in part, that the body can be altered through excercise and discipline. Here Christianity, with its emphasis on soul and its denial of body, might have thrown up a stumbling block. So in nineteenth-century America, the power of will to shape body had to be further linked with spiritual improvement. Luckily Plato's ideas (invoking the ancients could lend cachet to almost any activity) about the connection between bodily

health and mental acuity could be extended to cover the notion that the perfectly functioning body encouraged the stimulated mind to turn to higher things. The title page of of the 1871 edition of Dio Lewis's book bears a quote from Cicero stating that to confer health on men is a task that brings the doer (him) closer to the gods.

Thus ennobled, Lewis, by page 8, is off and running: the intermarriage between nerve and muscle excercises "compels the most complete interaction between soul and body." Dowd, in the work mentioned earlier, claims that actively preserving health "sharpens our desire for subjects more intellectual, for purposes more moral, and has a tendency to develop in our natures a reverence for the vast works of a supreme hand. . ." (Dowd, 2). J. Madison Watson, the author of Handbook of Calisthenics and Gymnastics: a Complete Drill Book for Schools, Families, and Gymnasiums, with Music to Accompany the Excercises (1864) believes that the awareness of form and rhythm induced by his excercises make calisthenics "not only a means for the development of the body, but also for that of the mental and spiritual man" (Watson, 122).

The reference by the great Delsartean writer and educator Genevieve Stebbins to spiral movement as "the spiritual screw" (Stebbins, 62) is for me the apogee of the urge to weld physical motion with spiritual. In other words, before these educators could get to work on the body, they had to raise it in the public mind to a status worthy of being educated.

They vaunted the aesthetic appeal of the workouts (a word they would never have used). Lewis believed that his excercises, done to music, were "found to possess a charm superior to that of dancing" (Lewis, preface). Mara L. Pratt M.D. believes that marching figures "impress form upon the minds of children" (Pratt, 68). Lewis, reporting on a demonstration by his students, claims that spectators found it "beautiful. . .picturesque, and exciting" (Lewis, 278). Watson waxes rhapsodic over his exercises with Indian clubs: "tracing in the air the most varied and beautiful devices, in complex curves that seem at first almost inexplicable" (Watson, 257).

Watson's section on vocal gymnmastics (unique in my experience) ends by vouching for the all-round educative experience of recitating "spirited" poetry while performing calisthenics ("free" excercise, that is, without equipment) and gymnastics (usually meaning with equipment):

"Charging then the coursers springing --
Sword and helmet clashing, ringing,"

or

"Hail to the chief who in triumph advances;
Honored and blest be the evergreen pine." (Watson, 145,146)

The writers are not above using scare tactics and vivid description to promote excercise, a reasonable diet, dress reform, and sanitation. (References to habitual use of alcohol and tobacco by schoolchildren show that society had reason to be alarmed.) R. Anna Morris, advocating well-ventilated rooms during breathing excercises, warns that "foul air from respiration, being warm, rises to the top of the room, and if there is no means for its escape, it will hang like a destructive cloud over the heads of the children, poisoning their bodies and dulling their brains" (Morris, 25). The writers have interesting ideas about staying healthy: "Tell yourself funny stories" and "Seek jolly society" (Lewis, 241) are thought by Lewis to be efficacious, especially for gaining weight, (such a notion is not that far from the findings of contemporary studies of cancer patients). Many give directions (much needed, one presumes) on how to bathe and how often to bathe. Lewis, one of the most thorough in this regard, believes in a cold sponge bath with rough bathing mitts (which he tells you how to make) every morning "on springing out of bed." If you exercise and perspire a lot, no soap is necessary (although he does recommend a weekly bath with warm water and soap) (Lewis, 236).

Professional gymnastics teachers like Lewis and Watson inveigh against the corset and advocate classroom attire that's not too tight around the waist and permits the wearer to clap his/her arms overhead (not manageable in ladies fashions of the day). Flannel is the prefered fabric: it absorbs perspiration. Watson clearly loved the pretty colors and graceful shapes of the costumes he designed, but allowed as how people <u>could</u> exercise in bathing dresses or street attire (gentlemen, remove your coats; ladies, sustain your skirts with elastic bands to give the legs free play).

As I said, some of these manuals put forth elaborate systems, intended to guide would-be teachers and proprietors of gymnastic halls; at the other extreme are those offering simple exercises that can be performed beside a schoolchild's desk or at recess One of the tenets of Lewis's "new gymnastics" was democratic: not only was it to be available (through public schools) to rich and poor alike, women and children could do it; so, with skilled attention, could the aged and the infirm. As opposed to the German gymnastics that had entered America around 1848, the new American gymnastics involved no standing equipment like the horse, or even the ladder, and the balance beam Instead, the equipment included light-weight dumb-bells (3 to 5 pounds), slender wands (floor to earlobe), Indian clubs, and rings with an inner diameter of about five inches. All to be made of sanded, polished wood.

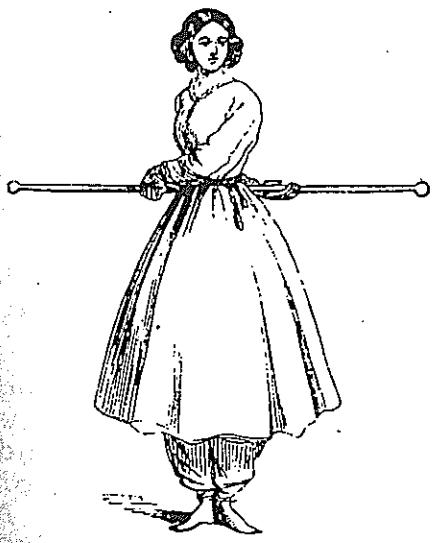
I reiterate that heavy-duty body-building was not an aim of these particular systems. In proof I offer a picture of D.L.

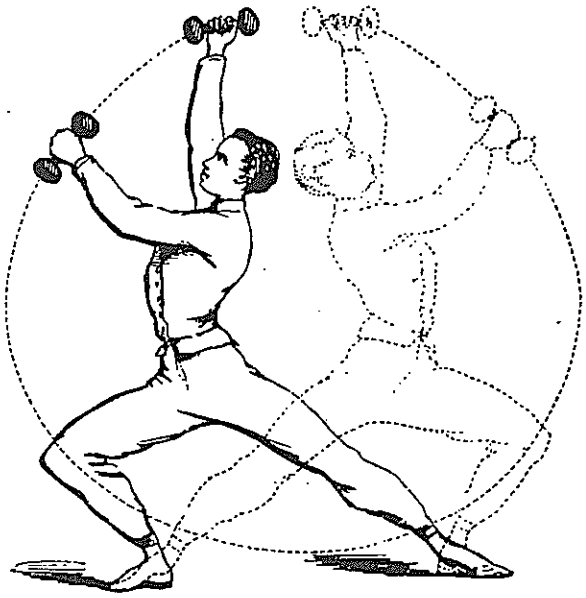
Dowd before. And after.

[From this point in the presentation, slides illustrating the text were shown almost uninterruptedly. I include a few as examples.]

Free exercises (or calisthenics) itemized the body: arms thrust out to energize the chest; shoulders, elbows, arms, and hands rotated, swung, and pressed out in various directions. Ditto the head, then the "trunk and waist," finally knees, legs and feet (with a lot of work done on half point). Delsarte students relaxed, or "decomposed" to relieve tension. Then, "combined exercises" -- exercises with legs and arms, say, or legs and torso. A thread that runs through most of the manuals is that only by a scientific attention to symmetry will the body achieve harmonious development. (The writers say this as if it were a new idea). The usual sequence of exercises is four (maybe 8) on the right, four on the left, four alternating, four both -- or the equivalent. [demonstration with music]

The exercises with equipment are remarkably similar to those without. The equipment adds weight to the limbs or momentum to their paths, extends the body in space, or helps to maintain it in a given plane. Various claims were made for the different devices: the wand "surpasses all others in promoting digestion and curing dyspepsia" (Watson, 253); Indian clubs "secure more than any other apparatus simultaneous activity of the mental and the physical powers" (Watson, 257).



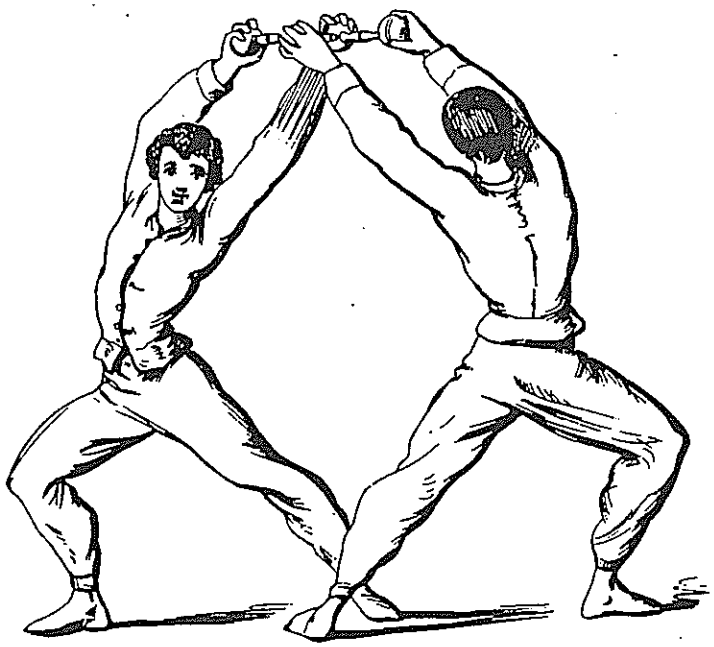


(Watson,327, 267*)

Another frequently implied claim for joining in such exercises paints the gymnastics class as a model society that cultivates self-discipline, obedience to law, and "public spiritedness" (Stecher, 10). One manual speaks approvingly of the subordination of the individual to the harmony of the class (Carter and Bott, 6). Pratt opines that group maneuvers with poles allowed the strong to aid the weak (Pratt, 55).

Not only could men or women act as teams, but in "mutual help" exercises, men could assist men and women women. Dio Lewis claims to have set an exciting precedent in his classes: ". . .persons of both sexes unite in the exercises with great social enjoyment. . ." (Lewis, 8,9). Having noticed, the sly fellow later says, that all games in which people "touched or assisted" were interesting, "I asked myself, 'why cannot the charm of this personal magnetism be enjoyed in gymnastics?" (Lewis, 124).

Using equipment in couples produced exercises that could be approached as games. They might have a dance-like charm as well as inciting the participants to greater competition and cooperation.



(Watson, 355*)

Lewis and his colleagues appear to have found nothing contradictory between the "free and social life" of the "New Gymnasium" (Lewis, 7), and the quasi-military discipline and terminology that most of them used. Marching drills are part of the curriculum. Chin up, eyes front, mouth shut are expected. A well-equipped gymnasium will indicate where each student is to stand. If not, at the command "Class: fall in!", all are

expected to line up according to size; at "Take your distance," each puts his/her left hand on the neighbor's right shoulder and, at the command "March," adjusts accordingly (Watson, 124). The instructor usually announces each new exercise by such commands as, "Attention!" and "Position!". Even "Rest!" is a prescribed stance. Here is Pratt, usually the Delsarte idealist, in her other guise as drill sergeant: "Let the pupils march in single file to the wand rack. Each pupil takes his wand, places it in marching position and recovers place in the file." In sketching poor posture and good posture, Dowd aligns himself with the army. Little girls could transform wand exercises into a charming public presentation of arms with a "Broom Drill." What we call a lunge, they called a "charge."

German gymnastics may have set this pattern. Adolf Spiess defined a "Turner" (from Turnverein, or the German gymnasium) as one who is "virtuous and accomplished, pure and active, chaste and bold, truthful and warlike" (Van Dalen, et al., 220). And it is in Stecher's book on German-American gymnastics that we find the strongest statements about the salutary cultivation of obedience to command, about "the suppression of arbitrariness and willfulness" (Stecher, 10) and about the ability of gymnastics to give the state "a people ready and able to meet any emergencies in time of peace or war" (Stecher, 10). The authors of A World History of Physical Education: Cultural, Philosophical, Comparative link the awakening of interest in physical education in Germany, spearheaded by Friedrich Jahn (1778-1852), with mortifying defeats by Napoleon early in the century, and the resultant nationalism and the push toward unification of the various states (Van Dalen, et al., 219). For complex political reasons. Jahn's ideas of freedom and individuality became damagingly linked with revolutionary thinking, and his successors tended to emphasize discipline and submission more strongly. In America, no one seems to have questioned the militaristic aspect of gymnastics classes. Perhaps because of the nationalism following the Civil War, perhaps because of the need for moral education demanded by the rising crime rate in the increasingly crowded cities that the Industrial Revolution was creating. Too, growing up to be a soldier was still something that Johnny dreamed of.

These nineteenth-century and early twentieth-century manuals are treasures of earnest scientific and philosophical thinking (sometimes wishful thinking) about the body and its connections with behavior. The exercises, games, drills, and marches -- whether plain-Jane aerobic, dance-like, or frankly adapted from country dance forms -- are fascinating in relation to the claims made for them, the ideas behind them, and the capabilities of the 19th-century body. Today, we speak of the power of aerobic workouts to induce a sense of well-being. They, knowing nothing of endorphins, believed that regular exercise brought them closer to God.

How ironic, how touching is this sentence by Genevieve Stebbins toward the end of her highly original Dynamic Breathing and Harmonic Gymnastic: "We live in the dawn of a new day when nobler conceptions of God and sublimer conceptions of the grandeur and majesty of his infinite universe must soon become the common property of every man, woman and child" (Stebbins, 135).

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MANNERIST AESTHETICS IN THE COURT DANCE OF FABRITIO CAROSO

by Judith Gelernter

We say dance is art; suppose that sixteenth-century artist/architect Giorgio Vasari had evaluated dance instead of painting. How might he have gone about it? If we are to make a good guess, we need first to understand the aesthetic criteria from Vasari's point of view. What qualities characterized a beautiful painting? Rule, order, proportion, design and style (*maniera*), according to Vasari. In the mid to late sixteenth century known as the Mannerist period, these qualities could be found in many artworks to the degree that Vasari called them perfect. Do Vasari's five criteria for painting have a parallel in dance, and does the idea of perfection in mid- to late sixteenth century painting carry over to the choreographies of Vasari's contemporary, Dance Master Fabritio Caroso? In this paper, I apply the criteria of Vasari as stated in the second edition of his Vite de' piu eccellenti Pittori, Scultori et Architettori (Florence, 1568) to a dance in Caroso's *Nobiltà di Dame* (Venice, 1600).[1] A court dance called the *Contrapasso nuovo* is the focus of this study of aesthetics in dance. The primary purpose of the study is apply Vasari's five qualities to the court dance of Caroso and show how the qualities strictly applied can yield a dance that was considered perfect. In addition, this study suggests a framework which might be useful to demonstrate aesthetic qualities in other arts of the same period and a method whereby writings in art might aid in understanding dance.[2]

Finding a viable aesthetic framework could aid in the stylistic classification of dance in the mannerist period. Heretofore such classification has been hindered by the difficulties of the mannerist label. "Mannerism" defines a historical period from about 1530 to about 1630. Mannerist artworks are said to contain the core quality of *maniera*, which translates as style. Art of this century, however, just as the art of other long stretches of time, embraced a variety of styles and a variety of aesthetic qualities. A number of dance historians have chosen to concentrate on a single characteristic of art of the period, such as symmetry, with the result that a mannerist aesthetics has not emerged. A sense of sixteenth-century aesthetics in dance may be derived from art if one consults the *Vite* of Giorgio Vasari. Comparing art and dance was not foreign to sixteenth-century writers; indeed, comparisons among painting, poetry and music and other arts were commonplace and formed a genre known as the *paragone*. Here, I introduce a comparison between the aesthetics of mannerist art and dance of the mid- to late sixteenth century in order to define mannerism in dance.

Although we know a certain amount about dance of the period from letters and other writings, most specifics come from the dance manuals. Two versions of the dance chosen for analysis occur in Caroso's three publications: a first version in the *Ballarino* of 1581, another version in the *Nobiltà* of 1600 and the same version in the *Nobiltà* reissue, the *Raccolta di varij balli* of 1630. This paper concentrates on the *Nobiltà* because Caroso felt that it contained the "corrected" versions of the dances, and on the *Contrapasso nuovo* in particular because Caroso believed that it was constructed according to "perfect" theoretical principles.[3]

The title of the dance, the *Contrapasso nuovo*, describes a choreography in which people pass each other. Caroso referred to the first version of the dance as a *balletto*.[4] What we know of the second version of the *Contrapasso nuovo* comes from a verbal description of the steps, engravings of the floorpath and some music in lute tablature. From the poem preceding the choreography, we know that Caroso dedicated the dance to a duchess belonging to the noble Orsini of Rome. This dedication is in keeping with what we know of the dance master. Caroso spent much of his life as a dance master to noble families in Rome. Angene Feves has investigated Caroso's patronage, and in her translation of *Nobiltà di Dame*, Julia Sutton has compiled information about Caroso's life.[5]

In order to demonstrate how Caroso's *Contrapasso nuovo* conforms to Vasari's aesthetic qualities, I refer to the description of the dance and accompanying remarks in other dance manuals as well. In addition to Caroso's *Ballarino* (Venice, 1581), I have consulted Cesare Negri's *Gratie d'amore* (Milan, 1604) and Felippo degli Alessandrij's *Discorso sopra il ballo* (Terni, 1620). The principal source for the aesthetics is the passage from the introduction to the third part of Vasari's *Vite*. After describing that passage, I will discuss briefly each quality in the context of painting or architecture and make an analogy to the dance. Some summary statements are offered in conclusion.

II. Vasari's Aesthetic Framework

One of our principle sources for understanding sixteenth-century aesthetics, Vasari's *Vite*, is actually a work detailing salient biographical points about the lives of major artists, architects, and sculptors. Vasari divided these lives

into three periods. The periods correspond roughly to centuries; the first period corresponds to the fourteenth, the second period to the fifteenth and the third period to the sixteenth century. It is the best art of the third period which Vasari considered "perfect". The passage from the *Vite* in which Vasari enumerated the aesthetic qualities and described the perfection evident in the best sixteenth-century works goes as follows: "The distinguished artists described in the second part of these *Lives* made an important contribution to architecture, sculpture, and painting, adding to what had been achieved by those [artists] of the first period the qualities of good rule, order, proportion, design, and style. Their work . . . showed the way to artists of the third period and made it possible for them, by following and improving upon their example, to reach the perfection evident in the finest and most celebrated modern works."[6] Vasari proposed that rule, order, proportion, design and style are present in the works of artists of the second period, and it was the development that these criteria were adhered to more strictly in the following period that resulted in works which Vasari deemed perfect.

Vasari's five qualities could be found in classical writings and artworks. Recall that the fifteenth and sixteenth-centuries was the renaissance of classical ideas. Dance, like art, was not immune to the influenee of antiquity. Through the qualities, then, come the indirect influence of antiquity on Renaissance aesthetics.[7] For the purposes of the paper, I explore the ways in which these qualities may describe dance as well as art.

III. The Aesthetic Qualities

RULE/REGOLA

Rule, as it occurs in the *Vite*, has both a general and particular meaning. Vasari used the term in the general sense to refer to any criteria by which artworks are formed. For example, a rule in drawing a building might pertain to the correct use of perspective (foreshortening and light and shadow), while a rule in dance might pertain to how a step was to be executed.[8] The *Nobiltà* title page states that in this, the second version, were included additional "beautiful rules" (Fig. 1). Vasari used the term in the specific sense to refer to criteria that might be found in classical art.[9] No classical dance texts seem to have been known during the Renaissance; instead the concept of rule was derived from other classical sources.[10] The parallel for dance came from poetry, and the intersection between dance and poetry was meter. Caroso described the stopping of the *passo puntato* in analogy to a pause at the end of a pentameter line from Ovid.[11] The *passo puntato* is simply a joining of one foot to the other in closed position. The appearance of this step in the *Contrapasso nuovo* of 1600 was certainly one reason why Caroso declared that the dance was constructed "according to the verses of Ovid."[12]

ORDER/ORDINE

Order in the writings of Vasari refers to column types. Whereas columns may be essential to the structure of a buildling, the decoration of its capital is solely ornamental. Five orders appear in a diagram (Fig. 2) by Venetian architect Vincenzo Scamozzi (1552-1616) in his *L'idea della architettura universale*, (Venice, 1615): tuscan, doric, ionic, roman (composite) and corinthian.[13] The corinthian is the most ornate type and the highest order.

If columns are essential to sixteenth-century buildings, steps are essential to sixteenth-century dances. Caroso named a dance step after the highest order of column. He called the step the "*corinto*" because he felt that both ornate column and intricate step may "cause onlookers to become enamored of them."[14] The *corinto* is the most challenging of a series of sideways steps—the *saffice* (or saphic step), *destice* (or dextrous step), and *corinto* (corinthian step). The *saffice* consists of a *ripresa sotto piede* and *trabuchetto* to the left and a *ripresa sotto piede* and *trabuchetto* to the right; the *destice* consists of two *ripresa* and one *trabuchetto* to the left and the same to the right, and the *corinto* consists of three *riprese* and one *trabuchetto* to the left and to the right. The *corinto*, then, is the most complicated of the three.

PROPORTION/MISURA

The principle of proportion stipulates that "all bodies must be correctly aligned with their parts properly arranged", Vasari wrote.[15] The definition is vague; what is a "proper arrangement of parts?" Because Vasari's definition parallels that of the first-century Roman architect Vitruvius, one might consult the passage in Vitruvius for further clarification of the term. Book III:I:1 of Vitruvius's *De architettura* declares that proportion engenders the principle of symmetry.[16] If we may append the definition of Vitruvius to the cryptic passage in Vasari, it seems reasonable to conclude that Vasari's "proper arrangement of parts" refers to arrangements that are symmetrical. The importance of symmetry is underscored by the dance master as well as the artist in that both Vasari and Caroso hail symmetry as a "fundamental law."[17]

Symmetry in dance entails the reciprocal use of the right and left sides of the body (preferably with the same step sequence to either side).[18] Caroso declared in the preface of *Nobiltà* that he had improved some of the *Ballarino* choreographies "according to the laws of symmetry. . . ."[19] His changes from the first edition are so extensive that in the second edition he no longer attributed dances to others but considered all his own creations. Comparison of the two versions of the *Contrapasso nuovo* clearly shows the "improvement" in symmetry. As an example of this tightening of symmetry, compare an introductory sequence from the *Ballarino* and *Nobiltà* versions of the *Contrapasso nuovo*. Whereas in the *Ballarino* version, the steps around the circle to the left and to the right differ (two *passi gravi* and a *seguiti semidoppio* to the left, and two *passi gravi* and three *trabuchetti* to the right), in the *Nobiltà* version, the steps around the circle to the left and to the right are the same (two *passi gravi* and one *seguiti ordinario* to the left, and the same to the right). In short, the symmetry and *misura*, and hence also the beauty of the *Contrapasso nuovo* of 1581 are surpassed by that of *Contrapasso nuovo* of 1600.

DESIGN/DISEGNO

The Italian *disegno* means drawing. Vasari related that nature was the absolute standard to measure a design in painting.[20] How can Vasari's concept of design relate to the *Contrapasso nuovo* dance? Of the two versions of the dance, only the second *Nobiltà* version includes an engraving of the floor pattern. Caroso probably noticed that the design of the floor pattern resembled the flower in the emblem of Cornelia Orsina, the duchess to whom Caroso dedicated the dance. The resemblance between dance engraving and Orsini emblem flower is evident in the number and shape of the petals, and is underscored in the dance diagram by the presence of nonessential lines between the "petals" which resemble thorns in the emblem (Figs. 3, 4).[21]

STYLE/MANIERA

Maniera is the quality from which the label "mannerism" is derived. Vasari described the character of "*la bella maniera moderna*" as graceful and light. The terms graceful and light were also used by Dance Masters Fabritio Caroso and Caroso's contemporary Cesare Negri, in their case to describe pleasing style for dancers.[22] In describing painted or sculpted figures, Vasari added that the body might be posed to suggest movement.[23] This subtle turning of the body or *contrapposto* is found also in the art of the classical period. Giovanni da Bologna's small bronze *Astronomy* and Vasari's *Perseus and Andromeda* in the mid sixteenth century show "stylish" poses.[24] In selected cases in the fifteenth and sixteenth centuries, painted and sculpted figures are portrayed in this posture, with the feet close together and the weight resting mainly on one side so that the hip extends.

Parallel to the movement Vasari noticed in painted figures is the strutting or swaying motion (in Italian *pavoneggiarsi*) which Caroso and Negri described in the dance.[25] The dance step called the *continenza* exemplifies this subtle sway. The contained motion of the step befits the refinement of the nobility. Writings on behavior as well as on dance in the period tend to emphasize how deportment reflects the social self.[26] In the *continenza* is contained "whatever style and grace is required in the art of dance," Caroso wrote.[27] Directions for the *continenza* (from the *Nobiltà*) go as follows: "before beginning [the *continenza*], raise your left foot slightly, and move it sideways to your left, [so that] one foot [is] four or five fingerbreadths apart from the other. Before moving [the foot], bend your left hip a little; be sure to keep your head erect; and do not drop your left shoulder, but give it a touch of grace. . . . (W)ait five beats before joining your right foot to your left, and on the sixth bring your right [to it]; while joining your feet[,] bend your body slightly and then straighten up gracefully, strutting slightly toward the side on which you are doing it; this effect is usually obtained by raising your heels a little, and immediately dropping them in time to the music."[28] For the final posture of the *continenza*, the dancer's weight rests on one hip in a posture similar to some of the period's painted and sculpted figures.[29]

IV. **Perfection**

Recall that Vasari believed that the five criteria were manifested in the art of the second period as well as the art of the third period. Stricter application of these criteria during the third period led him to praise some third period art as "perfect".[30] The praise of "perfect" is found also in writings on dance. For example, Caroso wrote in the *Nobiltà* that "additional . . . fine rules" brought the second edition to "theoretical perfection". The notion is echoed in the title page motto "from imperfection to perfection" (Fig. 1) and is elaborated upon at greater length in a letter to the reader which precedes the choreographic descriptions. "I correct(ed) the first work which I brought to light many years ago . . . wherever it was imperfect, I have rendered it truly perfect."[31] Caroso stated not only that the *Nobiltà* was rendered perfect, but also that a particular dance in the *Nobiltà*, the *Contrapasso nuovo*, was constructed "with . . . perfect theory."[32]

V. Conclusion

The aesthetic qualities set out by Vasari in the *Vite* to describe the greatest painting, sculpture and architecture of his age seem to furnish a viable framework for considering similar qualities in dance. I have described how Vasari's use of the terms *rule*, *order*, *proportion*, *design*, and *style* might apply to Caroso's choreography from *Nobiltà di Dame* (Venice, 1600). Resulting from this study should be a clearer idea of dance in the mannerist period, an enhanced appreciation of the aesthetic qualities of dance, and possibly also a method of study in which vocabulary of one visual art might be used to describe another.

Acknowledgements

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ABSTRACT: Sixteenth-century works of architecture and literature, painting and poetry, music and dance have been grouped as "mannerist". What qualities define mannerism in dance? A framework for understanding mannerism in dance may be taken from Giorgio Vasari's *Vite de' piu eccellenti Pittori, Scultori et Architettori* (Florence, 1560) and applied to court dance. Here, the *Contrapasso nuovo* choreographed by Vasari's contemporary Fabritio Caroso is described using some of Vasari's aesthetic criteria for beautiful art. The paper shows not only how a dance may be understood along mannerist lines but also how dance history may benefit from art historical methods.

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Notes

1. Dance history lacks a comprehensive theory of mannerism. One of the few studies which broaches the topic is Angene Feves's "Fabritio Caroso and the Changing Shape of the Dance, 1550-1600," *Dance Chronicle* (1991): 159-174. By contrast to the literature on mannerism in dance, the literature on mannerism in many of the other arts is extensive. Standard works include John Shearman's *Mannerism*, Penguin Books, 1967, reprinted 1986 (which gives special attention to painting, sculpture and architecture) and Maria Rika Maniates's *Mannerism in Italian Music and Culture, 1530-1630*, Chapel Hill, 1979 (which primarily concerns music). Mannerism continues to interest many scholars, and more recent writings on the topic are available. In attempt to construct a theory of mannerism in dance, this paper draws from Giorgio Vasari's *Primo volume della terza parte delle vite de' piu eccellenti Pittori, Scultore et architettori*, Florence, 1568.

2. Maniates wrote that mannerist works "exhibit a common expressive mode" such that they may be "gather(ed) into one aesthetic norm." *ibid.*, 33. Many scholars accept 1530-1630 as approximate boundaries of the mannerist period.

3. Caroso wrote at the *Contrapasso nuovo* choreography that the dance was constructed "with true rule, perfect theory and mathematics" (con vera Regola, perfetta Theorica & Mathematica), *Nobiltà di Dame*, 243.

4. Given that the *Contrapasso nuovo* in the *ballarino* is labelled a *balletto*, it is likely that the *Contrapasso nuovo* in the *Nobiltà* is also a *balletto*. On the meaning of the term *balletto*, see Julia Sutton's "ballo/balletto," *Die Musik in Geschichte und Gegenwart*, ed. Andreas Jaschinski, forthcoming.

5. See the introduction in Julia Sutton's translation of *Nobiltà di Dame*, Oxford University Press, 1986, and Angene Feves's, "Caroso's Patronnesses," unpublished paper, 1986.

6. "Veramente grande augumento fecero alle Arti della Architettura, Pittura, & Scultura quelli eccellenti Maestri, che noi habbiamo descritti sin qui, nella Seconda Parte di queste Vite; Aggiugnendo alle cose de' primi, Regola, Ordine, Misura, Disegno, & Maniera; . . . che i Terzi di chi noi ragioneremo da qui auanti, poterono mediante quel lume, solleuarsi, & condursi alla somma perfezzione, doue habbiamo le cose moderne di maggior pregio, & piu celebrate." *Primo volume della terza et ultima parte delle uite degli pittori, scultori et architettori di Giorgio Vasari*, Florence, 1568, preface, page unnumbered.

7. See Barbara Sparti, "Antiquity as Inspiration in the Renaissance of Dance. The Classical Connection and Fifteenth-Century Italian Dance," *Dance Chronicle* 16/3 (1993): 373-393.

8. In the preface to the second part of the *Vite*, Vasari alluded to the artists' "rule for perspective and to make their foreshortenings in the exact form of natural relief, proceeding to the observation of light and shade, shadows and other problems." Vasari, Bull translation, 93. (". . . regola alle prospettive; e farle scortar appunto, come facceuano di rilievo, naturali, e in propria forma: & cosi andarono osservando l'ombre, e i lumi, gli sbattimenti, & le altre cose difficili . . . ." Vasari, *Vite de' piu eccellenti Pittori, Scultori et Architettori*, vol. 2, 247. In the preface to the first book of the *Nobiltà*, Caroso referred to rules from which "may be learnt those fine ways, graceful movements, and courtly manners . . . necessary for the art of dancing." Caroso, *op. cit.*, Sutton translation, 89. ("Nel quale s'insegnano le Regole d'apprendere i belli atti, i gratiosi mouimenti, e l'honorate creanze, che si aspettano sì à i Caualieri, come alle Dame nell'arte del Ballare, & anco fuori del Ballo, ridotti à vera Regola, & perfetta Theorica." Caroso, *op. cit.*, unnumbered page at the beginning of the first book).

9. Vasari explained that rule in architecture consists of the method of measuring antiquities and basing sixteenth-century works on the plans of ancient buildings. ("Fu adunque la regola nella architettura; il modo del misurare delle anticaglie, osseruando le piante de gli edificij antichi nelle opere moderne," Vasari, *Primo volume della terza et ultima parte delle vite...(op. cit.)*, preface, page unnumbered.)

10. As Frenchman Thoinot Arbeau pointed out in his sixteenth-century dance manual, no ancient choreographies remained for Renaissance dancers. "Quant aux dances anciennes, ie n'en seaurois que dire, car l'imure du temps ou la paresse des hommes ou la difficulté de les descripre a esté cause de nous en oster la cognoissance . . . ." Arbeau, *Orchésographie: et traité en forme de dialogue, par lequel toutes personnes peuvent facilement apprendre et pratique l'honnête exercice des danses.* ed. A. Czerwinski. Hildesheim, 1989, 4 recto.

11. Caroso, *op. cit.*, Sutton translation, 130-131. Caroso illustrated his discussion with line one from the first poem of Ovid's *Heriodes*, "Hanc tua Penelope, lento tibi mittit Ulisses," in which there are four dactyls and two spondees. Note that Caroso did not trace the etymologies of the dance steps *spondeo* and *dattilo* to the metrical terms *spondeo* (spondee) and *dattilo* (dactyl).

12. "Il Contrapasso fatto con vera mathematica sopra i uersi d'Ovidio." diagram top (Fig. 3).

13. In the preface to the third part of the *Vite*, Vasari named four orders--tuscan, doric, ionic and corinthian--but five orders are pictured in the diagram of Venetian architect Vincenzo Scamozzi (Fig. 2). Information concerning the orders can be found in John Summerson, *The Classical Language of Architecture*, Cambridge MIT Press, 1966. The principle of order entailed the correct use of classical decorations on the column capitals so that, Vasari wrote, there would be "no confusion among the orders." ("L'ordine fu il diuidere l'un Genere dall'altro, si che toccasse ad ogni corpo le membra sue; & non si cambiasse piu tra loro il Dorico, lo Ionico, il Corintio, & il Toscano." Vasari, *Primo volume della terza et ultima parte . . . (op.cit.)*, preface, page unnumbered.)

14. Caroso, *op. cit.*, Sutton translation, 130.

15. Vasari, *op.cit.*, Bull translation, 249. ". . . & la misura fu vniuersale si nella Architettura, come nella Scultura, fare i corpi delle figure reati, dritti, & con le membra organizati parimenti; & il simile nella pittura." Vasari, *Primo volume della terza et ultima parte . . .*, (*op. cit.*), preface, page unnumbered.

16. Vitruvius, *De architectura* Libro III, capitolo I, 1, De sacrarum Aedium compositione, & symmetriis: "Aedium compositio constat ex symmetria, cujus rationem diligentissime Architecti tenere debent. Ea autem paritur a proportione, quae gracce *simmetria* [Greek characters appear in the text] dicitur. Proportio est ratae partis membrorum in omni opere totiusque commodulatio, ex qua ratio efficitur symmetriarum: namque non potest aedes ulla sine symmetria, atque proportione rationem habere compositionis, nisi uti ad hominis bene figurati membrorum habuerit exactam rationem." *L'Architettura di M. Vitruvio Pollione colla traduzione italiana e comento del Marchese Bernardo Galiani.* Naples, 1768, 92.

17. Vasari, *op. cit.*, Bull translation, 249. Caroso, *op. cit.*, Sutton translation, 117 and 131.

18. For example, Caroso explained in the choreographic description of Amorosina Grimana that as many movements should be done with one foot as with the other. ("hò fatto ch'amendue habbian tanti Moti l'uno, quanto l'altro, (e però questo lo chiamò, quando ch'è un tempo di sonata solo, Terminato) perchè è con uera Theorica fatto. . . ." Caroso, *Nobiltà* (*op. cit.*), 104.

19. Caroso, *op. cit.*, Sutton translation, 87-88. (". . . la prima mia opera, che tant' anni sono hò messa à luce, l'hò corretta con Regola terminata, & con vera Theorica, si come in quest'altra mia chiaramente ve lo dimostro, che doue quella era imperfetta, hoggi questa l'hò ridotta à vera perfezione." Caroso, *Nobiltà di Dame*, 2.)

20. Vasari wrote that design is "the imitation of the most beautiful things in nature and should be used for the creation of all figures whether in sculpture or painting. . . . This quality depends upon the ability of the artist's hand and mind to reproduce accurately and correctly what he sees with his eyes onto paper or a panel or whatever flat surface he may be using." Vasari, *op. cit.*. Bull translation, 249. ("Il disegno fu lo Imitare il piu bello della natura, in tutte le figure, cosi scolpite, come dipinte, la qual parte viene dallo hauer la mano, & l'ingegno, che raporti tutto quello, che vede l'occhio in sul piano, o disegni, o in su fogli, o tauola, o altro piano, giustißimo & a punto; & cosi di rilieuo nella Scultura." Vasari, *op. cit.*, page unnumbered.)

21. Roses are found in the emblems of the Orsini families of Milan, Rome, Naples, Lucca and Piedmont. For illustrations of these emblems, see V. Rolland, *Planches de l'Armorial général* de J.B. Rietstap. IV, Paris, 1912, 91.

22. Caroso instructed ladies (when dancing backwards) to take the first step "with grace, strutting a little . . .". Caroso, *op. cit.*, Sutton translation, 144. Cesare Negri composed rules for men and women to dance the ballo with lightness (per condurla al ballo con leggiadria). Negri, *Gratie d'Amore*, trattato secondo, 31. Sharon Fermor examined writings of Giorgio Vasari and Ludovico Dolce, among others to consider connotations of "*leggiadri*". Although Fermor believes that *leggiadri* was used mostly in connection to women, but the above quote from the second treatise of Negri's *Gratie d'amore* indicates otherwise. See Sharon Fermor, "Movement and Gender in sixeenth-century Italian painting," *The Body Imaged: human form and visual culture since the Renaissance*, eds. Kathleen Alder and Marcia Pointon, 1993: 129-145.

23. "Style (*maniera*) [is achieved] . . . by combining the most perfect members, hands, head, torso, legs, the most beautiful things in nature, to produce the finest possible figure as a model for use in all . . . work." Vasari, *op. cit.*, Bull translation, 249. ("La maniera venne poi la piu bella, dall'hauere messo in vso il frequente ritrarre le cose piu belle; & da quel piu bello o mani, o teste, o corpi, o gambe aggiugnerle insieme; et fare una figura di tutte quelle bellezze, che piu si poteua; & metterla in vso in ogni opera per tutte le figure, che per questo si dice esser bella maniera." Vasari, *Primo volume della terza et ultima parte* . . . (*op. cit.*), preface, page unnumbered.)

24. Illustrations of the bronze *Astronomy* and the oil painting of *Perseus and Andromeda* may be found in John Shearman's *Mannerism*, 1986. *Astronomy* is pictured in figures 45 and 46 and *Perseus and Andromeda* is pictured in figure 93.

25. Consider how the verb *pavoneggiare* is used in two dance manuals. (1) Caroso, *Ballarino*, regola V, 4 verso: "pavoneggiandosi un poco verso quella parte ove si fà." (2) Caroso, *Nobiltà di Dame*, 80: "& pavoneggiandosi con la vita, farà à modo di una biscia, sguinzandola alquanto con la faldiglia, che portera sotto la detta veste, che verrà à fare il medesimo effetto assai più gratiosamente, che alzandola nell'altro modo." (3) Negri, *Gratie d'Amore*, trattato secondo, regola V, 45: "con pavoneggiarsi alquanto, per darli la sua gratia . . . ." See also footnote 28. The verb *pavoneggiarsi* is related to the noun *pavone*, meaning peacock. During the Renaissance, peacocks were associated with pride. The 'pavoneggiare gesture' in which one hip is extended as a result of the sidewards sway is related to the hand-on-hip pose found in a number of Renaissance portraits in that both gestures emphasize the hip. Furthermore, both gestures might signify pride and self-assurance. For more on the hand-on-hip pose, see Joaneath Spicer's "The Renaissance Elbow," *A Cultural History of Gesture*, 1991: 84-128.

26. Various discussions of deportment and morality in the sixteenth century may be found in R. Kelso, *Doctrine for the Lady of the Renaissance*, Urbana, 1956; A.R. Jones, "Nets and brides: early modern conduct books and sixteenth-century women's lyrics," *The Ideology of Conduct: Essays in Literature and the History of Sexuality*. ed. N. Armstrong and L. Tennenhouse, New York and London, 1987: 39-72; E. Cropper, "On beautiful women. Parmigianino, Petrarchismo and

the vernacular style," *Art Bulletin* (1976) 58/3: 374-395; and M. Rogers, "The decorum of women's beauty: Trissino, Firenzuola, Luigini and the representation of women in sixteenth-century painting," *Renaissance Studies* (1988) 2/1: 47-89.

27. Caroso, *op. cit.*, Sutton translation, 100. ("che nel movimento di fa questa Continenza ci si contiene tutta la gratia, e tutto il decoro di tutti gli atti, & di tutti i movimenti, che si richieggono nell' arte del Ballare . . ." *Caroso, Nobiltà*, regola V, 16.)

28. "Però auanti, che tu le vogli cominciare à fare, bisogna che tu alzi un poco il piè sinistro, & allarghi al lato sinistro, discostando l'un piè dall'altro quattro, ò cinque dita; & prima che il muoui, hai da piegare un poco il fianco sinistro, ponendo ben mente di tener la testa diritta, & che non cali giù la spalla sinistra, ma solo gli dij un cenno di gratia; & in dar quella gratia à quel moto, cosi il Cavaliere, come la Dama, che il farà, oltre che in essa consiste ogni cosa, si pavoneggia, & se ne contiene; . . . però da questa contenerse, è deriuato questo nome di continenza. . . . (A)llargato che haurai il piè sinistro, si come di sopra hò detto, con far quella gratia, innanzi che unirai il piè destro al pari del sinistro, te intertenerai cinque battute, & alla sesta unirai il destro, & nell'unirlo dei in giù con la persona alquanto piegarti, alzandoti poi gratiosamente, pavoniggiandoti <sic> un poco verso quella parte alla qual'ella si fà; ilqual'effetto si suol <sic> fare con alzarsi alquanto con le calcagna, & subito calcarle al tempo del suono . . ." Caroso, *Nobiltà*, Libro primo, regola quinta, 16-17.

29. The significance of the sway might depend upon its character or social context. A slight sway might be considered alluring, while an exaggerated sway might be considered affectation. Caroso wrote that when a woman asks a man to dance, she should pretend to adjust her dress so that she can make toward him a flirtatious movement. Note 19: ". . . & leuandosi quello Cavaliere ch'ella harà inuitato . . . & ella hà da far finta d'accommodarsi la veste, con far'un squinzo, pavoneggiandosi alquanto, voltandosi un poco per fianco à colui che hauerà inuitato." *Nobiltà*, avertimento XIX, 83. On the other hand, an exaggerated sway produces an entirely different effect. Giovanni della Casa remarked in his *Galateo* that "(i)t is unsuitable to wiggle too much when walking . . .. (T)here are some men . . . who wiggle their behinds and strut like peacocks. These things are unpleasant not because they are very appealing, but quite the opposite." *Galateo*, Eisenbichler and Bartlett translation, 56. ("ed in camminando troppo dimenarsi disconviene. . . . Chi si china ad ogni passo a tirar sù calza, e chi scuote le groppe e pavoneggiasi: le quai cose spiacciono, non come molto ma come poco avvenenti." *Galateo*, introduzione di Giorgio Manganelli, premessa al testo e note di Claudio Milanini, Milan, 1977, 129-130.)

30. Vasari believed that the very best sixteenth-century works surpassed those of the preceding period in their sponteneity, invention, delicacy and polish. In Vasari's words, "(t)here was wanting in . . . the rule [of the artists of the second period] a certain freedom which, without being of the rule, might be directed by the rule and might be able to exist without causing confusion or spoiling the order; which order had need of an invention abundant in every respect, and of a certain beauty maintained in every least detail, so as to reveal all that order with more adornment. In proportion there was wanting a certain correctness of judgment, by means of which their figures, without having been measured, might have in relation to their dimensions, a grace exceeding measurement." Vasari, *Lives*, IV, 80, as cited in John Greenwood, *Shifting Perspectives and the Stylish Style. Mannerism in Shakespeare and his Jacobean Contemporaries*. Toronto and Buffalo, 1988, 31. ("Mancandoci ancora nella regola, vna licenzia che non essendo di regola, fosse ordinata nella regola; & potesse stare senza fare conclusione, o guastare l'ordine. Il quale hauere bisogno d'vna invenzione copiosa di tutte le cose, & d'vna certa bellezza continuata in ogni minima cosa, che mostrasse tutto quell'ordine con piu ornamento. Nelle misure mancaua vno retto giudizio. . . ." Vasari, *Primo volume della terza et ultima parte . . .*, (*op. cit.*), preface, pages unnumbered.)

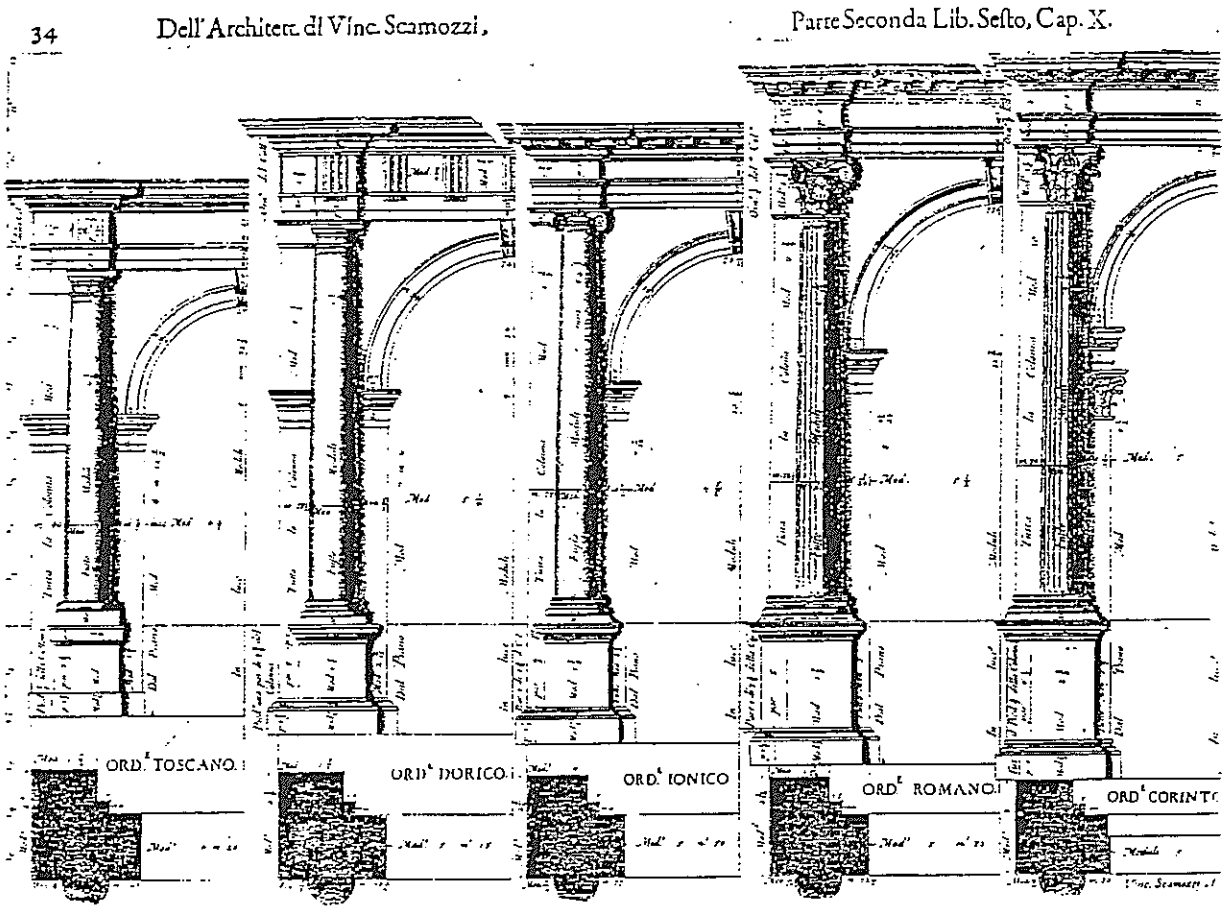
31. References to perfection in *Nobiltà di dame* are found in several places. Consider the examples following. Title page caption--"Libro, altra volta, chiamato Il Ballarino. Nuovamente dal proprio Auttore corretto, ampliato di nuoui Balli, di belle Regole, & alla perfetta Theoretica ridotto." Title page motto--"Dall'imperfetto al perfetto". In the section "alli lettori" -- "Tal'hò fatto io, con l'immitare, & disrugginare il mio ingegno, & studiare notte, e giorno, doue che la prima mia opera, che tant'anni sono hò messa à luce, l'hò corretta con Regola terminata, & con vera Theorica, si come in quest'altra mia chiaramente ve lo dimostro, che doue quella era imperfetta, hoggi questa l'hò ridotta à vera perfettione." *Nobiltà*, 2.

32. See note 3.

Nobiltà di Dame
DEL S.R FABRITIO CAROSO
DA SERMONETA,
Libro, altra volta, chiamato
IL BALLARINO.
Nuouamente dal proprio Auttore corretto, ampliato di nuoui Balli, di belle Regole, & alla perfetta Theorica ridotto:
Con le Creanze necessarie à Caualieri, e Dame.
Aggiontoui il Basso, & il Soprano della Musica: & con l'Intauolatura del Liuto à ciascun Ballo.
Ornato di vaghe & bellissime Figure in Rame.
ALLI SER.MI SIG.RI
DVCA, ET DVCHESSA
di Parma, e di Piacenza, &c.
Con licenza de' Superiori, & Priuilegi.
In VENETIA, Presso il Muschio, M DC.
Ad instantia dell'Auttore.

Reproduced from Julia Sutton, trans. and ed., *Nobiltà di Dame by Fabritio Caroso*, 1986, by permission of Oxford University Press, Oxford, England.

1. Title page, Fabritio Caroso's *Nobiltà di Dame*, Venice, 1600. Engraving signed D. Ortaglia da Milano. 24.5 x 16.5 cm.



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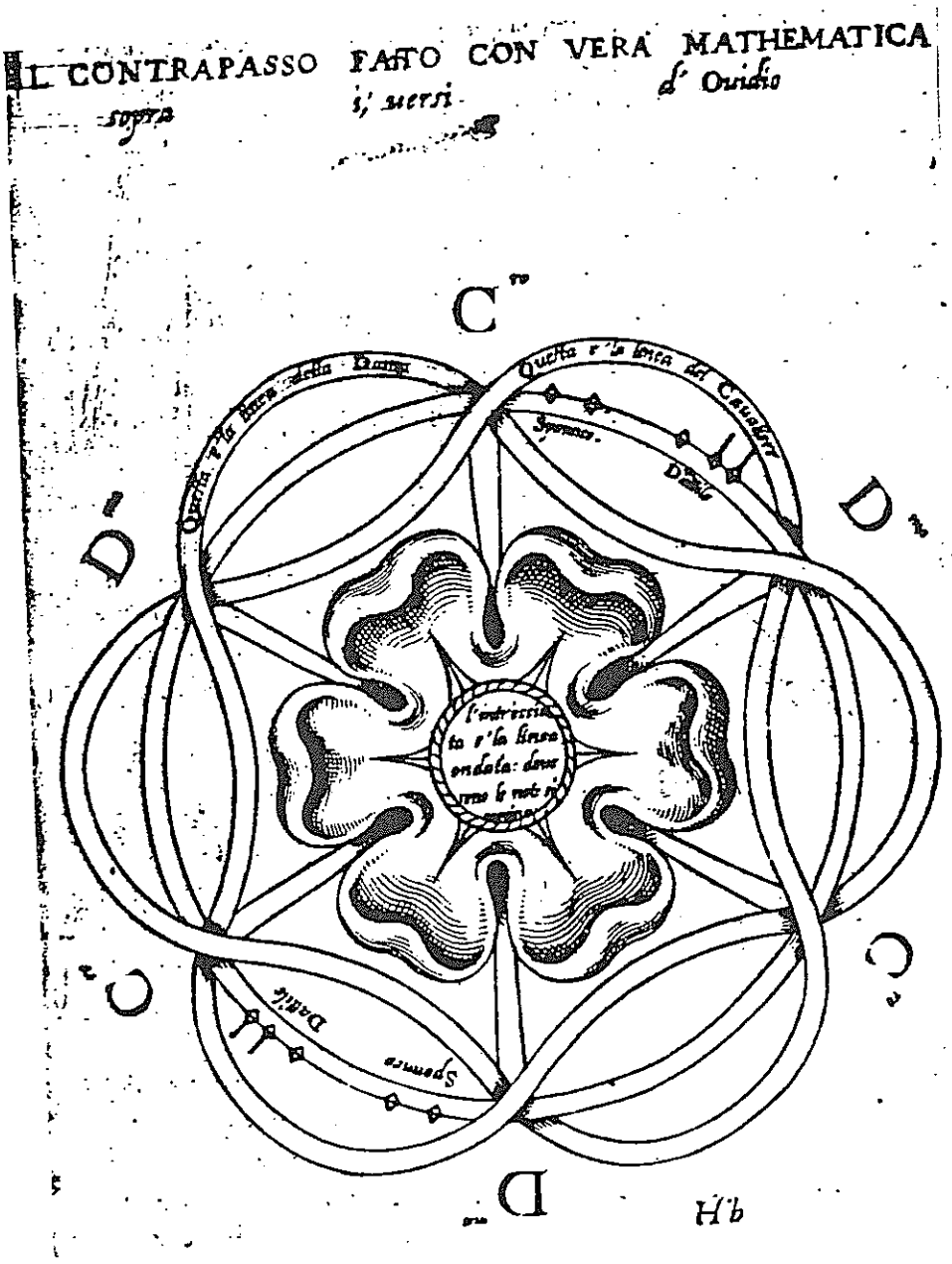
2. Relative proportions of the five orders. Vincenzo Scamozzi, *L'idea della architettura universale*, Venice, 1615; part 2, book 6, chapter X, 34. 34.5 x 46 cm.



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3. *Contrapasso nuovo* diagram. Fabritio Caroso's *Nobiltà di Dame*, 1600. Unsigned engraving, 1600, 241. 24.5 x 16.5 cm.

Gelernter

L'HISTORIA
DI
CASA ORSINA
DI FRANCESCO SANSOVINO

Nella quale oltre all'origine sua, si contengono molte nobili imprese fatte da loro in diuerse Prouincie fino a tempi nostri.

Con quattro Libri de gli huomini illustri della famiglia, ne' quali dopo le vite de Cardinali & de Generali Orsini, son posti i Ritratti di molti de predetti,

Doue si ha non meno vtile che vera cognitione d'infinite Historie non vedute altroue.

CON PRIVILEGIO PER ANNI XX.

Segaignier

IN VENETIA,

Appresso Bernardino, & Filippo Stagnini, fratelli.

M D L X V.

Reproduced by permission of the Houghton Library, Harvard University

4. Title page of Jacopo Sansovino's *L'historia di Casa Orsini*, 1565. Engraving. 29.7 x 20.6 cm.

DANCE DISCOURSES: RETHINKING THE HISTORY OF THE "ORIENTAL DANCE"

Joan L. Erdman

Dance history, for "oriental dance" and twentieth century Indian dance which is one of its consequences, is the focus of this paper. Based on archival and ethnographic research in Europe (1986 and 1990), India (1980, 1983-84 and 1987), and library research and interviews in the United States (1980-92), my work considers the years between the World Wars as critical to recognition and problematic of the genre "Oriental dance". In order to examine this category, I will briefly trace the chronological development from a dance which was thematically (Hindu) "Indian" (Mata Hari, Ruth St. Denis, Pavlova) to dances "authentically Indian" (Nyota Inyoka, Uday Shankar, Menaka, Ram Gopal) to those based on ancient texts (Natya Shastra) and sculptures ("classical Indian dance"). Such a history is problematized when one accepts a relationship between "Oriental dance" and the politics of culture in a colonial period.

"Oriental dance" was an occidental invention. Not created to steal initiative from the Orient, it was initially a descriptive term for dances which were eastern in theme, content, mood, costume, musical accompaniment or inspiration, or intent. "Oriental dance" conjured up expectations of exotic movements and glittering costumes, spiritual dedication, minor mode music (if not "out of tune"), and flowing lines, among other ideas, by the 1920s. Once "Oriental dance" became a category, created by western devotees of eastern ideas and values, the values of the genre influenced not only dancers from the Orient, but also dancers in the Orient. Despite its status as a genre, "oriental dance" features ambiguous boundaries, an inconsistent record, and an anecdotal discourse. In order to write its history, one must search in but also beyond various dance writings into literary passages, political tracts, art and performance histories, and accounts by both participants and participant/observers. No longer can one read such texts naively, as if they were 'true'. Rather one must consider them as viewpoints particular to their times and places, as are ours. This is not to deny universals in dance, but to overcome contextual and temporal biases. In such a project, an anthropological perspective suggests that understanding the past is parallel to understanding "the other": anthropology moves through space and our understanding of the past moves through time. Thus there is an enormous corpus of relevant and factual data to review and consider, from inventors and perusers of "Oriental dance" traditions, as well as from other contemporary sources.

Let me be clear from the outset about what I mean by factual data. Since 1977, when my research on dancer/choreographer Uday Shankar began, I have studied library holdings, special and private

collections, archives, memorabilia, and any other documentation relevant to the writing of a history of Shankar and his role in the dance. In addition, I have interviewed family members, artists, musicians, connoisseurs, devotees, and others who knew or saw or were affected by Shankar and his art. Factual data may or may not be 'true' in the sense that it is a singular correct interpretation of what happened. But it is crucial to any history, and without it such statements as "Uday Shankar attended the Royal College of the Arts in London from 1920-1923" should be suspect, although the fact that someone thought it to be true is another kind of factual data. So opinions, explanations, and other representations are also data; any writer must sort out the relevant and significant from the marginal and suspect. The issue is by what criteria one does so.

My position is that arts flourish when their histories are known; artists need to be able to "quote" their antecedents, to partake of or modify or rebel against known traditions, to innovate consciously in a genre or create a new tradition knowing it is a departure. Poets read poetry, painters visit art museums, dancers can now watch films and videos. Knowing what is important to watch, to consider, to understand stems from familiarity with the history of one's art. Unfortunately, India's dance in the twentieth century is without a history; fortunately Indian classical dance has been sustained in this century by a myth of ancient heritage. Let us consider how Indian dance has flourished in this period.

Towards a New History of Indian Dance

Within the twentieth century the "Oriental dance" has moved from thematically-based choreographies depicting Indian nautch and representations of the exotic and erotic divine to solo classical performances reputedly based on the ancient Natya Sastra. Scholarship on Indian dance has moved from textual explorations and descriptive accounts of the genres to sharp and sometimes bitter indigenous Indian critiques charging sexism and misrepresentation in the recreation of India's classical dance traditions. Recent writings on Ruth St.Denis (Uttara Asha Coorlawala in Dance Chronicle, for example), Uday Shankar (Sunil Kothari, Mohan Khokar, and Joan Erdman), textual references to devidasis (Kersenboom-Story's Nityasumangali), and histories of particular classical genres (Frederique Marglin's Wives of the God-King) and the politics of dance (Avanthi Meduri, Sadanand Menon, Rustom Bharucha, Amrit Srinivasan) suggest that scholars are constructing a new Indian dance history for the twenty-first century.

In fact, the critique of the western "oriental dance" came quickly on the heels of its invention, and from two major sources: (1) from dancers indigenous to and visitors in eastern cultures (e.g., Pavlova and Denishawn in India); and (2) in India from sophisticated and upwardly-mobile Brahmin middle classes who

regarded their gurus and pandits as the traditional experts in their arts (e.g., in Madras). On the one hand, Uday Shankar, Menaka and Ram Gopal, engaged in extending the search for authenticity begun by Pavlova and the Denishawn dancers in India, were all artists claiming greater "authenticity" than the original "Oriental dancers" who were Europeans. Each of these Indian dancers learned to a greater or lesser degree the classical forms from Indian masters, and produced programs which mediated between what westerners had come to expect as oriental dance, and the ways in which it was presented in indigenous Indian contexts[1]. And on the other hand, the discovery of India's dance gurus, in villages of Tamilnadu and Kerala, in princely courts and temples, and in distressed and less than "proper" circumstances, by an increasingly conscious and patriotic urban middle class, led to a renaissance in India of the dance and its dissemination to newly Sanskritized urban families and students.

Invented at the turn of the century, by the 1930s "oriental dance" had become an ancient treasure of the East, to be rediscovered, reinvented, and set on young girls of proper family for their debuts into society. Unlike the "oriental dance" in Europe, the rediscovered classical dance in India was an expert and non-professional movement, leading to an embodiment of India's cultural heritage in a period of intense nationalism, rather than an exotic performance genre witnessed by avant garde and outre Europeans, on a proscenium or in a variety revue. Indians, in India, quickly named their forms to reflect new ideas or regional traditions: Bharatanatyam, Kathakali, Kathak, Manipuri, and then Odissi, Kuchipudi, Chhau, Mohini Attam, etc. Their discourse was particular, discriminating, autochthonous.

To these indigenous Indians at home the "oriental dance" was an art sought by westerners in performances admired by western dance connoisseurs, something from Europe, not from India. Uday Shankar and his Company of Hindu Dancers and Musicians provide a fine example. Before forming his first company[2] Shankar visited India in 1930 with his Swiss patron the sculptor Alice Boner. After touring around India, he was received in Calcutta (in Bengal) with some curiosity and considerable reservation. What was this young Bengali Brahmin trying to do by dancing on stage in a style praised in France, Switzerland, and Germany? Was this Indian dance? If so, what kind? It was definitely not the modern Manipuri of Rabindranath Tagore's theatrical performances, which some Bengalis knew. But they liked it, and the initially skeptical Indian musicians invited to perform with him decided to provide accompaniment, in Calcutta and on his tour in Europe.

But after a triumphant Shankar company tour in India in 1932, the company's next visit to India was greeted with dissatisfaction by newly minted Indian connoisseurs. These viewers had now found "really authentic" Indian dance, as taught by gurus and natuvanars

and ustads. In the South they had renamed the temple dance as "Bharat Natyam" with praise for its status as the true classical Indian dance. The 1930s then became the essential period for the florescence of Indian classical dance in the modern era. Dance schools, gurukulas, conferences, performances, teachers, musicians, students, devidasis, tawaifs, competitions, arangetrams, reviews, photographs, films, were founded, developed and accepted by a broad public. Propriety in character, wealth to support dance and dancers, organizations to classify and sponsor, and excitement about the antiquity of their own culture were valued as appropriate to India's civilization and nationalist aspirations.

Eventually, after Indian independence in 1947, when India's cultural policy was being developed to provide government patronage for the arts in this new nation, nationalist fervor lent support to two genres only: (1) the revived and recreated "classical dances"--which by 1950 included Bharat Natyam, Kathakali, Manipuri and Kathak, with the later additions of Odissi, Chhau, Mohini Attam, and Kuchipudi--and (2) the collection of folk dance forms from countless regional and local cultures of the new Indian nation. What became known as "Uday Shankar style", promulgated through the Uday Shankar India Culture Centre at Almora in the years 1939-42, and carried on by such luminaries as Narendra Sharma and his Bhoomika Dance Company, Sachin Shankar and his Bombay-based Ballet Unit, Sri Ranga Ballet group under Shanti Bardhan, the short-lived Zoresh Dance Institute run by Zohra and Kameshwar Segal in Lahore, and later the schools of Amala and Uday Shankar in Calcutta, was sidelined in the frenzy to show how India's ancient heritage qualified its artists to be embodiments of shastra and samskriti -- a classical civilization. Popular political events paraded folk artists drawn to the new capital at New Delhi from all parts of India (and often recreated in choreographies and costumes unrecognizable to their local audiences), and aspiring dancers of proper social status and training were showcased for dignitaries at diplomatic soirees and for tourists, as well as pictured on colorful promotional calendars. Ironically, Indian democracy may have empowered certain upper classes to appropriate lower class arts.

The New Critiques

Only in the 1980s did the recreation of classical dance begin to be questioned, by dancers trained to accept the myth of their art's antiquity, and its ritual arangetrams and costumes and programs, but also educated in institutions which promoted critical thinking and historical research. Gradually they recognized that these dances, and others which had qualified for "classical" status, were contemporary interpretations and interpolations based on limited repertoires and knowledge of temple devadasis, extensions of the expertise of gotipuas and natuvanars, and that of court dancers and musicians. Such a critique was not seen as

diminishing the achievement of these teachers and their disciples; rather it fostered a sense of having been betrayed. Having been told that the dance they were taught was ancient, they found this story not to be quite accurate. Like arts in all traditions, the vitality of the dance was dependent upon its continuous reinterpretation by contemporary artists.

In the 1980s questions arose, not unrelated to Edward Said's consideration of "orientalism", to feminist critiques of the implications of the myth of ancient heritage, to subaltern analyses of India's denied and unheard voices, and to post-colonialist reassessment of power relationships and their discourses. In India, such issues coincided with an attempt to create dialogues among dancers of different genres, nationally and world-wide. At a 1984 international dance conference in Bombay, sponsored by an indigenous institution and a forward-looking dance connoisseur at Max Mueller Bhavan, non-Indian dancers were brought together with innovative Indian group choreographers and classically trained dancers. Chandralekha, in an astounding modern presentation based on indigenous forms including Bharatanatyam, yoga and martial arts, challenged those whose conservatism denied status to original choreography in India. Other experiments were deemed less successful. More recently, conferences in Delhi, Toronto (1993) and elsewhere have shown that a new energy for choreography, Indian and modern, is evident in the works of Chandralekha, Shobana Jeyasingh (London), Daksha Sheth, Uttara Asha Coorlawala, Astad Deboo, Roger Sinha, Janaki Patrik, to mention only a few of a burgeoning crowd of choreographic fascinations.

Like Walter Sorrell's historical account in his Dance in its Time, a history placing the events, ideas and issues of India's dance in temporal and spatial contexts is awaited. And such a history has provocative questions to raise. Is the new Indian choreography a "new orientalism"? --in the sense that it combines western sensibilities, situations, and international audience appeal with indigenous Indian themes and/or movement? How do contemporary choreographies differ from the passe Shankar-style? or are they related to it? Contemporary exponents of Shankar-style have either revived his dances (Amala Shankar, Mamata Shankar) or moved into new choreography based on Shankar's movements and ideas (Tanushree and Ananda Shankar, Sachin Shankar, Narendra and Bharat Sharma). But the works of Chandralekha (who will appear with her company at Jacob's Pillow in summer 1994), Asha Coorlawala, Astad Deboo, Roger Sinha, and Janaki Patrik are based on combinations of learned techniques, including western modern and ballet, Indian dance and other movement forms such as yoga and martial arts.

Or is the Indian modern dance a reassertion of indigenous ingenuity? --in the sense that there is no reason why India's dancers should look only backwards for inspiration. Why not look forward? For some viewers, the daring to look ahead and outside

the traditions leads to dance which is viewed as "derivative" -- a critique sometimes heard of India's contemporary painting by those who regard miniature painting as India's highest achievement. For other viewers, it is an exciting challenge to see how Indian themes, movement, timings, and choreography can create an art dance (as opposed to the "filmidance" which is a great favorite of immigrant Indian teen-agers), with appropriate art music, and a visual and kinetic language as Indian as are the classical forms.

Deconstruction and Reconstruction

One challenge for dance historians is to remove their blinders. No longer can any historian of Indian dance simply record what is danced or seen, as if it is only (or purely) a recreation of ancient heritage. No more can the life of an Indian dancer be considered without inquiring what kinds of technical training, whether modern or indigenous, classical or western, has contributed to the dancer's choreography and repertoire. No history of Indian dance can avoid confrontation with the actual events which resulted in the modern myth of ancient heritage, and the chronological steps which led to its popular acceptance.

One major question is whether such contemporary histories will seek to destroy the myth, and thus disparage the great renaissance in Indian dance which has been the result of its propagation, or, instead, seek to understand the steps and by-ways which have led to the contemporary critiques, and the paths which they open for dancers today.

What then can we set as the goals for dance history in the coming decades? My suggestion is exemplified in this discussion of the history of the oriental dance, based on my observations and study of the role of Indian dancer/choreographer Uday Shankar in it. As Edward Said has eloquently established, the idea of the "orient" is an outsiders' viewpoint. It is paralleled, in South Asia, by the outsiders' view of persons from the subcontinent as "Indians", even though they usually identify themselves, among themselves, as Gujaratis, Bengalis, Tamils, Maharastrians, Oriyas, Kannadas, Hindus, Muslims, Parsis, Brahmins, Rajputs, Sikhs, and Buddhists, etc. An undifferentiated view of "the orient" is a convenience, a naivete, a consciousness, not unlike that of "Third World" in the minds of Americans, who take their "First World" status so for granted that they never need articulate it as such. How then do dancers and dances from India's peoples articulate their identities? Must they continuously use western discourse, such as "oriental dance" to describe their art?

My current work on Uday Shankar, begun in the late 1970s when rediscovery of the history of the earlier part of this century was in its initial stages, has now led me to recognize that the development of a history of Indian dance in this century is

essential for those who would move forward. Replacement of the myth of antiquity with histories of modernity is a formidable task, requiring not only new research in arenas not always thought relevant (e.g., opera archives in Europe, court and temple records in India, newspapers and journals, and key connoisseurs and other elders, etc.), but also new thinking about what was seen as appropriate in the context of the times. Such new thinking, if propelled only by current theoretical trends, may be as mythical as the subject matter it considers. Recognition of past events as connected to other events of THEIR times is essential, as in the connection, for instance, between nationalist enthusiasm and the naming of "Bharat natyam" -- which could be translated as "Indian Dance". Or between Uday Shankar's "Labor and Machinery" and the films of Charlie Chaplin with their comedic critique of industrialization. Or between the orientalist projection of a "spiritual east" and the acceptance of dance as religious art. Looking back (for anthropologists and historians) and looking ahead (for dancers and choreographers) are intimately related projects, which will put the "oriental dance" in its place and times, and give contemporary dance from India its space to amaze and entice us all.

The twenty-first century history of "Oriental dance" will no longer be defined by a merely western perspective, but is shaping up as a lively transnational discourse. For Indian dance such a history not only continues the occidental invention of oriental dance but also incorporates a critically conscious account of the Indian rediscovery of ancient dance forms. Pivotal to the emerging history is the period of the 1920s and 1930s, when internationalism propelled the popularity of the "Oriental dance" back to India and the invention of the modern tradition in Indian dance.

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Endnotes

1. See, for instance, my "Performance as Translation: Uday Shankar in the West", TDR Spring 1987).

2. See, on this topic, my paper, "Towards Authenticity: Uday Shankar's First Company of Hindu Dancers and Musicians," in Dance of India: History, Perspectives and Prospects, edited by David B. Waterhouse. (Toronto: Centre for South Asian Studies, forthcoming).

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WORKING BETWEEN DANCE AND THEATRE: PEDAGOGY AND RESEARCH

Susan Manning (Northwestern University), chair

Bud Coleman (University of Colorado), panelist

Joanna Harris (Sonoma State University), panelist

Amy Koritz (Tulane University), panelist

FORMAT FOR PANEL: Each panelist distributed a syllabus for a course that integrates dance history, theatre history, and/or dramatic literature. The panelists then made brief opening statements that addressed the following questions: How does one overcome the institutional constraints often faced when attempting to teach across disciplines? What new possibilities for research are suggested by cross-disciplinary teaching? What are the implications for dance and theatre department curricula as a whole? Is the ideal an integrated dance and theatre history or an approach that subsumes the genres of dance and drama under the rubric of performance studies? Alternately, is the goal of cross-disciplinary teaching and research a revitalization of dance and theatre history as distinct disciplines?

This documentation of the panel includes the speakers' opening remarks, copies of their syllabi, and a summary of the audience discussion that ensued.

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WORKING BETWEEN DANCE AND THEATRE:

DANCING BETWEEN DISCIPLINES

Bud Coleman

One of my colleagues at the University of Colorado at Boulder wanted to know what in the world I was doing attending a conference for dance historians. Me, with a Ph.D. in Theatre History. Yes, my Ph.D. is in Theatre History, but the topic of my dissertation is a dance company. Currently at CU-Boulder I teach theatre history, acting, and direct/choreograph musicals; in my past I danced with Les Ballets Trockadero de Monte Carlo. I guess you could say I have a pointe shoe in one discipline and a character shoe in the other.

From this orientation, I am constantly looking for ways to move my feet into first, third, or even fifth position, while the institution of academia seems determined to keep me in an open fourth or second. Everyone seems to bemoan the fact that dance and theatre curricula are not more integrated, but few seem open to learning some new steps in order to allow these two disciplines to "dance a little closer."

One of the courses I teach at CU-Boulder is "Introduction to the Theatre," a freshman-level survey course which fulfills a fine arts requirement for students in the College of Arts and Sciences. This course has been very popular at Boulder--the department is adding a third section this fall--so the dance division of the Department of Theatre and Dance wanted to get on this bandwagon. They asked for my input to develop a dance survey course. (I taught a course called "Introduction to Dance Studies" at the University of Texas at Austin while I was there as a graduate student.) I proposed the course that you have in your hands, "Introduction to Theatrical Performance" [see syllabus following], which combines a look at theatre and dance.

This course proposal embodies several goals: (1) The course treats music, theatre, and dance, historically, as inseparable components of live performance. It is unthinkable to me to discuss the golden age of Greek drama, the Renaissance masque, nineteenth-century melodrama, the minstrel show, musical theatre, etc. without discussing the interplay of music, rhythmic movement, verbal text, and performance. I go ballistic when someone discusses the work of Shakespeare without mentioning the role of music and dance in his plays. Almost all of his comedies contain songs, and <u>The Tempest</u> includes a full masque within the structure of the play. (2) The course takes into account that this class fulfills a fine arts requirement for students in the College of Arts and Sciences, which means that for the majority of the students, this will be the only course in the performing arts that they will take in their four year on our campus. Quite simply, this course may be our only chance to reach these

students. Attending the theatre is not an integral part of American culture--usually approximately 50% of my students never have attended a dance concert. I consider my main objective (and reward) to assist someone to experience the thrill of live performance, with the added hope that this student will become a future supporter, patron, and/or participant in the arts. Since this most likely is our only chance to reach the average student, it only makes sense to me that the course provide exposure to both dance and theatre.

This proposed course is not going to be offered at CU-Boulder in the near future for several reasons. The dance division needs an academic course to add to its roster, a course that is accessible to the non-major, the non-dancer. Even though this is a Department of Theatre and Dance, it is important for the dance division to achieve parity with the theatre division in the area of survey course. Unfortunately, this progress for the dance division--especially in the eyes of the Dean's office--is not necessarily a victory for our students.

Even if this proposal had the support of the faculty of the Department of Theatre and Dance, it would most likely never get the approval of the Dean's office. At CU-Boulder the Department of Theatre and Dance is housed in the College of Arts and Science, while Music has its own separate college. A course in one college cannot go outside of its own dominion when it is a course designed to fulfill a core requirement for that college. A course of this type is not viewed as interdisciplinary, rather as a watered-down version of existing courses. So the syllabus entitled "Introduction to Theatrical Performance" will not be taught at my institution.

While I have lost the battle, I have not given up on the war. I still integrate dance history into my "Introduction to Theatre" course, and in the various sections of theatre history I teach. Even though some monitors of the academic sock-hop claim that dance and theatre must stay on opposite sides of the gym, I intend to keep creating opportunities to allow them to do what they have been doing very beautifully for centuries, which is to work together.

Introduction to Theatrical Performance

THTR 1005
unique #22510
Tuesday & Thursday
Main Chapel

Spring 1994
9:30 – 11:00 a.m.

Instructor: **Bud Coleman**
Office: C233
Office Hours: MWF 10:00 – 11:00 am or by appointment

Introduction to Theatrical Performance is an exploration into the nature and range of the performing arts and a primer on how to observe, analyze, and interpret performance. As opposed to the "concert" versions of music and dance, and theatre which focuses on the spoken word, this course will focus on the "hybrid" forms which combine movement, music, and verbal text. Musical theatre, opera, dance, performance art, etc. will be the focus of the performing arts we will investigate this semester.

This is not a strict lecture course. This is a participation course. Developing "performance awareness" takes continual practice. Therefore, everyone is expected to join in our classroom discussions of readings and performances (live and recorded). Everyone is expected to come to class each session prepared to discuss the assigned material in detail.

> "Throughout most of history and over most of the globe, it would never have occurred to any performer or entertainer that dancing, singing, and acting was theatrically separable."
>
> – Ruth Page

COURSE GOALS:

* to increase awareness of the performing arts
* to further an appreciation of the artistry, physical skill, and dedication of performers
* to spark curiosity in the student to continue participation in performance (as a spectator and/or participant)
* to provide the student with a observation tools which can be applied to any performing art

REQUIRED TEXTS / EXPENDITURES:

1) Kinko's Professor Packet
   1313 College Avenue

2) attend three live theatrical performances in Boulder / Denver
   By selecting this course you have chosen to investigate the performing arts which necessitates that you attend live performances. It is your responsibility to make reservations, purchase tickets, show up on time, etc. Musical theatre, opera, dance, performance art, etc. will comprise the list of acceptable events for you to experience.
   (instructor will provide information as events are scheduled)

COURSE REQUIREMENTS:

three (3) tests (An absence on a quiz or exam day will result in an F for that test. No make-ups will be given.)

four (4) short papers (Each paper is only 2-3 typed pages in length. The papers will focus on the three live performances you see, plus the video comparison assignment. The focus of the papers is description, not interpretation or judgment. Specific instructions concerning the format of these papers will be handed out later.)

class participation

rehearsal observation (You are required to observe one hour of a rehearsal. Available times will be announced as they are scheduled.)

consistent attendance (Departmental policy allows 3 unexcused absences, or 1 week of classes. Since we meet twice a week, each unexcused absence beyond 2 will lower your final grade by 1/2 of a letter grade per absence. So if you have 4 unexcused absences for the semester, 2 are "free" and the next 2 drop your grade by one letter: A to B, B to C, C to D, D to F.)

Excused Absences:

* medically documented illness
* religious observance approved in advance
* documented University obligation approved in advance

Missed exams / presentations due to tardiness and/or absences cannot be made up.

Papers written on the live productions must be turned in within two weeks of the date of the performance you see. You have quite a bit of flexibility with the schedule in order to work around your own commitments but the papers must be turned in by the dates listed below. The video comparison paper may be turned in at any time, but no later than May 5th.

paper #1 must be turned in by	1 March
paper #2 must be turned in by	7 April
paper #3 must be turned in by	21 April
paper #4 must be turned in by	5 May

For each calendar day that an written assignment is late, the grade is reduced by ten points. I have a mail box in the Department of Theatre and Dance office (C133). The office is open 8:00 a.m. to 12 noon, and 1:00 p.m. to 5:00 p.m.

EVALUATION:

Quiz #1	15%
Quiz #2	15%
Final Exam	20%
Paper #1	10%
Paper #2	10%
Paper #3	10%
Paper #4	10%
class participation & short assignments	5%
rehearsal observation	5%

TH	13 January	Introduction
TU	18 January	Performance Environments
TH	20 January	Origins of Performance
TU	25 January	How do People Express Themselves? Film (Choreometrics)
TH	27 January	Performance / Games / Sport Video (Cirque du Solei; Ted Shawn's Male Dance Company, Elizabeth Streb and Ringside, Inc.)
TU	1 February	Performance / Ritual / Religion Video (Trance and Dance in Bali; American Indian Dance Theatre; Noh performance of Yamada;)
TH	3 February	Performance / Ritual / Religion (India) Video (Bharatanatyam and The Death of King Daksha)
TU	8 February	read Sophocles' Oedipus at Colonus Video (Oedipus and Gospel At Colonus)
TH	10 February	Music in the theatre / Greek and Medieval Video (Quem Quaeritis trope)
TU	15 February	Theatre Forms Where the Emphasis is on Performance – Not on Literary Texts Film (Beijing Opera) Video (Michael Moschen; Bill Irwin's Largely New York)
TH	17 February	**Quiz #1**
TU	22 February	Music in the Theatre / Birth of Opera in Europe Video (masque in The Devils and "How Ballet Began")
TH	24 February	Dance in the Theatre / Ballet Comique de la Reyne Video (Baroque Dance)
TU	1 March	19th century pantomime, music hall, and vaudeville Video (BBC's "That Was Vaudeville")
		Paper #1 due
TH	3 March	The Minstrel Show Video (The Jazz Singer; Babes on Broadway; Jelly's Last Jam)
TU	8 March	read Uncle Tom's Cabin, or Life Among the Lowly Video (Jerome Robbins' The King and I) (Bill T. Jones' Last Supper at Uncle Tom's Cabin / The Promised Land)
TH	10 March	Development of American Musical Theatre – Minstrel Shows, Gilbert and Sullivan, Operetta, Pantomimes, Vaudeville

TU	15 March	American Musical Theatre / Agnes de Mille Video (Rodeo; Oklahoma!; Brigadoon)
TH	17 March	**Quiz #2** Spring Break
TU	29 March	American Musical Theatre / Jerome Robbins Video (On the Town; West Side Story; Fiddler on the Roof; Jerome Robbins' Broadway on the Tony Awards)
TH	31 March	Music in the Theatre / 20th century Opera staged by Peter Sellars Video (Don Giovanni; Marriage of Figaro; Nixon in China)
TU	5 April	The Creation and Projection of Persona
TH	7 April	Performative Crossdressing / A Historical Overview Video (Lily Tomlin; Les Ballets Trockadero de Monte Carlo) **Paper #2 due**
TU	12 April	Gender: Opera – castrati and breeches roles Video (Marriage of Figaro; La Gran Scena Opera Company)
TH	14 April	Gender: Video (The Art of Kabuki)
TU	19 April	Theatre of Images: Pina Bausch and David Lynch Video (Bravo documentary on Bausch; Industrial Music)
TH	21 April	Theatre of Images: Robert Wilson Video (Einstein on the Beach; Four Saints in Three Acts) **Paper #3 due**
TU	26 April	The Art of Business in the Performing Arts
TH	28 April	Business: Dance Theatre of Harlem Video (ABC News Special)
TU	3 May	Business: Broadway Video (Cyrano, the Musical opening night program)
TH	5 May	Business: The Flatirons Arts Center, Opera Colorado, Colorado Ballet, and the Denver Theatre Center **Paper #4 due**

TUESDAY 11 MAY **FINAL EXAM** 9:00 am – noon

While three of your papers will concern the live performances you attend, the fourth paper will involve watching videos of performance which are on reserve at Norlin Library. You cannot remove these videos from Norlin, so you must arrange your schedule to watch these videos in the Library.

The focus of this paper is a compare and contrast essay concerning at least two of the performances available on video. You can discuss the same story being told in spoken language, with a version all sung, all danced, or a staging which combines all of these mediums. You should submit a proposal in writing of the two performances you wish to discuss to your instructor to make sure you are on the right track.

Carmen — opera by Georges Bizet and Prosper Mérimée with Maria Ewing (1983)
Carmen — opera by Georges Bizet and Prosper Mérimée with Placido Domingo and Julia Migenes (1984)
Carmen — ballet choreographed by Roland Petit, with Mikhail Baryshnikov and Zizi Jeanmarie (1980)
Carmen Suite — ballet danced by Maya Plisetskaya and the Bolshoi Ballet (1973)
La Tragédie de Carmen — opera adapted and directed by Peter Brook (1983)

Cinderella — musical by Rodgers and Hammerstein with Leslie-Ann Warren (1964)
Cinderella — ballet choreographed by Tom Schilling; performed by the Berlin Comic Opera Ballet
Cinderella — ballet choreographed by Rudolph Nureyev, with Sylvia Glullen
Cinderella — ballet performed by Raisa Struchkova and the Bolshoi Ballet (1961)
Cinderella — ballet choreographed by Maguy Marin, performed by the Lyon Opera Ballet (1989)
La Cenerentola — opera by Rossini, with Kathleen Kuhlmann; performed by the Glyndebourne Festival Opera Company (1983)

Don Quixote — ballet choreographed Marius Petipa in 1869 choreographed and performed by Mikhail Baryshnikov; ABT (1983)
Man of La Mancha — musical by Dale Wasserman / Mitch Leigh / Joe Darion (1972)

Hello Dolly! — musical by Jerry Herman, directed by Gene Kelly, with Barbara Streisand choreographed by Michael Kidd (1969)
The Matchmaker — film based on play by Thorton Wilder with Shirley Booth, Anthony Perkins, Shirley MacLaine (1958)

A Little Night Music — musical by Stephen Sondheim and Hugh Wheeler (1977) with Elizabeth Taylor, Len Cariou, Lesley-Ann Down, Diana Rigg
A Little Night Music — Sondheim / Wheeler musical performed by New York City Opera (1990)
Smiles of a Summer Night — film directed by Igmar Bergman (1955) [source material for the musical]

Little Shop of Horrors — film directed by Roger Corman with Jack Nicholson (1960)
Little Shop of Horrors — musical by Howard Ashman / Alan Menken (1986)

Macbeth	play by Shakespeare; directed by Orson Wells (1948)
Macbeth	play by Shakespeare; with Maurice Evans and Judith Anderson (1954)
Macbeth	play by Shakespeare; directed by Roman Polanski (1971)
Macbeth	opera by Verdi; with Shirley Verrett and Leo Nucci (1987)
Macbeth	ballet performed by the Bolshoi
Medea	play by Euripides, directed by José Quintero, with Judith Anderson and Colleen Dewhurst (1959)
Medea	play by Euripides, performed by Zoe Caldwell and Judith Anderson
Medea	play by Euripides, directed by Pier Paolo Pasolini with Maria Callas in her only non-operatic screen role (1970)
Medea	ballet with Marina Dogerdzishvici and Vladimir Julukhadze
Cave of the Heart	dance choreographed by Martha Graham (choreographed 1946, filmed 1984)
My Fair Lady	musical by Alan J. Lerner and Frederick Loewe with Audrey Hepburn and Rex Harrison (1964)
Pygmalion	play by George Bernard Shaw with Wendy Hiller and Leslie Howard (1938)
The Nutcracker	choreographed and performed by Mikhail Baryshnikov (1977)
The Nutcracker	choreographed by George Balanchine for the New York City Ballet (choreographed 1954, film 1993)
The Hard Nut	choreographed by Mark Morris (1991)
Oedipus Rex	play by Sopocles, performance by the Guthrie Theatre
The Gospel at Colonus	musical adaptation by Lee Breuer and Bob Telson (1985)
Night Journey	dance choreographed by Martha Graham (choreographed 1947)
Oedipus Rex	opera by Stravinsky (composed 1927, filmed 1985)
Othello	play by Shakespeare, directed by Orson Welles (1952)
The Moor's Pavane	ballet choreographed by Jose Limon (1949)
Otello	opera by Verdi, with Kiri Te Kanawa and Vladimir Atlantov (1982)
Otello	opera by Verdi, directed by Franco Zeffirelli with Placido Domingo and Justino Diaz (1987)
Porgy and Bess	opera by Du Bose Heyward, George and Ira Gershwin (1959)
Porgy and Bess	opera by Heyward / Gershwin / Gershwin directed by Trevor Nunn in England (1993)
The Red Shoes	with Moria Shearer and Robert Helpmann (1948)
The Red Shoes	adaptation by John Clarke Donahue and performed by the Children's Theatre of Minneapolis (1983)

Romeo and Juliet — play by Shakespeare, directed by Franco Zeffirelli (1968)
Romeo and Juliet — ballet choreographed by Kenneth MacMillan, performed by Margot Fonteyn and Rudolf Nureyev (1966)
West Side Story — musical by Arthur Laurents, Leonard Bernstein, and Stephen Sondheim; choreographed / directed by Jerome Robbins (1961)

Show Boat — musical by Jerome Kern and Oscar Hammerstein II with Irene Dunn, Allan Jones, Paul Robeson, Helen Morgan (1936)
Show Boat — musical by Jerome Kern and Oscar Hammerstein II adaptation by John Lee Mahin; with Kathryn Grayson, Ava Gardner, Howard Keel, Agnes Moorhead (1951)
Show Boat — musical by Kern and Hammerstein as performed by the Paper Mill Playhouse (1989)

The Taming of the Shrew — play by William Shakespeare with Douglas Fairbanks and Mary Pickford (1929)
The Taming of the Shrew — play by William Shakespeare; directed by Franco Zeffirelli with Elizabeth Taylor and Richard Burton (1967)
Kiss Me Kate — musical by Cole Porter, Sam and Bella Spewack choreography by Bob Fosse and Hermes Pan with Kathryn Grayson, Howard Keel, Ann Miller (1953)

Uncle Tom's Cabin — directed by Geza Radvanyi; with Herbert Lona and Eartha Kitt (1970)
Jerome Robbins' version of the story in The King and I (1956)
Uncle Tom's Cabin / The Promised Land — dance choreographed by Bill T. Jones

The Wizard of Oz — musical by Harold Arlen and E.Y. Harburg with Judy Garland, Ray Bolger, Bert Lahr, Jack Haley (1939)
The Wiz — musical by Quincy Jones, Charlie Smalls, Joel Schumacher with Dinah Ross, Michael Jackson, Richard Pyror, Lena Horne (1978)

WORKING BETWEEN DANCE AND THEATRE:

MULTICULTURALISM, PERFORMANCE, AND MEDIA

Joanna Harris

Theatre 100, Introduction to Dance/Drama, is a general studies course open to all students. For those who choose to continue and/or major in theatre arts, the course is preparatory for upper-division studies in dance and theatre history. This curriculum has been "in the books" for many years. I have added substantial dance elements to the course of study.

Of the forty students in this class, only three had seen professional dance or theatre productions. As with most California college groups, the group represents at least twelve to fifteen ethnicities. Their "culture" is what is available to them.

Not only is this chronological history the accepted pattern of this department (Theatre Arts at Sonoma State University, Rohnert Park), but the overview is valued by the students. Much of their curriculum is not available in sequence, due to class overcrowding, budget cuts and current academic problems. The students tell me it is a valuable cultural overview for them to deal with these major trends in the performing arts and to set other historical events in context. It even helps them to deal with jokes, e.g. "Was 1 a good year?" (line from A Funny Thing Happened on the Way to the Forum).

The course addresses cross-cultural performances through reading, video presentation and discussion of dance/theatre in Bali, India, Japan and from African-American sources. These are compared and contrasted to traditional theatre works (e.g. Noh and Kabuki styles with BBC reconstruction of Sophocles' Oedipus Rex. Martha Graham's Night Journey is also shown as a dance translation of the Sophocles' play.) Dance is introduced as parallel information as it touches on historic, contextual or thematic material.

Whenever possible, the students' contemporary knowledge of film, video and narrative is engaged. The students are asked to access their knowledge of myth and folk tales and legends, which are often the ur-plots of the theatre texts read. We work from what they see and know to assigned play texts. Star Trek, Beverly Hills 90410, Michael Jackson Music Videos and various Walt Disney films are considered valuable parts of their experience, as are community and university productions.

My major goal is to help students enjoy looking at, listening to, and liking live dance and theatre productions. I hope they become the participating audience of the future. I believe I

have the obligation to make information available to them from my studies of dance/theatre and what is immediate in their entertainment environment. They can then question, investigate, and choose performing arts experiences from multiple sources. Cultural, historical, and gender issues in the arts can then be addressed from a general vocabulary and perspective. Theory and fashion will never usurp good show business!

Theater Arts 100: Spring, 1993 Introduction to Dance/Drama
Sonoma State Univ. Dept. of Theater Arts Joanna Harris

PROJECT ASSIGNMENTS

Besides the reading material assigned for the course, the following projects are required. Please work on these with a small group of (2-4) classmates. Dates for presentation of these assignments will be done in class.

1. Attend a church service. Write a one paragraph description of the event. How is it like and/or unlike a theater performance? Be prepared to give an oral report in class and discuss your experiences with class members.

2. Attend at least two dance performances (at the University or outside) and two drama performances during the semester. A written review will be required for each performance attended. A list of performances available and an outline for writing a review will be distributed in class during the second week.

3. Research and prepare a written and oral group presentation on myths, fairy and folk tales. These can be from any culture. (They are frequently the basis for plot and scenarios in drama and dance). These will be scheduled for in-class presentation during weeks 8, 9, 10.

4. Reading aloud. We will read excerpts from *Hamlet* aloud in class. Please prepare a scene with 1 or 2 classmates. We will discuss the problems and pleasures of script reading, actors' and directors' choices in "reading" . We will do this during week 9.

The following projects are optional:

1. Attend dance classes. Please clear your observation time with the teacher.

2. Attend rehearsals. Please notify the director that you will be in the audience and determine exactly when it will be appropriate to arrive and leave.

3. Write a page of dialogue with a friend. Start off by improvising on audio tape and hear what it sounds like. Then get the dialogue on paper. What are the problems? Do you "believe" the characters?

4. Try to choreograph a dance, solo or small group. What are the problems? What "technique" is necessary? What do you wish you knew and could do?

THEATER ARTS 100 INTRODUCTION TO DANCE/DRAMA

I. **Ritual, Play and Performance**

Elements of theater and dance: need, purpose, structure(s).
Transformation: worship, entertainment, insight, exchange
Theater/Dance as art: in relation to society; to the individual.
Video: Trance and Dance in Bali. Gregory Bateson & Margaret Mead.
Reading: *Living Theater.* Chapter 1. Introduction.

II. **Across Cultures: Theater/Dance Forms and Traditions**

Mimesis: Myth: Narration: Communication: Celebration
Reading: *Living Theater.* Chap.15, 16. Asian, Black Theater.
Text: Kalidasa: Shakuntala
Video: excerpts from Black Dance in America ("Ostrich" Charles Blackwell)

III. **The Ancient Greek Theater**

Sources of European Drama I. Tragedy and Comedy.
Aristotle: Aeschylus: Sophocles: Euripedes: Aristophanes
Reading: *Living Theater.* Chap. 2. The Greek Theater.
Aristotle: Poetics 1-15. Sophocles: Oedipus Rex (start).
Other Oedipus plays (Colonus; Antigone); Euripedes: The Bacchae.
Video: Aeschylus: The Eumenides. BBC Television Theatre.

IV. **Greek Theater (continued)**

Elements of Greek Drama: *prologue; parados;agon; episode;stasimon; (parabasis); exodus: (deus ex machina).*
Reading: Sophocles: Oedipus Rex (complete).
Video: Martha Graham: Night Journey
The Gospel at Colonus

V. **The Roman Theater**: Sources of European Drama II.
Plautus: Terence: Seneca: Horace
Mime: Domestic Comedy(stock characters): Popular Entertainment
Reading: Living Theater: Chap. 3; The Roman Theater. Plautus: Menaechmi.
Nagler: Sourcebook in Theatrical History. pp. 17-36.
Video: Funny Thing Happened on the Way to the Forum: On TV: Bill Irwin

VI.* **Reports on Myth/Ritual/Traditional Performance.**
** Review for Quiz 1.
*** Arrange for Reviews: Trips to additional theater/dance events.

VII. **The Medieval Theater**: Sources of European Drama III.èè
Liturgical Drama: Mystery, Miracle, Morality. Interludes: Farces
Drama in Church and Street, Court and Square: Episodes: Epic
Reading: Living Theater. Chap. 4 The Medieval Theater
The Second Shepard's Play (Anonymous)
Option: Noah and his Sons. (The Wakefield Pageant)
Video: Noah's Flood. Benjamin Britten (Oakland EB Symphony)
Assignment: Attend church service (Catholic/Anglican Mass, if possible)
**** Quiz 1. (will not include Medieval Theater)**

VIII. **The Theater and Dance of the Italian Renaissance.**

Commedia dell' Arte: Opera: Ballet (Ballet Comique de la Reine)
Readings: Living Theater: Chap. 5. Au: Ballet & Modern Dance. Chap.1.
Aureglia: The Commedia dell'arte (handout)
Video: Aurora's Wedding (The Sleeping Beauty) Royal Ballet
Comedy of Errors: Alive from Lincoln Center.
* Term Paper discussion: Selection of Topics. Paper due on May 6.

IX. **The Theater of the English Renaissance.**

Shakespeare and his Contemporaries. Private and Public Theaters.
Dances at Court: Pre-classic Dance Forms. Jonson: Masques.
Reading: Living Theater. Chap. 6. Shakespeare: Hamlet: (Comedy of Errors)
Arbeau: Orchesography (handout)
Video: Kevin Klein: Hamlet
(de Mille: Lecture-Demonstration.)tba
Ballet: Romeo & Juliet Ashton: Royal Ballet

X. **The Renaissance Theater of France and Spain.**
The Corrales: Lope de Vega and Calderon
Racine and Corneille: Neoclassicsm and the Comédie Français.
Lully: Molière. Beauchamps: The Professional Theater and Ballet
Reading: Living Theater: Chap.7 Molière: Le Bourgeois Gentilhomme.
Video: Le bourgeois Gentilhomme. Comédie Français
The Baroque Dance.

XI. **Easter Break. Work on Final Reports. Topics tba.**
XI. **Quiz 2. (Medieval through French Renaissance) Project Reports**

XII. **The Restoration Theater:** The 18C Theater.
The Bourgeois Theater: Domestic Comedy: Ballet d'action:
Reforms in acting, costume, architecture: management
Reading: Living Theater. Chap. 8, 9. Au. Ballet Chap. 3
Goldini: The Servant of Two Masters
(Gay: The Begger's Opera or Sheridan: School for Scandal)
Video: La Fille Mal Gardée. Royal Ballet
The Three-Penny Opera.

Final Exam.

Bibliography

Required Reading

Au, Susan *Ballet and Modern Dance.* London: Thames & Hudson, 1988.
Wilson, Edwin and Golfarb, Alvin: *Living Theater.* New York: McGraw -Hill Book Company, 1983.
Text of the following plays: *Oedipus Rex: The Bacchae: The Manaechmi: Shakuntala: The Second Shepherd's Play: Hamlet: Romeo & Juliet: Le Bourgeois Gentilhomme: Servant of Two Masters: others tba*
Reader for Theater Arts 100. Edited by Joanna G. Harris, Ph.D.

Additional Reading

Allison; Carr; Eastman. *Masterpieces of the Drama.* NY: Macmillan, 1991.
Brocket, Oscar. *Plays for the Theatre.* (Anthology) NY: Holt, Rinehart, 1967.
Ellfeldt, Lois *Dance: From Magic to Art* . W.C.Brown, 1976.
Gassner, John. (ed) *Medieval and Tudor Drama.* A Bantam Book, 1963.
Happé, Peter. *English Mystery Plays.* Penguin Books, 1975.
Kalidasa *Shankuntala* (Sanskrit Play, circa 350 AD) Penguin Books
Klein, David. *Milestones to Shakespeare.* NY: Twayne Publishers, Inc. 1970.
The Theatre: An Introduction. NY: Holt, Rinehart, 1964.

WORKING BETWEEN DANCE AND THEATRE:

ISADORA DUNCAN AND HENRIK IBSEN

Susan Manning

As you can see from the syllabus I have circulated for an upper-division course titled "Women and Modern Dance," I have taught Isadora Duncan in the company of Sarah Bernhardt, Eleonora Duse, Henrik Ibsen, Elizabeth Robins, George Bernard Shaw, Oscar Wilde, and suffrage spectacle. Offered under the auspices of the English department at Northwestern University, the course examines play texts and performance events staged in London from 1889 to 1913 and draws mostly English and Theatre majors. The students who enroll usually have heard of Isadora Duncan and Henrik Ibsen, but otherwise they possess little knowledge of a period that witnessed radical changes in performance practice. That the students come away from the course believing that Isadora Duncan was as important as Henrik Ibsen to the development of the modern stage is one of the pleasures of teaching "Women and Modern Drama."

Another of the pleasures is that I come away from the course understanding early modern dance in different terms than before. This is what I want to address today: how cross-disciplinary teaching can suggest new avenues for research. In other words, how do I see Isadora Duncan differently now that I have taught her in the company of Ibsen et. al.?

It is hard to answer this question without rehearsing the argument of the course as a whole, which turns on the reconfiguration of the female performer onstage at the turn of the century. The course examines the varied strategies deployed by male and female playwrights, actresses and suffragettes to transform the eroticized female performer of the Victorian stage into an image of the self-authored modern woman. And in this context Isadora Duncan perhaps seems even more radical than in the context of dance history alone. Or, more accurately, since her radicalism in dance terms has become a cliche, the theatre context makes me see her radicalism anew.

In brief: consider how in <u>A Doll's House</u> Ibsen assented to the age-old elevation of logos over corpus by granting the character of Nora a voice that spoke her newly-discovered authority only after immobilizing her body in the famous discussion scene when she sits opposite Torvald and states, "It doesn't occur to you, does it, that though we've been married for eight years, this is the first time that we two--man and wife--have sat down for a serious talk?" Now think again about Isadora Duncan's challenge to that age-old elevation of mind over body, about her defiant assertion of the articulate body in an era when male and female playwrights committed to scripting new roles for women

demonstrated again and again an ambivalence toward female physicality. Duncan dared her spectators to not view her as an erotic object, and at the same time she dared not to sublimate her sensuality, as did so many of her female colleagues intent on remaking the English stage.

Contrast Elizabeth Robins' play Votes for Women! (1907), in which the protagonist Vida Levering announces at the end that only those women who have put sexual relations behind them can serve the cause of suffrage. Or contrast the spectacles staged by the National Union of Women's Suffrage Societies from 1907 to 1913, documented in Lisa Ticknor's The Spectacle of Women (1988). The suffrage spectacles demonstrated that women who wanted the vote had not renounced traditional attributes of femininity, either through attention to their color-coordinated accessories or through the mass of banners that the women themselves had designed and stitched.

If I were speaking at a theatre conference, I would turn my comments around, for I believe that the "seeing differently" goes both ways when one works between dance and theatre. For example, I do not dismiss Nora's Tarentella in A Doll's House as theatrical artifice, as do many dramatic critics, but rather interpret Nora's dance as essential to her later transformation. Nor do I underestimate the kinaesthetic appeal of Robins' earlier play co-written with Florence Bell, Alan's Wife (1893), an appeal that relates the play more closely to early modern dance than to the dramaturgy of Robins' male contemporaries. My point is that teaching Isadora Duncan, Elizabeth Robins, and Henrik Ibsen in tandem makes one see all three artists in new ways. Theatre research has as much to gain as dance research from the collaboration.

English C-98
Winter 1994

WOMEN AND MODERN DRAMA

Professor Manning
Office: University Hall 321
Phone: 491-5120
Office Hours: Thursdays 2-4

Course Description

It often has been noted that women's roles were central, if not centrally problematic, to plays written by the canonical (male) modern dramatists. Less often remarked is the attempt of women working in the period--as actresses, dancers, playwrights, managers, and suffragettes--to script (alternate) new roles for women. Examining play texts and performance events staged in London from 1889 to 1913, this seminar reassesses the relation between Ibsen, Shaw, Wilde, and their female contemporaries.

Books

The following books can be purchased at the Norris Bookstore:

Tracy Davis, Actresses as Working Women: Their Social Identity in Victorian Culture (Routledge)

Stephen Stanton, ed., Camille and Other Plays (Hill and Wang)

Henrik Ibsen, Eight Plays, tr. Le Gallienne (Modern Library)

Fitzsimmons and Gardner, eds., New Woman Plays (Methuen)

George Bernard Shaw, Major Barbara (Penguin)

Oscar Wilde, Plays (Penguin)

Vivien Gardner and Susan Rutherford, eds., The New Woman and Her Sisters: Feminism and Theatre 1850-1914 (Michigan)

Deborah Jowitt, Time and the Dancing Image (California)

Lisa Tickner, The Spectacle of Women (Chicago)

NOTE: Some additional readings will be distributed; others are placed on reserve. All readings must be completed before the class for which they are assigned. It is recommended that students copy reserve readings so that they can review and consult them before and during class.

Calendar

Jan 4 Introduction to Course

Jan 11 "Public Women": The Actress Onstage and Offstage

READ Davis, Actresses as Working Women: Their Social Identity in Victorian Culture (1991), introduction and chapters 3, 4, and 5

READ Dumas fils, Camille (1852) in Camille and Other Plays

READ George Bernard Shaw, "Duse and Bernhardt" (1895), to be distributed

Jan 18 "An Unlovely, Selfish Creed": Ibsen in England

READ Ibsen's A Doll's House (1879) and Hedda Gabler (1890) in Eight Plays

READ contemporary reviews of 1889 London production of A Doll's House and 1891 production of Hedda Gabler, to be distributed

READ Gail Finney, "Maternity and Hysteria," in Women in Modern Drama (1989), pp. 149-65, ON RESERVE

Jan 25 "A Bundle of Unused Possibilities": Elizabeth Robins as Actress-Manager and Playwright

READ Elizabeth Robins, Ibsen and the Actress (1928), ON RESERVE

READ Florence Bell and Elizabeth Robins' Alan's Wife (1893), in New Woman Plays

READ introduction by William Archer to anonymously published version of Alan's Wife in 1893, ON RESERVE

READ Catherine Wiley, "Staging Infanticide," Theatre Journal (December 1990), pp. 432-46, ON RESERVE

Jan 27 student-teacher conferences on possible topics scheduled during office hours

Feb 1 "A Propagandist of Genius": Robins Turns Suffragette

READ Lisa Tickner, The Spectacle of Women (1988), pp. 3-10

READ Robins' Votes for Woman (1907) in Spender and Hayman, eds., How the Vote Was Won and Other Suffragette Plays, ON RESERVE

READ Beerbohm Tree, "Miss Robins' Tract," (1907), to be distributed

READ Sheila Stowell, A Stage of Their Own: Feminist Playwrights of the Suffrage Era (1992), pp. 1-39, ON RESERVE

Feb 8 PAPER TOPICS (ABSTRACT PLUS BIBLIOGRAPHY) DUE IN CLASS

"Marriage as a Trade": Bernard Shaw and Cecily Hamilton

READ Shaw's Major Barbara (1905) and contemporary reviews, to be distributed

READ Cecily Hamilton's Diana of Dobson's (1908), in New Woman Plays

READ Viv Gardner, Jill Davis, and Sheila Stowell in The New Woman and Her Sisters (1992), pp. 1-36, 177-88

Feb 15 "An Oriental Hedda Gabler": Oscar Wilde's Salome

READ Wilde's Salome (1893) from Plays and contemporary reviews, to be distributed

READ Kerry Powell, Oscar Wilde and the Theatre of the 1890s (1990), pp. 33-54, ON RESERVE

READ Marjorie Garber, Vested Interests (1992), pp. 339-46, ON RESERVE

Feb 22 FIRST DRAFTS OF PAPERS DUE IN CLASS

"The Dance of the Future": Isadora Duncan and Maud Allan

MEET IN THE SEMINAR ROOM OF THE MEDIA FACILITY for a viewing of Annabelle Gamson's "On Dancing Isadora's Dances"

READ contemporary reviews of Duncan and Allan, to be distributed (readings continued on next page)

READ Deborah Jowitt's Time and the Dancing Image (1988), 67-123

READ Ann Daly, "Dance History and Feminist Theory: Reconsidering Isadora Duncan and the Male Gaze," in Laurence Senelick, ed., Gender in Performance (1992), pp. 239-59, ON RESERVE

Mar 1 FIRST DRAFTS OF PAPERS RETURNED WITH COMMENTS

"Women Make Their Own History": Suffrage Spectacles

READ Lisa Tickner, The Spectacle of Women (1988), pp. 55-237

Mar 8 Summary of Course and Presentation of Student Research

Mar 14 FINAL PAPERS DUE

Requirements and Grading

Seminar participation counts for one-third of the final grade, a research paper for the remaining two-thirds. The paper should be approximately twenty pages long and either typed or word-processed. Documentation should follow the MLA stylesheet. The paper may undertake a critical analysis of a play not discussed in class or research a dimension of theatre or dance history not covered in class. A bibliography will provide a starting point for students' research. Students must adhere to the following schedule. Exceptions will be granted only under extreme circumstances.

Jan 27	student-teacher conferences scheduled to discuss possible topics
Feb 8	final topics due in-class (this means providing a 1 to 2 pp. abstract and a complete bibliography with items already consulted marked with an asterisk)
Feb 22	first drafts of papers due in-class
Mar 1	first drafts returned with professor's comments
Mar 8	students' oral presentations of research
Mar 14	final papers due

WORKING BETWEEN DANCE AND THEATRE:

PERFORMANCE STUDIES/CULTURAL STUDIES

Amy Koritz

The course I will talk about really goes beyond the integration of dance and theatre and for several reasons, both intellectual and institutional. First, the course was taught as a graduate seminar through the Graduate Program in Literary Theory--which sponsors team-taught, interdisciplinary courses. Although we had students from Theatre, French and Political Science in the course, by far the majority of our students were from the English Department. In fact, most of the theatre students ended up dropping the course because the demands of the technical side of their program were too great to allow them to spend much time on a purely intellectual endeavor. We knew from the outset that English traditionally provided most of the students for courses taught through the Literary Theory program and constructed our syllabus with this in mind. Thus the purpose of the course was never to provide graduate-level training in dance or theatre history, but to explore the relevance of these fields to more broadly conceived theoretical issues of relevance to Literary Studies.

The overarching theme of the course was the relationship between narrative and performance as categories of analysis. We approached this issue both from the perspective of theorists of culture--such as Lyotard, de Certeau, and Victor Turner--and from the perspective of drama and dance performances that might be called narrative or non-narrative. Students read Heiner Muller's Hamletmachine and watched Robert Wilson's production of that text. They watched more or less narrative dances--such as The Nutcracker, Mark Morris' Hard Nut, and Graham's Night Journey--as well as some less clearly narrative Graham and a work by Cunningham. Since we knew that many of our students would have had little contact with dance before this class, we assigned readings from Susan Foster's Reading Dancing to contextualize the performances and provide a critical vocabulary. In addition, in order to provide some sense of the experience of the performer, we arranged workshops with dance and acting teachers.

Since I am in an English department, I feel constrained to integrate dance with literary material in my teaching. One way to do this would be through an "integrated dance and theatre history," although the Department of Theatre and Dance offers courses in both subjects that students interested in either would be more likely to take than a course in an English Department. My own disciplinary training and institutional context would lead me down a different path. The English Department recently has revised its curriculum to include a category of courses called "Cultural Studies" in which one course offered is "Performance

Studies." This would be an obvious place to teach a course that included dance along with other performed arts and cultural performances. In addition, I am currently working with a film scholar to put in place an undergraduate program in Cultural Studies that would allow students to take a cluster of courses focused around the topic "Performances of Culture." The complex interdisciplinary integration of diverse traditions, which it is often impossible to do in one class, might be accomplished by taking one course each in say Music, Dance History and English, followed by a capstone seminar.

Clearly, I would not be particularly interested in strengthening the boundaries that define dance and theatre history as distinct disciplines--although any project that can "revitalize" any serious realm of intellectual inquiry is to be commended. As I see it, undergraduates are less in need of strong, distinct disciplines (which show no signs of withering away, as far as I can tell) than they are of ways to connect the vast array of discipline-segregated material that makes up their college education. Likewise, I, as a scholar, am less in need of clearly defined disciplinary boundaries than of intellectual and institutional strategies for pursuing interests and questions which are no longer containable within the borders delineated by my graduate education.

But finally, it would be useful to remind ourselves that questions of disciplinarity inevitably engage issues of power and authority. A strong disciplinary presence on campus may bring with it institutional resources; it is easier to control the awarding of status and authority in a homogeneous discipline than in a fragmented or loosely defined one. On the other hand, a discipline that remains barricaded within its boundaries in a time of both diminishing institutional resources and increasing interest across the humanities in interdisciplinary study, may find itself becoming more and more irrelevant to current institutional and intellectual developments.

Amy Koritz, English
John Rouse, Theatre

Cultural Studies in Narrative and Performance

SYLLABUS (SPRING 1993)

The relationship between narrative and performance is the central question of this course, and will be pursued both from the point of view of "social life" and in its more narrowly theatrical context. We will consider the function of narrative in two major genres of performed art in Western culture--drama and dance--from the modernist revolt against narrative realism to the most recent postmodern performance forms. Theoretical formulations of problems surrounding our topic will be drawn from philosophers, anthropologists, and historians, as well as film, dance and drama scholars. Course material will consist of both visual and written texts. Because performances--both cultural and theatrical--are enacted by embodied agents, students may occasionally be required to use their bodies as well as their minds.

COURSE REQUIREMENTS

--18-25pp Seminar Paper
--2pp Topic Proposal
--15-20 minute oral presentation
--class participation, including leading discussion on selected readings and reporting on outside readings

BOOK LIST (At the bookstore and on reserve at HT Library)

Mitchell, W. T J. (ed.) On Narrative, U Chicago P, 1980

Foster, Susan L. Reading Dancing: Bodies and Subjects in Contemporary American Dance, U California P, 1986

Brecht, Bertold Boal, A Man's A Man, The Elephant-Calf, Grove-Weidenfeld, 1989.

Reinelt and Roach (eds.) Critical Theory and Performance U Michigan P, 1992

Heiner Müller, Hamletmachine and Other Texts for the Stage. New York: PAJ, 1984

Jean-Francois Lyotard, The Postmodern Condition: A Report on Knowledge, Minnesota U P, 1984

Richard Schechner, Performance Theory, Routledge, 1988

Selected essays (xeroxed)

COURSE OUTLINE

1. Jan. 14: Introduction

2. Jan. 21: Narrating the World
Jerome Bruner, "The Narrative Construction of Reality" Critical Inquiry 18 (Autumn 1992): 1-21.
Hayden White, "The Value of Narrativity in the Representation of Reality" in Mitchell.
Teresa de Lauretis, "Desire in Narrative" Alice Doesn't: Feminism, Semiotics, Cinema (Indiana U P, 1984): 103-57.

3. Jan. 28: Performing Culture
Victor Turner, "Social Dramas and Stories About Them" in Mitchell,
——, "Frame, Flow and Reflection: Ritual and Drama as Public Liminality," Performance in Postmodern Culture, eds. Michel Benamou and Charles Caramello (Madison, WI: Coda P, 1977): 33-55
Clifford Geertz, "Blurred Genres: The Refiguration of Social Thought," Local Knowledge: Further Essays in Interpretive Anthropology, (NY: Basic Books, 1983).
Richard Schechner, "Selective Inattention." Performance Theory. Rev. ed. (Routledge, 1988), 187-206.

4. Feb. 4: Performing Gender
Judith Butler, "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory," Performing Feminisms: Feminist Critical Theory and Theatre, Ed. Sue-Ellen Case, (Johns Hopkins U P, 1990).
Paul Smith, "Action Movie Hysteria" Differences 1.3 (Fall 1989): 88-107.
Kate Davy, "Fe/male Impersonation: The Discourse of Camp" in Roach and Reinelt.

5. Feb.11: Conventions of Performance
Susan Foster, Reading Dancing, chapters 1 and 2
Patrice Pavis, "From Page to Stage: A Difficult Birth" Theatre at the Crossroads of Culture (Routledge, 1992): 24-47.
Gerald Rabkin, "Is There a Text on This Stage." Performing Arts Journal (1985): 142-59.

6. Feb. 18: Narrative Conventions In Performance
(Screenings/Discussion)
Selections: Romantic Ballet, Dramatic Realism, Modern Dance

7. Feb. 25: Narrative in Modern Dance
Foster, pp. 145-85
Roger Copeland, "Merce Cunningham and the Politics of Perception." What Is Dance? Eds. Roger Copeland and Marshall Cohen. (Oxford U P, 1983), 307-24.
Mark Franko, "Emotivist Movement and Histories of Modernism:

The Case of Martha Graham." Discourse 13.1 (Fall-Winter 1990-91): 111-28.

Dance class--ballet and Graham technique

8. March 4: Critiques of Dramatic Narrative
Artaud, Selections from The Theatre and Its Double
Derrida, "The Theatre of Cruelty and the Closure of Representation." In Writing and Difference
Brecht, A Man's A Man, and supporting material.

Acting Class--method and brechtian technique

9. March 11: Fragmented Narratives: Postmodern Performance
Heiner Müller, Hamletmachine
Screening of Robert Wilson's Production of Hamletmachine
John Rouse, "Textuality and Authority in Theatre and Drama: Some Contemporary Possibilities," in Reinelt and Roach.

10. March 18: Postmodern Culture: Theory and Debate
Lyotard, The Postmodern Condition
Huyssen, "Mapping the Postmodern" After the Great Divide
Douglas Kellner, "Popular Culture and the Construction of Postmodern Identities" Modernity and Identity, eds. Scott Lash and Jonathan Friedman (Oxford: Blackwell, 1992): 141-77.

11. March 25: Performance and the Embodiment of Culture
Cynthia Novack, "Contact Improvisation and Anthropological Analysis," Sharing the Dance: Contact Improvisation and American Culture (U Wisconsin P, 1990): 3-21.
Dwight Conquergood, "For the Nation! How Street Gangs Problematize Patriotism"
Richard Schechner, "Towards a Poetics of Performance" Performance Theory. Rev. ed. (Routledge, 1988), 153-86.

12. April 1: Narrative and Performance in Cultural Theory
Pierre Bourdieu, "The Dynamics of the Fields" (226-56), and "Conclusion" (466-84), Distinction (U Harvard P, 1984).
Michel De Certeau, "Spacial Practices," The Practice of Everyday Life, 91-130

13. April 15: The Narrative of Performance: Theatre History
Thomas Postlewait, "History, Hermeneutics, and Narrativity," in Reinelt and Roach, 356-68.
Sue-Ellen Case, "Theory/History/Revolution," in Reinelt and Roach, 418-29.
"Theatre History and Historiography" in Reinelt and Roach, 293-350.

14. April 22: Presentations

15. April 29: Presentations

WORKING BETWEEN DANCE AND THEATRE:

AUDIENCE DISCUSSION

summarized by Susan Manning

As the discussion began, members of the audience related their own experiences teaching between dance and theatre. David Popalisky (San Jose State) described a course team-taught by a dance historian, music historian, and theatre historian that served as an alternative to the Western culture requirement. He remarked that by the second year the faculty team had realized that only by focusing on specific historical moments could they develop the material in sufficient depth, which necessitated leaving out much of the history in between. Janet Lansdale (University of Surrey) described a course that taught history backwards, as it were, by following out the traces of the past in the present. A similar structure is used by Curtis Carter (Milwaukee). George Dorris (City University of New York) argued for the importance of teaching students chronology as a baseline that makes sense of alternate approaches, such as the case study or the conception of history as a construction of the present.

Joseph Roach (Tulane University) launched the next topic of discussion by posing the question of why present material that the teachers suggest is "dead on arrival," that is, irrelevant to their students' experience, if their informal statistics on students' exposure to live performance are accurate. Joanna Harris responded by describing how she relates the formal course material (Sophocles, Shakespeare) to the popular culture that students know (Star Trek, Michael Jackson music videos). Bud Coleman's method is similar, juxtaposing Romeo and Juliet with West Side Story, and The Taming of the Shrew with Kiss Me Kate. Both speakers reiterated their intent to make live performance more integral and less peripheral to their students' lives. Stephanie Jordan (Roehampton Institute) commented on the pervasive opposition of "live performance" and "video," as if video were a less worthy medium, and suggested that teachers reflect on the issues that video raises as part of the course structure.

Susan Manning responded to Joe Roach's question by acknowledging that, with the exception of suffragette spectacle, her course does deal with dance and theatre considered "high art" rather than "popular entertainment" or "cultural performance." She defended her method by declaring herself a "selfish enough teacher to make students collaborate in my own research agenda." She also noted that when scholars consciously break down one binary, such as dance/theatre, they often unwittingly uphold other binaries, such as high/low. The remainder of the discussion continued to probe the oppositions already noted: dance/theatre, high/low, video/performance.

THEORIZING A DANCE FOR WALT WHITMAN

Carol-Lynne Moore, Motus Humanus, panelist

Tenney Nathanson, U of Arizona--Tucson, panelist

Ellen Graff, Barnard College, panelist

Linda J. Tomko, UC Riverside, panel convener & moderator

This panel articulated three different approaches for assessing the Helen Tamiris choreography *Dance for Walt Whitman*. Recently reconstructed for Utah's Repertory Dance Theatre, *Dance for Walt Whitman* was performed live by that company in a concert given Friday night of the conference weekend. Panelists also referenced videotape footage of *Dance for Walt Whitman*, which RDT Artistic Director Linda Smith kindly made available.

ENVISIONING AMERICA: A DANCE FOR WALT WHITMAN

Ellen Graff

The late Gertrude Shurr was, I believe, unique in that she performed with three seminal figures in American dance: Ruth St. Denis, Doris Humphrey and Martha Graham. When she was particularly frustrated with the way a student interpreted a combination she was fond of saying, "Well yes, my dear, but what are the questions that your body is asking?" It is in that spirit that I approach Dance for Walt Whitman. What questions does the dance ask of us? I admit that I am somewhat uncomfortable about describing my methodology. I feel you will find my approach too messy, too unscientific, perhaps too opportunistic. While my research interests are historical, I do not identify myself as an historian; I am a dancer, a curious observer, and a belated scholar. I have no explicit methodology to bring to my subject. It is the questions which reside within the body of my research which intrigue me, which suggest methodologies; a pragmatic approach which allows me to borrow freely from many disciplines.

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In Reception Theory, Robert Holub argues that the essence of a work emerges in "a never completed unfolding of its history," and that the meaning of the work is constructed in a dialogue between the audience and the piece of art.[1] The dialogue implicit in last night's performance of Dance for Walt Whitman is suggested by program notes which accompanied the 1992 reconstruction of Tamiris' dance. The reconstruction was hailed both as an "historic achievement," and as the "realization of a dream,"[2] implying that the dance exists in dynamic relationship both with the past which it recollects and with the future towards which it presses. The undercurrents fashioning this dialogue across time are shifting definitions of American identity in dance, and the constructs of equality and justice as interpreted in successive generations.

In February 1934 Tamiris made a dance called Suite for Walt Whitman, set to a score by Genevieve Pitot and to excerpts from Whitman's Leaves of Grass. It was the first dance Tamiris made for a group; she danced "Salut au Monde," "I Sing the Body Electric," and "Halycon Days," while the group, in three separate movements, danced to selections from "Song of the Open Road." Paul Love reviewed the dance in the first edition of Dance Observer, claiming "Tamiris has struck a mode of expression that with further amplification can neatly cover one segment of American experience, which so far has been only stabbed at sporadically." The review suggested that Tamiris had discovered a rich source of material for the "new" dance in America; Love located this experience in the Whitman text, but also in the score by Genevieve Pitot, which incorporated another new American experience, jazz. And in the qualities of breadth and expansiveness of Tamiris' movement patterns he found the antidote to the tension-relaxation theories of the German modern dance.[3]

The critic Ralph Taylor concurred, designating Tamiris "an authentic American influence in contemporary dance activity."[4] Louis Horst, summarizing Tamiris' work over the 1934 season pointed to the Walt Whitman cycle as an example of her "broader Americanism."[5] Since Tamiris had been

working on her cycle of Negro Spirituals since 1928 it seems likely that Horst viewed the Whitman material as more representative of America — at least of his America.

The 1930s found many American artists engaged in pursuit of a national identity. As Susan Manning points out in her book on Mary Wigman,[6] American modern dancers worked hard to construct an American identity for their work during this period. Tamiris found in Whitman a ready colleague. Poet of the common man, Whitman infused American culture with his own sense of religious and moral character. This evangelistic zeal was shared by many of the early modern dancers, beginning with Isadora Duncan, whose declaration, "I see America dancing," echoed Whitman's, "I hear America singing." Whitman's rejection of formal and academic structures, his search for authentic experience, his glorification of the individual, as well as his vision of a specifically American voice, were consonant with the goals of the new form known as modern dance.

To Tamiris, Whitman must have seemed not only a literary voice promoting her own ideals of equality and justice, but also a link to an American past which she did not share. In contrast to other leading moderns — of the choreographers who took part in the ill conceived, and short lived Dance Repertory Theatre (Graham, Humphrey, Weidman, and the second year Agnes de Mille) only Tamiris was an outsider to the American dream. She was the child of Russian Jewish immigrant parents. Whitman's projection of a transcendent and harmonious America, uniting all, legitimized her own background. Growing up in New York City, at the height of the Americanization movement(1915), Tamiris was heir to a vision of America as a country which welcomed its immigrant population at the same time that it assimilated their national identities.[7] Danced Americana was a way of reconciling conflicts between ethnic identity and American identity.

Suite for Walt Whitman was performed again in March and April of 1934 and excerpts of the dance continued to be performed through 1936. In August 1936, under the aegis of the Federal Dance Project, Tamiris produced Salut au Monde, an extension of Walt Whitman Suite.

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Salut au Monde contained five sections, each introduced by a recitation of Whitman's poetry. It seems to have been quite programmatic. According to the press release issued by the Federal Theatre Project, an opening episode danced by Tamiris was followed by a group dance depicting struggle and disharmony among the races and efforts to create understanding. The third and fourth sections showed differences between the Chinese coolie and the American Negro,[8] while emphasizing their fundamental equality. In the final section of the dance Tamiris was featured again, exhorting the group to unite and work together in harmony. Negro spirituals, sung by the Federal Theatre Negro Choral Ensemble accompanied the dance.[9]

Racial harmony was clearly the theme; a poster for the WPA production showed a group of women of various shades of black and beige,

underscoring the idea of inclusivity. According to publicity releases the dance "expresse[d] the theme of America, in these days of racial distrust . . . the choreography create[d] a dynamic reality of Whitman's plea for racial harmony."[10] Tamiris wrote an introduction which was included in the printed program; in it she stressed Whitman's relevance to the contemporary problems of the American people because of his belief in "the divine right of the individual, regardless of race, sex, religion, country, social position, material wealth or individual differences." [11]

> Each of us inevitable
> Each of us limitless -- each of us with his or her own right upon the earth
> Each of us allowed the eternal purports of the earth
> Each of us here as divinely as any is here.[12]

Salut au Monde presented a utopian vision of America. Yet this was in sharp contrast to the segregation practiced by the Federal Theatre Project. Although the Project embraced an ideal of racial equality, in fact it was modeled along separate but equal lines. Most New York City Negro dancers, as well as Negro actors, were employed at the Negro Theatre which was operating in Harlem's Lafayette Theatre. The vision of racial equality presented by Salut au Monde was almost certainly delivered by an all white cast. I emphasize this not to undermine Tamiris' ideals, but to demonstrate the shifting character of such idealism in America. Constructions of racial equality and justice which allowed this material to be presented in 1936 would be considered racist in 1994. But, Tamiris, identifying with all those who lacked a place in American mythology -- Negroes, but also workers and immigrants -- could create a space for herself and for them in Salut au Monde. This attitude made it possible for her to dance about blacks, or Chinese immigrants, and to move to Negro Spirituals, without being patronizing. In today's politics of identity this seems at best a mysterious event.

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Dance for Walt Whitman was first presented in New York City in Spring 1959, as part of the Juilliard Memorial Service for Doris Humphrey, who had died the previous winter. The program included Humphrey's Lament for Ignacio Sanchez and Jose Limon's Missa Brevis. Reviewing the evening in Dance Observer Louis Horst described Tamiris' dance:

> [The] vigorous open movement pattern [was] suggestive of Whitman's ideals of lusty growing America, and of its vibrant courage. . . . The second section . . . seemed to express the trials and tribulations of the early pioneers (or of America itself). The designs here were of deep and moving beauty, the enchained lines of dancers seemed to suggest the sorrowful wailing of an enclosed people. . . . But with the spacious designs of the third section the Stars and Stripes and the American grain are waving again.[13]

Horst's review emphasized the American character of the dance, both in appetite and triumph over adversity. His book on composition, Modern Dance Forms,[14] was published a few years later and his definition of "Americana" in dance became canonized. But he had been teaching this material at Juilliard as well as other places for some years previously and it is unlikely that either Tamiris or the dance going public was unaware of how Horst believed the American experience was best presented in movement -- big, open and wide.[15]

While 1950s America was undoubtedly conservative, it is also true that the seeds of the Civil Rights movement of the 1960s were being nurtured. 1954 saw the Supreme Court's landmark decision in Brown vs. the Board of Education open the schools of the South. In the north the cast for Tamiris' dance became fully integrated. The 1959 program copy lists dancers Dudley Williams and Mabel Robinson, both black, and Jaime Rogers and his sister Poligena Rogers who were Hispanic.

Speakers yesterday addressed differences between the American ideal of the melting pot which prevailed earlier in this century and today's multiculturalism. Tamiris celebrated the melting pot in this dance. In America, in 1959, we still thought the many could become one. The first section of the dance ends with the full cast on stage, but facing in opposing directions. Slowly they turn front, arms spread wide, and their voices are joined -- e pluribus unum.

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In Culture as History Warren Susman argues that as the historian attempts to understand the past she is at the same time, knowingly or not, seeking to understand herself and her own cultural history.[16] While the year 1959 does not seem like history to me, it is clearly history to my students. I realize that I am increasingly part of the phenomena that I investigate, that my past unfolds alongside the subject I research. Recently it has seemed important to me to locate myself within my research, both so that others can evaluate my bias, and so that I can make conscious and explicit my relationship to the material. I am not a disinterested observer.

My attempt to understand the past, as I experience it through Tamiris' dance, is both personal and collective. I begin with my recollections of the year 1959. The Juilliard School was then located on Claremont Avenue, near Columbia University. In its hallways youthful disciples of Martha Graham and the late Doris Humphrey passed each other; in the studios they were segregated, however. Fierce allegiances and school policy precluded studying with more than one of the modern dance masters. Humphrey was artistic director of the Juilliard Dance Theatre, which had been formed in 1954 to create performance opportunities for Juilliard students and other young professionals in New York City. Much of the repertory was Humphrey repertory.

Reflecting on the program copy for the premiere performance of a Dance for Walt Whitman I found that I studied with or worked alongside more than half of the original dancers -- modern dance in New York City during the 1950s was a small world. Watching Utah Repertory Dance Theatre

perform last night, I imagined those dancers again, now fiftiesh, but in my memory still youthful and hungry for the experience of dancing. I imagined myself. And I imagined Tamiris.

The dance was a bridge to my past and I suspect that in 1959 it was also a bridge to Tamiris' past. What might Tamiris have imagined about herself, about America, about dance as she confronted the Julliard Dance Theatre in 1959? Tamiris must have been something of an outsider in the halls of Julliard. Every account I have read about Tamiris suggests she was different from her modern dance contemporaries. In the 1920s she had been a show girl and played in night clubs and reviews. Descriptions of her dancing often focused on sensual elements. In the 1930s she was never considered abstract enough. And after the early forties she ceased being active in the concert dance world and choreographed chiefly for Broadway musical comedy. Most importantly, she was not on the faculty at Julliard in 1959. What brought her back to the concert world, to this material, to the theme of American transcendence at this point in her career and in the life of the century?

This suggests another question. Why reconstruct this dance in 1992? History, danced or written, is a public construction as well as a private recollection; reconstructions provide access to an imagined past at the same time that they validate and legitimize the period. The clarity and simplicity characterizing earlier periods of modern dance seems pure compared to today's high fusion techniques and Dance for Walt Whitman provides a nostalgic link to that originary past. I hear Gertrude's voice wheedling, cajoling and inspiring the dancers she taught with her vision of the past, as she literally tried to pull those images into the present through the bodies of her students.

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Notes

1. Robert Holub. Reception Theory: A Critical Introduction. London: Methuen, 1984.

2. Linda C. Smith. "Program Notes." Program copy, Utah Repertory Dance Theatre, Capitol Theatre, Salt Lake City, Utah, 1992.

3. Paul Love. "Tamiris," in Dance Observer. February 1934, p. 7.

4. Ralph Taylor. "Tamiris," in Dance Observer. June-July, 1934, p. 55.

5. Louis Horst. "Tamiris," in Dance Observer. April, 1934, p. 28.

6. Susan Manning. Ecstasy and the Demon: Feminism and Nationalism in the Dances of Mary Wigman. Berkeley: University of California Press, 1993.

7. See John Higham, Patterns of American Nativism 1860 - 1915. New Brunswick: Rutgers University Press, 1955.

8. I use these terms as they appear in the 1936 press release issued by the Federal Dance Project. Tamiris Clippings. Dance Collection. New York Public Library for the Performing Arts.

9. 1936 press release for Salut au Monde, op. cit.

10. ibid.

11. Cited in Christena Schlundt, "Tamiris: A Chronicle of her Dance Career 1927 - 1955." Studies in Dance History. v. 1, # 1, Fall/Winter 89-90, p. 111.

12. Walt Whitman. Leaves of Grass. New York: Modern Library edition following the arrangement of the edition of 1891-92, p. 115.

13. Louis Horst. "Reviews of the Month," in Dance Observer. June-July, 1959, p. 88.

14. Louis Horst and Carol Russell. Modern Dance Forms in Relation to the Other Arts. San Francisco: Impulse, 1961.

15. I am grateful to Deborah Jowitt for pointing this out to me.

16. Warren Susman. Culture as History: The Transformation of American Society in the Twentieth Century. New York: Pantheon Books, 1984, p. xiii.

Laban Movement Analysis as a Tool for Theorizing Dance for Walt Whitman

Carol-Lynne Moore

Introduction

I was invited to discuss Laban Movement Analysis as a tool for studying Dance for Walt Whitman. I would like to begin by explaining that Laban Movement Analysis is a framework for describing movement as a process of change. The system is multifaceted and includes terminology for describing the use of the body, the spatial architecture of movement, and nuances of dynamic qualities and phrasing structures.

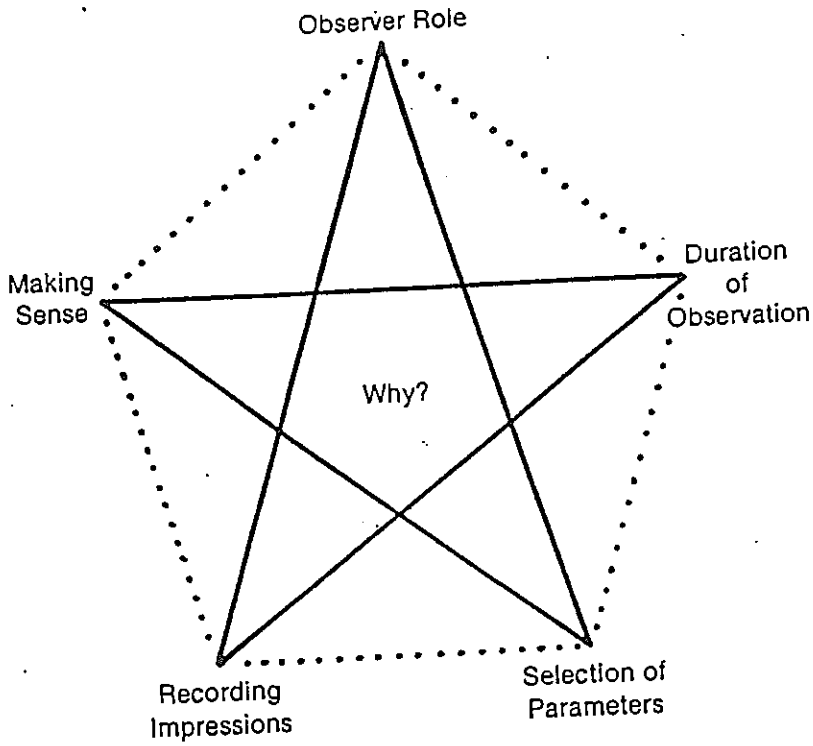
While the Laban system often masquerades as a low context framework in which everything is explicitly spelled out in the terminology, it is in fact a high context system. Its high context nature rests upon two features. First, the terms themselves are not richly evocative, but draw their meaning from association with bodily experience. Indeed, Rudolf Laban himself insisted that no one could understand movement without being an experienced mover. Secondly, the kind of data yielded by movement analysis only becomes meaningful when placed in some sort of context.

Consequently, when Laban Movement Analysis is to be used as a research tool, it needs to be managed strategically if it is to yield desired and meaningful results. A model for strategic management has been developed that I would like to share with you. I will illustrate aspects of the model by describing how I approached doing a movement analysis of Dance for Walt Whitman.

The Model

At the center of the model[1] [see following page] is the research question -- why is one observing and analyzing? What does one hope to discover? In this case, I was free to choose my own question. After a preliminary viewing of the videotape versions of the dance, I was curious about two things. Why does Dance for Walt Whitman look like generic modern dance to me? What makes the movement look "American"?

Observer Role. From these central questions, I moved on to consider other points in the model. The first of these was my role as an observer. What one sees is in part a function of one's role as an observer. A person in this dance, who is a participant in the event, will know the dance in a far different way than I will as an audience member, especially as a spectator of a videotape. However, as a spectator observer I have the leisure to sit back and study the dance in a detached, "objective" way, to see the whole, to compare the original version with the reconstruction, to amass information and refine my perception and detailed analysis.



Duration of Observation. How long one looks at a movement event affects what one sees, especially the capacity to detect pattern. In this case, the duration is dictated by the length of the dance itself, as well as by how many times I chose to view it. Initially I watched the tape twice -- to get an overview and to shape how to structure the ensuing analytical process. After selecting parameters to observe, I decided to watch both versions of the dance (the work tape from 1961 and the Repertory Dance Theater reconstruction) twice for each major analytical category. This decision was based on my sense of what I needed to feel reasonably confident of my analysis and to prepare in a timely manner for the conference.

I should add that I did not adhere strictly to this plan. I found I did not need so many repetitions to discriminate certain factors. While one may set a structure initially, it is common-sensical to keep the gameplan fluid and responsive to change based upon ongoing experience in observing.

Finally, I should note that repeated viewings only served to make salient the patterns in this particular dance. I cannot say if this piece is characteristic of Tamiris, if it represents a divergence or development in her choreographic style. This type of question could only be answered by sampling several works over time -- an approach more characteristic of historical study.

Selection of Parameters. One great benefit of the Laban system is that it offers a wide array of parameters for study.

The system tends, in fact, towards finer and finer differentiations, and one criticism is that Laban Movement Analysis often presents too much analytical material at too fine a level of detail. Therefore it is critical to choose parameters with some care, lest one be overwhelmed by so many bits and pieces that it becomes very difficult to reconstruct the whole.

There is, as yet, no foolproof technique for choosing what to look at. It is a trial and error process to discover what is significant -- not all aspects of a movement event are equally salient or meaningful in a given research question. Much can be learned by focusing on some aspects and excluding others. In this case, I originally intended to look at "movement towards and away from the center of the kinesphere," but as I watched the tape this aspect of the event disappeared. Instead I found other aspects served to describe what I was perceiving better.

Recording Impressions. There are many different ways to record what one sees, from symbolic notation to numerical coding sheets. Here I developed a simple coding sheet for major elements of body usage, spatial form, and dynamics. I broke the dance down into four sections and coded each section separately, making verbal notes, with an occasional Labanotation symbol thrown in.

The Dance Itself

Before completing the discussion of this model, I would like to share my analysis of Dance for Walt Whitman with you.

Dance for Walt Whitman is an exuberant and grand work for men and women in four sections. The opening and closing involve the whole cast, while the second section is done only by women and the third section only by men. The opening, closing, and men's dances are similar stylistically, so I will discuss them in general terms first, then I will describe some of the contrasting elements found in the women's dance.

Body. The first, third, and final sections all unfold at a high level of energy, exuberantly and almost frenetically. There is an emphasis on turning, jumping, and locomoting, to which the occasional stillness of some of the dancers provides a kind of visual counterpoint. There is much full postural involvement throughout the piece, with little use of isolations or gestures. Even when the dancers stand in one spot and gesture with the arm, as in the "howdy neighbor" movement, the whole body is activated.

Movement tends to be initiated either from the center of the body or distally, from the limbs. The torso and limbs are most often used in a simultaneous fashion, rather than having the movement sequence from joint to joint. There is virtually no physical contact between dancers in these three sections, although self-touch, in the repeated slapping of the thighs, is an important motif in the men's dance.

Space. The dancers constantly create a series of planes, tracing large arcs or drawing diametral lines of tension. The vertical (door) plane and the sagittal (wheel) plane are those primarily stressed, as in the "howdy neighbor" motif and the second position jumps, which are in the vertical plane, or in the arabesque poses and leaps, which are in the sagittal plane. These are the planes of presentation and progression and their repeated use seems to be important thematically.

The dancers create a large sphere of personal space, using fully extended limbs in far reach space and only transitioning near the body to prepare for the next extension. While all levels are used, high space seems to be emphasized through all the jumping and reaching upward with fully extended limbs. Linear group forms predominate, making horizontal or diagonal lines on the stage, with only an occasional circular pattern. When the dancers are grouped, it is often in staggered rows rather than curves.

Dynamics. These three sections have a driving percussive quality. Quickness, strength, precise focus, and tensile control combine to create feelings of rhythmic mobility and alertness. There is a strong action orientation, seen in the punching extensions and propulsions into space and in the rapid dabbing triplets as the dancers enter and cross. In the men's sectior actual work actions are mimed, using various pulling, pounding, slashing, and wringing movements.

The dance unfolds in a series of short phrases, and simpl motifs are repeated within a section and across sections. Th driving dynamic quality of the piece is reinforced by th emphatic phrasing, where a motion often ends with a stron accent. The use of repeated strong and light accents contribute to the "folksy" feeling, while more even, unaccented phrase function like glue to keep the piece from exploding like a overheated steam engine.

Women's Dance - Body. The women's section provides distinct stylistic contrast in several ways. The section is mu more static, with various rising and descending actions done place. Locomotion and turning are used much more sparingly a jumping occurs practically not at all. There is a stro emphasis on body contact, with touching, grasping, and support actions used as themes. Movement flows sequentially from torso to the limbs and through the limbs, with most actions be initiated from the center of the body.

Space. The vertical and sagittal planes continue to emphasized, as in the swaying in the chain formation, which is the vertical plane, and the dyad rocking motions, which are in the sagittal plane. There is a much greater use of low leve this section. There is also more use of mid-reach space, th full extension of the limbs, especially the arms, continues t important.

Curvilinear group forms predominate, in U shapes, spirals, and the swirling circular paths used in locomotion.

Dynamics. There is an emphasis on even phrasing, as the percussive quality of the opening section fades away. The driving action orientation is replaced by a flowing sustainment that is tender and passionate.

Making Sense

Returning to the model now, we see that making sense only occurs in context, by relating movement data with other information and knowledge. We are never observing in a vacuum. Whether explicitly or not, we always evaluate any new event witnessed in relation to other dances we have seen, things we have read, and so on.

If I go back to my orienting questions -- Why does this piece look like generic modern dance? and Why does the movement look "American? -- I could answer both questions from contextual knowledge alone. What Laban Movement Analysis adds is another layer of information about the movement event itself. This makes it possible to specify hallmarks of modern dance style used by Tamiris, for example, planar spatial forms and off-vertical movement, the predominance of central initiation, the activation of the whole body, the presence of weight effort, and the relationship of movement and stillness to direct the spectator's eye. Characteristics of "American" movement also emerge, such as the use of far reach to create a big kinesphere, a high energy exuberance bordering on freneticism, a practical "Action Drive" orientation, simple phrase structure that makes the piece accessible, and unison movement underscoring democratic and egalitarian themes voiced also in the poetry of Whitman.

Thus, when used strategically and correlated with contextual information, Laban Movement Analysis provides a powerful means of penetrating the movement event. It can be a potent theoretical tool, one which reveals new relationships between a choreographer's compositional choices and her intended meanings, offering much to the dance history scholar.

Note

1. This model is taken from Carol-Lynne Moore and Kaoru Yamamoto, Beyond Words: Movement Observation and Analysis (New York: Gordon and Breach, 1988).

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WHERE'S THE BODY?

Tenney Nathanson

> Whoever you are, now I place my hand upon you, that you be my poem,
> I whisper with my lips close to your ear,
> I have loved many women and men, but I love none better than you
> --"To You" (1856 206-07)

> This is the press of a bashful hand . . . . this is the float and odor of hair,
> This is the touch of my lips to yours . . . . this is the murmur of yearning,
> This is the far-off depth and height reflecting my own face,
> This is the thoughtful merge of myself and the outlet again.:
> --"Song of Myself" (1855 42)

I'm to begin, I understand, with questions of method. I'm interested in embodiment in Whitman's poetry, which, as I hope my opening epigraphs begin to suggest, can be pretty strange. What sort of body would the poet like to imagine he inhabits, and how are the bodies of others imagined, or re-imagined, in his writing? How is Whitman's extravagant vision of the body authorized by a practice of writing, a vision of and feel for words? How does it subtend--or sometimes trouble--Whitman's passion for egalitarian democracy, the avowed inspiration for Tamiris' *Dance for Walt Whitman*? I'm drawn to ask the sorts of questions I do about embodiment in Whitman--questions which highlight the instability of Whitman's vision, the precariousness or downright unattainability of the body he imagines--because I'm more or less a psychoanalytic critic, or at least a psychoanalytic critic of Whitman. I'd like to believe, though, that the work itself impels the questions--that there's something about Whitman's exuberant but anxious sense of the body that invites psychoanalytically-oriented interrogation. At any rate, in the book I wrote on Whitman (Nathanson), I found Freud, Lacan, some Derrida, and the work of the literary critic, linguist, and psychoanalyst Julia Kristeva most useful in helping me get at the issues the poetry seems to me to raise. So I'd describe my "methodology" as *bricolage*, or in more home-grown terms as American, Jamesian pragmatism--if it works, use it. I hope the sorts of questions Kristeva, especially, poses--about language, about the body, and about their intricate relation--seem to you not only pertinent to Whitman but also useful, or usable, in some broader way.

One more item, a caveat or apologia, in this spreading, hence faintly Whitmanian, preamble. I certainly know more about Whitman than I do about dance. I'm also not an expert in Whitman reception history. So I won't have much to say, though I'll try to say something, about how Tamiris' transactions with Whitman engage the dominant literary-critical views of his poetry in the thirties, when I understand Tamiris' work on Whitman began, or the fifties, when she choreographed *Dance for Walt Whitman*. I want also to ask the less historically-oriented question of where, and how, *Dance for Walt Whitman* seems to me to engage Whitman's poetry as I understand and value it. But I want to go on to explore two other problems, from a frankly ahistorical perspective: what are some aspects of Whitman's work, compelling to many Whitman critics in the last decade, that are missing from Tamiris' piece; and

how, conceivably, might these elements raise issues worth thinking about, if not for dance *history*, then at least for dance?

Though choreographed in the fifties, *Dance for Walt Whitman* clearly evinces in places the populist passion that apparently characterized Tamiris' transactions with Whitman in the thirties. The opening section's use of lines from "Salut au Monde" makes clear that it is partly Whitman the celebrator of labor from whom Tamiris draws inspiration. This emphasis on solidarity feels most pronounced in the third section of *Dance for Walt Whitman*.

The opening section, though, is perhaps a bit trickier in its political implications and social resonance. It's worth remembering that Whitman, like Emerson, was never a socialist--his Boswell, Horace Traubel, who was, tried for years, without success, to goad Whitman into endorsing a socialist diagnosis and program--but a Jeffersonian agrarian, or what historian Sean Wilentz calls an "artisan republican" (Wilentz, *passim*). The paradoxical, and not unvexed, basis for group solidarity in America, that is, was for Whitman as for Emerson an intensely felt and jealously guarded individualism. I feel Whitman most present, in Tamiris' piece, in the spots where an exuberant individuality, drawing on the music and movement of demotic Americana but giving it idiosyncratic expression, bubbles up unexpectedly from what might otherwise be a predictably choric moment. Whitman had a wonderful eye for this sort of exuberant, playful and sensuous movement, taking immense pleasure in the way it enlivened American street life, and American labor and play. He also possessed a terrific ear for the rhythmic syncopations to which it moved:

> The butcher-boy puts off his killing-clothes, or sharpens his knife at the stall in the market,
> I loiter enjoying his repartee and his shuffle and breakdown. (1855 34)

Evident in such portraits of individual movement, this sort of syncopation is also at work in the notorious, but often wonderful, long lists which Whitman criticism follows the poet in terming "catalogues." Whitman specializes in depicting the sort of ungainly grace we sometimes like to think of as specially American. Here are a couple of Whitman animals, though renditions of American persons can be equally sharp and odd:

> Where the rattlesnake suns his flabby length on a rock . . . . where the otter is feeding on fish,
> Where the alligator in his tough pimples sleeps by the bayou,
> Where the black bear is searching for roots or honey . . . . where the beaver pats the mud with his paddle-tail (1855 57)

> Where the heifers browse, and the geese nip their food with short jerks (1855 59)

In such moments of complexly intertwining syncopations, varieties of quirky individual energy, what Hopkins called "inscape," seem to emerge from the global rhythm that subtends them: we don't quite know whether to say that the individual rhythmic signature departs from the underlying movement pattern or re-accentuates it through

variation. This sort of rhythmic and muscular complexity, and the pleasurable tension it sets up between ensemble and individual, seems to me to be perfectly captured in stretches of *Dance for Walt Whitman*, where it is likewise given an unmistakably American accent. Tamiris in fact moves a phrase around the stage, from dancer to dancer, from one point of energy and intensity to another, in a manner a little more complex than the paraphrase of catalogue technique offered in "Walt Whitman and the Spirit of America," the RDT program note which aims to adduce a context for Tamiris' piece, might lead us to anticipate.[1] There we're told:

> Whitman especially wanted to find a form for his poems that was as inclusionary and democratic as his subject matter. The litany form is a good example of this. Because it uses the same phrase or structure at the beginning of every line, it makes every line formally equal to every other. (viii)

This has a thirties sort of ring to it, while the dance itself offers what we might think of as a fifties twist. "The political questions," Don Pease remarks of the Cold War and what he calls "Cold War Criticism"

> were as clearly defined then by the international arena as the Cold War claims to define them today: in both cases, as the struggle of the free world against a totalitarian power. What was needed was what [Cold War criticism] provided: the designation of a cultural power morally superior to that of any totalitarian power with which the free world was then at war. (Pease 247)
>
> . . . America's freedom as opposed to Soviet totalitarianism . . . . (Pease 245)

I don't mean to turn Tamiris into Pease's Cold War Critic. But I do want to suggest that in *Dance for Walt Whitman* the individual body is allowed to become the site for exuberant but unruly energies that can animate, but might also trouble or destabilize, the sort of communal claims announced, for example, in the passage from "Salut au Monde" that opens Tamiris' piece. They also, as it turns out, put some pressure on American bourgeois individualism.

The ambiguous status of such individual energies is perhaps most marked, and most dramatic, in Whitman's work, in depictions of sexuality. Let me move toward what I have in mind by means of one more brief, historically conscious notation.

The text that cues the third, most thirty-ish, section of *Dance for Walt Whitman* is taken from "For You O Democracy":

> I will plant companionship thick as trees along the rivers of America,
> And along the shores of the great lakes,
> And all over the prairies,
>
> I will make inseparable cities with their arms about each other's necks.
> (CRE 117)

The narrator's text then doubles back to the poem's opening line, neatly omitting the following:

> By the love of comrades,
> By the manly love of comrades. (CRE 117)

"Manly love," like the phrenological jargon-term "adhesiveness," to which Whitman lent a particular meaning, is Whitmanian code for homosexuality; "For You O Democracy" is part of *Calamus*, the wonderful series of homosexual love poems Whitman first published in the 1860 *Leaves of Grass*. Whitman's contemporary American readership disappeared the homosexuality, through a powerful act of denial. *Dance for Walt Whitman*, in effect, repeats this repression, re-packaging homosexual attraction as the sort of masculine camaraderie less likely to offend a general audience and more easily enlisted in a portrait of Whitman as democratic bard. Not that there's any inherent contradiction between homosexuality and democracy: Whitman, like Freud after him for that matter, understood homosexual attraction as a crucial basis for communal solidarity. But to raise the issue of Whitman's homosexuality is at least to alert ourselves to the complexities likely to arise when we pursue the matter of how the sexual body in Whitman's work can be enlisted in the cause of American egalitarian politics--not *all* admirers of the good gray poet, the democratic bard, presumably, would celebrate him happily as the good *gay* one.

As it happens, however, homosexuality is only the tip of this particular erotic iceberg. The *Calamus* poems, at least, celebrate sustained, reciprocal attachment. They come closest, perhaps, among Whitman's poems, to matching the very beautiful, but not very Whitmanian, emotional intensities of the second section of Tamiris' piece. The sustained tenderness of parts of this section, and the personal reciprocity it evinces, are in fact conspicuously missing from the wonderful, explosive sexuality of Whitman's signature pieces in the first two, finest editions of *Leaves of Grass*. As Quentin Anderson first argued, compellingly, some twenty years ago, just this sort of "transitive relation" is effaced in Whitman's most powerful depictions of the body, to be replaced by an anarchic, unstable sexuality, and a labile mode of representation, we can follow him in terming infantile.[2]

My wager is that this strange, elusive, and frequently threatening vision of the body is central to Whitman's work. The passages that render this body, at least, are characterized by the sort of overdetermined imaginative urgency we associate with realized art not neatly reducible to a didactic function. I think I can secure this claim--though depending on your taste I may instead explode it--by playing, let's say, dueling poets. Against the opening text of *Dance for Walt Whitman*, from "Salut au Monde," let's place this:

> I believe in you my soul . . . . the other I am must not abase itself to you,
> And you must not be abased to the other.
>
> Loafe with me on the grass . . . . loose the stop from your throat,
> Not words, not music or rhyme I want . . . . not custom or lecture, not
> even the best,

Only the lull I like, the hum of your valved voice.

I mind how once we lay, such a transparent summer morning;
You settled your head athwart my hips and gently turned over upon me,
And parted the shirt from my bosom-bone, and plunged your tongue to
my barestript heart,
And reached till you felt my beard, and reached till you held my feet
(1855 28-29)

Standard accounts of this passage used to note that Whitman here conflates or confounds the physical and the spiritual. That's true enough, but I think it's at least as important to note that self and other, hence inside and outside, get blurred here too. The focus on voice is important as well: voice, after all, flows from inside to outside. Moreover, the voice evoked here is peculiarly Whitmanian: we're invited to imagine a vocal performance not yet divided up into words or structured by the demand for socially sanctioned, verisimilar representation. The implication of the passage is that this archaic mode of vocal performance has an integral relation to the blurring of body boundaries the passage enacts.

In thinking about the issues raised by strange passages like this one, the work of Julia Kristeva is helpful.[3] Her writing is theoretically complex, dense, and difficult to paraphrase, especially briefly. Part of her argument, though, has to do with how social and linguistic structures shape and alienate the body. She follows Freud in understanding the body, not as a self-present totality, but as a complex, unconsciously organized structure, culturally produced. And she follows Lacan's structuralist psychoanalysis in understanding linguistic structures, the law of the letter and the passion of the signifier, as enabling such defining matrices as Oedipus or the Name of the Father, and the sexual body they shape. Whitman, by the way, was intensely anxious about the power of the sign--if, as he liked to think, wrongly wielded--and intensely phobic about the social structuring of bodies and selves which he too saw as linguistically determined. Where Kristeva departs from Freud and Lacan is in her vision of the partial accessibility, and the supposedly positive value--not just individually curative but socially destabilizing--of what might be called the pre-Oedipal body, which in her view is tied to the partly, but never completely, erased persistence of what she calls infantile language, or proto-language. Kristeva argues that traces of earlier, infantile modes of vocal production persist within adult, symbolic, culturally normalized language, and that poetic practice, while never escaping the symbolic, can evoke these traces quite powerfully. One important corollary of this view is that linguistic technique, and not just particular content, can have insurrectionary implications, evoking memory traces of the sort of body not yet structured by law, since in Kristeva's view the structuring of body, self, and linguistic performance are parts of one total process.

The most likely sentimental implication of this argument is not, however, one which Kristeva embraces. She views the infantile as a realm not of unalienated bliss, but of a lability at once intensely pleasurable and always unsettled and unsettling--profoundly terrifying, for those whose identities are based on the stabilities symbolic language affords, were we ever--like the psychotic--to return to it. The realm of the infantile is thus by no means a sustainable alternative to adult fixes and fixations: but evocation of it can serve to challenge the exclusive authority and destabilize the rigidities imposed by the cultural structures we know as patriarchal.

Section two of "Song of Myself" offers just this sort of giddy destabilization. There we get, if not a literal rendition of the scarcely thinkable vocalization imagined in the passage I quoted earlier, at least an enucleation of syntax, of the linguistic structures that reflect, or perhaps help generate, a stable, representable space and the discrete and bounded bodies disposed within it. Note here the lack of predication, and of the transitive relations predicates characteristically structure; note too that the scene oscillates eerily between external, visually cognized space and the inside of the poet's body, not so much seen as felt in an intensely kinesthetic imagining; note, finally, that not only sight and touch, but inside and outside, self and world, begin to blur in an accreting rhythm and a linguistic haze.

Here's the passage:

> The smoke of my own breath,
> Echoes, ripples, and buzzed whispers . . . . loveroot, silkthread, crotch
> and vine,
> My respiration and inspiration . . . . the beating of my heart . . . . the
> passing of blood and air through my lungs,
> The sniff of green leaves and dry leaves, and of the shore and
> darkcolored sea-rocks, and of hay in the barn,
> The sound of the belched words of my voice . . . . words loosed to the
> eddies of the wind,
> A few light kisses . . . . a few embraces . . . . a reaching around of arms,
> The play of shine and shade on the trees as the supple boughs wag, .
> The delight alone or in the rush of the streets, or along the fields and
> hillsides,
> The feeling of health . . . . the full-noon trill . . . . the song of me rising
> from bed and meeting the sun. (1855 25-26)

How to dance *that*?

#

Or to put it less elliptically: what might this sort of peculiar, if powerful, verbal practice, and sense of the body, have to do with dance? Let me get there, or try to, by way of painting.

I've been arguing that one powerful, if disconcerting, source of the appeal of such passages is their blurring of external objects with somatic rhythms and intensities: it's as if the inside of the body, less amenable to social codification and regimentation than its outside surfaces, were displayed in exterior space, not in such as way as to violate it, as if it were splayed out on a dissection table, but according to its own undulant and rhythmic structuring, in a manner that indeed seems to draw the external, socially structured world into the enucleating, labile intensities of the interior. Kristeva, perhaps a bit too indiscriminately, tends to associate intensities of color in painting, which she opposes schematically to line, or drawing, or representation, with this sort of evocation of interiority. William Rubin, the Associate Curator for New York's Museum of Modern Art who wrote the catalogue text for the 1968 exhibit "Dada, Surrealism, and

Their Heritage," makes more local claims that are probably more sustainable, having the additional advantage for my argument of leading back toward a historical moment in which I want to land. "As Surrealist painting emerged in its heroic period--between the first (1924) and the second (1929) manifestoes," Rubin argues

> it bipolarized stylistically in accord with the two Freudian essentials of its definition. Automatism (the draftsmanly counterpart of verbal free association) led to the "abstract" Surrealism of Miró and Masson, who worked improvisationally with primarily biomorphic shapes in a shallow, cubist-derived space. The "fixing" of dream-inspired images influenced the more academic illusionism of Magritte, Tanguy, and Dali. (64)

It's the first of these schools, the abstract but recognizably biomorphic iconography of Miró and Masson, that I find pertinent here. What's being painted, Rubin argues, is something like a visionary or utopian version of the body's interior. The "all-over" canvases of Miró's late period, in particular, exhibit the sort of giddy, destabilized--not yet phallicized or Oedipalized--sense of the body I've been trying to adduce in Whitman's poetry.

Rubin argues, too, that while Surrealism's serious appearance on American shores was the result of the historical catastrophe of the Second World War, the movement found particularly fertile soil here. The crucial transitional figure in this narrative is Arshile Gorky, whose paintings in the late forties and very early fifties, right before his death, initiate the shift toward the gesturally-based iconography that emerged as American abstract expressionism. It's worth noting that this great American movement has roots that go very deep in American culture, aligning it to an intellectual and cultural tradition of which Whitman was also part. "Why should I imitate nature, I am nature," Jackson Pollock is reported to have remarked. This is perfectly Emersonianism, and picks up on a powerful antinomian strain in American life which Emerson tapped: "I permit to speak at every hazard / Nature without check with original energy" is Whitman's version (CRE 29). In Pollock's work, what's painted is neither an external object nor, in any sense cued to visual, verisimilar representation, the body's insides--but instead the kinesthetic intensities, the rhythmic articulations, that govern the body's interior and well up as gesture. This aesthetic, or ethos, is movingly described by Frank O'Hara, another Associate Curator at MOMA, and another great American homosexual poet who much admired Whitman:

> Pollock, choosing to use no images with real visual equivalents . . . struck upon a use of scale which was to have a revolutionary effect on contemporary painting and sculpture. The scale of the painting became that of the painter's body, not the image of a body, and the setting for the scale, which would include all referents, would be the canvas surface itself. Upon this field the physical energies of the artist operate in actual detail, in full scale; the action of inspiration traces its marks . . . with no reference to exterior image or environment. It is scale, and no-scale. It is the physical reality of the artist and his activity of expressing it . . . . It is Action Painting. (34-35)

One of the remarkable, and moving, things about Pollock's work, at least if viewed through O'Hara's reading of it, is that this physical scale is vast, the field of the artist's

energies heroic. It is as if the gestural body, the body defined by kinesthetic energies in action, were somehow an altogether larger body than the body we see in representable space. I think there's a deep affinity to the Whitmanian body here--provided we keep in mind that "abstraction" in writing will tend to mean not the avoidance of representation altogether--how to do *that*?--but the insistent disruption or destabilizing of representational verisimilitude. Like Pollock, Whitman imagines a body, never quite glimpsable, that acts as a kind of heroic alternative to, or redeemer of, the socially divided body we see moving in exterior space, or have been taught to see.

If this heroic body and the vast, initially empty spaces its energies traverse can be glimpsed in Pollock as well as Whitman, in Kline and Rothko as well as O'Hara and Charles Olson and John Ashbery, that may be because it draws on powerful strands of American life and culture. I mean to suggest neither that abstraction is peculiarly American, nor that fifties abstract expressionism is the be-all and end-all of American artistic production--O'Hara and Ashbery, it should be noted, have wonderful things to say about the collaging, dialogizing, or comedicizing of abstract expressionism in the work of a somewhat later painter like Jasper Johns--but that the antinomian, Emersonian strain in the culture that abstraction draws on is a persistent and powerful one.

I'm a little nervous about making the jump to dance at this point--hence: be blunt, be brief, and be gone--but it seems to me that in this story Balanchine, say, could be comfortably cast in the roles of both Gorky and Pollock: the transitional figure who is also the great American instance. If that's right, then Agnes de Mille's remark, which I can offer just the gist and not the text of--to the effect that Balanchine may have been a good or great choreographer but that he knew little or nothing about American life or American dance--can be seen as not only unkind but as fundamentally inaccurate: I'd want to argue, at least, that the impulse toward heroic abstraction is as central to American life as are the rhythms and gestures of Americana which de Mille treasures. I'd want to argue, too, that in a signature piece like "Agon," for example, the space of the stage may be like the space evoked in Whitman's poetry, or Pollock's painting: what moves there may be not simply a series of bodies dancing together, or separately, in firmly external, verisimilar space, but something like the undulant energies traversing and defining a single, heroic body--or, to be more careful, perhaps, an elusive blend or blurring of the two.

But whose body is it?

I wouldn't know how to answer this question, for dance in general, or for Balanchine, say: it feels silly to say, the body in the dance is Balanchine's, as the body in a Pollock painting is the gestural body of Pollock. But I *can* answer the question for the Whitman of the first two editions of *Leaves of Grass*: the body is Whitman's, and it's the sort of heroic, gestural body evoked in Pollock, an elusive body difficult to take literally and tricky to plug into any very definite political program. But it's a body that seems to confirm the utopian energies present in American culture, even as it exceeds or threatens any achieved, necessarily partial, embodiment of them. I'd like to think I may be leaving you here with something that might be about dance. But at least, here's the poet's body, which Whitman said he left us, implying that it was the body of

America, whatever that might mean, and that we all inhabit it, or blur or blend within it, or with it:

> Him all wait for . . . . him all yield up to . . . . his word is decisive and final,
> Him they accept . . . . in him lave . . . . in him perceive themselves as amid light,
> Him they immerse, and he immerses them. (1855 129)

> Who was to know what should come home to me?
> Who knows but I am enjoying this?
> Who knows but I am as good as looking at you now, for all you cannot see me? (1856 218)

> This hour I tell things in confidence,
> I might not tell everybody but I will tell you. (1855 43)

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Notes

[1] "Walt Whitman and the Spirit of America" was written, for RDT, by Catherine Cole of Westminister College; I am indebted to Linda Tomko for this information.

[2] See especially *The Imperial Self*.

[3] See especially *Revolution in Poetic Language*, *Desire in Language*, and *Powers of Horror*.

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Abbreviations

1855 *Leaves of Grass: The First (1855) Edition* (ed. Cowley)

1856 *Leaves of Grass: Facsimile of 1856 Edition* (introd. Allen)

CRE *Leaves of Grass: Comprehensive Reader's Edition* (ed. Blodgett and Bradley)

"THE RUDIMENTS OF GENTEEL BEHAVIOR": THE ALEXANDER TECHNIQUE AND TEACHING CONTEMPORARY DANCERS TO PERFORM EIGHTEENTH CENTURY DANCE STYLE

Phyllis G. Richmond

"The head must be upright, without being stiff; the Shoulders falling back, which extends the Breast, and gives a greater Grace to the Body; the Arms hanging by the Side, the Hands neither quite open nor shut, the Waste steady, the Legs extended, and the Feet turned outwards...I hope after all these Precautions, no one will be so ridiculous to be stiff or formal, which ought to be avoided as much as Affectation; a just Carriage requiring nothing more than a natural, free, and easy Air, which is to be only gained by Dancing." (Rameau, The Dancing Master, 1725, trans, Essex, 1728)

This is Rameau's description of proper carriage for 18th century style. It is clear from a study of 18th century dance and deportment manuals that carriage and postural behavior, especially of the upper body and particularly of the head was an extremely important aspect of "genteel behavior" in the 18th century. There is a quietness and poise, a lack of affectation, a grace and simplicity in carriage and gesture, so that the formalities of dance technique should seem perfectly natural and full of ease.

As a Certified teacher of the Alexander Technique and a teacher/performer and student of Historical dance, I have become interested in the parallels between what these early dancing masters described as ideal carriage and the discoveries of F.M. Alexander, which stress the importance of the head/neck/back relationship to an organization of the body marked by poise and ease. It seems to me that these eighteenth century dancing masters are touching on critical issues in coordination and skill which relate to the discoveries of F.M. Alexander with regard to the importance of the relationship of the head, neck and back to the coordination of the whole body. Here is a particularly telling quote from Nivelon, 1737:

"The Head, being the principle Part of the human Figure, must be first consider'd, because it entirely governs all the Rest, and when properly situated, erect and free, the Neck will appear in its true Proportion, the Shoulders will retain their proper Places, the Chest will grow broad and full and the Breast round; the Back will be straight and light, and

assistant to the Motion of the Hipps, they to the Motion of the Knees, and the Knees, in like Manner, to the Feet.

"But if the Head be improperly situated, by projecting forward, it spoils the true Proportion of the Neck, which can never be remedied by fastning Collars or Bandages to draw it back (a Custom too prevalent in the Infancy of the Female Sex) but on the contrary, by confining the Neck in such a Manner, it is not only painful to it, but of bad Consequence, for it is thereby deprived of due Nourishment, and the free Communication between the Head and Body is greatly obstructed; the shoulders too, by a Head so placed, are drawn out of their proper Places, which certainly renders the Chest narrow, and the Breast, becoming hollow, restrains the Freedom of Breathing, the Back grows heavy and burthensome to the Hipps, they to the Knees, and the Knees to the Feet.

"And as a Person, whose Head is rightly placed, is capable of Standing, Walking, Dancing, or performing any genteel Exercise in a graceful, easy and becoming Manner; the Person, whose Head is wrong placed, is wholly incapable of Standing, Walking, Dancing, or performing any Exercise but with Difficulty, and in a Manner very awkward and unbecoming." (Nivelon, The Rudiments of Genteel Behavior, 1737)

Nivelon's statement that the carriage of the Head governs all the Rest can be understood in the framework of the Alexander Technique, as I hope to show. The Alexander Technique is a method of neuromuscular re-education which deals with the individual's self-organization, with the way we use the instrument of the whole self in order to dance (or to perform any activity). The Alexander Technique deals specifically with the way the individual organizes the use of the instrument of the self, teaching the individual a means to prevent inappropriate habits of use and to encourage good use.

What do I mean by use? Our fundamental habits of neuromuscular organization precede and either support or interfere with our capacity for coordination and skill. Use is a critical precondition for developing technical skill and appropriate style. A dancer with poor use--with poor choices of fundamental organization and coordination--is not only performing the choreography but is also expending misdirected energy in dysfunctional muscular bracing which interferes with the performance of the choreography. This misdirection of muscular effort gets in the way of what the dancer is trying to achieve.

Alexander identified a general misuse pattern of shortening and narrowing, of compressing the stature, a tendency toward undue muscular bracing in activity. This overall pattern of misuse interferes with any specific coordination for dancing. In short, general use affects specific functioning. Misuse habits which are present in normal functioning will tend to be heightened under the stress of performance. The key to this pattern of misuse is the relationship of head, neck and back. Alexander found that...

> a certain use of the head in relation to the neck and of the head and neck in relation to the torso and the other parts of the organism, if consciously and continuously employed, ensures... the establishment of a manner of use of the self *as a whole*, which provides the best conditions for raising the standard of the functioning of the various mechanisms, organs, and systems. I found that in practice this use of the parts, beginning with the use of the head in relation to the neck, constituted a primary control of the mechanisms *as a whole* involving control *in process* right through the organism. (Alexander, 1941/1986, p.10)

In other words, an appropriate head/neck/back relationship stimulates the appropriate coordination of the whole.

There are within us innate processes which provide mechanisms for upright support and balance in response to gravity. Our inner ears, eyes, and the sensory nerves in our neck and in our joints and muscles provide information about where we are in space with reference to vertical and where the parts of our body are in relationship to each other. The force of gravity activates neuromuscular reflexes which tone up our muscles to extend us upward away from gravity. The brain acts below conscious level to keep us balanced upright in space, and to organize our movement in response to our intention to move. It does this by balancing the contraction and release of opposing muscle forces as appropriate. In zero gravity the body rests in a semi-flexed state. (Tengwall, 1981). The body requires gravity acting on it to activate these neuromuscular responses in order to extend fully. These postural responses of upthrust and expansion in response to gravity happen below conscious level and provide the support for posture and movement. We stretch and expand as our muscles respond to gravity and activity, if we are organizing ourselves well.

When we brace and constrict ourselves in activity, we interfere with the innate tendency to expand upwards in response to gravity by interfering

with the organization of muscular use. We will then need to overcome the faulty effort by stronger muscular efforts to do by force what should happen naturally--to be upright, balanced, and poised. We must do this in addition to the activity we are engaged in. We superimpose extra work on ourselves, when all we need to do is get out of the way of the innate organization of support and movement. When we are trying to learn or perform Baroque dance technique, there are particular temptations to brace and stiffen in our attempts to support the arms in the proper form and to get the rise and fall of the steps just right. The continuous verticality and emphasis on footwork with arms always supported away from the body commonly lead to a stiffening and narrowing of the back to hold the form, a retraction and stiffening of the head on the neck, and a tightening of the ribcage. These very attempts to "get it right" are what prevent ease and naturalness, because they interfere with the innate support system and with freedom of movement.

Alexander found that the relationship of the head, neck, and back is the key to the functioning of this inherent support system. The combination of the release of the head and neck, the consequent lengthening and widening of the back, and the positive supporting responses activated by the pressure of the feet on the floor stimulate the expansion and extension of the whole body. The elastic tissues of the body adapt to support us easily in any position or activity as long as we do not interfere with the functioning of the innate response system designed to keep us easily upright and coordinated. This organization encourages the expansion and springiness of the whole organism, facilitating "a natural, free, and easy Air".

If the individual is using herself in a "expanding" way like this, so that she is not interfering with the innate mechanisms of upthrust in the whole body, the resulting patterns of antagonistic pulls of muscles and connective tissue will provide appropriate support for upright posture. What we see physically as a result is: "The Head, ...when properly situated, erect and free, the Neck will appear in its true Proportion, the Shoulders will retain their proper Places, the Chest will grow broad and full and the Breast round; the Back will be straight and light, and assistant to the Motion of the Hipps, they to the Motion of the Knees, and the Knees, in like Manner, to the Feet." We develop an open, free, expansive carriage as the result of improving our choices of neuromuscular organization. The just carriage is a by product of good use.

If the dancer is interfering with innate postural mechanisms by bracing somewhere, then s/he will need to compensate by taking care of those

postural functions through dysfunctional tension somewhere else in the body, making efficient coordination more difficult. The issue is how she uses the instrument that dances: how the dancer organizes herself. If the dancer is not interfering with the functioning of innate postural mechanisms, there is a resulting easy upright support and poise in response to gravity.

Misuse is often manifest as undue tension in the head and neck, and tightening in the chest, affecting the poise of the head, the ease of the ribs and back, the repose of the limbs, and the general readiness for activity. I shall describe one dancer as an example. This dancer desires to create a particular aesthetic line and therefore pulls in the abdominal muscles. Because the abdominal muscles connect the ribs to the pubic bone, tightening these muscles pulls the ribs towards the pubic bone, tending to collapse the chest and draw the head forward and down. To counter this pulldown in front, the dancer draws the head back and lifts the chest up by pulling with muscles along the back. This narrows and shortens the back, arching the lumbar spine and retracting the head. This dancer braces the back to support the arms and pulls both legs and arms into the torso to control their movement, tightening the back to control this in-gathering of the limbs. Now, this organization of the body is not neutral: it is a use pattern which negates the way the body is designed to function by interfering with the natural upthrust against gravity and with freedom of movement. This very common pattern of tightening of the abdominals, ribcage, and back works against the body's innate suspensory system.

Every move this dancer makes is against the considerable resistance of the superimposed tension in the body. This dancer will be supporting the arms, bending, rising, stepping, jumping, and turning in an inefficient way which absolutely mitigates against ease and grace. It is so common for habits of tension to interfere with coordination and "an easy Air"! Furthermore, when practicing or making a correction, an individual will employ those same familiar habits of self-organization, thereby reinforcing the habitual use pattern of superimposed excess tension. Making a technical correction without changing the underlying use pattern does not solve the problem. It is just a "different kind of wrong." Alexander wrote that "satisfactory <u>general</u> use is essential to satisfactory <u>specific</u> use" (Alexander, The Use of the Self). Improving general use is fundamentally <u>essential</u> in order to improve specific technique.

If the dance student described above were to organize him/herself so that the poise of the head were leading the extensor muscles of the back and the flexor muscles of the front to provide appropriate balanced support for upright postural behavior, the stiffening and inappropriate muscle contraction characteristic of this postural behavior would not come into play. The arms would be supported by the stretchiness of the back instead of the stiffening of the back and arms. Only the necessary muscles for support would be recruited as needed. The muscles which previously pulled the legs and torso together, could release once they were no longer necessary to provide support. Instead of being clenched into the body, the legs could lengthen onto the ground. As a result, the upper body could extend up easily and naturally without effort, with the head poised lightly on top of the neck. The net result is the preferred aesthetic without the tension and strain--and a resulting freedom of movement. Movement is easier if all you have to do is move, not overcome resistance in order to move.

If the head and neck are in a situation of dynamic balance and poise and the back is expanding in length and width, there is a resulting poise of the head, freedom of the neck, openess of the chest, steadiness of the back--which are all described in Rameau, Nivelon, Tomlinson, et al. These conditions support coordination and skill. In other words by learning the skill to prevent inappropriate effort and consciously choose improved use by activating the head/neck/back relationship, the dancer in effect is facilitating "a graceful Attitude, an agreeable Motion, an easy Air" (Nivelon).

I have spoken a good deal about the manifestation of good use, but not at all about how you achieve it. I would like to address that briefly. The Alexander Technique is not a therapy or a form of manipulation. It is education. It is about learning to consciously choose your own self-organization. How can the Alexander Technique help the dancer change a deeply ingrained habit of poor organization? If a habit is a stereotyped response to a particular stimulus, for example, to support the arms in a particular attitude, then preventing the customary response to the stimulus is the essential first step to breaking the habit. In other words, to receive the stimulus and refuse to respond in the habitual manner creates conditions where change can occur.

A nerve can either transmit a signal (excitation) or not transmit a signal (inhibition). It cannot do both at the same time. We must first stop the neuromuscular system from firing messages along the familiar wrong pathways before we can send them down the right ones. The

neurophysiological term Alexander used for stopping neuromuscular messages from following their habitual pre-set paths is "inhibition". Alexander's "inhibition" means preventing the automatic customary response to a stimulus, freeing us to choose an appropriate response instead of a habitual one.

Once the automatic responses of misuse are mentally inhibited, we can mentally direct the neuromuscular system to lengthen, widen and expand so that the postural reflexes are eliciting natural springiness in response to gravity. Direction is a process of directed thinking or intending, of projecting orders to the whole system which organize conditions stimulating good use. The classic formulation of the directions stimulating good use is: neck free, head forward and up, back lengthen and widen. Note the similarity to Nivelon. These are the conditions which allow the primary control to function most freely and efficiently as a pre-support for voluntary movement. Direction is not a doing, not a pushing, willing, forcing, or making something happen, but a mental intending which encourages appropriate neuromuscular patterns to replace the inappropriate habits which have been inhibited. Direction and Inhibition are the key skills learned by the student of the Alexander Technique.

Alexander developed a specific methodology for changing habits of use through Inhibition and Direction. In a course of 20-30 private lessons, the Alexander Technique teacher helps the student become aware of misuse, and facilitates learning both Inhibition, the refusal to indulge in old habits which interfere with functioning and Direction, the conscious choice of conditions stimulating good use. In practical terms, the Alexander Technique focuses on the head, neck, and back relationship as the primary control for reinstating the natural coordinations effecting greater ease and economy of movement.

Alexander found that neither words nor exercises were sufficient to stimulate change. His method involves individualized hands-on work, with the teacher guiding the student in the direction of improved psychophysical use through the integration of the primary head-neck-back relationship. The student mentally prevents the old habits and mentally projects the directions for the new use--neck free, head forward and up, back lengthen and widen--while the teacher through hands-on guidance helps bring about the conditions associated with those directions. In this way the teacher helps the student experience a new kinesthetic experience, the experience of improved use in response to projected thought. The student gradually develops the skill to recognize and inhibit habits of misuse and to direct for good use without the teacher's presence.

You will note that I am talking about private Alexander Technique lessons, not group lessons. I am prescribing a course of individualized study outside of dance class as a foundation for technique. I feel that good use is an essential precondition for improving coordination and poise. I believe it is necessary first to understand the principles of good use in pure form and then to go about applying them to a skill such as dance. As a historical dancer and Alexander Technique teacher I am particularly interested in helping dancers develop the skill to apply the principles of the Alexander Technique to dancing. I have found that a combination of one-on-one private lessons in the Alexander Technique and dance classes works well for dancers. I teach individual lessons for the dancers. As the students progress in their skills with improving use, we begin to work with dance movement. In addition, I come into dance classes and assist them to prevent inappropriate habits and encourage good use while they are taking class.

The Alexander Technique is not about posture or position or relaxation, but about choice, about freeing yourself from the domination of fixed habits and taking responsibility for how you use yourself. The beneficial by-products for the dancer include greater ease and simplicity in movement, as well as the carriage and poise so well described by the 18th century dancing masters. In my experience as a teacher and dancer, dancers find dancing easier and less effortful when they are "expanding in activity" instead of contracting in activity and overworking. One individual commented that dancing this way felt "too easy" because he was used to a lot of muscular tension when dancing, and he found it "disappointing" that dancing did not not have to feel like a lot of work!

Eliminating excess neuromuscular signaling reduces internal interference and stress, so the experience of dancing can be simpler and clearer. The body often actually feels lighter. Dancers have commented that they tire less easily. Challenging physical skills are easier when basic uprightness and coordination are allowed to be reflex activities and when our organization of voluntary activity is not in conflict with our involuntary activity of equilibrium and balance (Fukuda, 1961). If you have a means to eliminate interference with dancing, you can just dance.

I consider the study of the Alexander Technique so beneficial to the development of 18th century skill and style in part because good fundamental neuromuscular organization is crucial to the development of <u>any</u> skill. But in particular the outward manifestation of good use is the

physiological correlate of what the dancing masters described as ideal comportment. In other words, according to Nivelon "... a Person, whose Head is rightly placed, is capable of Standing, Walking, Dancing, or performing any genteel Exercise in a graceful, easy and becoming Manner." And that is exactly what the Alexander Technique facilitates.

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LIVING DANCE HISTORY:
TEACHING DANCE HISTORY IN A STUDIO, NOT AT A DESK

SIÂN FERGUSON

We usually teach dance history in a lecture room. We have several methods of imparting information to our students. We discuss dance history with them; we read about dance history in books and articles; we watch videos and go to live performances. The other temporal arts have another string to their bow. Not just seeing, but doing. For example, musicians and actors are able to perform masterworks, then analyze the work from the score or the script. We are able to do this too, by using the Labanotation score. The wonderful aspect of writing dance on paper is that it makes our art concrete, quantifiable, and qualifiable; we have a tool to aid us in comparing and contrasting movement. Paper makes the ephemeral art solid.

I believe that we do not use the score to teach dance history because of an assumed lack of materials, and through fear. Materials are easily obtained. The Princeton Book Company and Gordon and Breach, among others, publish a variety of materials, from the study guides used in teaching Labanotation to full scores, any of which may be used as is, or may be adapted or simplified, like the score we are looking at today. As to fear, it seems that educators simply do not know how to use this material in cases where they themselves were taught notation unimaginatively. This workshop illustrates one way of working with the score. My assumption is that students have grasped the basics of elementary notation. I teach Labanotation very differently from the standard 14-week plodding through elementary Labanotation, from which students emerge understanding nothing of the application of notation to dance studies and never wanting to see another symbol in their lives. Often, students' interests lie in performance or choreography, and notation can be used to supplement those interests.

For example, in a typical 14-week semester of elementary Labanotation, I teach elementary reading skills in 3 to 4 weeks. The class spends the rest of the semester engaged in various projects. We do a choreographic analysis of a score, which leads into composition assignments, such as choreographing in the manner of a chosen artist or genre, or creating variations on a theme. We have classes in dance history and appreciation where we analyze historic or folk dances, or dance from other cultures. I give students directing assignments, where they must direct other students in a dance learned from the score. This heads into the realm of teaching theory. We work on performance skills, looking to the score for pointers to a more exciting performance. I also give exercises to enhance students' powers of observation. For example, one student will perform a section of a dance and others must work out which, out of a choice of several scores, was performed. This gives students clarity in seeing and picking up movement.

This workshop illustrates a history class, necessarily shortened due to time constraints. Today's dance is the children's sequence of "The Wedding Dance" (Scottish Dance) from Act I of La Sylphide. It was choreographed by August Bournonville in 1836. I notated it when taught by the Royal Danish Ballet to young students of the Hartford Ballet (11 to 12 year olds with a ballet background). The literature we are using is part of The Dancing History

Collection, edited by Jill Beck.[1] Each score consists of an introduction to the genre (in this case, the Romantic Ballet), the story line of the dance (La Sylphide), a work sheet with questions on the dance, the dance score, and the music. In a full-length class, I would introduce the genre and the ballet and we would work towards performance standard, dancing without the score in front of us. Today, we unfortunately will not have time for that.

At this point, ten volunteers of diverse reading ability came out and read the score. They worked in pairs, each consisting of a designated boy and a girl. Within ten minutes, they had grasped the first half of the dance along with the music. We were then offered a demonstration of the whole dance by two Brigham Young University students, Tiffany Ludwig and Shani Ross. There followed an analysis of the dance and discussion among the 38 workshop participants.

This dance is an example of a divertissement from a typical Romantic ballet. Allen Hughes[2] (New York Times Dance Critic, 1962-5) asserts that the role of the divertissement in ballet is to pad out the fairy tale, and give all the dancers a chance to dance. The story alone would take all of ten minutes to portray, and primarily consists of naturalistic gesture and mime which make no attempt at delving into the character's psyches or motivation. Many audience members know the simplistic story and would be bored to death if not for the dancing. Peter Schaufuss,[3] in his production of La Sylphide for the Royal Festival Ballet included some divertissements which had traditionally been cut, to give the whole company more opportunities to dance. The divertissement is an insertion into the story; as such, it forms a contrast with the ballet as a whole.

Contrast on the stage is what adds excitement. This divertissement contrasts with the story line of the ballet in mood, style and technique. The mood of this dance is happy and uplifting, in contrast to James' sad abandonment of Effie directly following this section. The style of this dance is that of a folk dance presented to the audience, as opposed to the naturalistic movement used as characters relate to each other in the story. There is the chance for each dancer to show off her/his technique in the dance, in contrast to the less challenging movement and mime used to advance the plot.

We can observe these features in the score (see Figure 1).

- What shows us this is a happy, uplifting dance? It is hard to be depressed while performing small, fast jumps.
- Notice how the facing pins ( ) invariably point toward the audience, suggesting that this is a presentation dance. The couples do not face each other or relate in a naturalistic way, and this contrasts with the relationships during the story, which actively advance the plot.
- The small, precise jumps are technically demanding when danced at great speed. There is no walking, running, or natural movement.

Other elements may be observed on the page. I asked how long the phrases were, and we agreed they were four measures long. Apart from gleaning this from the music, the dance can be seen to have clear phrases: each one measure unit is danced on the right, on the left, on the right, and concludes with a one measure coda. The coda is a stamp, stamp, stamp which ends in fifth position. This is like a 'home base' followed by a one count hold (o) which

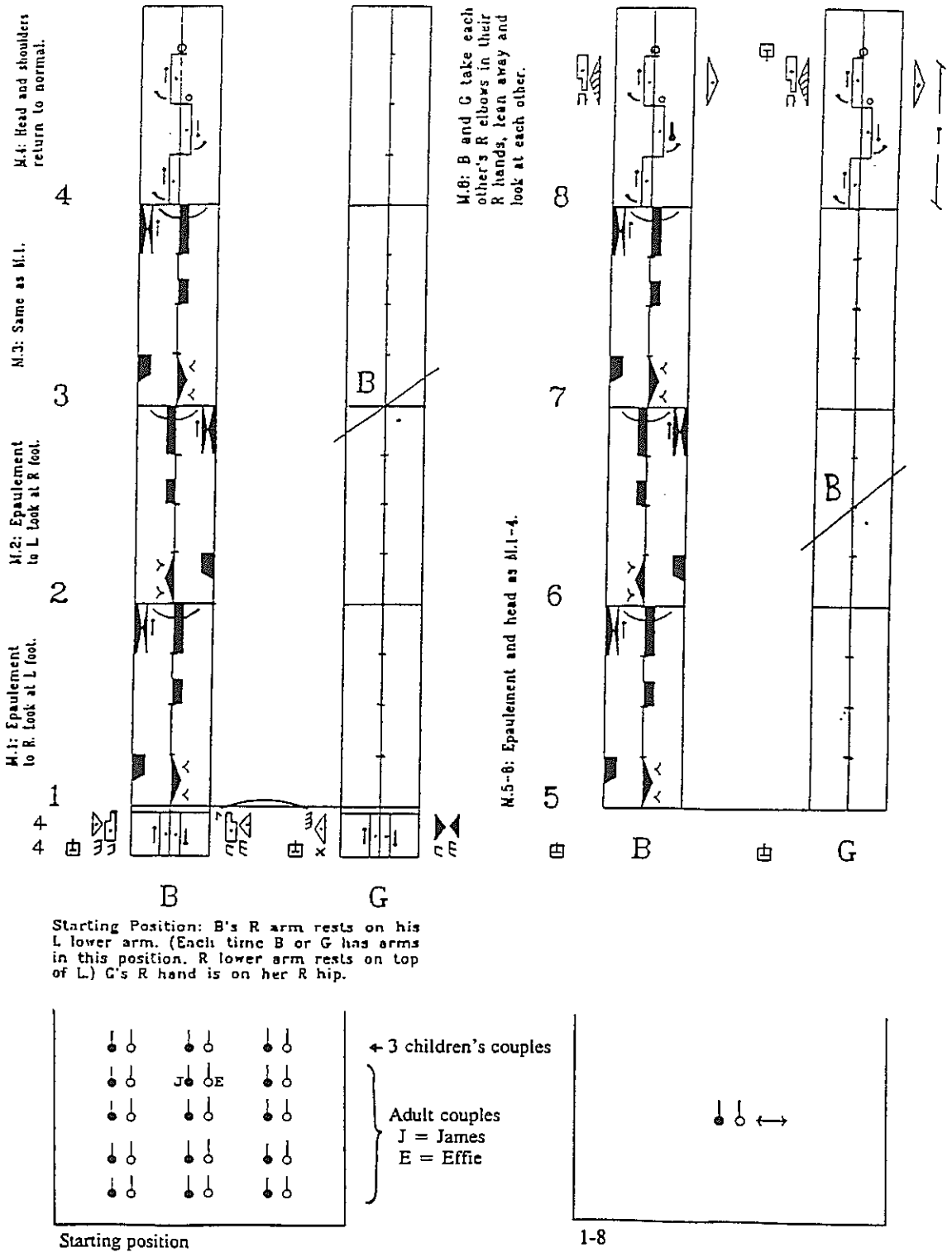

Figure 1: First eight measures of notation from the children's sequence of "The Wedding Dance" (Scottish Dance) from Act I of Bournonville's La Sylphide including the floor plans for the starting position and the first eight measures (adapted from material that will appear in The Dancing History Collection (see note 1)).

allows the dancer to settle into the position and gives a feeling of completion. Each phrase repeats this simple structure. Many repeat signs (𝄇) can be observed in the score, hinting at the unchallenging choreographic structure, an element frequently seen in Romantic Ballet. The challenge arises in the technically demanding steps of virtuosic passages.

On the floor plan (see Figure 1), we see a repeated pattern, stage-wide of couples united in happy dancing. They are all equal. Unusually for Bournonville, he created the same steps for the males and the females. This contrasts with the rest of the ballet, where Bournonville differentiates between the sexes, indeed often between characters, by giving them contrasting steps. It was pointed out by a workshop participant that this section illustrates Bournonville's adeptness at creating a colorful, lively group scene. Perhaps the sense of equality compounds the feeling of one big, happy family. One might lead into a discussion of equality and man's struggle for identity, if time allowed.

Looking at the ballet as a whole and its correspondence with the society of the 1830's, it is possible that the rule-oriented, codified style of ballet may have appealed to an audience who daily lived by social codes. The relationships, especially in the divertissement, are stilted and not naturalistic, which makes one think of prescribed codes of behavior in society. When I look at the stylized steps, each couple facing the audience, I think of putting on a good face, keeping up appearances.

It is hard not to view the ballet through 1990's eyes. I became excited when I came across The Myth of Cassius in a psychoanalytic text entitled Narcissism by Neville Symington.[4] In this myth, Cassius has to choose between a real woman, Miriam, and a nymph. If he chooses Miriam, he must cross the river and burn his boat so he cannot return He opts for the nymph. A year later, bored, he seeks out Miriam, but it is too late for she has found another man. I was struck by the similarity of Cassius and James. In 20th century psychoanalytic terms, this is an illustration of narcissism. Narcissism is seen when we distort reality to our own (unconscious) ends. The narcissist is self-absorbed. He does not see other people for who they are, but as mirrors to be used for his own purposes. His fear of dependency makes him unable to reach out to others. We all have narcissistic elements, as when we say someone has pushed our button, and we have reacted out of proportion to a situation. The 1830's audience would have identified with the struggle of choosing between reality (marrying Effie, which involves compromise) and pursuing a dream (the sylph).

If we consider the sylph is not a figment of James' imagination, but a real creature, she represents a view of woman which might reflect the 1830's attitude. The sylph is teasing, titillating, unobtainable - a temptress. In this same vein, Ivor Guest talks of the *bouffante*,[5] where a female soloist would finish a phrase with a pirouette, causing her skirt to billow out, delighting the gentlemen in the front row. This was titillation. Critics of the time objectified the female dancer, pitting one soloist against another for their readers' pleasure. The stilted view of woman is further reflected in the contrast between pure, flat-shoed Effie and the teasing, unobtainable sylph on pointe.

In the discussion, it was suggested that this dance is a better example of the divertissement in Romantic Ballet than actual Romanticism itself (the light/dark themes). In the

text we are using, the notes on Bournonville are limited and additional information could be included. If one is aware of one's intended audience, this material can be targeted to them, and the choice of material is only limited by the imagination of the teacher.

To sum up, I believe that to actually dance the piece oneself gives a new appreciation of what is involved. Those who did not have the dance experience found they were slower in analyzing the piece. The dance experience, augmented by the dance score, is a powerful tool in learning. In practice, I teach dance history in a lecture room and work in the studio every fourth class. This workshop illustrated one way to work with this material in a history class in the studio.

Notes

[1] Jill Beck (Ed.), *The Dancing History Collection* (New York: Gordon & Breach, forthcoming). Director of Repertory, Siân Ferguson.
The collection consists initially of 24 individual dances which fall into four general categories: International Folk, International Court, Ballet, and Modern. Each dance is purchased separately so buyers can create their own library as needed. The dance will come complete with an historical introduction, dance score, music, audio tape, and a suggested book and video list. New dances will be added each year, creating an ever-growing resource for teachers, students, and performers. Figure 1 contains material adapted from *The Dancing History Collection.*

[2] Allen Hughes, "Dancing Cinderella: The Divertissement Is What We Enjoy," *The New York Times* (Sept. 20, 1964).

[3] Peter Schaufuss, interview by John Drummond in *La Sylphide*, videotape (BBC2-TV, 1980).

[4] Neville Symington, *Narcissism, A New Theory* (London: Karnak Books, 1993), pp. 43-45. This text is not for the lay-person and may require additional research.

[5] Ivor Guest, *The Romantic Ballet in Paris* (London: Sir Isaac Pitman & Sons, 1966), p. 115.

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ESSENTIAL GESTURES: PERFORMANCE AND CULTURAL MEMORY

Joseph Roach

This paper is about the role of performance in crafting the relationship between memory and culture. I take the metaphor of craft--the artisan's ethic of knowledgeable and dedicated construction--from the theme of the conference itself: "Retooling the Discipline: Research and Teaching Strategies for the 21st Century." I am especially honored to speak to an audience of dance historians on the broad subject of performance (and from the perspective of the emerging postdiscipline of performance studies) because my thinking on the performative dimensions of cultural memory owes a great deal to my contacts over the years with dancers and dance scholars.

To the question raised in the Call for Papers for the 1994 Conference--"how best may dance enter the interdisciplinary dialogue . . . while maintaining the integrity of our own enterprise?"--I would humbly compliment the Society of Dance History Scholars for its generosity in inviting others to its feast, for in the performative turn of current critical thinking, dance is playing an increasing and increasingly pivotal role. To take one instance: the well-attended panel at the Modern Language Association, now forthcoming as an edited volume from Rutgers Press, entitled "Bodies in the Text: Dance as Theory/Literature as Dance." In one sense, this collection declares allegiance to the most current poststructuralist theories of representation (in ways suggested at this conference by Janet Adshead-Lansdale's "Border Tensions in the Discipline of Dance History"); but in another sense, it seems only now to be catching up to Selma Jeanne Cohen's doctoral dissertation on Gerard Manley Hopkins. To take another instance: historians and theorists of history (Nora, Connerton) have recently been working on a significant problem--distinguishing between history and memory--that dance historians long ago confronted as a precondition of research in the field. This is such a familiar issue because it involves the reconstruction of cultural forms whose transmission across time depends as much or more on incorporation, bodily knowledge, as it does on inscription, written knowledge.

The foregrounding of the issue of memory vrs. history is itself the consequence of a ferment in critical theory within the arts and human sciences concerning the production of culture generally. The debate has been joined at many points of epistemological and ideological contest, but perhaps none more clarifying than the struggle between aesthetic formalism, on one

hand, which isolates and celebrates the qualities of works of art as art, and on the other, cultural critique, which examines the imbeddedness of art in its social and cultural milieu. Reduced to their extreme versions, one position declares that art is nothing but itself, the other that art is nothing more than something else. Such a dichotomy visits Lynn Garafola's Keynote Address, I think, in the spectral form of Mark Franko's "oblique" Response.

My project today will be to suggest that these opposed terms might be fruitfully integrated in the history of performance by adopting what Susan Stewart has recently called "multicultural formalism," which I would modify as "intercultural formalism," emphasizing not simply multiplicity and pluralism but the world-historical process of constructing cultural traditions through encounter, negotiation, and exchange. In this process, aesthetic form plays a powerful communicative role between cultures and perforce within cultures as the medium of self-expression and self-understanding. I will attempt to demonstrate how Stewart's challenge to "literature and the other arts" is especially timely in performance studies: "Instead of situating [the arts] as both marginal to, and reifying of, cultural practices, aesthetic forms might be taken as central to the epistemological and ethical possibilities of culture's emergence" (Stewart 14). At this conference, stimulating papers by John O. Perpener and Andrea Mantell-Seidel, for instance, illustrate the strategies of what I want to call "intercultural formalism," and Joan Erdman's "Dance Discourses: Rethinking the History of the 'Oriental Dance'" provides an exemplary exploration of the perils and possibilities for historians of performance of such problematic issues as authenticity, appropriation, and exchange.

What follows, then, is my meditation on the aesthetic relationship of movement and memory, not as it is experienced personally by individual artists, but as it is collectively shared in the experience of cultural politics.

I

Our setting here against the panorama of the American sublime reminds me of my first venture as a local presenter under the astonishingly fertile (and sadly short-lived) Dance Touring Program of the 1970s. It was also my first sense of the possibilities of experiencing the aesthetic of modern dance choreography as a form of cultural memory. I booked a residency by Erick Hawkins and his company. It featured the 1976 version of "Plains Daybreak," which hauntingly evokes through dance the threatened but still unravaged landscape of the West. "Plains Daybreak" was followed by the devastatingly ironic pseudo-pageant "Parson Weams and the Cherry Tree." Thus invested in the great Bicentennial project of collective memory and national culture, Hawkins's company danced a poignant lesson, going back

to George Washington's transgression, which dramatized the tortured tradition of American truth-telling in the face of man-made environmental catastrophe.

The slipperiness of truth and fiction plays a central role in my understanding of performance and collective memory. So too does the idea of "catastrophe," a word which itself carries through time the memory of a movement, a "downward turning," redolent of violence and fatality, but also of agency and decision. Like choreography, memory operates as both quotation and invention, an improvisation on borrowed themes, with claims on the future as well as the past. Where time is sculpted as cogently as it is through dance, a longing for clear beginnings (cognate to origins) accompanies an even more pronounced desire for the telos of perfect closure. As Doris Humphrey put it with characteristic aphoristic density: "A good ending is forty per cent of the dance" (Humphrey 162). Like catastrophe, with which it often coincides, the illusory scene of closure we call memory ("what's done is done") incites emotions that turn toward the future, in aspiration no less than in dread ("God's will be done"). As Ralph Ellison said of American memory in 1964: "That which we remember is, more often than not, that which we would like to have been; or that which we hope to be." Collective memory operates as an alternation between retrospection and anticipation that is itself, for better or worse, a work of art.

The broad concept of dance that I will be employing here draws upon a larger idea of expressive movements as mnemonic reserves, including patterned movements made and remembered by bodies, residual movements retained implicitly in images or words (or in the silences between them), and imaginary movements dreamed in minds, not prior to language but constituitive of it, a psychic rehearsal for physical actions drawn from a repertoire that culture provides. This repertoire has been defined by the French historian Pierre Nora as "true memory," which he finds in "gestures and habits, in skills passed down by unspoken traditions, in the body's inherent self-knowledge, in unstudied reflexes and ingrained memories" (13). I want to be clear, however, that what I am talking about does not assume that dance movement is in closer touch than anything else is with the "primitive" in some evolutionist sense. As an historian, I tend to favor examples that are old; but they are not timeless; in predominantly literate cultures they are influenced by inscription as well as incorporation. Essential in the way I am using it in my title, means fundamental: highly concentrated in terms of efficacy yet at the same time diffuse in terms of effects--gestures and movements insinuated almost everywhere in the performance of everyday life, but most often rendered highly visible in moments of acute cultural crisis--in anticipation of catastrophe or in its actual grip.

In my scheme, violence occupies a portion of the cultural category that also includes the aesthetic: both represent a

form of excess production and exchange of social energy; i.e., they go beyond the strictly necessary, utilitarian practices of human societies, embodying those collectively absorbing and dangerous traditions of what Georges Bataille calls "unproductive expenditure," which, among other things, provides the principal "frames" of social memory (Halbwachs)--its monuments, its narratives, its epic events. This same phenomenon also links violence to the sacred (Girard).

The inciting incident for this paper, in fact, was the coincidence of three experiences last October. The first one was attending Steve Reich and Beryl Korot's Biblical opera-oratorio The Cave at the Brooklyn Academy of Music, which happened to open during the week that Chairman Arafat and Prime Minister Rabin, reaching across a gulf of history and memory, shook hands on the White House Lawn. The second was reading the FBI report on the Federal assault on the Branch Davidian compound in Waco, Texas. Turning an extraordinarily aestheticized phrase for bureaucratic prose, the report concluded that David Koresh had "choreographed his own death and the deaths of most of his followers" (Skorneck, my emphasis). The third was writing up my research on a great Native American performance tradition: the Iroquois Condolence Council, a form of dance-drama that governed treaty negotiations among the five tribes of the Iroquois League and eventually between them and the Eurocolonial powers of the seventeenth and eighteenth centuries.

In each of these three instances, collective memory operates as an incitement to aesthetic production through performance. The "Cave" of Reich's title refers the Tomb of the Patriarchs, burial place of Abraham, his wife Sarah, and their descendants. The cave is a sacred site to Moslems as well as Jews: while the Jews are descendants of Abraham and Sarah through their son Isaac, Arabs trace their lineage to Abraham through his son Ishmael born to Hagar, Sarah's handmaid. The cave is located on the West Bank in the town of Hebron beneath many layers of ruins surmonted by a 12th century Mosque. Moslems and Jews worship there side by side (Bambill, 1993 Next Wave Festival).

The libretto of The Cave consists of video interviews in which the informants are asked five questions: Who for you is Abraham? Who for you is Sarah? Who for you is Hagar? Who for you is Ishmael? Who for you is Isaac? In the first act these questions are asked of Israelis, in the second Palestinians, in the third Americans. In the pride and torment of their answers, excavated from deep cultural memory yet alert to the claims of the future, and in acute awareness of what Levinas calls "the face of the Other," a sixth question emerged, unasked but inescapable: Who for you are we?

II

Cultural identity exists at the point of incorporation of the historic by the everday. My concept of movement as cultural memory would include, for instance, the gender-coded postures and attitudes you have assumed to hear this paper. But it would also include the kinetic enactment of certain symbolically charged actions, those which radically defamiliarize the everyday through their extremity, but those which the everyday may recapture through their underlying social-psychological pervasiveness--those in fact representative of a genre of excess to which Lorena Bobbitt has recently added such a clarifying choreographic statement.

The residue of gesture and memory that gave her actions such sensational currency are as commonplace as her "swearing on a stack on Bibles" and as predictable as her plea of not guilty by reason of insanity. The word testament (as in "Old" or "New") derives from testis or testicles. It is cognate, of course, to testify and testimony, and it refers to the ancient legal practice of swearing with the right hand placed over the male genitals and holding them with a firm grasp (Shipley 416). Thus swearing an oath represented the practical guarantee of truth-telling, witnessing emphatically, as it did, the implicit penalties for perjury. But it also located through what I want to call essential gesture the supposed source of ultimate truth, enacting the transcendental signified into the majesty of law, but also re-erecting at every proceeding the symbolic pillars that uphold the contingencies of the everyday social order. Much more recently, when testimony by women was at last legally validated, a Holy Bible was substituted for the male organs, but the gesture retains much of its previous meaning, the probative performance of patriarchy. It shows how a cultural fictions as imposing and as consequential as "truth" and "justice" come down to us embodied in the micropolitics of bodily performance.

Richard Schechner has defined this crucial phenomenon as "restored behavior" or "twice-behaved behavior"--that which can be reinstated, rehearsed, and recreated, for no performance may be replicated exactly a second time; it must rather be imaginatively re-invented (Schechner 35ff). What is now a handshake, for instance, was once a mutual grasping of the male genitals, which signified and enacted absolute trust (and trustworthiness) between the parties. It remains among us as a strange--yet strangely familiar--memory, its meaning reinvented as well as re-asserted at every new negotiation.

What I am talking about here overlaps to a considerable degree with what Paul Connerton, in his suggestive book How Societies Remember, describes as the "incorporating practice" of memory, which "is sedimented, or amassed, in the body" (Connerton 72). As Evan Alderson has noted, however, in his

paper called "Dance as Memory," Connerton perversely omits almost any reference to dance in his account of bodily memory as a cultural phenomenon. Alderson rightly attributes this omission to Connerton's focus on the social occasions of movement and gesture instead of the aesthetic (Alderson 3). But if we can define the aesthetic as social order lived in and through the body (allowing for coporeal resistances and counter-marches by social order's discontents), then the scene of memory-as-invention again enlarges to embrace what Mark Franko has defined, extending Evelyn Gould, as "virtual" dance, which occupies "as yet inexistent social spaces" pointing back to "a memory for some politics" (Franko 15).

At such moments, which art and ritual seek at once to imitate and to distance (and hence somehow control), human agents draw upon resources of memory stored up in what I will call, stretching an old term to fit my purposes, the kinesthetic imagination. This faculty of memory exists interdependently but by no means co-extensively with other phenomena of social memory--written records, spoken narratives, architectural monuments, built environments. The kinesthetic imagination, however, inhabits the realm of the virtual. Its truth is the truth of simulation, of fantasy, of day-dreams, or of nightmares. As a faculty (or "sixth sense") it may well be inherited, but its contents derive from (and remain constituitive of) the contingenices of cultural practice. Perhaps one the greatest attractions of dance as an art form resides in the spectacular display of this faculty, which is shared or "sensed" by everyone, but which is more luxuriently present in the bodies of dancers and dance-makers. It is not unheard of among dance historians or even the odd English professor. Its existence on this level may be perhaps inferred from many documents beloved of theatre historians as well, such as the passage from the Ninth Letter on Dancing in which Noverre explains how David Garrick "always acted with his mind, at each moment his features revealed new thoughts depicted with great truth" (Noverre 84).

Although the kinesthetic imagination is virtual, playing on the surfaces of consciousness, its effect on human action may have material consequences of the most tangible sort and of the widest scope. This faculty, which flourishes in that mental space where imagination and memory converge, is a way of thinking through movements--at once remembered and reinvented--the otherwise unthinkable, just as dance is often said to be a way of expressing the unspeakable. It is not only an impetus and a method for the restoration of behavior, but a means of its imaginative expansion through those extensions of the range of bodily movements and puissances that technological invention and specialized social organization can provide.

III

On the night of Monday, October 8, 1973, on the third day of the Yom Kippur War, the world came very close to the abyss of the unthinkable and unspeakable, even perhaps more so than during the more widely memorialized Cuban Missile Crisis of a decade earlier. On Saturday, October 6, 1973, Yom Kippur, the Day of Atonement, a day of memory and dread anticipation, combined Syrian and Egyptian forces attained complete tactical surprise in launching their attacks against Israel in the Golan and the Sinai. As Israeli Army units panicked and disintegrated before the onslaught, and as stockpiles of conventional weapons dwindled, Moshe Dayan, distraught and on the verge of nervous collapse, declared: "This is the end of the Third Temple." With Syrian armor apparently unstoppable and headed towards Haifa and Tel Aviv, the Israeli Cabinet met on the night of October 8 and issued an historic order to activate what they called "The Sampson Option."

This order initiated the arming of missile launchers and jet aircraft with special weapons designated by their code name: "Temple." These weapons consisted of an unknown number of nuclear warheads, and, according the investigations of Seymour Hersh, they were targeted on Syrian military headquarters, in downtown Damascus, and Egyptian military headquarters, in downtown Cairo, one of the most densely populated cities in the world. The Israeli leaders realized the suicidal possiblity that their use of the Temple Weapons would likely provoke retaliation in kind by the Soviet Union, drawing in the United States and theatening global catastrophe (Hersh 222-27). When the fortunes of conventional war turned against the invaders, however, the nuclear warriors of the "Samson Option" stood down.

How can this event be read as a performance in which the kinesthetic imagination makes history and justifies the future by activating memory through movement? There are a number of interpretations that could be made of these events, but my approach is to focus on the restoration of behavior implicit in the code names--"Temple" and "Samson"--whereby the sequence of actions was not only to be named, but also (in the terms of speech act theory) practically set in motion. The symbolic act of bringing down the roof on everyone, even on oneself, is highly kinetic; it is a magnification under enormous duress of a movement prepared as virtual dance, inscribed in the Biblical text but also incorporated in Jewish "true memory"; it is evoked and authorized with the very naming the blinded, depiliated warrior from the book of Judges, the citation of which activates the imaginative restoration and re-invention of his most memorable behavior:

> Then Samson called to the Lord and said, O Lord God, remember me, I pray thee, and strengthen me, I pray thee, only this once, O God, that I may be avenged upon the Philistines for one

> of my two eyes. And Samson grasped the two middle pillars upon which the house rested, and he leaned his weight upon them, his right hand on the one and his left hand on the other. And Samson said, "Let me die with the Philistines." Then he bowed with all his might; and the house fell upon the lords and upon all the people that were in it. So the dead whom he slew at his death were more than those whom he had slain during his life. Judges 16:28.

As a specimen of the kinesthetic imagination put to use by the faculty of cultural memory, the terrible vengeance of Samson has going for it a precise choreographic specificity; it evokes a virtual gesture of last resort, the forcing assunder of the metonymic architecture of the world. Talmudic exhortations against suicide seem to speak against such a policy of annihilation, but cultural memory accretes in many layers, not all of them written, and Jewish memory is thick with apocalypses. The code word Temple recalls the destruction of the Temple in Jerusalem, memorialized in the Biblical Lamentations, (choreographically quoted by Martha Graham), but it must also evoke those still more terrible events within living memory cited by an Israeli official who explained the fatalism behind the Samson Option during the Yom Kippur War thus: "There were a few days there when it seemed that the end of the world was near. For those of us who lived through the Holocaust, we knew one thing--it will never happen again" (qtd. Hersh 226).

From this specific trace of kinesthetic imagination, then, percolating through the strata of cultural memory under the pressure of pending catastrophe, there flows an excess of signification, a kind of running off of meaning that will not be fully contained within historic explanation and apology. This excess proliferates conspicuously under a historically dominant style of real and imagined movement: sacrificial violence as cultural redemption. The thing that must never happen again would not seem to have been mass death, for that was the point of the Samsom Option, but rather passive acceptance or self-destruction in face of genocidal defeat, embodied by the "Masada complex," a reference to the assisted suicides of the besieged Jewish Zealots, who choreographed their own deaths and those of their followers to avert capture by the Romans in A.D. 73 (Hersh 136-37). To imagine violence is to imagine movement of a particular quality and effect: opposed to the outward-reaching gesture, straining at arms length, of the Samson Option, there is the rejected Masada alternative, the inward turning of the sacrificial knife, the half-circling traverse across one's own throat, which provides the necessary mnemonic anti-type to the Samson Option, a kinesthetic virtualization of "never again."

Elsewhere I have defined violence as the performance of waste. To that definition I offer three corollaries: first, that violence is never "senseless," but always meaningful, because violence in human culture always serves, one way or the

other, to make a point; second, that all violence is excessive, because to be fully demonstrative, to make its point, it must spend things--material objects, blood, environments--in acts of what Veblen called "conspicuous consumption" and Bataille "unproductive expenditure"; and third, that all violence is performative, for the simple reason that it must have an audience--even if that audience is only the victim, even if that audience is only God. This sacrifical connotation of violence-as-movement, whereby rudimentary corporeal gestures enlarge and expand themselves through memory into cultural policy with claims on an apocalyptic future, resonates in the literal meaning of the word holocaust: "burnt offering."

Such a meaning carries within it the memory of thousands of years of reflection on the nature of action as sacrificial expenditure in the face of God's silence. In European Jewry and the First Crusade, Robert Chazan has translated eleventh-century Hebrew accounts of the forced conversion and murder of the Rhineland Jews by the Crusaders. These narratives describe in detail the enactment of sacrificial violence as the performance of waste, staged in performative movements meant to be meaningful to contemporary witnesses, to their progenitors, to their posterity, and to their God. As the murderous Crusaders broke through the gates of the inner city of Mainz, the Jews "accepted divine judgment and expressed faith in their Creator and offered up true sacrifices." One father poignantly demonstrated through ritual action the convergence of memory and movement:

> He called out loudly to all those standing there and to Zipporah his helpmate: "Listen to me both great and small. This son God gave me. My wife Zipporah bore him in her old age and his name is Isaac. Now I shall offer him up as did our ancestor Abraham with his son Isaac." Zipporah replied: "My lord, my lord. Wait a bit. Do not stretch forth your hand against the lad whom I have raised and brought up and whom I bore in my old age. Slaughter me first, so that I not witness the death of the child." He then replied: "I shall not delay even a moment. He who gave him to us will take him as his portion. He will place him in the bosom of Abraham our ancestor." He then bound Isaac his son and took in his hand the knife with which to slaughter his son and made the benediction for slaughtering. The lad answered amen. He then slaughtered the lad. He took his screaming wife. The two of them departed together from the chamber and the crusaders killed them. (qtd. Chazan 230)

The performance of this ritual enacts a specific convergence of cultural memories, some textual, of course, but others transmitted orally or gesturally. To an analyst of performance, it offers an instance of the restoration of behavior adapted to suit the contingencies of the moment. I want to reiterate that I am not positing some archetypical, transhistorical truth or structure of ritual action. On the

contrary, I am searching the historical record to show that performances take hold of collective memory at the level of cultural politics. They assert claims, entitlements, and authorizations.

The questions posed in The Cave--Who for you is Isaac? Who for you is Abraham? Who for you is Sarah?--resonate also in the terribe details of the eleventh-century tragedy in the ghetto of Mainz and its faithful reconstruction of the Biblical choreography. The actions of prayer and sacrifice demonstrate that Isaac is a gift received of God and refused by Him in return, a mysteriously excessive expenditure, as Kierkegaard pointed out, of Abraham's fidelity. By pre-empting the Crusaders, the re-staging of the sacrifice of Isaac performed the special relationship between God and the Jews, for with Isaac beneath the knife, God renewed his Covenant, saying "And your descendants shall possess the gate of their enemies" (Genesis 23:15). The sign of the Covenant with Abraham was circumcision, an inscription made in the flesh, another sacrificial expenditure in which the construction of cultural memory on gendered difference was (and is) ritually performed. The covenant of circumcision is, as performance ethnographer Barbara Kirshenblatt-Gimblett wittily puts it, "the cut that binds" (136). It binds man to God but also man to man. As the eleventh-century scene is staged by the husband and father on the body of his son, Zipporah the wife and mother must first be silenced. Not only her silence, however, but her silent presence is required to witness the performance of waste in the name of the Covenant. By its terms, Jews and men are politically entitled, but in the catastrophic repetition of its enactment over time, it takes on the cultural gravity of aesthetic form. Like violence, the aesthetic represents that extra dimension of culture which strict necessity does not impose. The terrible solemnity of its essential gestures of excess support the political decision by men a thousand years hence to say "never again," empowering the children of Isaac to bring down the roof of the world upon the children of Ish'mael, their cousins in the bosom of Abraham, and, in the hallowed name of memory, upon themselves.

IV

Intercultural formalism, of which I spoke earlier, opens up for comparative investigation a variety of traditions. It has the potentially salutary effect of defamiliarizing the forms of one's own culture (making the familiar strange) in the very process whereby it increases understanding of those belonging to others (making the strange familiar). In the history of the non-violent maintainance of intercultural exchange, the great Condolence Councils of Iroquoia constitute a significant chapter. As expressions of a predominantly oral culture, they also exemplify the powers of Nora calls "true memory" in the production of culture. In Amerindian tradition, the Condolence Councils reaffirmed the mythical compact of the "Great Peace,"

instituted by Deganawidah and Hiawatha before the arrival of Europeans. They also served a strategic purpose in negotiating the trade alliances that maintained what was known as the "Covenant Chain" of reciprocal commercial obligation that stretched from the Great Lakes region across Iroquoia to the circum-Atlantic rim. They provided a ritualized occasion for the transmutation of violence into celebration through the exchange of gifts and the performance of condolences for past griefs.

To a movement analyst, the accounts of Condolence Councils (in transcriptions with stage directions recorded by European scribes) are rich in kinesic materials. Perhaps the most familiar symbolic gesture to survive as virtual dance in American popular memory is "burying the hatchet," whereby the negotiating parties forswore violence as a means of settling disputes, but the complex choreography of these remarkable performances produced many others. These include the "wiping away of blood and tears" (to clear the eyes, ears and throat of an aggrieved parties), taking the guests by the arm to the council fire, the farewell chant for the dead, the reply of the mourners, the exchange of condolences marked by wampum strings, passing the pipe of peace, and then "Rubbing Antlers," the feast and dances of celebration, followed by the presentation by the hosts of their womenfolk for the enjoyment of the visitors (Jennings 18-19).

The now familiar principles of exchange and excess expenditure clearly operate in the form of the Condolence Council, linking it to the category of the aesthetic that I have defined in terms of the cultural performances that exist to mark the spending of social energy beyond the limits of absolute necessity. Whether this excess expenditure is itself an absolute necessity in the establishment of what we call culture is another question, but it incorporates the production of any ornament of culture--from Iroquois face painting to absolute dance in the European concert tradition--into a symbolic economy of performance that mobilizes the beautiful in the cause of the only apparently disinterested. Wampum-belts, the exquisite strings of beaded threads, remain behind as graphic records of this phenomenon as it flourishes in bi-societal negotiation and exchange, but in addition to the Condolence Councils that still take place in Iroquoia, there are also the expanded modern-day, inter-tribal, pan-Indian pow-wows. The memory that they evoke is less of an idyllic Golden Age outside of time than it is of an historical moment of approximate intercultural parity and economic interdependence that existed before the full promulgation of the doctrine of manifest destiny, whereby it would seem that genocide became just the white folks' way of saying hello.

Thinking of the Condolence Councils through the retrospective performance of pow-wows, however, adds another dimension to the question of memory and movement in the politics

of human difference. In contrast to the linear narrative of catastrophe so powerfully present in the Judeo-Christian telos of sacrifice, the genius of the Condolence Council is to place catastrophe in the past as a mutual grief to be expiated and not in the future as a singular fate yet to be endured. The Condolence Council had to be regularly repeated in a cycle of renegotiations (called "polishing the Chain"); in other words, it abjured the aesthetic pleasures of closure in favor of those of continuous renewal; increasingly willful white misunderstanding of this vital concept eventually gave to English the phrase "Indian giver" and to world history an impoverishment of diplomatic imagination that has exacted an incalculable price and may still threaten planetary survival.

What I hope I have made clear from my explanations and examples is the important position I believe that dance scholarship will occupy in the continuing refiguration of the arts and human sciences in the next century. The reign of unmediated text-based research in what was once called the humanities--along with the Eurocentric, monoculturalist assumptions that supported it--has been supplanted by a wide-ranging postdisciplinary embrace of the body and its practices, the body politic and its discontents, the world and its possible futures. In this ferment, dance historians are charged with both the preservation of cultural memory through the reconstruction of movement and the transformation of culture through the expansion of our understanding of how movement comes to mean.

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NOTE: Two weeks after this paper was presented, Dr. Baruch Goldstein, a major in the Israeli army reserves, entered the Mosque at the Tomb of the Patriarchs in Hebron during morning prayers and opened fire, killing and wounding scores before being killed by the survivors. Who for him was Isaac?

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RESPONSE

Sally Banes

I'd like first of all to thank Joe Roach for his talk and for his enthusiastic participation in our conference. His address was very provocative; it brought together in imaginative ways so many of the issues facing not only dance history, but the field of performance studies in general. Certainly his point that the body itself and both movement and gesture are becoming central to a surprising variety of other disciplines is undeniable. His talk also showed a remarkable knowledge of the history of dance history. I wonder how many of us knew the topic of Selma Jeanne Cohen's dissertation before today!

In my comments today, I'd like to do two things. Joe's talk brought to mind certain dance examples from my own research that I'd like to use to supplement his points. I'll lay those out first, then go on to range a bit further afield, picking up on his theme of memory, performance, and culture to speculate about the byways of dance history (what is privileged to be remembered) and the future of dance history (how the history that is our present will be remembered by the generations to come).

What Joe did so deftly, I think, was to show how movements congeal into gestures, which in turn become encrusted in language, creating a powerful verbal-gestural complex, a matrix of movement-gesture-word that forms a reciprocal field of action. In his model, a word or linguistic formula becomes the memory of the gesture; likewise, these evocative verbal memories move in the other direction, through gesture back into the kinesthetic present.

I was especially struck by Joe's interpretation of the Iroquois Condolence Councils and the "virtual dance" of "burying the hatchet." This made me think about the ways in which not only kinetic imagery, but actual dance imagery is embedded in our language, sometimes to such an extent that its origin in the dance is all but forgotten.

Take, for instance, the word "caper." Mention the word, and most people will think of a bank robbery, or some other such risky, definitely shady business. But connoisseurs of dance know that a caper was, first and foremost, a dance step--a frisky leap, jump, or prance. The two may seem unrelated. What they share, however, is that sense of adrenalin, of danger. Current usage has translated the word from the physical to the moral realm.

Dances are not only made up of movements and gestures; they are also, as Cunningham and his progeny have taught us, made up of stillnesses. It is the stillness of the woman uninvited into the dance that has given us the pejorative term "wallflower." But in a subversive reclamation of this term for a feminist politics of resistance, the all-woman dance group Wallflower Order proudly bore in their name that symbol of male rejection, just as gays have reclaimed the pink triangle that under the Nazi regime marked them as despised, as Other. In the case of "wallflower," a movement (that is, a lack of movement) circulates into the verbal language and back once again into dance practice.

My third example, partly inspired by Joe's exhortation to practice "intercultural formalism," leads us into the dense thicket of American racial relations. "That takes the cake!" is an utterance that sounds somewhat archaic, and indeed, its usage stretches back about one hundred years. But it is still a comprehensible phrase, whether uttered in earnest or in irony, and whether or not one knows its roots. It refers, of course, to the cakewalk, that earnest yet ironic display of high-stepping, elegant dance moves that simultaneously satirized Euro-American fancy dancing and celebrated African American virtuosity.

It is worth keeping multiculturalism or interculturalism in mind when thinking about how dance history survives--how dances are taught, preserved, and recorded. People remember dances in their bodies but also by verbal means, whether oral or written. Various systems of dance notation have been with us in Euro-American culture at least since the Renaissance. Since not everyone could read verbal language, let alone a specialized symbol system for recording movement, dancing masters could make a living by teaching authorized versions of dances from the texts.

But there are other traditions for remembering dances that have nothing to do with written texts, and that have circulated through communities and social classes other than the European and American aristocracy and bourgeoisie, who could afford to hire dancing masters. The mass media has revolutionized the distribution of dance instruction in the United States and throughout the world, yet the channels through which this pedagogical system work are practically unexamined.

In my generation, nice middle-class Jewish kids in D.C. prepared for bar mitzvah parties by taking social dance lessons, paid for by our parents. But at the same time, we religiously watched television programs like Dick Clark's "American Bandstand" to perfect the nuances of our dancing style. As more and more households acquired televisions in the late Fifties and early Sixties, not only popular social dancing, but also "high art" forms like ballet and modern dance were broadcast nationwide, suddenly becoming accessible to unprecedented numbers of viewers. MTV today is the epitome of mass social dance distribution.

During the same period, rock and roll radio stations proliferated. And as African Americans and Euro-Americans struggled over civil rights on buses, in churches, in schools, at universities and lunch counters and voter registration tables, on another level a fundamental cultural shift was taking place--at yet another site for struggle--on American teenage dance floors. White children were learning to dance black dances, and not just filtered through Elvis Presley's gyrating hips on Ed Sullivan. A popular genre of dance instruction songs invaded the airwaves, giving directions for appropriately moving the body according to an African American aesthetic. The lyrics, together with the music, were as explicit in notating the steps and style of African American vernacular dance performance as an eighteenth-century manual. "The Stroll," "The Hully Gully, "The Twist," "The Locomotion," "Work Out"--these songs and many like them, moving in cycles from local idioms to mass-distribution to reworkings in live performance, were part of an increasing Africanization of American popular culture. African American practices traveled from subcultural to mainstream forms. And integration on the dance floor--recently mythologized in John Waters's film Hairspray--participated in that transformation on a micropolitical level.

In the 1990s, we can barely keep up with the advances in technology that allow for previously unimaginable, constantly evolving ways of preserving dances in the cutural memory--video, various forms of written notation, their combination with other elements in interactive cd-roms. Yet I sometimes wonder whether, one hundred years from now, these amazing efforts will be looked at in the way we now regard the silent dance films of the turn of the last century. Primitive, jerky, unrealistic, and incomplete, silent films for us may be informative, but they are also frustrating, for they record only a tantalizing scrap of the whole picture.

I don't mean at all to say that this should stop us from moving forward technologically. Nor do I mean to say that recording can or should substitute for live bodies in performance. But I think that this can remind us, as Joe has suggested, that we may not be moving toward a clear and perfect goal, that the relationships between history and memory are, perhaps, more complex, open-ended, and cyclical than we think.

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SUBVERSIVE STRATEGIES IN *THE HARD NUT*

Gay Morris

In this paper I will look at Mark Morris's *The Hard Nut*,[1] as a text that subverts concepts of fixed, binary gender. For this analysis I will draw particularly on Judith Butler's 1990 study, *Gender Trouble: Feminism and the Subversion of Identity.*[2] Since the theme of the present conference focuses on methodology, I would like to say that I have not thought about Morris and Butler's work intertextually so much as I have used Butler's theory as a structure and a catalyst for examining the ways in which Morris treats gender in *The Hard Nut.*

In *Gender Trouble,* Butler argues that binary gender categories (i.e. male and female) are culturally constructed and unstable. The idea that gender is constructed rather than natural goes back at least as far as Simone de Beauvoir's famous dictum, "One is not born a woman, but rather becomes one."[3] For De Beauvoir and a number of other feminist critics since, gender is culturally inscribed on a sexed body. Butler radicalizes this concept by arguing that not only gender but even sex, itself, is discursively constructed. There is no natural, prediscursive sex on which gender is inscribed. Sex is not to nature as gender is to culture. Gender is, rather, the apparatus, the means, by which a "compulsory heterosexuality" creates male and female categories. Butler wants to unmask compulsory heterosexuality to make us aware of the political stakes involved in designating identity categories as an *origin* or *cause* when in fact they are the *effects* of institutions, practices or various discourses——in other words, of culture.

How can compulsory heterosexuality be unmasked? How can it be shown to be the institution of power that it is? And how can gender be shown to be culturally constructed, that is, an *effect* of that institution of power? Butler proposes to reveal compulsory heterosexuality for what it is by shaking up the gender categories that support it. She contends that because gender is constructed, we perform gender rather than express it. For my study one of the most important questions she asks is, "What kinds of cultural practices produce subversive discontinuity and dissonance among sex, gender, and desire and call into question their alleged relations?"[4] She suggests drag as the performative practice that most successfully subverts "the expressive model of gender and the notion of a true gender identity."[5] Like many scholars outside the field, she ignores dance. Yet gender subversion has long been on the minds of contemporary choreographers, and I would argue that dance, which can, and sometimes

does, incorporate cross-dressing, is a flexible and subtle tool for questioning concepts of identity.

Mark Morris has been concerned with gender issues since the early years of his choreographic career. In *The Hard Nut* , which he created in 1991, he presents gender discontinuity and dissonance with special force.

The Hard Nut is based on the Tchaikovsky/Ivanov ballet *The Nutcracker* of 1892 and on the original story by E.T.A. Hoffmann. Morris uses drag extensively in his version (cross-dressing is a time-honored balletic device, and one, incidentally, that is often used in traditional versions of *The Nutcracker*). Important as drag is in *The Hard Nut*, it is through dance that Morris most profoundly questions identity and emphasizes the performative nature of gender. Classical ballet presents a clear and detailed array of codes and conventions to convey heterosexual gender categories. These codes and conventions are so deeply embedded in the form and so widely understood, it isn't necessary to cross-dress in order to call identity into question; subversion can be accomplished through movement alone (for example, a woman only needs to lift a man, or a man to execute a series of *fouetté en tournant*).

Before I begin talking about the ballet, I would like to add that for research I drew on two live performances at the Brooklyn Academy in 1992 and on the video of *The Hard Nut*. I had the advantage of seeing the video within a week of the live performances and so was fully aware of the sometimes startling cuts made on the tape, as well as the inevitable distortions and editorial choices. I have to say, though, that I was able to view the video at length in a way that I couldn't do with live performance and therefore, much of what I communicate here is dependent on video. Live performances, not to mention different casts, will all be somewhat different and may inspire different interpretations.

The Hard Nut is set in the 1960s. It opens with the Stahlbaum children, Louise, Marie and Fritz, gathered around the TV set in the den waiting for the Christmas party to begin. Louise, the oldest, is a sex-obsessed teenager. Marie is just on the verge of adolescence and Fritz, the youngest of the family, is a bratty boy of about 12. The housekeeper makes sure the children don't sneak into the living room while Mr. and Mrs. Stahlbaum are putting the finishing touches on the plastic Christmas tree. Finally all is ready, the children are allowed into the room, the guests arrive, and the party begins.

In the first act party scene Morris often undermines identity through drag. Fritz, dressed in shirt, vest, pants and tennis shoes and sporting a crew-cut, is played by a woman. The role of the housekeeper is performed by a man, as is the part of Mrs. Stahlbaum. However, in addition to drag, Morris also uses movement as a pivotal element in questioning gender.

Fritz is a good example. Once the party begins he assaults the room, using his body as a weapon. He hurtles himself to the floor like a break-dancer, rolling over on his back with an imaginary machine-gun to strafe the guests. He slides between people's legs as if they were goal posts, he cartwheels, somersaults, and generally creates havoc. His sneering face is much in evidence, especially when he's tormenting Marie. All of Fritz' gestures and movements have the abrupt aggressiveness and athleticism associated with boys. The way he is treated by others also is customarily reserved for boys. He is dragged from behind the sofa by one leg. He boxes with one of the guests, who cuffs him to the ground. Through both cross-dressing and movement Morris makes us question the performative aspects of gender. We see a girl who looks like a boy but still looks like a girl, moving like a boy, and we are struck by a series of little jolts that constantly refocuses our attention on the instability and performative aspect of gender.

The housekeeper also subverts gender categories, but in a more overtly parodic form than Fritz does. In the performances I saw the role was danced by a black man dressed in a maid's uniform cut in back to her slim, elegant waist. The housekeeper is a drag queen who savors every moment of "being a woman." She lovingly details and at the same time exaggerates all the aspects of performance that signify femininity, whether it be a raised eyebrow or sniffing a perfume-infused magazine ad. The housekeeper dances on point, and point work is, of course, reserved for women in classical dance. One of the housekeeper's defining movements is *pas de bourrée*, a series of tiny fluttering steps on point that emphasizes lightness and delicacy. Dance thus plays a critical role in the housekeeper's subversion of gender. It's no accident that the family's Christmas gift to their maid is a new pair of point shoes.

Mrs. Stahlbaum, a much more zaftig figure than the housekeeper, wears a strawberry blond wig with bangs, her hair tied back in a bun. She dances in high heeled shoes rather than on point. As opposed to the housekeeper, she doesn't create a camp character, but follows the tradition of humorous balletic travesty figures like the Widow Simone in *La Fille mal gardée*. In this first scene, she is concerned almost exclusively with mime, and it is an extremely rich and suggestive mime, mocking fixed identity in a number

of ways. For example, when Drosselmeyer, Marie's mysterious godfather, arrives at the party he attempts to deliver a lustful kiss to Mrs. Stahlbaum's extravagant décolletage. Mr. Stahlbaum dramatically intervenes, putting a stop to any further nonsense. Mrs. Stahlbaum must content herself with a wistful kiss to Drosselmeyer's scarf as she takes it from him. The situation, then, is this: Mrs. Stahlbaum, played by a man, is attracted to Drosselmeyer who is played by a man. When Mr. Stahlbaum, played by a man, staunchly defends Mrs. Stahlbaum's honor in the face of Drosselmeyer's lascivious kiss to her bosom, there is gender trouble a plenty. Later in the evening Mrs. Stahlbaum touches the housekeeper on the shoulder and gives her a provocative look. Could there be something going on between these two, and if there is, is it between the men who are playing women or between the women characters? If Mrs. Stahlbaum is engaged in a flirtation with the housekeeper, as their glances suggest, desire is shown to be not only unrelated to gender but to be a changeable thing within a single individual. Morris here presents gender as a field rather than a spectrum along which individuals are permanently placed. In Morris's gender field not only do people's desires not necessarily match what is claimed to be their "natural" gender, but that desire is dynamic and shifting.

I have one more example before moving on to the next scene. As the party progresses and the alcohol flows, inhibitions tumble. By the last dance, originally the "Grandfather Dance," here replaced by a driving version of the Bump, the guests are quite beside themselves. One young man yanks away the female partner of another man and substitutes himself, squatting ecstatically on the man's knee. Soon the men are embracing frantically as their female partners finish the dance together.

In this first scene in the Stahlbaum house, then, Morris subverts heterosexual concepts of gender in a number of ways. He uses both male and female drag, male bisexual performance, and movement to question stable gender categories.

The next scene of the ballet takes place after the party and is more dependent on dance than on drag to call identity into question. Earlier in the evening, Drosselmeyer had given Marie a Nutcracker doll, which Fritz broke and Marie mended. After the party, when everyone has gone to bed, Marie sneaks downstairs to make sure the doll is all right. In the darkness, she is attacked by rats. Suddenly, everything in the room grows to giant size and a battle ensues between the rats and a regiment of G.I. Joes headed by the Nutcracker. The Rat King is vanquished when Marie throws her slipper at him, but in the fight, she is knocked out. The

Nutcracker is transformed into a handsome young man and Drosselmeyer appears. In most productions, once the Nutcracker has been transformed, he and Marie pass through the land of Snow, where the Snow King and Queen dance for them. Morris uses Tchaikovsky's ecstatic music for a duet between Drosselmeyer and the young man, who is his nephew (Marie lies to one side of the stage, unconscious). This dance, along with the pas de deux and finale of the last act, form the core of the ballet.

The duet starts with Drosselmeyer and his nephew, separated by a scrim, executing identical steps. The scrim rises and the two run in a half circle to meet. Drosselmeyer stands behind his nephew and in a gesture that will be repeated several times within the dance, places his arm around the young man's body, his hand over the youth's heart. In the language of balletic pantomime, placing one's hand over one's heart is a gesture of love for another person, and here, as Drosselmeyer places his hand over his nephew's heart, the gesture can be read as a sign of fidelity and love. Later in the dance, Drosselmeyer places his hand tenderly on his nephew's cheek and the latter holds it there as they circle together. Throughout the dance, Drosselmeyer repeatedly lifts his nephew and supports him for balances and promenades. In 19th century ballet the pas de deux is a dance of love for a man and woman in which the man lifts and supports the woman. The dance is therefore a signifying system of heterosexuality that reinforces the codes and conventions of society at large. That there is nothing obscure about the meaning of the 19th century pas de deux is clear by the confusion it caused among some of the critics reviewing the ballet. They saw the dance as homosexual: two men executing a dance of love. Morris, himself, protested this interpretation, saying "It's his uncle, showing him some moves he might need later on. They're not in love! They love each other; they're not having a love relationship."[6]

One can understand the critics' confusion. A love duet that signifies heterosexuality, danced by two men, must be aimed at disrupting concepts of heterosexuality. And yes, it does; but here Morris has tried to challenge the relationship between gender, sexuality and desire in a more complex way. He has attempted to show that a dance of love doesn't necessarily have to include desire and, even more poignantly, that interdictions against homosexuality are so oppressive that men are forbidden from acting out love for each other on the chance, however remote, that the performance of that love may lead to desire.

According to Morris, Drosselmeyer's love for his nephew is that of a mentor for a student, a parent for a child. Drosselmeyer is teaching the young man how to perform tenderness, gentleness, and respect. As we

will see, Young Drosselmeyer (the nephew) will later use these lessons to convey his love for Marie. Morris is trying to demonstrate that we learn how to love from all kinds of people throughout our lives. However, the interpretation that the critics gave the duet is understandable. Morris underestimated the strength of ballet's symbolic language to reinforce concepts of heterosexuality.

The Drosselmeyer pas de deux is followed by the Snowflake Waltz, originally and in most cases still an ensemble dance for a corps de ballet of women. Morris questions gender in this dance by including men along with women in the dance, and by dressing all the performers alike in short tutus with bare midriff tank tops and ice-cream whirl caps that cover the hair. About half the dancers, both men and women, are on point; the others are barefoot. Tutus are only worn by women in classical ballet. However, identity subversion is created not simply by male cross-dressing. It is created equally by the fact that men are performing a dance that in the classical ballet belongs to women. That there are both men and women in the dance undermines identity even more than an all-male corps de ballet would, because it makes the viewer less certain of defining the dancers in terms of binary gender.

The second act of *The Hard Nut* combines elements of the original ETA Hoffmann story with the Ivanov ballet, incorporating the story of Princess Pirlipat, which Ivanov eliminated. Here Drosselmeyer is sent in search of a nut, which when cracked will break the spell the Rat Queen has put on Princess Pirlipat. Drosselmeyer's travels about the world provide the opportunity to perform the national dances which in the Ivanov version are done as entertainment for Marie and the Nutcracker Prince in the Land of Sweets. Morris subverts identity in several of these dances. In the Chinese variation, for instance, Morris dresses a man and two women, all having the same small, slim body type, in similar costumes of tights and jackets, which might be worn by men or women. He puts them all on point, and gives them all the same petit allegro steps usually danced by women. For the French dance, two men, dressed as men in suits, and two women wearing dresses, are all put on point and given a dance in which bourrees (a woman's step) are heavily emphasized. The Waltz of the Flowers, another women's ensemble number, is here performed by barefoot men and women in knee length strapless dresses. They are led by Mrs. Stahlbaum (in the guise of Princess Pirlipat's mother, the Queen), who, as we know, is played by a man.

Drosselmeyer finally finds the magical nut back in the palace itself. After several young men unsuccessfully try to crack the nut, Drosselmeyer's

nephew appears and is successful. Princess Pirlipat, who had become ugly under the Rat Queen's curse, is transformed into a beauty, once the nut is cracked. Drosselmeyer's nephew, however, makes the tragic mistake of stepping on the Rat Queen and killing her, at which, he becomes ugly. The now beautiful Princess Pirlipat won't have anything to do with the now ugly nephew, but Marie steps forward and claims the young man, at which he becomes handsome once more.

Together, they dance the Grand Pas de Deux, in classical ballet the romantic duet for the starring couple and the high point of the ballet. In the first section adagio, Morris has the entire cast dance as a physical support for Marie and Young Drosselmeyer, the cast lifting and carrying the two young people. Next Young Drosselmeyer dances a solo, a classical ballet variation in which male heterosexuality is signified by large jumps and virtuosic turns. Marie then dances her variation, a classical ballet solo in which female heterosexuality is signified by petit allegro steps. Here Morris has used balletic conventions "straight," that is non-parodically, to define the couple's heterosexuality. As Marie's dance progresses, Young Drosselmeyer kisses her several times, a theme taken up again in the finale. In this last dance, the couple perform a series of steps and kisses and then Young Drosselmeyer lifts Marie just the way Drosselmeyer had lifted him in the first act duet. He touches Marie's cheek as Drosselmeyer had touched his. He places his hand on Marie's heart as Drosselmeyer had done with him in the earlier dance. Marie repeats the gesture, and they each do it again. Here are the moves, the acts of love, Drosselmeyer instilled in his young pupil, transferred to a new relationship and gender.

One might argue that after all, Morris has created a ballet that reinforces rather than subverts heterosexual identity. The central characters, Marie and Young Drosselmeyer, are clearly heterosexual. The point, however, is that Morris is interested in disrupting assumptions about stable identities, not in destroying heterosexuality. *The Hard Nut* points up the performativeness of gender and of how that performance can be worked out in a variety of ways, heterosexuality included. Rather than being compulsory, heterosexuality in Morris' world seems to be simply one more gender possibility.

Although like Morris, Judith Butler wants to disrupt, to trouble, gender, her reasons for doing it are different. Butler is a pragmatist who wishes to open formerly closed areas of sexuality, gender, and desire to critique and, specifically, to feminist debate. Morris, in my opinion, is more utopian. The world for him is a stage on which individuals play a dazzling array of gender roles. All these varied individuals, however, are capable of love.

And all love counts equally. For Morris, I would suggest, gender finally yields to a human love in which all people can share.

Notes

1. *The Hard Nut* was premiered in January 1991 at the Théâtre Royal de la Monnaie in Brussels. It received its U.S. premiere on December 11, 1992 at the Brooklyn Academy of Music. A television production was filmed in Brussels and given its first American screening in December 1992 on PBS. It is an edited and shortened version of the ballet.

2. Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (New York and London: Routledge, 1990).

3. Simone de Beauvoir, *The Second Sex,* translated by E. M. Parshley (New York, Vintage: 1973) p. 301.

4. Butler, *Gender Trouble,* p. XI.

5. Ibid., p. 137.

6. Robert Greskovic, "A Classic Nut Case," *Village Voice,* 15 December 1992, p. 45.

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STRUCTURING A DANCE REALISM: FORM VERSUS CONTENT IN THE AMERICAN REVOLUTIONARY DANCE

STACEY PRICKETT

My research into the left-wing dance movement in the New York City area began as a search for historical evidence of the movement. Increasingly, however, I was inspired to further examine the relationships between dance, politics and ideology which were vociferously argued during the late 1920s and 1930s. In analyzing the American revolutionary dance, socialist realist dance in the U.S.S.R. initially appeared to provide a model for a socio-historical investigation of the American movement due to the relationship between art and politics evident in the Soviet dance. Crucial differences existed between Soviet and American dance, although fundamental debates between demands of realism and political issues versus modernist representation occured in both countries. Rather than turning to studies of Soviet socialist realist dance, I grounded my theoretical framework on the aesthetic and philosophical debates upon which social realist tenets were formed.

Methodological approaches integrated in this paper draw from literary theory and highlight analytical issues specific to different art forms. Realist literary theory, which shaped Soviet guidelines for other art forms, will be discussed in general terms. Areas of correlation between literary texts and dance emerge, while other aspects of dance analysis fall outside the realm and resist application to non-verbal modes of communication. The methodological model established through literary theory also enhances an analysis of differences between agit-prop dance and America's modern dance which are rooted in the tension between realism and modernism. Conclusions reveal problematic relationships between politics and art, as the use of dance as a mode of political communication constrained modes of representation. A brief history of the American movement precedes development of a theory of dance realism which integrates aspects of literary theory.

By the late 1920s, a radical arts movement had spread to dance, as groups were formed with political aims of raising class consciousness through dance. Inspired in part by versions of Marxism which called for art to be a tool of agitation and propaganda, early dances focused on the oppression of workers throughout the world, the effects of the Depression and the potential new social order provided by the Soviet Union. Groups such as the Red Dancers, the Rebel Dancers, the Theatre Union Dance Group, and the early version of the New Dance Group performed at union meetings, in May Day parades and political rallies sponsored by the Communist Party and other organizations. Concurrently, the rise of American modern dance was taking place, as Martha Graham, Doris Humphrey, and Helen Tamiris abandoned the Denishawn and nightclub styles for their individualized philosophies linking movement and emotional expression and utilizing abstracted movement choices.[1]

Modern dance choreographers were referred to as "bourgeois" concert dancers by proponents of the revolutionary dance. They were characterized as turning their backs on contemporary events and ignoring the wealth of material provided by the daily struggles of workers. According to the left-wing dancers:

> The dance of today is on its way to perdition because it has no contact with life, because it deals with trivial subjects, with abstract dance interpretations of rhythmic patterns or musical compositions. It has been swept into the private studios of individual dancers to express their intense personal moods.[2]

In response to this perception, the Workers' Dance Council met on November 12, 1933 and formed the Workers Dance League.[3] The League sponsored dance recitals, in addition to providing a forum for the development and articulation of the revolutionary aims of the committed dancers. By 1935, the focus of the revolutionary dance movement shifted away from workers' issues, overtaken by humanitarian concerns regarding the rise of fascism in Europe. Under the auspices of the New Dance League, Martha Graham, Doris Humphrey, Charles Weidman, Helen Tamiris were among those who performed in benefits for war-torn Spain, signalling a shift in the movement which had once criticized them as bourgeois choreographers.

Although some of the personalities of the revolutionary movement and the modern dance movement are interchangeable, the concept of dance realism focuses on the more extreme advocates of a politicized dance. Specifical challenges to the conventional relationship between dance and society arose by placing an emphasis on the content of the dance. The left-wing dancers demanded a clarity of message which conformed to a political ideology, thus shunning concepts of dance as art or entertainment. The agit-prop (agitation-propaganda) groups, many of which were directed by Edith Segal, presented strong links to a Marxist approach to art, down to the Workers Dance League slogan of "Dance is a Weapon in the Class Struggle". While there is no strict correlation between Marxist politics and the dance, the function of art in society proclaimed by the dancers coincided with that of a Marxist aesthetic. As stated in the application form, "The League decided that dance, to be significant, should serve the artistic desires and needs of the broad masses of people." Among the aims were "a dance art inspired by and useful to workers," the organization and education of dancers to the problems of the working class, and broadening the dance audience.[4]

To establish a model for my research, I initially turned to existing scholarship on dance in the Soviet Union. The Eighth Party Congress ruled in 1919 that "moving picture houses, theatres, concerts, and exhibitions... must be used for communistic propaganda purposes directly."[5] As discussed by Elizabeth Souritz and Mary Grace Swift, dance was ultimately put into the service of dissemination of communist party ideals, as divertissements were presented at political lectures and worker gatherings.[6] An early work, Fedor Lopukhov's 1924 ballet "The Red Whirlwind", depicted the process of revolutionary upheaval of the old society and the birth of socialism through a blend of naturalistic movement, acrobatics and caricature. Infusion of the Petipa formula with revolutionary content was resisted by critics, who attended to aesthetic issues rather than political content in their responses to the work. The ballet was pulled from the Bolshoi repertory after its premiere due to the critical outcries it invoked. The critic Alex Gvodez warned, "If you rush headlong toward new slogans of modern art without subjecting them to an organic reworking within ballet itself, as a specific stage genre, then ruin is inevitable."[7]

The premiere of Kasian Goliezovsky's "The Red Poppy" in 1927, established a balance between political and artistic expectations. The libretto centered around Chinese revolutionaries and imperialism, thus conforming to political guidelines. A number of critics considered "The Red Poppy" a successful infusion of ballet with contemporary relevance in addition to conforming to the nineteenth century classical ballet formula. Although Stalin's decree of Soviet socialist realism for the arts was declared as late as 1934, pressure was being placed on artists to conform to guidelines established by the Communist Party by the late 1920s. The defection of Maryinsky Ballet artists such as George Balanchine and Alexandra Danilova in 1924 signalled the increased constraints imposed upon artists in the Soviet Union and the rising anti-formalist aesthetics in contrast to the fervent spirit evident in the early post-revolutionary period. "The Red Poppy" exemplifies the development of Soviet ballet toward the socialist realist aesthetic, with conformity to an externally imposed political agenda.

Initial parallels between Soviet ballet and the American left-wing platform appeared due to the existence of politically-informed content in the works, yet significant methodological gaps remained which precluded establishing a paradigm for the American revolutionary dances. A primary difference lay in the Soviet alteration of an established form, that of the 19th century Petipa ballet tradition. Restrictions on musical styles, the replacement of the corps de ballet with representations of "the people" or "the masses", a reversion to flat painted sets, and an increased amount of pantomime were integrated into a Soviet style. While Agrippina Vaganova and dancers such as Marina Semyonova marked a specific Soviet influence and ballet librettos reflected themes of overcoming oppression, fundamental connections to the czarist ballet tradition remained. Politically, Soviet ballet was used to legitimize Communist Party rule rather than raise class consciousness as was the aim of some American dancers. Soviet ballet had to conform to an externally imposed artistic tenet. In contrast, the American dancers were functioning without an established form to alter, formulating a link between dance and ideology from within. Stalin's function for Soviet arts became less oriented towards raising class consciousness, and instead aimed to replace folk, subcultural and traditional values with the enforcement of an ideal of communism far removed from daily reality.

Rather than socialist realist models, the theoretical grounding of social realist art provided for the development of a model for analysis of the relationship between politics, art and society in the American revolutionary dance. Marxist theoreticians such as Frederich Engels, Georg Plekhanov, Leon Trotsky, I.V. Lenin and Georg Lukács formulated their views on art and aesthetics through literary criticism. These, in turn, informed tenets placed on all artistic forms under Soviet rule. Engels, whose writings on literature defined a social realist aesthetic, argued that literature should be a mirror of social reality. His version of realism was achieved through a portrayal of representative figures, implying "besides truth of detail, the truthful reproduction of typical characters under typical circumstances."[8] Such portrayals reveal antagonisms between classes, uncovered through truthful detail and resultant typification. Engels ironically called for the personal affiliations of the author to remain hidden: "The more the opinions of the author remain hidden, the better for the work of art."[9]

Lukács developed further from Engels, contending that true social realist art is not linked to the writer's class or personal political inclinations, but to the revelation of underlying circumstances of social conditions which emerged in the work, whether or not the writer was conscious of doing so. The revelation of a totality of social reality was achievable through a narrative structure, with specific types of descriptive passages, and compliance with thematic criteria which presented aspects of the workers' struggle. Lukács held the 19th century educational novel, the *Bildungsroman*, as the preferred literary model which most accurately revealed the underlying totality of society.[10] The hero's actions, located within the broader social, political and economic spheres of the world represented, balanced representations of individual subjectivity.[11]

In works on literature which formed the basis of a social realist aesthetic, certain key words emerged -- reflection, truthful, typical characters and typical circumstances -- which I used to structure a concept of realism in dance drawn from ideals advocated by the left-wing dancers. In their version of a revolutionary dance form, reflection was developed along the lines established by Engels, presenting a mirror-like image. The truth was that of the proletariat, the class Marx hailed as privileged to redeem humanity from capitalist decadence. The didactic aims of Marxist theorists, to reflect a truthful totality of society, coincided with some of the American dancers' aims. Both argued that the awakening of class consciousness would bring about revolutionary praxis and art could stimulate the process.

Further theoretical similarities emerged between literature and dance where the underlying issue for both art forms proved to be one of modernist versus realist representations, a form versus content debate, rather than a strict political one. Numerous articles on dance in the 1930s focused on formal concerns. Increasingly, for example, Martha Graham's form, her technique, was praised apart from the content of her dances. Graham's modernity, the abstract character of her choreography and choice of themes, was criticized as inaccessible and an abnegation of the artist's social responsibility. Debates raged in the left-wing press between proponents of agit-prop dance, left-wing critics, and supporters of the modern dance "pioneers", leaving a vivid account of the articulation and defense of an ideal revolutionary dance form, one ultimately unrealized in practice.

With aims of creating dance with significance to workers and involving workers in performances, the technical level and movement choices in the agit-prop dance conformed to specific concepts of representation. Accessibility was achieved in part through the use of language. In addition to poetic accompaniment and program notes, dance scripts were circulated, enabling a dance idea to be passed along to fellow worker-dancers. Ideological clarification was often part of the training, as discussion groups often followed technique classes. Jane Dudley explained in 1934:

> The dancer learns to move communally, to express with others a simple class conscious idea...Large numbers of people can be mobilized not only to dance but to observe, and through the discussion of the theme and the problems of movement brought forward by the leader and dancers, clarity of ideology can be given. [12]

Although the written and spoken word provided clarity on some level, dance movement remained the text for my analysis.

Connections between dance movement and literary theory were developed through examining the structure of dances. An emphasis on a narrative structure in dance conformed to social realist literary criteria and was propounded by Harry Elion in Workers Theatre:

> Revolutionary dance content implies the use of class conflict themes. To express the full meaning of such themes and to allow for its full development as is implied in the presence of conflict presupposes a form that is *structurally* dramatic. [13]

In order to portray a dialectical relationship between ruling and ascending classes, Elion emphasized the need to make conflicts glaringly apparent through the dance. He felt there was a level of obscurity in portrayals of the causes of workers' oppression required in order to reveal a social totality.

Problems arise in developing a concept of a totality in dance using the literary model, as the illusion presented by dance is created through performance. On a fundamental level, if class conflict is not developed thematically during the time dancers are on stage, it becomes the task of the audience to infer causality for themselves. In a dance of only a few minutes duration, the portrayal of class conflict and its underlying factors strictly limits dances. Whereas associations between employers as exploiters could be developed, an explication of underlying economic structures and social relations of production would necessitate elaborate and specific movement codes, codes which are available to literature through language. Additionally, in dance thematic choices would be severely restricted beyond the mere establishment of class conflict.

A way around the portrayal of class conflict in every dance was achieved through characterization. The representation of typical characters in amateur dances frequently integrated caricature, without a development which linked the individual to its broader social counterpart. The script for the 1932 dance, "War Trilogy", compiled by Grace Wylie of the New Dance Group, and circulated in a 1934 Workers Dance League Bulletin, illustrates the association of different movement styles for different classes. In the "Breadlines" section, workers are presented as "tired, dogged, patiently waiting for their ration. Some are old, some young and sensitive, hardboiled - different types." In contrast, the opposing class is represented by two "jingoistic" characters: "America's sweetheart type dances in sharp satiric form - affected sweetness - 'almost' jazz." She is followed by the second jingoistic figure, a "white collar patriot...also sharp satiric form." [14] The jingoistic figures in this dance perform more stylized jazz dance movements according to the narrative.[15] As the tired and hungry workers are drawn into the patriotic fervor, they imitate the two "jingoistic" characters, gradually taking on their movement style and symbolizing a joining of forces. A pattern developed whereby the workers, the oppressed class, were represented through naturalistic, more gesture-based movements, performed with exaggerated dynamic qualities to emphasize either weariness or victory.

Proponents of agit-prop dance wanted to move beyond a simple infusion of concert dance forms with themes drawn from the workers' struggle, incorporating highly naturalistic movements with technical dance actions. The "War Trilogy" script further exemplifies this approach, as two references are made to technical dance movements. During the "Fraternization" section opposing armies realize their true enemies are their officers and the bosses back home. Prior to this realization, organizers of the soldiers perform "contractions in pain" in response to beating movements by officers. Later, the dancers representing opposing armies are instructed "contraction backward - release to forward - back, head turn to bayonet, forward to enemy, release contraction, upright."[16] The contraction and release action was derived from Graham's technique, and in this context is symbolic of pain in one instance, and in the other is combined with gestural arm movements, "bayonets come to sides - other arm, suddenly projected forward in greeting."[17]

Ironically, members of the workers dance movement were abstracting elements from different sources, while arguing against movement abstraction by the major modern dancers such as Graham. As Edith Segal explained:

> We must take the best of the existing bourgeois technique, that is, all that is vital and healthy. In the final analysis, what we have to say through our dance will determine the particular technique to be used and will lead us to the creation of new forms.[18]

A separation occurred among the agit-prop groups, in perceiving technique - the aesthetic form - apart from the concept which inspired the dance's creation.

The link between movement philosophy, choreographic concept and technique propounded by America's modern dancers emerged as a critical analytic issue dividing the modern choreographers from the agit-prop groups. As literary theorists defined methods for the revelation of a totality in the social realist literary genre, all elements worked toward the creation of a realist style which conformed to a political agenda. In dance, the emphasis on a political message without an artistic grounding undermined a sense of unity between concept, technique and choreography, what John Martin termed "a logic of art."[19] Pioneers of modern went back to the body, back to conceptions of everyday movement (contraction/release of Graham as an extension of breathing, Humphrey's suspension/fall) for sources for their vocabularies. In contrast, the hard-line advocates of the workers' dance believed a new revolutionary form would evolve out of their work with existing techniques. As outlined by Nell Anyon:

> Our technique must not be an end in itself -- the manner in which we move our bodies must necessarily be dictated by the idea or emotion we wish to express.... We shall not repudiate the technique which the bourgeois dancers have so well developed, but learn from these the mechanics of the dance which we will utilize as a basis for building further.[20]

Concert dancers were initially criticized for being removed from reality and creating escapist works. Even when the modern dances coincided with a workers' theme, as in

Graham's 1929 "Immigrant: Steerage and Strike," they did not fulfill the revolutionary criteria. In a 1935 New Theatre article, Edna Ocko wrote of Graham:

> At times she drew close to a welcoming realistic shore, then the tenuous siren songs of mysticism, abstraction, purism, drew her out of her path into strange, unfrequented waters... The dance "Strike", composed in 1929, was the second of a suite called "Immigrant", which entertained the erroneous intimation that foreigners, "immigrants," fomented strikes. Today that dance would be inimical to the best interests of militant American workers.[21]

Despite the direct evocation of experience of new Americans, Ocko's interpretation of "Immigrant" placed Graham in opposition to the aims of the revolutionary movement in terms of the content, but not the form, of her artistry. Ocko was one of many to proclaim Graham's technique as an ideal form for the revolutionary dance:

> Here is the closest approach to a **system** of dance technic (sic) which is basic, transferable, and capable of infinite variation. She has developed a science of modern dance movement which seems remarkably suited to make the body a fit instrument for expression.... an admirable technic for the revolutionary dance. It has, above all, strength and endurance; it permits of amazing gradations in dynamics; it embodies dramatic elements of militance and courage. Its most delicate moments are fraught with latent power. When the body stands, it seems immovable. The body in motion is belligerent and defiant. It seems almost impossible to do meaningless dances with this equipment.[22]

While Graham and Humphrey were initially accused of turning their backs on society by the radical dancers, Graham's later works, "Deep Song" (1936) and "Immediate Tragedy" (1937), were inspired by the Spanish Civil War. They provide examples of critiques of society, evoked by contemporary events without realist movement or specifically topical references. "Immediate Tragedy" stood as an expression of concern about the general human condition. Links to the Spanish situation were moral and humanistic rather than politically motivated. John Martin's review commented on Graham's universality:

> Lest there may be something of the suggestion of "propaganda" or of mere timeliness about a theme deriving from the Spanish War, let it be said at once that this will be a moving dance long after the tragic situation in Spain has been brought to a conclusion, for it has completely universalized its material. Indeed, neither its title nor its subtitle "Dance of Dedication", has a word to say about any specific happening or locale. It is a picture of fortitude, especially of women's fortitude; of the acceptance of a challenge with a kind of passionate self-containment. From its emotional quality one recognizes its source rather than through any external means.[23]

Graham did not compromise her movement philosophy in her response to contemporary events. Ultimately, her dance was revolutionary through changes to the form of dance,

whereas the ideal revolutionary dance form advocated during the early 1930s was comprised of specific types of revolutionary content.

Henry Gilfond distinguished Graham's approach to the Spanish tragedy in The Dance Observer:

> ..."Immediate Tragedy" and "Deep Song" are not dances that depict the Spanish scene, its anguish, its sorrows and its strength, but rather they are dances that speak of the anguish, sorrow and determination of an American, three thousand miles away from the realities of the battlefield .... Here is a divorcing of the dance completely from the representational. Here are no simple pictures, no pictorial view, but statement, the statement of the artist's relationship to the contemporary scene.[24]

Rather than providing a "mirror-like" reflection of reality as defined by social realist theory, Graham's modern dance approach provided a comment upon human experience, a reflection upon society. In "Lamentation", for example, we are not give the cause of the grief, the reason for the emotion, but the evocation of the emotional state. For Graham, "It is not important that you should know what a dance means. It is only important that you be stirred."[25] Graham's vision of the function of dance in society was devoid of the didacticism than the agit-prop groups demanded: "By communication is not meant to tell a story or to project an idea, but to communicate experience by means of action and perceived by action."[26] Departing from a linear narrative structure, her movement choices were linked to the development of a dance technique, which was integral to her movement philosophy. In Graham's choreography, the emotion was not linked to a socio-economic class situation, thus undermining a primary component of a dance realism, the representation of class conflict.

Graham and other modern dancers' comments upon contemporary issues stood at odd for a time with the revolutionary movement because of their choreographic and representational choices. The agit-prop dance format presented a social realist approach where issues of representation - the narrative structure, broad characterizations, thematic links to workers' lives - conform to some of the criteria established through social realist literary theory. I have provided a skeletal comparative analysis of the agit-prop dance and modern dance approaches in order to highlight how theories from other art forms need to be applied selectively to dance. For example, the demand for a revelation of causality underlying social conditions evident in literary works proved not to be a characteristic of the agit-prop, realist dance. While similar debates in literature, dance and the visual arts provid valuable methods to analyze dance, the particular character of dance as a mode of nonverbal communication must remain privileged when integrating methodologies from other art forms

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ENDNOTES

1. Although a number of dance activists studied with Hanya Holm, she was not an active participant in the revolutionary dance movement.

2. Anyon, Nell. "The Tasks of the Revolutionary Dance", Workers Theatre, September-October, 1933, 21.

3. Gordon, Midi. "The Workers Dance League", New Dance Group First Annual Recital Program, 1933, 6.

4. Workers Dance League Application Form, 1934.

5. Swift, Mary Grace. The Art of Dance in the U.S.S.R., Notre Dame: University of Notre Dame Press 1968, 34.5.

6. Elizabeth Souritz' study of Soviet dance in Soviet Choreographers in the 1920s (London: Dance Books, 1990) provides long awaited detail on dance in the immediate post-revolutionary period. Mary Grace Swift's The Art of Dance in the U.S.S.R. explores the relationship between dance and politics, tracing the institutionalization of socialist realism and the development of Soviet ballet.

7. Souritz, Elizabeth, 1990, 285.

8. Marx, Karl and Fredrich Engels. Marx and Engels on Art and Literature, Lee Baxandall and Stefan Morawski, eds. New York: International General, 1974.

9. Ibid., 116. Engels' analysis was made in reference to a "socially tendentious" movement in German literary circles of the 1840s wherein literature was consciously infused with socialist ideologies.

10. Lukács' work maintains a primacy of totality as the examination of social processes as the dialectical interaction of the subject and object of history. He argued that the unity of theory and practice and consciousness of action occur simultaneously. History and Class Consciousness: Studies in Marxist Dialectics (London: Merlin Press, 1971, reprint 1983), the seminal work which developed Lukács' philosophical return to the Hegelian dialectic, was censored by the 1924 Fifth Congress in Moscow. Despite the censure, the concept of totality remained an integral aspect of Lukács' literary theory of realism, however, the simultaneity advocated in his early work is replaced by a causality in which consciousness preceeds praxis. In The Meaning of Contemporary Realism (London: Merlin Press, 1972), Lukács argues that knowledge of the underlying totality of reality becomes a step towards the unity of subject and object of history, and great works of art can point the way forward for the individual in this process.

11. Lukács, Georg. The Theory of the Novel. Translated by Anna Bostock. Cambridge: MIT Press, 1971.

12. Dudley, Jane. "The Mass Dance", New Theatre, December 1934, 17.

13. Elion, Harry. "Perspectives of the Dance", New Theatre, September 1934, 18.

14. "An Anti-War Dance Script", Workers Dance League Bulletin, Anti-War Issue 1934, 4.

15. Ibid.

16. Ibid., 5.

17. Ibid.

18. Segal, Edith. "First Revolutionary Dance in America", New Dance, Bulletin of the New Dance League, Anti-War, Anti-Fascist Issue, March 1935, 17.

19. Martin, John. "The Dance: Young Talent", New York Times, December 2, 1934.

20. Anyon, Nell. "What is the New Dance Group?", New Dance Group First Annual Recital Program, 1933, 4.

21. Ocko, Edna. "Martha Graham - Dances in Two Worlds", New Theatre, January 1935, 26.

22. Ibid., 26.

23. Martin, John. "New England", New York Times, August 15, 1937.

24. Gilfond, Henry. "Martha Graham", Dance Observer, January 1938, 7.

25. Graham, Martha. Quoted in Armitage, Merle, ed., Martha Graham: The Early Years, New York: Da Capo Press republished 1978, 102.

26. Ibid., 84.

WHAT CAN THE COMPUTER DO FOR ME? PHILOSOPHICAL ISSUES AND PRACTICAL CONSIDERATIONS FOR THE DANCE HISTORIAN

Norma Sue Fisher-Stitt

Historians, by reputation if not in actuality, tend to spend more time in the past than in the present. It is perhaps for this reason that our work habits often fail to reflect the tumultuous changes surrounding us. Pencils, papers, and dusty files stored in obscure places have more frequently been our reality than computers, networks, and databases. As teachers, we have juggled slides, videos and films, thus injecting a multimedia component into our lectures. So, who needs interactive multimedia? And what precisely is interactive multimedia anyway? The purpose of this session is to answer some of your questions concerning computer applications in dance education, research, and analysis. In addition to introducing you to some of the potentialities, I hope that the papers in this session will assist you in formulating new questions, concerns, and ideas.

My own introduction to the educational possibilities of interactive multimedia occurred in late 1989. At an open house for a newly operational computer centre in the Faculty of Fine Arts at York University, I witnessed a science-fiction-like literature lesson of the future. Within the presentation, students were followed as they conducted research into various aspects of Shakespeare's *MacBeth* through the magic of HyperCard and a Macintosh computer. The text was accompanied by historical information, still images, voices, and even video clips featuring different actors portraying key roles. This, I learned, was interactive multimedia applied to computer assisted instruction (CAI). Moving beyond the word processing and calculating functions usually associated with computers, several types of media can be accessed through these machines, the most common being graphics, animation, still and/or moving images, and sound. The term Interactive shifts the focus from the computer to the user. Interactive multimedia provides "the capability for the user to interact with the multimedia production, causing things to happen or interrupting the flow of information" (Murie, 8). In other words, interactivity means the user decides on the pace and order in which the material is explored; each student navigates a personal path through the information.

Having seen this demonstration, Mary Jane Warner and I decided to embark on a pilot project exploring the application of CAI to dance history, and our initial effort with *Shadow on the Prairie* was shown at the 1992 Dance and Technology Conference. In CAI, the computer can be used to teach in one of three ways: a tutorial, drill and practice, or a simulation. In a tutorial, no prior learning of the material is assumed. The computer delivers the primary instruction, offering opportunities to relay information to large numbers of people over vast distances. *Shadow on the Prairie* is a tutorial, the intent behind the courseware being to communicate new (in this case, historical) information to the user. Keitha Donnelly Manning's example can be considered either a tutorial or drill and practice. Designed to augment or provide a practical Renaissance dance experience, the user might utilize this courseware either to learn new material, or to review what previously has been taught. As evidenced by these two examples, both lecture and studio dance courses can incorporate CAI. Naomi Jackson's work presents yet another possibility: using the computer as a tool for dance analysis.

I suspect that for most dance historians, the potential for computer assisted instruction is vaguely recognized, if not fully acknowledged. However, numerous

challenges serve to discourage many from active exploration of this technological, educational approach. One of the goals of this paper is to address the most pressing problems and issues, thereby perhaps easing the reticence by many to explore this avenue of teaching, research, and communication. Aside from the practical concerns, it is vital that we be aware of the philosophical debates being waged concerning the relationship between education, culture, and computers. For some, whether computers have a valid place within the realm of education remains a source of conflict. For others, the link between culture, creativity and computers presents a rich field of opportunity and inquiry. Stephen Hill, in his book *The Tragedy of Technology*, opines that "the culture-technology alignment projects cultural atrophy in the face of self-absorption within a cultural world view that is seemingly commanded by the values of technological systems, rather than by participation and engagement within everyday life" (18). This is a fear shared by many, both within and without the dance community. We do not want computer images of dancers or anything else to replace the lived experience. The articles in *Culture, Technology, and Creativity*, edited by Philip Hayward, are more optimistic in tone. They explore the diverse roles that technology can play in the <u>active</u> production of culture. The discussion revolves around "the extent to which new technologies . . . *determine* the precise nature of their human use and therefore cultural 'creativity'. . . ; as opposed to the extent to which various new technologies *enable* their users to produce distinctive new cultural forms" (4). It is our responsibility, as users, to recognize whether we view the computer as an enabler or a determinant. Only then is it possible to ascertain its value to us as teachers, researchers, and scholars.

The current and future role of computers in the learning environment is still a debated topic. Educational technology is dismissed by Neil Postman, author of *Technopoly: The Surrender of Culture to Technology*, as "a solution for a problem that did not exist" (DeLoughry, A21). In fact, Postman accuses the new technologies of producing a glut of information that has only served to hinder learning, not aid it. In contrast, Lewis J. Perelman ascribes to the belief that technology has the potential to improve instruction to the degree that eventually the classroom learning environment will become obsolete (DeLoughry, A21). My own conclusion, based on personal experiences, is that CAI does have a valid place in dance education. Aside from the more traditional educational applications, a computer tutorial placed in a theatre lobby can be used to inform the public about a work's history, the libretto, the main roles, sets and costumes, choreography, and score. Long distance dance education, often hampered by inaccessibility to the selected dance repertoire, also has the potential to be a major beneficiary of CAI. However, before an unequivocal response to the debate is possible, much more work needs to be done. One of the chief obstacles facing those who wish to investigate the potential uses of computers in dance education is that little to no courseware exists for dance, and consequently there has been no research through which to test its effectiveness. We also need to recognize that the lack of computer materials in dance may ultimately deny the inclusion of dance in some educational settings. This situation will only be remedied by more dance educators entering the field of courseware design, and employing CA in their classes.

Turning now to the more practical concerns, computer assisted instruction compris two components: technological knowledge and educational theory. Of the two, dance historians likely are more familiar with educational theory than with the most recent technological trends. As educators, two questions emerge when preparing a lesson or article: What do I wish to communicate? and, How can that communicatior

best be achieved? In the case of books and articles, text is the dominant feature, perhaps supplemented by images; in this instance the writer determines the content, but the order might be pursued in a non-linear fashion if the reader so chooses. In the traditional dance history lecture, words (spoken text) are often augmented by slides, video or film; but here, the lecturer's power extends beyond that of the writer to include not only the specific order of the content, but the pace at which the information is given. In both scenarios, the learner has little to no input and therefore, it could be argued, potentially no investment. Computer assisted instruction provides an alternative to the linear approach associated with written or spoken text. Interactive packages permit the student to explore the information in several ways, while coverage of key points can be assured through the inclusion of questions and feedback.

Empowering the student is an important educational concept, but the strength of CAI is not restricted to this aspect. The work of Howard Gardner, a developmental psychologist, suggests that multimedia produces an environment in which optimum learning can occur. In his book *Frames of Mind: The Theory of Multiple Intelligences*, Gardner proposes that we possess seven intelligences, not one. He goes on to assert that the two favoured intelligences within the educational system are the linguistic and the logical-mathematical. It can be assumed that most dancers would demonstrate high competence in another intelligence, identified by Gardner as the bodily-kinesthetic. Dancers may also favour the musical and spatial intelligences over the linguistic and logical-mathematical. What are the ramifications of this theory on teaching and learning? Gardner states that "Seven kinds of intelligence would allow seven ways to teach, rather than one" (xix). The traditional text-oriented lecture may limit accessibility to the material for those students whose more developed competencies lie outside the linguistic realm. In contrast, the multimedia lesson provides numerous entry points for the learner: text for the linguistically strong, sound or music for those whose preference lies in the musical domain, and visual content for the spatially oriented. Gardner's stance is that "every normal individual should develop each intelligence to some extent" (278), but the provision of options may expand both the quality and quantity of learning. As previously stated, more testing is required before this can be asserted with authority, but current educational theory appears to support the concept of interactive multimedia as a valid, perhaps even preferable, approach to teaching and learning.

In contrast to the educational element, for many the technological component of CAI is intimidating to the extent that avoidance behaviour sets in. Personally, a film projector has sent me into a state of panic on more than one occasion! Of course, most if not all of us already use computers every day. This paper was prepared on a word processor, our student records are stored on databases, and some of us may even use spreadsheets to compute our students' grades. The above examples fall within the category of computer supported instruction (CSI), where the computer is used as a tool, but does not assume a teaching role. Making the transition from employing the computer as a tool to using it as an instructional source need be neither overwhelming nor traumatic. When Mary Jane Warner and I began to design the *Shadow on the Prairie* courseware, we knew nothing about Macintosh computers. Over time, aside from the establishment of our personal learning curves, we learned the questions we should have asked before we began. These included discovering hardware and software capabilities (or limitations), locating potential sources of assistance, addressing aesthetic considerations concerning the design element, and dealing with issues surrounding copyright. These aspects of multimedia cannot be ignored if the final products are to be viable.

The design and production of multimedia courseware involves three tasks: first, the overall design including choice of topic and how it will be organized; second, collecting and/or creating the contributing elements such as text, images, videos, and music; and finally the implementation, "taking the elements and putting them together based on the original design" (Murie, 11). Pre-planning is absolutely crucial. This includes gaining copyright permission wherever necessary. Copyright promises to remain a challenging issue in the area of computers and multimedia. One solution, demonstrated in Keitha Donnelly Manning's project, is to create your own visual materials. It is important to be aware of the ramifications surrounding indiscriminate use of videotapes, music and text. However, since copyright law is largely driven by changes in technology (Elin, 53), it is hoped that the increased production of multimedia packages will force additional legal decisions and clarifications in the near future.

Determining hardware and software requirements hinges on several factors, including what you wish to do, what equipment is available, and your target audience. If you anticipate introducing your courseware into other learning environments, it is necessary to determine not only the predominant platforms (IBM, Macintosh, Commodore, etc.), but also the most common models in use within each platform. Interactive multimedia has the potential to extend the boundaries of dance and to reach an expanded audience, but only if the materials produced can be run on readily available machines.

Finally, a crucial element to our success in the arena of CAI is the involvement of others who are knowledgeable about computers. It is important that we learn what is possible and how to use specific software and hardware, but often with the ultimate intention of delegating some of the work. Computer instruction packages can be created by one person, but complex interactive multimedia projects best provide numerous entry points for learners when their creation has benefited from the input of a design team with diverse talents and interests. The team approach also greatly reduces the time frame involved from inception to completion.

History provides the focus for our research and teaching, but our teaching strategies need not be steeped in tradition. Computer assisted learning presents one avenue through which to re-tool the discipline of dance. If we choose to ignore the promise of this popular communication tool, we may forfeit the opportunity to reach more students and larger audiences. The tools and educational approaches of the twenty-first century can potentially enable us to forge creative and integrated pathways between the treasures of the past and the learners of the future. In reference to our methods of communication and research, the discipline of dance history might best be served if we project our sights forward, not back, thus allowing the technology of the present and future to assist us in embracing the past.

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GWENETH LLOYD'S *SHADOW ON THE PRAIRIE:* THE COMPUTER-ASSISTED DANCE HISTORY LESSON

Mary Jane Warner

The HyperCard project, *Shadow on the Prairie,* began in 1989 when Norma Sue Fisher-Stitt and I attended an Open House sponsored by the Faculty of Fine Arts Interdisciplinary Computer Centre at York University. One of the demonstrations investigated the potential of HyperCard in education; we were impressed particularly by packages that had been developed for teaching music. At that time, we were both neophytes to the world of interactive multimedia, neither of us had used a Macintosh computer, although we were both experienced with word processing.

As teachers of dance history, we were struck immediately by the potential of interactive multimedia for our own teaching. No longer would we have to juggle video playback, film and slide projectors, and tape recorders; text, music, still and moving images could all exist in one single package by utilising HyperCard. We realised that our future students would soon demand more innovative approaches to teaching than the traditional lecture format. Other departments within the Faculty of Fine Arts were using computer technology in several of their courses, and it was time for us to capitalize on the new technologies.

In May 1990 we decided to embark on a pilot project to explore the potential of HyperCard for teaching dance history. Once*Shadow on the Prairie* was selected as the focus for the pilot study, a research assistant was engaged to collect materials that would be needed for the project: biographical data, information on the Royal Winnipeg Ballet and the National Film Board, newspaper reviews, photographs, the music score, and the video of the National Film Board production of *Shadow on the Prairie.* At the same time copyright permission was sought and received from the Royal Winnipeg Ballet, the National Film Board, and composer Robert Fleming's widow. Still progress was slow. We seemed to be postponing the very act that would make or break the project: transferring the paper documentation onto the computer. A major handicap was our lack of hardware. The Department's ancient Mac Plus was simply not up to the task, and access to the Faculty of Fine Arts Computer Lab was very limited. Finally, in the summer of 1991, both of us purchased Macintosh LC's and the Department of Dance also purchased a new LC with 10 megabytes of RAM. In retrospect our slow beginning was a blessing. We used the time before working on the computer to do a general mapping out of the information. We realised later that this stage is crucial to the success of any HyperCard project. When we were finally ready to input data, our progress was surprisingly quick.

With access to computers we began to familiarize ourselves, in September 1991, with the Macintosh computer and with HyperCard, the software package that forms

the basis of this project. HyperCard is a sort of computer erector set from which users can construct a database called a stack. The basic unit in the set is a card. Cards can contain information which has been entered by the programmer, receive information from a user, or both. The cards can be accessed in many ways. In addition, other applications such as word processing, animation and graphics programs can be operated from within HyperCard. As we began to understand the software better, we began mapping out the materials in greater detail. Some modifications were necessary when we realized that each card (or computer screen) could hold rather limited amounts of information. Impatient to work on the project, we learned how to do specific tasks in HyperCard as we needed them to input information.

Perhaps the secret to our progress was the holding of three-hour meetings each week to discuss the current work and to assign tasks for completion before the next meeting. The work varied tremendously: inputting text, watching the videotape of *Shadow on the Prairie* to develop a choreographic analysis, and selecting suitable photographs. At our weekly meetings, we would examine the new material input and also explain to our partner any new HyperCard skills that we had mastered. Sharing the tasks helped us to progress quickly and also motivated both of us to accomplish something every week.

Our earliest HyperCard tasks entailed learning how to create individual cards, how to place fields on each card for textual information, and how to create buttons to link individual cards. At this early stage we were concerned primarily with placing textual materials on the cards. We wanted to make the program as non-linear as possible so that users could access the information in the order that interested or made sense to them. There are two main areas in the program: documentation of the Royal Winnipeg Ballet, and on the ballet *Shadow on the Prairie.*

Willing helpers were always nearby, but we resisted their help until we had input most of the textual information. We wanted to learn enough about HyperCard that we could communicate our programming needs to an assistant and retain control of the project. However, new software is being developed so quickly that we soon realized that we would have to utilize one or more programmers who were familiar with new software. We are fortunate at York University to have access to Macintosh software developers who can keep us informed about the latest technology that might be of use in the project. For example, we learned of a new tool, QuickTime, that would soon be released. Created by Apple, this program makes it easy to manipulate data and to integrate multimedia technology into a HyperCard stack. With much of the text input, it was time to insert both visual and audio materials, and to make a decisions about the actual on-screen look of the final product.

Blake Martin, a recent graduate of the Department of Dance was hired to assist with programming. He designed the look of the stack, inserted the graphics, digitized sounds, photographs, and QuickTime movie clips. At this point, a variety of software and hardware were utilized to manipulate the materials. Blake transferred

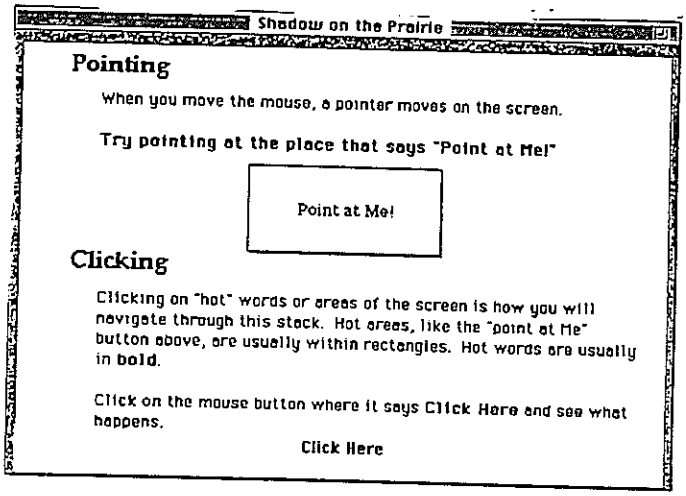
the stack to a hard drive with 650 megabytes to manage the visual images that were later compressed for use in the stack. A LaCie high resolution laser scanner was used to obtain quality photo images. Bitmapped type was used for the title, and other graphics were created in SuperPaint and MacPaint. Adobe Photoshop was used to manipulate still images. Once video spigot was installed in the computer, it was possible to connect a Panasonic VCR directly to the computer to transfer video images to the package using QuickTime. A variety of equipment was used to manipulate the sound: a Sony 3/4 inch video playback unit and Tascam stereo mixing board, and SoundEdit.

Since new software is developed regularly it's difficult to finish the project, since a new piece of software can always enhance the quality of the work. For example, HyperCard has just been released in colour, and QuickTime images can now be larger, since compression techniques are more efficient. We had expected to complete the package in summer 1993, but we were delayed waiting for computer programmers and dance colleagues to give us feedback before attempting a final fix on the various "bugs" in the program.

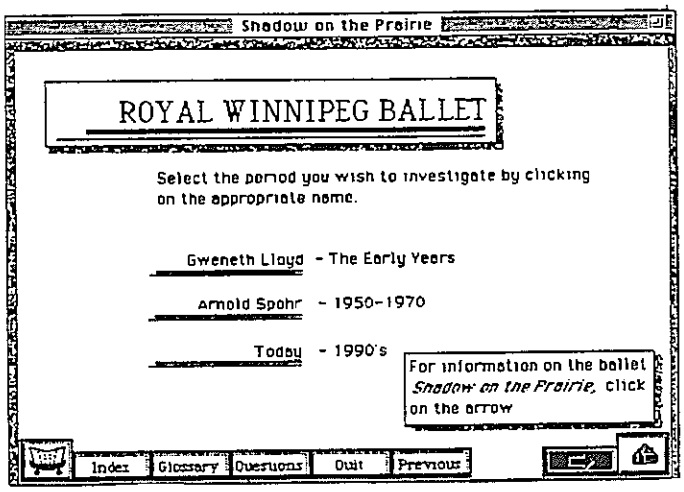
At this point, the audience viewed the *Shadow on the Prairie* HyperCard package:

The program begins with a title card accompanied by the overture to the ballet.

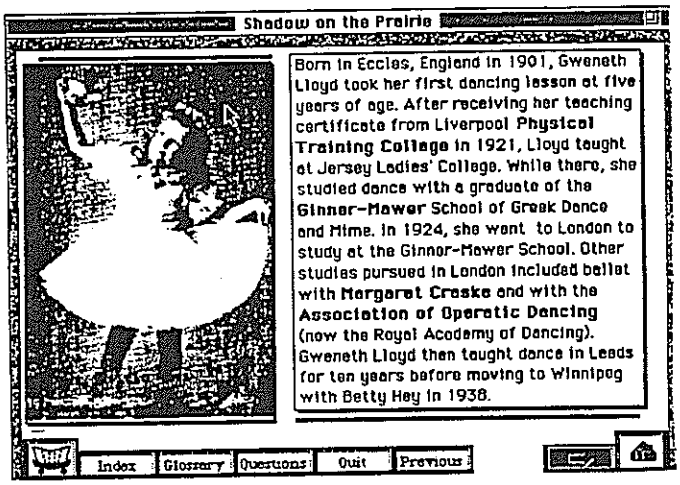
Instructions for moving through the HyperCard stack are given.

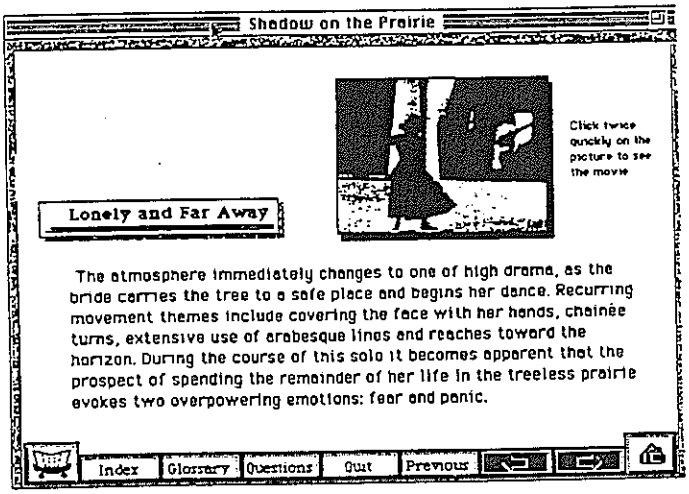


The user arrives at the index that allows one to move through the stack in various ways. She can examine the background of the Royal Winnipeg Ballet by "clicking" on the sections: Gweneth Lloyd, Arnold Spohr, or Today. Alternatively, the user may investigate the ballet *Shadow on the Prairie* which has information on the choreography, music, setting and costume designs, funding, and performers.



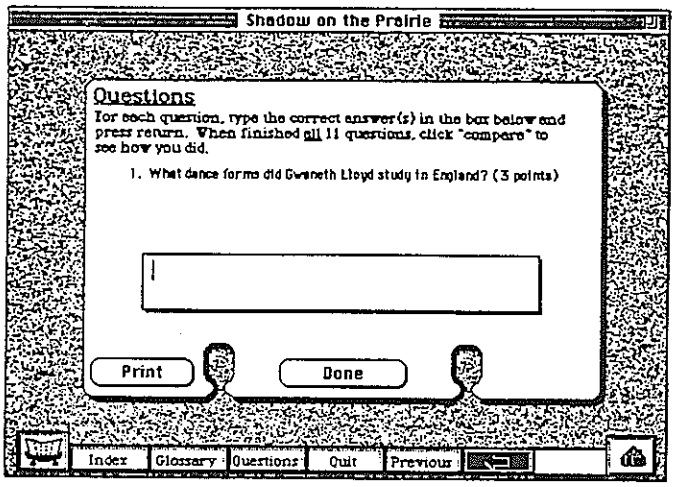
In the sections giving background on the Royal Winnipeg Ballet, there are photographs, including this one of Gweneth Lloyd as a young child. Some text is in boldface, and by "clicking" on it, additional information is accessible.





Within the choreographic section, three short video clips can be played by "clicking" on the picture.

The user may test her knowledge of the material presented by answering the questions included at the end of each section.



We still need to fix some links between cards, redo at least one movie, and try to make the entire package more non-linear. In addition, we plan to rework the question sections to make them more useful pedagogically. It is likely that we will develop a teacher's manual to accompany the package. Finally, because the package is so large–it takes six high density disks–we plan to transfer it to a CD-Rom.

I believe that packages like *Shadow on the Prairie* have considerable potential for instruction in a variety of situations. They could be used in a regular classroom with an LCD to project the computer screen for the entire class to view, or these packages could be available for students to use on their own time in a computer lab before coming to class. This strategy would free up the instructor to focus on more in-depth discussion of material with students. HyperCard packages can be designed for all age levels, and they are very suitable for use in distance education. I hope this demonstration will inspire you to develop your own packages.[1]

[1]From the beginning of our work on this HyperCard project, care was taken to clear copyright. Robert Fleming's widow gave permission for the use of the music, and the Royal Winnipeg Ballet gave permission to use photographs from its archives in the package. Moving images from the video of *Shadow on the Prairie* were cleared with the National Film Board of Canada on the payment of royalties.

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THE MUSCLE IS A MIND: TEACHING DANCE HISTORY THROUGH MULTI-SENSORY PEDAGOGY

Lynne Conner and Susan Gillis

The title of our presentation today is "The Muscle is a Mind: Teaching Dance History Through Multi-Sensory Pedagogy." The play on the title of Yvonne Rainer's watershed postmodern dance, "The Mind is a Muscle," is intentional, since we share with Rainer the desire to re-think, re-conceptualize and ultimately re-experience our material. In creating "Trio A," Rainer was challenging the hegemony of technique, expression and traditional performance values over pure motion in the evaluation and reception of a dance concert. In creating our dance history workshop, which we call The Early Moderns, we are challenging the hegemony of the mind and of traditional pedagogical tools in the evaluation and reception of dance history. We are attempting to re-think the concept of learning and teaching dance history for a new generation of students.and teachers.

I say students <u>and</u> teachers because, as we've been discovering throughout this conference, retooling the discipline is a double-edged sword. The re-evaluation here is one that applies both to teaching and learning methodologies. Our workshop on the early years of the American concert dance tradition was designed with that double edge clearly in mind. We have attempted to create an interactive environment that places the lecture hall inside the studio and replaces the traditional talking head lecturer with an historian and a practitioner who talk and move.

Our workshop proceeds, then, from two non-traditional assumptions. First, that the history of indigenous concert dancing is an integral part of American theatre arts history and should have a clearer and more central role in university and college Theatre Arts departments and curriculums. And second, that the best method for revealing that history to theatre students is through an interactive pedagogy that allows them to experience learning through the mind <u>and</u> the body. To that end, The Early Moderns incorporates lecture-demonstration, film, video footage, slides, source material, movement instruction and performance simulation in a three hour package. During the fall of 1993, we taught The Early Moderns three times: to undergraduate dance students from the School of Education at the University of Pittsburgh; to graduate students (both M.F.A. actors and doctoral candidates) from the Theatre Arts Department at the University of Pittsburgh; and to a demographically varied group of community residents from the Pittsburgh area.

The Early Moderns is an introductory level seminar that covers the years 1890 to 1935. It is divided into two main section, one titled "The Solo Dancers" (roughly

1890 to 1920) and one titled "The Modern Dancers" (roughly 1920 to 1934). We make this distinction because we believe that there are clear and important divisions between the cultural environment that effected the work of soloists like Loie Fuller, Isadora Duncan and Ruth St. Denis and the cultural environment that was the breeding ground for modernism as practiced by Martha Graham and Doris Humphrey. Separated by a world war, by important technological advances, and by profound changes in the artistic climates of New York City and Europe, the world of the solo dancers needs to be examined and illuminated independently from the world of the first generation of modern dancers.

The primary methodology for the workshop is cultural, both in its historical application and in the general approach we take during the lecture-discussion and movement sections. For example, at the beginning of the workshop I offer a detailed description of women's fashion at the turn of the century while Susan simultaneously straps two volunteers into facsimiles of whale-bone corsets. Then we ask the volunteers to execute some movement, which of course they are unable to do. The resulting discussion invariably leads us into a clearer understanding of gender politics during the period and helps, in particular, to provide a context for Duncan's innovations. Interestingly, in every one of the workshops we gave last fall, the illustration of the corsets also led very naturally into a discussion of gender politics in our own culture, especially regarding the ways in which we continue, as a society, to restrict and deform the female body.

Each of the two main sections of the workshop begins with lectures that introduce the cultural landscape. My interpretation of the historical information that informs that cultural landscape is indebted to the work of many scholars, including Elizabeth Kendall, Nancy Ruyter, Marcia Siegel, Deborah Jowitt, and Selma Jeanne Cohen. We also use slides, video footage, period books, period newspaper clippings, and movement demonstrations to help flesh out the historical material in order to make it more immediate for the students. For instance, after I've talked a bit about Duncan's early background and training, we pass around a copy of a review of one of her first salon appearances in New York City that appeared in *The New York Times* in February 1898. Mostly a listing of the society women in attendance, it begins: "'The Philosophy of the Dance' was illustrated at the home of Mrs. Arthur Dodge, 72 East Eighty-fourth Street, yesterday afternoon by Elizabeth Blorent Duncan, who lectured, and Isadora Duncan, who did the dancing. Invitations were issued in the manes of the following women, all of whom were present: Mrs. Dodge, Mrs. Bolton Hall, Mrs. Whitelaw Reid..." After discussing the implications of the review, we invite the students to imagine themselves as these society women--attending an afternoon tea at the home of Mrs. Arthur Dodge of 72 East Eighty-fourth Street, Manhattan. The review notes that one of the dances offered that afternoon was a selection of three quatrains from "The Rubaiyat" of Omar Khayyam. I play sister Elizabeth and

read the quatrains while Susan plays Isadora and dances them. Susan based the dancing on *The Times'* review, which describes the movement as being "more of the body and arms than the legs," on a slide of Duncan taken from a publicity photo for her Rubaiyat performances at the Lyceum Theatre in 1899, and on her own response to the scenario. With this small reconstruction, we give the students the opportunity to replace factual material (the newspaper clipping) with a living scenario. We stress, of course, that the reconstruction is only just that, and not in any way meant to suggest a "true" picture of what occurred in that drawing room 96 Februaries ago. Acknowledging this then provides the perfect context for a discussion about the historical process and the interpretive role of the historian.

The pedagogical purpose of the lecture-discussion aspect of the workshop is geared toward taking advantage of a variety of mental stimuli in order to facilitate a dialogue that will help the student to effect a personal engagement with the material. We work hard to make apparent and tangible the cultural connections between the dancers' environments and their artistic product. We also work hard to bring those connections into the students' everyday lives. For example, one point of discussion that has come up several times is the parallel between Duncan's urge to release the female body from the artificial constraints of her society, and Mark Morris' urge to release both the male and female body from what he considers to be the artificial constraints of our society.

The movement portions of The Early Moderns are introduced periodically, allowing us to move from lecture-demonstration into movement experience in several key places during each of the two main sections of the workshop. In the "Solo Dancers" section, for example, the students are invited to do a few Delsarte exercises and to perform "posings" during our discussion of the Americanized Delsarte movement. Then, later on, after we've talked about the Denishawn experience and seen slides and video tape, we ask them to help us re-create "Soaring." Using a parachute and a tape recording of the original Schumann piano music, Susan leads the students through the music. The "performance" is obviously a very loose one, based on our attempted simulation of the Denishawn environment, on Susan's recollections of her early training in Massachusetts with Marion Rice, and on the reconstruction included in "Trailblazers of the Modern Dance." Similarly, in the "Modern Dancers" section, after setting out Graham's early training and the cultural context of 1920s New York City and watching the class-room section from "A Dancer's World," we do Graham floor exercises, particularly those involving her theory of contraction and release. Here, Susan attempts to become the "Teacher" with a capital "T," offering the students very specific corrections as she moves from dancer to dancer in an attempt to simulate a technique class. Later, after watching Graham perform "Lamentation" and discussing its historical and cultural context, we pass out cloth bags, turn on a tape recording of Kodaly's Opus 3, Number 2, and leave the students alone to experiment with their own

bodies, their own interpretation of contraction and release, and their own response to the Kodaly score.

The pedagogical purpose of these movement sections is twofold. The first is to offer students the chance to experience learning about events through the active and willful use of their bodies; in other words, to experience the transference of information and ideas in a manner that is both intellectually and kinetically sponsored. This approach allows us to take advantage of the potential of sequential learning. In the first step, a student experiences information intellectually, through the visual and aural stimulation provided by the lecture-demonstrations components of the workshop. In the next step, the student experiences information kinetically, through the muscular stimulation provided by the movement components. The historical concepts that are at the center of this workshop, then, are introduced intellectually and reinforced physically. As Susan points out in an article published in *Dance in Higher Education* ("Developing Skills in Dance: Considerations for Teaching Adult Beginners" in *Focus on Dance XII*, 1991), when students have a muscular involvement in what they're learning, their attention span is greater, both in time duration and in depth of penetration.

The other pedagogical purpose of the movement aspects of The Early Moderns is more simply articulated. We believe that students want to experience information with their whole bodies rather than only intellectually, that this is a more natural response to learning in general and to learning about the history of a movement art in particular.

This belief has been supported by our experiences. We went into the first two workshops with what were, in retrospect, some stereotyped expectations. We thought, for example, that the undergraduate dance students from the School of Ed would love the movement work but would remain unengaged by the lecture-discussion components. And, not surprisingly, we thought the Theatre Arts Department graduate students (especially the doctoral students) would embrace the lecture-discussion but reject the movement. What we found, instead, was that there was a similar reaction among these two very disparate groups. Both responded well to the workshop as a whole process. The dance students were engaged by the historical details and the graduate theatre students danced their hearts out. In addition, we found that the varied learning experience, the process of moving back and forth from the intellectual to the kinetic paths, kept the students' attention for three hours, perhaps because the whole, integrated body is stronger and more able to concentrate for longer periods of time than is the isolated body. Our greatest surprise, however, came from the public workshop we gave. Loosely advertised in adult dance classes around the city, it attracted a diverse group of men and women, ranging in age from about 30 to 65, with the majority in the 50 to 60 range. We didn't have any idea what to expect, becaus

we had no idea what each individual student's academic background was. What we found, however, was that each was able to bring his or her own experiences to the material in both the lecture-discussion and the movement components. This was, for us, the most satisfying of the three workshops we gave last fall. We picked up some valuable insights into the cultural contexts of the periods from the comments of the students, and we experienced a lot of joy watching these wildly diverse bodies mourning Kodaly, soaring with Schumann and laughing at the exhilaration that is the human body, mind and muscle.

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PEDAGOGY AND DANCE HISTORY
DEVELOPING THE DANCE SCHOLAR IN THE STUDIO

Sherrie Barr and Jenifer P. Craig

[Representative video clips from student projects and participatory movement experiences were included in our original presentation.]

As we prepare to retool our discipline for the 21st century, we should examine our pedagogical approaches. Our students, as future performers, choreographers and scholars, need to be literate in a discipline which is becoming more and more diverse and demanding.

The Department of Dance at the University of Oregon, like many national programs, designed its curriculum to be rich in breadth and depth. Students are encouraged to discover the expanding range of materials and knowledge available for synthesizing the artistic and scholarly realms of dance. This educational environment inspired a course titled Theoretical Foundations of Modern Dance.

This course provides an opportunity to investigate historically influential dance figures in their manifold roles from choreographers to philosophers. It is a 3-credit elective course for undergraduate and graduate students who have intermediate level technical skill. It does not replace the classroom history sequence required of majors. Logistically, during terms when Theoretical Foundations is part of our course offerings, we do not include the advanced technique course in the topic's idiom. This is due to a variety of reasons, especially faculty resources and availabilty.

Theoretical Foundations of Modern Dance continues to evolve since its initial inception in 1974. It was conceived to offer an opportunity for students to bodily feel and express the real-life processes, inspirations, and content as they evolved over the lifetime of master modern dance artists. As we well know, the early moderns established new ways to reveal in dance the humanity of experience -- dynamic processing and expression of life long experience and functions through the choreographic form. During a recent program review, the Department faculty acknowledged the need to curricularly recognize that modern dance artists have not been alone in investigating movement and expressive concepts. The change, in 1992, to the larger umbrella title of Theoretical Foundations of Dance, reflects the course's potential to embrace and focus upon artists of any genre. It provides a general format for teaching dance history in an applied technique movement situation. Whatever idiom is explored, dance history must not be a sedentary study separate from the movement at its core.

Establishing the context via the artist's process builds the backdrop for this curriculum umbrella. With Jenifer's course, for example, there is an obvious underlying assumption that with Isadora Duncan came a new era where dance would not be <u>assumed</u> to be about the viewing of virginal females by men-as-controlling

agents, but rather could be about expressions of, and for, women in all the manifestations of their maturation. In Sherrie's class, she worked with the idea that Cunningham allowed each person to find and establish her/his own understanding of the movement. These backdrops demand of the students that they take responsibility for themselves as performing and creative artists. With our knowledge of content and pedagogical methodology, we create the parameters of presentation, linking cognitive and physical. It is our belief that the studio experience can be a most effective way in which movement and the ways in which ideas engendered the movement can be transferred to students in a similar fashion.

How dance history happens, i.e. how movement evolves and changes, is vital to the teaching process. Theoretical Foundations, as a suggested prototype, is a pedagogical framework which integrates the motor learning involved in a dance technique class with historical and theoretical approaches. History becomes a discipline impacting and influencing current dance making, rather than being a discipline related only to the past. Scholars as educators share their integrated knowledge base with students. Jerome Bruner stated, "There is nothing more central to a discipline than its way of thinking" (p. 60). By establishing the often neglected relationship between scholarly and kinaesthetic constructs, both learners and teachers can benefit.

The past can be collaboratively explored with students in the studio-classroom. Students experience history as an evolving process. The learning of historical constructs offers a viable learning strategy for students for application to contemporary situations in their training as dancers and scholars. This pedagogical framework contains the means to integrate curriculum for a discipline which cries out for holism. To better share this pedagogical retooling and to understand what Theoretical Foundations is, some traditions circulating in the halls of dance academia need to be examined.

Discipline, repetition, perfection of motor skills, increasing range and strength are all integral aspects of the technique experience. Unfortunately, these component are probably the same ones which helped to create the dichotomy between technical training and <u>dancing</u> for students and teachers. For many students, technical training is synonomous with attaining virtuosity. A student might not consider 'learning' a movement until the steps are gotten, i.e. learning the dynamics. Steps tend to negate dance-as-motion. Marcia Sakamoto, acknowledged master teacher, questions the dichotomy when asking: "If you haven't learned anything in a technique class about how to approach space and time, about how to create a myriad of dynamic sensation kinetic sensations - then why are you doing technique?" (Interview by Joan Schlaich and Betty Dupont, p. 14).

Effective technique teaching brings areas of knowledge, ranging from the application of sound anatomical principles to personal visions of movement vocabulary, into the studio. Each teacher's unique history is also brought into the studio learning process via the movement experience. These experiences, framing

studio teachers as dancers/educators, contribute to the current experience they establish for their students. There is an implicit understanding that the technique teacher's personal technique background belongs in the studio. This concurs with the belief that the activity of moving is the source of understanding for the learning student. It contradicts the myth of technique teachers as drill sergeants demanding blind obedience. Master teacher Gloria Newman addressed this correlation of dancing and understanding when she spoke to content matter in a technique class. "I am interested in building the dancer's technique with a strong inner awareness of the source of movement and its applications..." (Interview by Joan Schlaich and Betty Dupont, p. 14).

Theoretical Foundations does not ignore nor negate the value of straightforward technique classes. Rather, it permits teachers to augment the notion that technique serves the creative artist. Technique, learned through kinaesthetic and cognitively based experiential knowledge, is essential to dance literacy. Students are encouraged to synthesize the artistic and motor aspects of movement in order to find greater meaning in it. Immersing oneself in a particular style as a pedagogical methodology does not imply attempts at reinventing past trends or promoting gainful employment in a particular professional company. We learn and teach history in this way in order to understand and share our own individual roles with contemporary movement. Insight of the vision of a master can lead to expanded student performance and creative abilities. Learning about the past encourages experimentation with the forms, vocabulary and concepts of today. We hope our students will be inspired to continue on with this evolving tradition of investigation.

A teacher's experience with a movement system serves as initial research material for Theoretical Foundations. Next, integration of the material in terms of a codified technical vocabulary, spirit or physicality and relevant cultural and societal context, is integrated to become the content of the course. The procedural knowledge (the manner in which the content is taught) is informed by personal experience as well as scholarly research. The curricular design resulting from this research method is an exciting synergy; one plus one equals three. Just as the teachers integrate content material from their areas of expertise, the students integrate their learning.

If technique is unfairly generalized as skill execution, composition courses are often mistaken as the lone time and place where creativity is learned or found. In addition to exploring one's own movement limitations and preferences, composition classes can also provide a format to hone observation skills. From the student, this demands more than an 'I like it/I don't like it' response. The learning and doing in composition courses engage and integrate a student's cognitive and motor domains. As we are all aware from John Martin: "Modern dance is a state of mind." What is meaningful for a dancer is discovered in the movement, the choreographic form, the creative process, or a combination of such sources. The state of a student's mind as an evolving dancer and/or choreographer develops and flourishes in the knowledge of the movement context. Likewise, the evolving scholar experiences technique and artistry as intertwined, not as separate entities.

Theoretical Foundations is not designed to replace Dance Composition. However, particular aspects of composition, such as how to critically observe and investigate movement vocabulary in an in-depth manner, are its objectives. When and how do students really learn the reasons for codified vocabularies? Do these realizations then provide the necessary permission and freedom for students to begin their own exploration process of familiar movement? If students learn to equate vocabulary development with expanded creativity, a fuller appreciation of creativity flourishes. For each student, technique then becomes her/his own way of dancing.

Reflecting upon past and present teaching methodologies for dance composition, Bob Dunn commented on changes in art education theories since the 1930s. "Previous to that...I felt much teaching boiled down to: Here are so many kinds of Martha Graham dance, so many kinds of Doris Humphrey dance, etc. So I determined to do the other thing...finding out what the available choice of vocabulary was for what people needed to do...: "(Interview by Berenice Fisher, p. 85). Referring to a general goal for himself as a technique teacher, choreographer and master teacher, Jeff Slayton addresses the issue of individuality in technique and composition settings. He states: "I don't want them to try to look like me. I want them to find out how to dance with <u>their</u> bodies." (Interview by Joan Schlaich and Betty Dupont, p. 49).

Different conceptual approaches, occurring simultaneously, are used to study a pioneer dancer/choreographer in Theoretical Foundations. This global educational objective potentiates students being challenged in all levels of concept development - experiencing, discovering, knowing, understanding and applying. Exploring and discovering are essential to the creative process; it is part of the art form's artistry as well as being crucial to the individual artist. In Theoretical Foundations, learning about the craft others have explored to form and edit and transform thematic ideas into a physical reality, further allows students to find their own unique way of moving. Integrated learning strategies enable students to become kinaesthetically involved in the movement material. They achieve a physical understanding for how they 'see' the body of works of the artist. Perhaps glimpses of the choreographer as an evolving artist also appear, giving way to a new understanding of movement/technique/dance as an evolving and vibrant symbiotic activity. Being aware of how the moving body has been explored by pioneer dancers/choreographers such as Isadora Duncan, Doris Humphrey and Merce Cunningham provides important insights for understanding influences and changing perspectives in dance as well as in the arts in general.

Another course-type that might seem to address the issues at play here is the Repertory class or Reconstruction course. Learning/performing reconstructions make historical and critical research as active as the dancing of the reconstructed work. Reconstructions via repertory classes invite history into the studio component of a dance curriculum in a specific and important manner. The idea that dances grow and change becomes apparent. Through movement, students contemplate how and why a dance becomes a masterpiece and how that dance is part of a larger picture, whether it be in terms of a social era or an individual artist's larger body of work. With

this knowledge, students bring a maturity to the execution of a reconstruction. The experience facilitates a special way of capturing the essence of a work. A unique taste of what it is to be fully engaged with movement, an essential ingredient to the development of a complete dancer, can occur when involved in reconstructions. It is also a way of bringing an authenticity to the doing. But because of the objectives of a repertory class, investigating a larger whole might not occur. The demands of a particular sequence may obscure philosophical, historical or aesthetic constructs.

If research and study of history are intended to be as active as the 'thing' being researched, a multitude of formats for different, yet complementary, educational objectives can be achieved. A specific type of integration in learning and subject matter is the aim of Theoretical Foundations. For students, the dialogue between scholarly and kinaesthetic constructs and the combination of understanding and doing, become springboards for their own creative ideas, whether in performance, composition or scholarship. For teachers, the integration of research methodologies is shared with students in an environment where the process of moving and its import is best understood -- the studio. In this way, Theoretical Foundations encourages improved teaching effectiveness and that the artistry of teaching becomes an expected part of the dance education dialogue. By keeping this moving dialogue active, we keep history active.

The process of how movement evolves is a rich, but clearly difficult aspect, for traditional dance history study. The cyclical relationship between content, scholarship and procedure can be developed to integrate curriculum, just as for the artist, the instrument and the application are inseparable. This relationship between movement-based content knowledge, scholarship and procedural knowledge has therefore become the educational framework for Theoretical Foundations. The course augments studio work by combining critical thinking and problem-solving abilities with technical training. This synthesis allows for the transfer of concepts and knowledge between the kinaesthetic and cognitive frameworks. Allowing students to 'see' and 'feel' history in order to acknowledge ideas behind movement gives movement as history meaning. An intimacy with history develops simultaneously with exposure to contemporary movement and current trends.

Jan Van Dyke, choreographer, dancer and a leading educational reformer, claims that "Technical training and the philosophical premises of a liberal arts education have never fit comfortably together" (p. 27). She ponders the distinctions between the demands of education and the demands of professionalism when asking "Can educators reconcile the demand from the field for excellence in technique with the simultaneous demand for choreographers who have both skill and vision?" (p. 29). The question of whether or not students are being critically engaged in technique classes is not at issue here. However, we suggest that enhanced cognitive teaching in the studio benefits teacher and student. Critical thinking can occur in movement motor skills <u>and</u> thinking skills do not need to be pitted against dance subject matter. These two suppositions establish an underlying philosophical and pedagogical point of view for this course. Perhaps courses such as Theoretical Foundations can

address Van Dyke's question by assisting in the retooling of academic dance study to better 'fit' with both the academic and professional dance worlds.

Critical thinking provides tools for deciding what to believe or not to believe. Mental processes and strategies become some of the tools in problem-solving. The teacher of this course as pedagogue/researcher and pedagogue/dancer coexist to guide these behaviors, while giving the students opportunities to reflect. In terms of this curriculum prototype, problem-solving contends with the authenticity of movement and understanding history while actively applying knowledge and tradition. The past informs the contemporary while the contemporary liberates the past. The discovery process in the studio invites physical contact with history; a connection with a person is made. It is through this experiencing that students gain insight to conceptualization. If we meet our teaching challenge to frame the movement within a context of verbal and motor critical thinking, students become uniquely engaged in their personal development.

We go into teaching to share our passions. Presenting artistic theories through Theoretical Foundations invites us to combine our passions in a unique way. Curricular concepts of technique and history are purposefully connected. Researching with and beyond the physical, we discover many new doors. We find ways to transfer knowledge for ourselves as we research, and for our teaching, we discover whole new areas of benefit. So not only is the aesthetic more evident in the technique, but the teaching is artful.

Theoretical Foundations integrates technique and the choreographic art form, with attention to the cultural and/or societal historical context. Through this approach, it becomes clear how the vocabulary serves the art form, how the art form serves the vocabulary, how society influences or is influenced, and how the role of the working ethic can effect development of the art form being studied.

The types of assignments given can further enhance thinking skills and broaden ideas about the 'hows' of a movement theory. As we give our students the taste of research in a field which is not necessarily easy to research in, critical thinking skills such as analogy making and applying principles are fostered. In an article entitled "Dance Teaching Research: A Progress Report," Madeline Lord states: "Teaching is an art, and although knowledge of the rules of any art will not make an accomplished artist, artistry will gradually develop as the knower of the rules learns to apply them appropriately to particular cases" (pp. 201-202).

Theoretical Foundations draws from traditionally discrete content areas and learning environments to create a complementary composite course within the curriculum which is more than simply the combination of the separate elements of history and technique. While the rationale underlying the course is that every artist needs to know the history of ideas which have driven the development of her/his chosen field, there is a natural content-driven extension in focus to the appropriate sit of the learning in our discipline -- the dancer-in-motion. As pedagogue/researchers,

we are attempting to recognize and further develop the unique attributes of dance as a field of study, and to seize applicable notions of contemporary educational theories of curricular integration, in order to expand the ways in which dance students can become knowledgeable.

There are benefits to the teacher in having opportunities to design and teach individual applications of this course model. Our assessments to date recognize the values to us as researchers, creative artists and teachers in this course, and in other teaching situations. We are working with what may be seen as an example of TheThreaded Model of curriculum integration (Fogarty, 1991), wherein 'big' ideas are enlarged throughout all content with a metacurricular approach. This model asks for us to find ways to thread development of skills of thinking, study, movement, technology and creativity through a multiple intelligences approach to learning. Teaching this way, allows us to dig deep into specific focus areas of interest and import to us as dancers and scholars. The Threaded Model is described as providing the teacher with a magnifying glass to view the course content; the research and procedural knowledge come from an in-depth focus on narrow but major concepts made available to contemporary dancers through this studio history experience.

The results of working this way are noticeable to us in the growth of our teaching skills, our approach to integrating natural connections to and within other courses, and in the ways in which we can follow up with our students as they progress through the curriculum. As researchers, we are discovering more pathways to finding history, and more ways, and reasons to share the spirit of works from the past. As creative artists, we are finding expanded approaches to choreography, coaching, and performance.

As the results of student projects have shown us, Theoretical Foundations can assist developing artists to meet the challenges of their own time. As one of our colleagues explains in her syllabus, "each (contemporary artist) also has the challenge not only to respond to her/his own time but to create work which spans the parochial time and place" (Descutner, Winter 1994 syllabus). What we are aiming for then, is what D. N. Perkins, Howard Gardner and Vito Perrone have identified as "approaches to teaching for deep understanding", educating for insight (Perkins, p. 4).

Educating for insight is generally missing from our educational systems. It is a goal of teachers, but is singularly challenging because of the enigmatic character of the goal. According to Perkins, "we grasp pretty well what it is for someone to know something" (p. 4). There is stored information that can be retrieved on call. But his research group suggests that "understanding is more a matter of what people can do than something they have. Understanding involves action more than possession." Desirable actions that demonstrate understanding or insight have been identified as "understanding performances" (p. 5). Unfortunately there are rare opportunities for students to practice and refine the kinds of understanding performances that would constitute insight. As teachers we need to give ourselves permission to become facilitators. It is our challenge as educators to develop opportunities for 'thoughtful'

learning, learning which is rich with connection-making. We find that Perkin's three suggestions for ways to teach for understanding are directly applicable in the further development and assessment of Theoretical Foundations. He refers to these three general guiding principles: (1) Teaching with Mental Models, (2) Coaching Understanding Performances, and (3) Teaching for Transfer.

1. Teaching with Mental Models. Figurative language use in dance teaching has been classified as imagery to "facilitate correct alignment, enhance kinesthetic perception and encourage creative movement" (Overby, p. 24). An emphasis on mental models may be new to general liberal arts education, while very familiar to dance instructors. However, there are significant opportunities to expand the potential for learning by identifying concise mental representations and imagery to best bring alive historical and theoretical movement concepts. Assisting students to make their own analogies is also of clear import in Theoretical Foundations. Being able to distinguish and be selective indicates responsible learning.

Isadora, herself, is a great source of mental models for Teaching Theoretical Foundations. For example, "Movement springs from an inner impulse -- radiates and returns in a never ending weave of renewal." Her words, as descriptors, enable us to 'see' history and to 'physicalize' her own changing attitudes towards dancing. Irma Duncan's analysis of Duncan technique is filled with helpful and educational imagery. Examples range from the simple -- "glide," to the more definitive -- "Always imagine you are running toward a fixed goal. Don't run aimlessly." One passage found particularly valuable because of the multi-level learning that was required to utilize it, reads as follows: "After steady practice, your run will take on the semblance of a bird in flight. You will soon leap beautifully. Throw your head far back, chest up, with arms stretched wide upward toward the sky -- like Walkyries riding through Valhalla!"

In class we are obliged then to discover appropriate images to carry us through various aspects of Duncan's work created when she was in various conditions and ages. Christy Adair in her book Women and Dance writes that Isadora's dances were created for the female body; 'they explore the range of womanhood, from the purity of girlhood to the coquetry of the gyspy to the violence of the Furies and the Amazons'. An important factor was Duncan's physicality. When she was dancing in her twenties her body was sleek but after bearing three children in 1917, she was described as 'heroic in build'...From audience reports it appears that Duncan's heroic physicality pushed her into the realms of unchartered expressiveness taking yet more risks. She provided an image of dance performance not confined by the 'ideal' body" (p. 124).

Students have opportunities in Theoretical Foundations to experience the girlhood skips and leaps, the powerful expressiveness found through imagery of the woman-Duncan. Some of the most amazing things happen as we explore and recreate her solo "Mother", which performed after the death of her own children and when she hoped to 'mother' all the little children in Russia. Students access and create their own mental models relative to the power in the movement and the movement idea - to express their own personal stage in the life-cycle.

While teaching the Theoretical Foundations - Cunningham class, Sherrie discovered that for students, the scope of this umbrella course can also serve as an inroad to defining the allusive term of style. For students to 'succeed', they had to be flexible with the doing and understanding of their motor skills in order to access images/mental models which were conducive to performing the particular codified vocabulary.

All the students in this particular course had studied technique with her previously, some quite extensively. As she assumed an approach to teaching movement which befitted the Cunningham vocabulary, students needed to readjust their approach to taking a 'Sherrie' technique class. They were forced to look at movement with fresh eyes - the plie was not the plie, the curve was not the curve, that was done in a previous term. They had to develop new mental models to discover appropriate kinaesthetic logic for learning sequences with all the accompanying kinetic sensations. Many of the graduate students in this course were also simultaneously enrolled in her Movement Analysis course. It was intriguing to observe which students could allow that developing knowledge to help build images for needed spatial-dynamic configurations in Theoretical Foundations.

One student whose movement preference tended to lie in breath and weightiness commented, "The material was difficult, and forced me to begin using spatial tension, which has helped my work" (Student course evaluation, Spring 1992). Another student, who was probably the most advanced technician in the class, came from a very strong ballet background. She is a large woman, eager to take risks. She needed to find the image of how to take risks, how to 'think' big when executing crisp, small articulations of the torso. In her evaluation of the course, she wrote, "What an incredible and wholistic way to learn - we immerced (no pun intended) ourselves in a way of thinking as well as a way of dancing and approaching movement" (Student course evaluation, Spring 1992). Each of these students struggled to create an efficient image, a mental model, which ultimately aided their progress as they became responsible to their learning process.

2. Coaching Understanding Performances. Perkins claims "...The adroit teacher-coach hints, advises, cajoles, motivates, forms partnerships among students..." (p. 7). In a course evaluation of the Duncan Theoretical Foundations class, one student unwittingly commented on Perkin's principle of coaching of understanding performances. "...Because Isadora did have so much influence, part of the goal of the class was to enable us to experience her wide-ranging influence. ...material (was) presented in a way that assumed maturity on behalf of the student. ... (the course) encouraged finding the individual outlets of interest within the material and works to enhance those individual interests" (Student course evaluation, Winter 1993).

The coaching of understanding performances "starts from the premise that people learn fundamentally by doing more than receiving -- by acting on information" (Perkins, p. 6). The more the student is actively engaged, the more will be the ability to

interpret, generalize, make analogies and transformations.

An unexpected performance understanding transference was made by a graduate student who took Theoretical Foundations while she was in the early phases of a choreographic thesis, the goal of which was to teach and choreograph in the styles of differing jazz master artists. She experienced a 'Eureka' - finding that the wave imagery and principle of succession in the Duncan work could help her with a troublesome choreographic and coaching problem. Ironically, she found that the movement concepts of Isadora were the most successful illustrations for learning the stylistic qualities prevalent in the technique of Gus Giordano.

Another example of facilitating and coaching understanding performances occurred from a research assignment in the Cunningham Theoretical Foundations class. An Event was created when a group of four students took the discussion panel assignment to a culminating point which was rather unexpected. They decided to 'choreograph' their presentation using chance procedures. After the Event, they acknowledged that to go forward with their idea they needed to understand that they might fail in terms of their performance intent. They had done their individual research but they were not sure if the presentation would negate their scholarship or vice versa.

Each person divided her talk into 3 sections. By assigning significance to the suit, face cards, jokers and aces in a deck of cards, who was talking when, the ordering of sections of an individual's talk, and the speed of talking were determined. The cards were picked several days in advance of the presentation. Thus, they were able to diagram how the presentation would progress, i.e. going from person A to C back to A on to D, etc., etc. One person never got to present all three sections of her talk; one individual had to repeat the same section three times very quickly. Because these students were not operating in a known context with established expectations, i.e. dance/movement, they probably experimented with chance procedures more openly and honestly. Although they had never rehearsed the Event prior to their presentation, they had obviously discussed their research findings to be able to allude to one another in their tallks. As individuals their scholarship and performance efforts were readily apparent. As a group working collaboratively, they made an Event.

3. Teaching for Transfer. The general education purposes for Teaching fo Transfer are to facilitate "transfer of knowledge within and across the subject matters and into everyday life." There are obvious ways to 'transfer' this concept in pedagogical planning within the dance discipline generally, and in particular, Theoretical Foundations.

Variations on the Theoretical Foundations - Duncan course have dealt with hc best to impart interrelating dance and performance concepts -- 'ideas in the air' durir Duncan's era. Content from Delsarte, Fuller, Stanislavsky and Shawn has varied each time, although the validity of their inclusion is clear from student projects.

Theoretical Foundations seems to promote a bonding between the students ii

the class. A Duncan baby queried, "Can we have an Isadora reunion on a sunny day in Spring to go outside and leap from the earth?" (Student course evaluation, Winter 1993). Perhaps this arises from the multitudes of connections fostered in integrated curriculum. The opportunities for shared experiences on diverse levels are abundant. Perkins states, "The artful teacher for transfer creates the expectation in students that there are connections to be made - connections with upcoming ideas in the same course, with ideas in other courses and with out-of school settings. The artful teacher for transfer coaches students in looking for connections worth making" (p. 7). As one student wrote in the Theoretical Foundations - Cunningham course evaluation: "The movement projects were very valuable to me...Experience is the best teacher." (Spring 1992)

One undergraduate transferred Shawn's proscription for 'pre-dance training' to contemporary issues. She began with his directive to find the range of qualities between the extremes of Tension and Relaxation. Applying what she had learned from Sweigard's book, Human Movement Potential in Body Fundamentals course, she developed exercises for four commonly difficult areas for dancers concerning tension and relaxation. She then taught the class these exercises for the hands, shoulders, scapulae, hip sockets and feet -- carefully integrating pedagogical ideas from her Teaching Dance course.

Human Movement Potential was first published in 1974, the same year as the inception of Theoretical Foundations of Modern Dance at the University of Oregon. In its initial design, the course was intended to be a 3 term sequence. Fall Term was designated to "influence of theories of Dalcroze, Delsarte and von Laban." Derivative theories included such people as Ted Shawn, Miss Ruth, Hanya and Nikolais. Graham was the focus of Winter Term. Cunningham, Hawkins, Taylor and Lang were listed as the derivative theories to be included in the course content. For Spring, Humphrey and Weidman, kinetic pantomime, were the primary focus. Limon, Litz, and Koner were derivative theories. Also included in this term were 'ethnic' influences of Primus, Ailey, and Dunham. (Information obtained from Department curriculum archives.)

Today, in 1994, proposed topics for Theoretical Foundations are much more narrow in scope. The confined focus, as contemporary educational theories suggest, permits a careful scrutiny, which then invites the making of generalizations for conceptualizing and critical thinking. As scholars we continuously piece together information to make new connections, to glean new understandings. Our pedagogy can also be driven by such similar integrative approaches. This is certainly not a new challenge.

Helen Alkire spoke at a dance administration conference in 1985. Her talk was entitled "A Challenge for the Future." In it, she posited that if departments of dance were to survive in higher education, they needed to prepare to meet impending challenges. She asked, "Is there dance research being done that is digging more deeply into the multifaceted art, and is it revealing new and needed knowledge; if so,

are we making use of it? . . ." (p. 17).

Ms. Alkire completed her list of challenges with the following "hard questions." ". . . Have we forgotten what dancing is about, where it comes from and whom it is for? Have we been distracted from the basic idea of what dance is all about?" (p. 17).

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MUSICAL/CHOREOGRAPHIC DISCOURSE: METHOD, MUSIC THEORY AND MEANING

Stephanie Jordan

I start with an autobiographical confession. Only in writing this paper did I become fully aware of how my training in music and musicology had infected my analytical approach to dance, not simply in terms of a preoccupation with integrating the two sides of a split music/dance personality in studies of relationships between music and choreography, but in the more subtle terms of the very nature of my analytical approach. Musicology gave me a point of view. The story is that when I trained in musicology, that discipline was still embedded in its positivist phase, as late as the 70s, when this way of thinking was long outmoded in the humanities and social sciences, regarding musical works as autonomous, unified entities, aching for strictly abstract, non-contextualised formal analysis -- and I mean western musicology -- ethnomusicology was quite a different matter. That musical background undoubtedly inspired my passion to go formalist with dances, and to attend particularly to dances without plots -- I do not use the word non-narrative here, the reasons for which you will find out from what follows -- music, with the proviso that you cannot apply every musical idea unreservedly to dance, provides obvious parallels for thinking. But I am only now fully realising how I thought the way that I did because I was the product of a certain musicological age.

Confession time over, but my paper constantly returns to the point about the subject in relation to a text.

There have been major changes in musicology during the 1980s, and anthropological/ethnomusicological thinking was by this time proving highly influential. There was the admission of the centrality of the beholder's share -- subject in relation to text -- an insistence on music's capacity to mean and to move. 'Emotion and meaning are coming out of the musicological closet,' writes Rose Subotnik.[1] And the seminal book <u>Music and Society</u> edited by Richard Leppert and Susan McClary counters the ideology of autonomy to propose a musicology that is socially informed.[2] Music, even in its most 'abstract' forms, becomes both narrative and socially circumscribed discourse. Thus music too, at last, enters the broader cultural debates of our times. All this after Heinrich Schenker, whose theory dominated the 1950s and 1960s, and who proclaimed the values of unity, wholeness and goal-oriented construction, all as a foregone conclusion, and all this after the important work of Leonard B. Meyer, Eugene Narmour and David Epstein, who, countering Schenker, have given weight to implications in musical structure, which may only be partially realised, and thus to ambiguity rather than certainty. As for the issue of pure form becoming narrative, this is a concept common to other 'representational' arts. In novels, paintings, theatre and television, conventions and stylistic devices are seen to have narrative meaning, as much as the level of character and story. I am thinking of the writings of Janet Wolff and Raymond Williams, for instance, on this very topic.[3]

An interesting adjunct to these changes in the discipline is the new self-awareness of musicologists, about the fact that not only the music itself but the theory and theorists attached to it, and performance practice, are

a product of context and period. Acontextualization itself can now be seen as a contextualised phenomenon.

Not surprisingly, the new musicology has been strongly criticized from some quarters. Some musicologists have pointed to the danger of the individual work disappearing in this move towards contextualization, towards viewing music entirely in social or narrative terms. There is also the danger of over-simplification. Margaret Murata provides the amusing example of connecting chromatic half-steps with the Thirty Years war.[4] Yet, whether they choose to undertake it or not, the new wave of musicologists does not deny the value of formal analysis -- there are many statements to this effect -- provided, that is, that it is now kept in dialogue with meaning. McClary herself integrates analyses of a Bach Brandenburg Concerto and Cantata with her consideration of Bach within social politics.[5] George Edwards, in his provocative article, 'The Nonsense of an Ending: Closure in Haydn's String Quartets', with a far more detailed consideration of formal issues than McClary, while at the same time exposing Haydn to the dialogic, polyphonic models of Bakhtin's Menippean satire and carnivalisation, calls for a dialogue between two positions that he maintains 'share at least the need for a leap of faith'.[6] A third example: Rose Subotnik undertakes an analysis of the tonal schemes of Mozart's last three symphonies, and finds him highly critical of conventional 18th century syntax. She proposes that, while Mozart has not relinquished his optimistic belief in Enlightenment rationality, his belief is troubled, and he opens the way to a new worldview which challenges this interpretation of rationality, and even challenges the ultimate rationality of reality.[7] There are a number of musicologists now working against the old model of closed, unified systems, focusing on what is disjunctive and dissonant -- Edwards' Haydn, for instance, is a master of collage, even a post-modernist -- but drawing on the means of formalist analysis to unmask its claims.

My main point now is that music has this formal tradition of analysis to be used or unmasked: theories of climax, mobility/closure, thematic analysis, studies of the individual parameters of rhythm, harmony and melody. It has a major analytical history to be self-conscious about. That, I believe, is a particular power of musicology for dance scholars: while some fine analytical work in dance has been undertaken, we, in dance, simply do not have a tradition to compare. I believe that certain kinds of dance analysis appropriate to certain kinds of dance work can be enormously enriched by formalist musicological models: leading to an enriched network of interpretations, other, no less important, connections between dance forms, their narrative value and social context.

In this spirit, integrating ideas from the 'new' musicology as well as from formalist music theory, I will take you through my analytical method first, devised to examine relationships between music and dance, and then give you examples of my findings and of further questions that the method poses.

The analytical method was devised as part of my doctoral research into the work of Doris Humphrey -- her series of 'music dances', from the early music visualizations to her final work, Brandenburg Concerto -- first movement (1959),[8] but I have now tested this method in application to the work of ballet choreographers such as Balanchine and Ashton. The method,

as I shall point out, continues to develop, but it has immediately proved relevant beyond Humphrey's work.

My departure points were established music visualization theory, taken from a 1925 article by Ruth St. Denis,[9] and Humphrey's own theory, documented in a variety of written sources stemming from the middle and late periods of her career.[10] Humphrey suggests more varied structural relationships between music and dance than music visualization, including oppositional, contrapuntal relationships. However, in order to reveal the complexity of the works analysed, I found it necessary to reorganize and expand from these theoretical beginnings. What evolved was a method that derived from two strands, visualization and rhythmic counterpoint. The augmentation of rhythmic concepts was crucial, and it is here that I am most indebted to music theory.

I drew up a list of categories within which rhythmic organization could be analysed and then the respective organizations of music and dance compared. Existing dance rhythmic theory was incorporated (beyond what I have just explained). Margaret H'Doubler's Movement and its Rhythmic Structure,[11] together with Humphrey's own account of rhythm, is the most thorough examination to date of rhythmic structure in dance. There is also the anthropological research which involves establishing a basic unit of duration for dance and, following that, a stratification/hierarchical structure for dance: by Bartenieff et al. (1984),[12] the International Folk Music Council Study Group for Folk Dance Terminology (1974),[13] and Kaeppler (1972).[14] But I borrowed many of the dance categories from music theory, which has developed a much more thorough detailing of rhythmic theory concepts and of their interrelation. Music theory has also considered the expressive capacities of rhythmic structure: its capacity to build and defeat expectations, to contribute to mobility and closure, tension and relaxation.

I have to point out that, in relation to the manifestation of the basic unit of duration and of dynamics, I had to establish fundamental differences between music and dance. The question of the rhythmic organization of the unit that expresses duration, for instance, is more problematic in dance than in music. However, I prefer here to talk about a couple of other concepts that I will be referring to when I introduce actual dance examples, all concepts related to grouping, or the linking of movements, notes or beats into units.

Metrical hierarchy and hypermetre are established concepts in music theory related to metrical grouping, the grouping of beats.[15] If the fundamental metrical unit is the bar (measure), which groups beats into 2s, 3s, 4s, and so forth, with a metrical accent at the beginning of each group, similar grouping and accenting can be seen to occur at sub-bar and broader levels, the hierarchy extending from the length of the smallest note or movement values. Thus, a bar of 6/8, which is a grouping of 2 beats (dotted quarter-notes), contains two sub-bar groupings of 3 eighth-notes. Then, several 6/8 bars may group together into hypermeasures, each bar lasting one hyperbeat. Metrical accents become stronger the broader the level in the hierarchy; in other words, they are strongest at the hypermetrical level.

Hypermetre does not always exist in music and dance, but when it does, it is usually regular and perceived either as a result of regular events every two or more bars or successive groups of events, each group of equal length (two bars or more), most strongly when dance and musical material repeats, exactly, or with an element of variation. Hypermeasures can sometimes indicate units that we might call phrases. In dance, the concept already has a direct parallel: the counts that dancers use in rehearsal often demonstrate the grouping of bars into a hypermetrical structure, and those counts are sometimes marked in dance scores.

My example is Balanchine's Valse Fantaisie (1969), in which hypermetrical play, here, counterpoint between music and dance, might be said to provide the main substance and liveliness.[16] (I have chosen this extreme example to make the point.) Glinka's hypermetre is already a little wayward for waltz music, as he builds generally in 3-bar as opposed to the more normal 4-bar hypermeasures, thus creating larger phrases of either 12 bars (3 3 3 3) or 8 bars (3 3 2). There are many passages where Balanchine takes the rhythmic mobility a stage further, setting 2-, 4-, and occasionally 5-bar hypermeasures against the music. An example is the opening step for the small corps, which, at its first appearance, not only keeps to the 3-bar hypermeasure of the music but also visualizes pitch contour with a développé, tombé and temps levé in attitude. That especially close relationship between music and dance established, Balanchine sets out to loosen it. After a transition, the opening musical theme returns (bar 52) and the soloists enter, now with a 5-bar variation on the opening 3-bar step, incorporating a lift. The Labanotation score counts out the 5-beat hypermeasure. The next time that this musical theme is heard (bar 123), the solo woman dances another variation on it, establishing a 4-bar hypermeasure. But, throughout Valse Fantaisie, the rhythmic lines of dance and music are in flux, meeting occasionally, only to set up their independent lines again. To me, the effect here is of a constant blurring of structural seams, playful, music and dance swimming through each other. In harder, biting-pulse Balanchine, like the last movement of Stravinsky Violin Concerto (1972), hypermetrical incongruence suggests rather the effect of a brittle, polyphonic machine at work. Then, when there is incongruence at a lower level, the metrical level, the more rapid succession of crossing accents can create the effect of two voices racing or chasing each other.

In terms of my next example, I will talk about the concept of grouping in terms of notes or moves rather than beats, drawing from the psychological principle that we group elements together in terms of their proximity and similarity and perceive rest, contrast and repetition as factors of separation between groups. Here again, dance can borrow from music in terms of factors that determine grouping, but some factors are special to dance: dance has some of its own ways of establishing mobility and closure. It is important also to consider the concepts of downbeat and upbeat grouping. Concerned with the relationship between notes/moves and metre, these are groupings that begin at or before the bar-line respectively.

In my Ashton example, you will see the effect of shifting relationships between dance steps and the bar-line and overlapping groupings of music and dance. This is Ashton's unusual Sarabande solo created in 1968 for the Prince in The Sleeping Beauty (inserted before he sees Aurora in the Vision

Scene).[17] The interaction between grouping and metre is a rhythmic feature often discussed by music analysts -- metre shapes the group dynamically -- and it is an extremely subtle and important feature of this dance. Indeed, the dance attracted me because of this feature. Dance steps recur here, but most often in a new dialogue with the music: that changes and inflects differently what we see for a second time. I am thinking of the opening développé posé fondu in arabesque followed by a step back. When we first see this, the high point is the strong downbeat of the bar, and the step back occurs on the second beat of the bar -- this is downbeat grouping in both music and dance. The moment is soon repeated, but this time, the posé fondu occurs on the third beat of the bar, and the step back meets the downbeat, of the next bar -- this is upbeat grouping (in both music and dance).

There are many other examples of steps that shift in rhythmic and dynamic tone in this way, the pas de bourrée, fouetté sequence that follows soon afterwards, for instance. Then there is Ashton's delayed response to the return of the opening musical theme at the halfway point. That downbeat beginning in the music is the final reverberation of the previous dance phrase. Ashton's new phrase then begins a beat later than that of the music, like an afterthought reawakening after a slight indulgence in time. Now, I am coming to a point about meaning, how shifting musical/choreographic relationships contribute greatly to the instability of mood in this short solo -- impetuosity, passion, uncertainty, searching, gentleness, nobility, thoughtfulnes -- so much variety and ambiguity for such a short solo. The effect is of continuous change, process rather than finished, stabilised statement. This seems to me to be very much a 20th century expressiveness, although I am not ready to claim any direct; literal link between Ashton's choreography and his social context.

Now to the issue of musical/choreographic style. My method revealed that there was such a thing as a Humphrey musical/choreographic style, an evolving style, and not only this, but I have been able to identify distinctive Ashton and Balanchine styles. The method readily proved itself capable of revealing, highlighting difference between choreographers -- and revealing subtleties, for instance, that it is a nonsense to say simply that Balanchine's style is to visualize the music -- he does, but often he does not. However, the method demonstrated that the choreographers were all part of an age of complex and dissonant rhythms -- at least in the terms of Western high art. The method also demonstrated the importance of musical/choreographic style per se -- in providing patterns of change through a work, in contributing to the statement as a whole, the complete picture. It is a source of meaning.

As for my analytical method, it was tested out first on Humphrey's Passacaglia (1938), as a complex work with large proportions. But developing and applying the method was then, and continues to be, seen as a two-way process. In other words, while use of the method can be revealing about a work, application of the method can also lead to its own refinement. Passacaglia itself gave me further ideas about the method, so did Air for the G String (1928) -- which divides the body rhythmically so that it relates to two parts of the musical texture -- and recent research into ballet has introduced further refinements. The Coda of Agon (1957), for instance, suggested another dimension to the concept of speed in dance

-- speed in terms of shifting the viewer's eye, which contributes to climax here, the moment of the most manic machine vitality of the work.[18] And I have readily incorporated relevant theoretical statements by the ballet choreographers that I am studying.

I would like to add a couple more points about the circularity of procedure in the development and application of analytical method. First, seeing and hearing have generated methodological concepts, which in turn have generated seeing and hearing more and more distinctively, and more differently. And the method continues to develop. Secondly, the method has its logical base, focussing on rhythm, a principle of organization common to music and dance, drawing from the experience of the choreographers themselves (their theoretical statements), and acknowledging that choreographers work with concepts and devices that are shared by our broader culture and through which we understand artistic experience. But these points only emphasise the circularity: that the method is a product of its context, time, and ultimately, of myself.

As hinted at in my discussion of Ashton and Balanchine examples, I am now particularly interested in the 'narrative' implications of formal devices. Recall my reference to George Edwards paper, which proposes that Haydn constantly questions the attainability of closure, and to Ruth Subotnik's analysis of Mozart. And I am interested that Ashton's Sarabande ends 'open' and questioning, with an unsupported stretching into arabesque on demi-pointe as we hear the last note of the music. But I am here referring to the particular form of closure that comes with 'return', repetition after a break, a sense of coming-home stability, resting the perceptions. Sonata form in music provides a useful example, with the exposition of contrasting material and tonalities, followed by a development section, followed by a recapitulation (more or less a return of the exposition, but with changed tonal organization), and a coda.

Dealing with sonata form structure, choreographers can choose to provide the most powerful sense of return, implied completion, by repeating the familiar steps and formations of the exposition with the music, from the point of recapitulation onwards, or at a later point in the recapitulation, by introducing merely some kind of variation on the familiar steps, or by making no clear reference at all to the steps that we saw in the exposition. It is all a matter of degree, and the choice can have a decisive effect upon our experience of closure.

Balanchine clearly saw some sonata form structures as more open for him than others (I am talking here about the structure of a single movement within a multi-movement work). Working with the Royal Ballet recently in a lecture-demonstration on Ballet Imperial (1941), I discovered that Balanchine's treatment of Tchaikovsky's first movement does anything but reinforce its tripartite musical form with recapitulation (I am referring to the Royal Ballet version of the piece).[19] This is a long movement (about 20 minutes in duration), quite difficult in terms of long-term legibility, in other words, of remembering back across the large span of the movement.

The exposition contains three theme groups: the curtain only rises with the second theme, so there is no chance of recapitulating the dance at the

moment of musical recapitulation. The development contains two cadenzas, one the entry of the main female soloist, the other a duet for her and her partner. When the musical recapitulation occurs, the corps simply continue with a step in the familiar diamond formation that has characterized the development -- emphasising continuity from this section, in other words -- and then, crossing both second and third theme groups, there is a very long trio, for the second female soloist and two men. The trio is like a new discrete entity, beginning in a new, quiet, strange mood for this ballerina, with two 'new' solo men plucked from the corps. Finally, there is a short coda, which rapidly reassembles some of the steps that we have seen before, but it seems inconclusive, a rushed ending, bringing back the full corps, but, of the soloists, the first ballerina alone.

My reading is that Balanchine was exploring the tension between over-arching narrative, the changing relationship between the first ballerina and her partner, and three distinct frames in Imperial, and he went on exploring this, at various times getting rid of the mime elements in the second movement and the Imperial decor. Certainly he keeps dance material compartmentalised within single movements. Thus far, he goes along with the three-frame principle. But my main point is that how he relates to the large musical structure, particularly with regard to return, is crucial to the relative affect of mobility or closure, and thus to narrative, and in this respect he seems intent to keep the first frame relatively open, to maintain a sense of evolution, of becoming. Not only this, but one might say that the late, emphatic weighting towards the second ballerina in the first movement -- she is very much the 'other', I feel, dressed in black too in Berman's designs for the Royal Ballet -- leaves an effect of dissonance unmatched in the music. For me, there is another 'dissonance' late in the recapitulation of the third movement, an athletic solo for the man, rather like an afterthought. Critics seem to have concentrated on the positive aspects of Balanchine's references to Petipa in Ballet Imperial -- they have not alluded to these underside, dare I say, deconstructive aspects of the ballet.

Similarly in Serenade (1934), there is the tendency to mask the straight emphatic return, dance with music, in favour of evolution and openness, even more emphatically expressed in this piece, which epitomises the Romantic sense of becoming.

Contrast Balanchine's use of Bizet in Symphony in C (1948), of Mozart in Symphonie Concertante (1947), and of Bach in Concerto Barocco (1941). All these choreographies respect the convention of musical return and closure with far more regularity than Imperial or Serenade -- in them, there is far more long-distance repetition of dance with music. But there is also a far greater tonal imperative for closure in baroque and classical music, and generally a greater period respect for convention (Bizet is, of course, looking back to the classical period here).

Can we rationalise these differences in Balanchine's approach? I have often heard the explanations that Balanchine repeated dance material because he was short of time or because he liked what he had made and wanted to see it again. Really? Could we also suggest that Balanchine's choreography negotiates a relationship with the different sensibilities of different musical choices, as exemplified in their structures, mediated of

course through his own understanding, and the performance practices that he experienced in Russia and afterwards in the West?

This brings me to my final point, about the narrative of musical performance practice and its implications for dance. I am indebted here to Richard Taruskin's critique of the ideology of the Early Music movement,[20] its 'authentic' ideals, which he places squarely in the nexus of modernist thinking, particularly the contemporary, anti-romantic Stravinskyian aesthetic. Thus Bach performance becomes increasingly dry, inelastic and geometrical through the 20th century -- Taruskin's example a series of recordings of the Fifth Brandenburg Concerto. This provoked my observation that Concerto Barocco (1941) and the Balanchine of Barocco are poised precariously on the border-line between the old vitalist and new modernist aesthetic. In the outer movements at least, Balanchine seems to have heard the dawnings of the new Bach and a new machine age for choreography. Listen to what Denby saw: 'sure pulse....powerful onward drive....syncopated fun and sportive jigging.... its coolness and its simplicity are not [yet] in the current fashion,' and most powerfully of all, he singles the work out as the especially good example of percussive, beat-emphatic choreography.[21] He all but uses the word 'jazz.' Others since have certainly done so. This is the new, sewing-machine Bach with the neat, mathematical, metrical hierarchy of beat, hyperbeat and mini-beat (note that these are not the terms of baroque theory). It is significant that Balanchine replaced costumes with modernist practice clothes by 1951.

This brings me in conclusion to my early point about subject in relation to text. Tchaikovsky and Bach in the examples that I have discussed are mediated through 1930/40 performers, through Balanchine, through current musicological debate as it rethinks its past (and other cultural debates) and finally through me with my own background, analytical method and prejudices. The interlocked structures of music and dance also enter the debate, reinforce, might even conflict with other voices -- but, certainly, they have plenty to contribute.

Notes

1. Rose R. Subotnik, 'Toward a Deconstruction of Structural Listening: A Critique of Schoenberg, Adorno, and Stravinsky,' in Eugene Narmour and Ruth A. Solie, eds., Explorations in Music, the Arts, and Ideas: Essays in Honour of Leonard B. Meyer (Stuyvesant: Pendragon Press, 1988), p.88.

2. Richard Leppert and Susan McCLary, eds., Music and Society: The Politics of Composition, Performance and Reception (Cambridge: Cambridge University Press, 1987).

3. See, for instance, Raymond Williams, 'Notes on English Prose: 1780-1950,' Writing in Society (London, 1983), pp. 67-118; Janet Wolff, 'The Ideology of Autonomous Art,' in Music and Society, pp. 11-12.

4. Margaret Murata, 'Scylla and Charybdis, or Steering Between Form and Social Context in the Seventeenth Century,' in Explorations in Music, the Arts, and Ideas, p. 84.

5. McClary, 'The Blasphemy of Talking Politics in Bach Year,' in Music and Society, pp. 13-62.

6. George Edwards, 'The Nonsense of an Ending: Closure in Haydn's String Quartets,' Musical Quarterly (1991), pp. 227-254.

7. Subotnik, Developing Variations (Minneapolis: University of Minnesota Press, 1991), pp. 98-111.

8. Stephanie Jordan, 'Music as a Structural Basis in the Choreography of Doris Humphrey, with Reference to Humphrey's Use of Music Visualization Techniques and Musical/Choreographic Counterpoint and to the Historical Context of her Work' (unpublished Ph.D. dissertation, University of London, Goldsmiths' College, 1986).

9. Ruth St. Denis, 'Music Visualization,' The Denishawn Magazine, 1/3 (1925), pp. 1-7.

10. The main source is Doris Humphrey's The Art of Making Dances (New York and Toronto: Rinehart, 1959).

11. Margaret H'Doubler, Movement and its Rhythmic Structure (Madison, Wisconsin: Kramer Business Service, 1946).

12. Irmgard Bartenieff et al., 'The Potential of Movement Analysis as a Research Tool: A Preliminary Analysis,' Dance Research Journal, 16/1 (1984), pp. 3-26.

13. International Folk Music Council Study Group for Folk Dance Terminology, trans. W.C. Reynolds, 'Foundations for the Analysis of the Structure and Form of Folk Dance: A Syllabus,' Yearbook of the International Folk Music Council, 6 (1974), pp. 115-35.

14. Adrienne Kaeppler, 'Method and Theory in Analyzing Dance Structure with an Analysis of Tongan Dance,' Ethnomusicology, 16/2 (1972), pp. 173-217.

15. See Edward Cone, Musical Form and Musical Performance (New York: W. W. Norton, 1968), pp. 79-80.

16. This work is also discussed in my 'Music Puts a Time Corset on the Dance,' Dance Chronicle, 16/3 (1993), pp. 309-12.

17. This dance is also discussed in my 'Ashton and The Sleeping Beauty,' Dance Now, 2/2 (Summer, 1993), pp. 43-49.

18. This work is also discussed in my 'Agon: A Musical/Choreographic Analysis,' Dance Research Journal, 25/2 (Fall, 1993), pp. 1-12.

19. The content of the lecture-demonstration is included in my 'Ballet Imperial,' Dance Now, 2/4 (Winter, 1993/94), pp. 28-37.

20. Richard Taruskin, 'The Pastness of the Present and the Presence of the Past,' in Nicholas Kenyon, ed., Authenticity and Early Music (Oxford: Oxford University Press, 1988), pp. 137-207.

21. Edwin Denby, Dance Writings (London: Dance Books, 1986), pp. 177, 201, 322.

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Ballet Imperial: First Movement

Diagram of Movement and Dance

N.B. The musical diagram shows the original Tchaikovsky structure: cuts are indicated.
** indicates passage for soloist(s)*

	EXPOSITION (200 bars)			DEVELOPMENT (302 bars)				RECAPITULATION (126 bars)			‖ CODA (40 bars)
MUSIC	1st theme	2nd theme	3rd theme	Orchestra 2nd theme (first cut, Balanchine, 11 bars)	Piano cadenza I	Orchestra 1st theme (var.) (second cut, Siloti, 24 bars)	Piano cadenza II (third cut, Balanchine, 20 - 22 bars)	1st theme	2nd theme	3rd theme	
DANCE	Curtain down	Corps: 8 couples. 8 more women arrive.	2nd woman soloist and corps *	Corps circles. Men leave. 16 women < >	1st woman soloist *	16 women < > 2nd woman soloist + 2 female sub-soloists, and 16 women. *	Duet: 1st woman soloist and partner. *	16 women < >	2nd woman soloist + 2 men *		Full corps (24). 1st woman soloist joins. *

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Dancing Data: The Implications of Hypermedia in Dance Ethnology

Lisa C. Arkin
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"Hypermedia" technology compliments traditional textual media by integrating visual, audio, graphic and textual resources into an electronic publication that is "interactive," or reader-responsive. Its utilization of a broad range of multi-sensorial properties is ideally suited for dance research, a subject which is often inadequately served by the one-dimensionality of hard-copy text. The use of hypermedia has important implications for diminishing the discontinuity between the actual dance experience and the transmission of that experience by the dance ethnographer. The subtle complexity of dance's multivalent role in cultural expression demands an equally subtle and complex articulation in documentation, analysis, and theory. No medium can capture the power of the human dance experience, but pages of printed words are the least advantageous method of communication. This paper will discuss how hypermedia technology is an effective tool for creating innovative and comprehensive dance ethnology.

I see three primary and compelling rationales for using hypermedia in dance ethnology. The first rationale is formulated upon hypermedia's ability to provide the reader access to primary source material. The reader can become an ethnographer once removed - in a sense - by examining raw data made available by the researcher through multi-media technology. For example, recorded interviews with a tribal storyteller, or the head dancer, can be integrated directly into the research document so that the informant's voice and image convey the essential contextual information.

Secondly, and corollary to the use of primary sources in published research, is the ability of hypermedia to vitalize the interconnections among data sources: visual, aural, behavioral, and environmental data are not well meshed by the written medium. We can appreciate that, in its real-life setting, a dance event is a cohesive whole. The methodology of dance ethnology should be as analogous as possible to the phenomenon; integration rather than fragmentation should be the research goal.

The third rationale stems from the recognition that dance ethnology is ideally suited to an interdisciplinary approach. Hypermedia is a tool that lends itself perfectly to interdisciplinary scholarship. Scholars from anthropology, folklore, ethnomusicology, and other fields who wish to expand their research perspective will find dance research stored in a multimedia model quite substantive because it is capable of diverse forms of documentation. Computer-based, interactive hypermedia systems may provide a proactive strategy for propelling dance research into the interdisciplinary dialogue that will characterize the scholarly interchanges of the twenty-first century.

Although the application of computers in academic research is commonplace today, exactly what is unique about hypermedia? Hypermedia is a term that is built on the concept of multimedia, an information access system which creates a central storage place allowing for the integration of a variety of media sources. This integrated information system yields a comprehensive, cross-referenced research tool that links together text, single visual images, moving visual images, other types of graphics, and sound.[1] For example, video clips of a dance can be inserted into descriptive text to provide readily accessible visual documentation. An equally intriguing example would be integration of primary data such as recorded interviews of indigenous dancers directly into a research document, where the informant's own voice and image convey essential contextual information.

Traditional forms of ethnology are limited by constraints of linear and sequential formats necessitated by the virtue of being either text-bound, or film-based.[2] In written text, and in film and video to an even greater degree, information is presented to the reader or viewer in a fixed format that unfolds in a uni-directional fashion to reveal documentation and discussion as predetermined by the author. As pointed out by anthropologist Alan Howard, "Writers are compelled to choose which aspects of a total experience are to be placed first, second, third, etc. . . . [t]he reader . . .. is at the mercy of an author's ability to guide him or her through a maze of possibilities."[3] This method of communication imparts an advantageous "authorial authority" to research material and places the author, reader, and the text in a rigid and passive relationship.[4]

In contrast, ethnographic documentation and interpretation presented through hypermedia has the potential to afford both author and reader intellectual freedom because of its dynamic and seamless organization. Hypermedia presents information as a process rather than a finished, inert product. The reader can follow multitudinous pathways to build their own "associative links between different media" in a system where all information is nested and linked.[5] Readers are continually presented with a series of choices which allow them to tailor their investigation to their own needs. They can traverse back and forth between raw data of a visual-auditory nature, textual commentary, reference information, or theoretical discussion. Instead of following a linear stream of information, the reader creates an associative, cross-referenced interaction with the material. By its process-oriented approach, hypermedia encourages active involvement in comparative analyses and holistic correlations. In this fashion, hypermedia emulates reticulate modes of thinking far better than written materials.[6]

Authors may also find hypermedia advantageous because they will no longer be necessarily bound to the constraining, linear structures of table of contents or chapters. This technology will challenge authors to create unorthodox structures for the dissemination of research. Freed from the linearity of the book format, an author can simultaneously present multiple levels of contextual data to better illustrate both fact and theoretical discussion. For example, an author could link information about choreography, musical accompaniment, costuming, geography, genealogy, etc. to punctuate a theoretical argument.

Authors will also need information retrieval and dissemination tools that reflect contemporary treatment of ethnographic research. In the past twenty-five years, the theoretical underpinnings of ethnology have changed, and scholars have come to view cultural traditions as dynamic systems that respond to the ebb and flow of social conditions. In the age of *worldbeat* it is no longer viable to define folk culture as traditional behaviors that remain intact and static over time. The dynamic and ever adjusting nature of people and cultures suggests the need for equally dynamic methods of research dissemination. Electronic publication affords the author the opportunity to append original research with new data, corrections, and enhanced theoretical development. In his visionary article on hypermedia and anthropology, Howard suggests that, "whereas in their literarily published form ethnographies are 'closed,' in their electronic form they can be 'open'."[7] Hypermedia holds the promise of allowing dance ethnographers to take a processual approach to their study of cultural expressions.

Open-ended research is a concept that also applies to the call for enhanced interdisciplinary dialogue. Although we are accustomed to the "fine-grained network of citations of references that springs from the modern research library," we have become inured to the frustration of disciplinary-based boundaries of library organization.[8] Electronic publishing may help realize a wealth of academic discourse resulting from interdisciplinary cross-referencing. One of the most exciting outcomes of recording dance research in hypermedia formats will be the creation of a true interdisciplinary framework. Not only may scholars from adjacent fields use hypermedia to build their understanding of the interrelationship of dance to other aspects of expressive culture,

but the flexibility of the format will allow for immediate scholarly interchange. Collaborations between scholars from separated research orientations and geographical locations may be facilitated.

Before anyone dismisses the idea of hypermedia as "pie in the sky" technology existing beyond the technical and economic means of the average researcher, it should be noted that forms of multimedia are already in place and becoming the common denominators of media workstations. With the advance of desktop publishing programs, the digital storage of graphic images is no longer considered "new" technology. The computer can also offer integrated presentation of information by allowing readers to access external machines like videodisc or videotape players. Although technical constraints include the limitations of available memory storage and costs of storing multiple media, if current trends continue, digital storage will be cost effective within the few years remaining before the turn of the century.[9] With the continued development and expanding use of the worldwide "information highway," it will become commonplace for individual researchers to view or download multimedia data and resources from sites across the globe to their personal computers.

To demonstrate the potential of hypermedia to realize what I see as the prevailing goals in ethnographic research, I have arranged a limited exploration of the use of hypermedia in dance ethnology. It is my hope that, although this is a pilot project, it may give you a sense of the potential of hypermedia to integrate and link data sources, create an interdisciplinary approach to dance, and encourage interactive and non-linear approaches to the material.

The pilot project is a comparative analysis of the Matachines dance of the Upper Rio Grande Native American and Hispanic communities. It was my pondering over the unique characteristics of this ritual dance event that first got me thinking about finding some unconventional way of disseminating the research on this topic. The research on the Matachines dance posed two methodological problems. First of all, the dance event is celebrated in a number of communities ranging from Hispanic towns, to tourist-frequented pueblos, to more secluded pueblos. This diverse setting presents the opportunity to design an intriguing analysis of both the enduring and divergent characteristics of the dance as it is performed in ethnographically different communities.

Brenda Romero has recently been completed the first ethnographic study of the Matachines dance.[10] She observes that each pueblo and Hispanic community has their own unique historical and cultural relationship to the dance which informs the content and style of their performance. It is the goal of this pilot project to explore how hypermedia format may serve as a efficacious way to demonstrate comparisons between dance choreography, dance personnel, costume, music, mood, and other nuances of the Matachines dance as determined by cultural and historical framework.

I also encountered ethical considerations in my research into the Matachines dance. In accordance with the Statement on Ethics as put forth by the Council of the American Anthropological Association, the researcher' s "paramount responsibility is to those he[she] studies. . . . The anthropologist must do everything in his[her] power to protect . . . and honor their (the subject's) dignity and privacy."[11] Field researchers can no longer take for granted their access into ethnic communities. Native American communities in particular have rejected anthropological study as intrusive and demeaning. Currently, all pueblos restrict video recordings of the Matachines dance and some pueblos have banned still photography. The only reason non-Natives are allowed to make any documentation at all is because the pueblos elders do not consider the Matachines dance a sacred ritual due to Hispanic origins.[12] This situation may change as Native Tribal councils continue to deliberate the availability of indigenous ritual to non-Native viewers.[13]

Thus, out of respect to the concerns of Native Americans that their traditions not be interpreted as exotic displays, I designed a comparative rather that an interpretive research paradigm. Hypermedia afforded the tools by which I could 1) integrate archived film and video documentation from a thirty year span, music recordings, photographs, field interview, historical data, and contextual data; 2) compare this data amongst three different cultural groups; and finally 3) create a seamless and inter textual medium to communicate all of this information to the reader.

History is made from a multiplicity of accounts - those who are creating it, and those who are writing about it.[14] The same is certainly true for ethnology, or the history of cultural practice. I see hypermedia as the most accommodating tool available to us today to bring multiple accounts together in a single source, to enable the original material to stand in equal partnership with the researcher's authority - and to give the reader the opportunity to view the data from a number of perspectives that integrate into a cohesive whole.

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[1]George Beekman, HyperCard 2 in a Hurry. (Belmont, Ca: Wadsworth Publishing Co., 1992), xxi.
[2]Alan Howard, "Hypermedia and the Future of Ethnography," Cultural Anthropology, Vol. 3/No. 3, August, 1988, p. 305.
[3]Ibid.
[4]Gregory Crane, "Composing Culture," Current Anthropology, Vol. 32, No. 3, June, 1991, p. 293.
[5]Gary Seaman and Homer Williams, "Hypermedia in Ethnography," in Peter Crawford and David Turton, eds. Film as Ethnography. (Manchester: Manchester University Press, 1992), p.304.
[6]Howard, p. 306.
[7]Ibid, p. 312.
[8]Crane, p. .297.
[9]Seaman and Williams, p. 303.
[10]Brenda Romero, The Matachines Music and Dance in San Juan Pueblo and Alcalde, New Mexico: Contexts and Meanings. Doctoral Dissertation, UCLA, June 1993.
[11]"Statement of Ethics," Council of the American Anthropological Association, 1971, in Michael A. Rynkiewich and James P. Spradley, Ethics and Anthropology: Dilemmas in Fieldwork. (Florida: Krieger Publishing Co., 1976), p. 183.
[12]Peter Garcia, personal interview, San Juan Pueblo, January, 1994.
[13]Linda Goodman, University of New Mexico, Santa Fe, personal interview, November, 1993.
[14]Iro Tembeck, "History as Creative (Re)Construction," paper presented at Dance History Scholars Conference, February 11, 1994, Provo, Utah.

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USING COMPUTER TECHNOLOGY FOR DANCE IN THE ANCIENT ROMAN PERIOD

A. William Smith

When one presents research about a cultural period on the computer in a session of a conference designed to look forward to the next century, there are two objectives: the research related to a topic of dance history and the style in which it is conveyed, that is, it being a computer-assisted delivery. Both are important, and the extreme dichotomy of content and form that some make is not totally appropriate. Reflecting interest in the documentation of early dance, my research into the Ancient Roman Period has taken two forms. One is a database of dance images and the other is a presentational overview--an interactive which has a different user-interface.[1] The first is clearly a tool, process-oriented, somber, rather nuts-and-bolts in conception and design, and is useful especially to the researcher or historian. The other has a great deal of the magic to assist the user, whether it be an educator or student, to be able to get lost in the faraway world of the subject matter. These two products will be examined from the viewpoint of their merits to dance, to students, educators, researchers, and historians, and to those in other disciplines.

- *Image Databases, the EDDI Series*

The term *EDDI-AR* is an acronym for *Electronic Database of Dance Images-Ancient Romans.* It is one of several image databases constructed and shown in the last year or two, covering dance in western history from c. 900 BC to c. 1800 AD. *EDDI-B* (Baroque) and *EDDI-MA* (Middle Ages) were premiered at the *2nd Dance and Technology Conference* at Vancouver and *EDDI-R* (Renaissance) was unveiled at the *4th Arts and Technology Conference* at Connecticut College.[2] Others are planned and, in some cases, begun.[3]

The users of any of the image databases of the *EDDI* series see images of dance taken from primary sources of the period under investigation together with information about their repositories and other relevant details.[4] Using a card metaphor, with the card the size of the computer monitor, the user clicking the mouse can see one image after the other, they, like cards, being arranged in chronological order from earliest to latest within a specified time range. The date is in the upper left corner and in the center, a descriptive title (fig. 1).[5] The user sees associated with

each card an image which is 50% that possible to be shown and, by clicking on that image, can make it full-screen size limited by one of the dimensions of the computer monitor (figs. 2 and 3).

The user can navigate through the images in a linear fashion, that is, by going from one card to the next (fig. 4), go to a previously viewed image in that session by using the pull-down *recent* menu at the top of the screen (fig. 5), go to the index where all of the cards are listed and then select a card (fig. 6), go to materials according to subjects previously determined by the author, or use an individualized pull-down *project* menu created at an earlier session (fig. 7). What this means is that there are choices, there are many ways to nearly instantly access an image or its accompanying information. Of the various methods, the last one has important implications for many types of users, seen in the following scenarios.

A student using the computer program on the department computer or in a lab may find interest in several images. That student can mark the cards of the images by clicking at the appropriate place (fig. 8) and when exiting, can tell the computer to remember those images (fig. 9). When th student begins a work session at another time and responds appropriately to the on-screen query whether the computer should retrieve those images, a pull-down menu appears at the top. A student conducting research or presenting research would thus have those images easily accessible, as if a few of the cards were selected from the many and put in front of the others. This, of course, is not what the computer does, but th metaphor is nevertheless valid. The student when returning hours or day later would be able to continue to study where he or she left off. But the laboratory experience of the student or a researcher, dance historian, or someone else is only one possible scenario.

Many departments or institutions have recognized the value of a mobile delivery system, maybe taking the form of a computer on a cart with an overhead projector and LCD pad that allows the computer screen to be projected on a wall or hanging screen. A student if discussing work to the class could then use the selected images as part of a presentation. Most important, ten students could use the same database for presentations during a single session merely by having the computer loa in their predetermined preferences when each entered the program. Thi is somewhat radical in the learning-teaching environment of dance because for the most part, only a few of the students have had direct access to slide libraries which have probably been inadequate in resourc and, primarily, those fortunate were probably privileged graduate students.

An educator also can benefit from marking certain images for in-class presentations or instruction according to various topics or themes. Hence, there could be, for instance, eight different combinations of materials correlated to the topics covered in the classroom that the database could support, if needed, at one session. Added to the ease of using an image which is not locked in a certain linear order as happens with slides in a slide tray, the instructor would now have the added capability of being able to respond to spontaneous questions with visual resources, being able to efficiently access supporting material. Such a scenario might arise when the educator is discussing costumes and someone asks about the distances of the spectators to the stage. Where the instructor may have intended to show examples of costuming, by going to the index he or she could now pull up an image representing a primary source, such as a surviving theatre with stage and seating intact, and let the curiosity of the student be filled. This method is one of active participation where the student can see evidence for herself or himself, rather than one of passivity as it is when one is merely told.

Added to data about the image's dimensions, medium, repository, and other relevant categories, interpretations found in modern sources together with their citations may be found in the area of the lower right corner, a text field (fig. 10). When there is more information than can be seen in the area, it can be accessed by scrolling, that is, by using the standard Macintosh interface to move the text field up or down to reveal additional words. This area can be expanded by clicking the mouse when the cursor arrow is over the appropriate place at the top of the area. The information contained in this area is useful to remind or prompt instructors who may not see the material on a regular basis, such as those who teach the same course each quarter, semester, or trimester, or once a year. A bibliography is often included for the instructor who seeks additional information about a particular image.

Of course, an image database supports many things a researcher and historian does. One task is to determine the reliability of the source material on which hypotheses are sometimes formulated. Often images of one time period are derived from one earlier, or those of one culture are derivative of another. Artistic conventions of dance may reflect a stylization incongruous with the reality of actual practice at that time. Too, a researcher might find patterns, as in the case of those images found in tombs at Tarquinia, north of Rome. If there are many decorated walls which associate dancing with burials as one sees at Tarquinia, one might conclude, as with the Etruscans around 500 BC, that dancing was associated

with the people's conception of afterlife. That showing pleasant scenes from real life was a willful act to insure bliss eternally. Survivors could only be comfortable with the loss of a person if they believed death for that person was a condition better than one earlier. This, according to many cultural historians, is seen as a primary concern of human beings throughout history, that is, the need to make a belief system, a religion, in which an individual's existence continues after the death of the body. The painting of dancing on a tomb wall would be more than merely a portrayal of a celebration when a person died who may have had a release from pain in some cases. Some hypotheses have put forth that the dancing in the tombs is a representation of funeral celebrations and games. That a particular moment of time was portrayed seems inconsistent with the general lack of an attempt to depict anything which could be interpreted as remotely biographical. Interpretations such as those above can be derived from the database when one sees patterns.

Allowing dance people to see data related to a particular image has the potential to dispel misconceptions perpetuated by many of the illustrations found in text books. So often an author who is a specialist in one area chooses a certain image to illustrate a book or accompany an article, based on its availability and then cites it as representative of a cultural period. While there may be little controversy that the image is a primary source if it was created in the period it is cited to represent, it may be debatable that such an image may represent, for example, "Ancient Roman" dance. The *EDDI* series allows users to see the scope of the source materials, two-dimensional and three-dimensional objects, which for some ancient cultures may account for nearly all of the extant sources. In many cases, texts with references to dance cannot be found, and in many others, no texts for a particular culture exist at all. The user of an image database is more likely to be able to critically assess the validity of an author's hypothesis or her or his stated significance of an image.

- *Directed Historical Overview, the AR-Interactive*

Whereas an image database such as *EDDI-AR* supports a multitude of users and their needs, a more presentational product such as *AR-Interactive* (a nice complement to a database) supports others. Its name signifying a product which gives the user choices related to the topic of dance in the Ancient Roman period, *AR-Interactive* has at this point three main areas (fig. 11).

The first establishes the cultural context of the period (fig. 12). The presentational design using a portrait of a person is intentional to indicate

to the user that rather than dealing with an abstraction, he or she is dealing with humans much like those today, with similar desires. This major area embraces topics such as Romantic conceptions of the Romans, the time frame, and geographic area. Too often, history courses because of time constraints see only the discipline under scrutiny and not the constellation of its other achievements or related information. Though this product is not intended to be comprehensive, it addresses the large picture.

The second major area addresses a variety of the visual reminders of the vastness of the Roman culture (fig. 13). Images of theatres, diverse types of monuments, and of course those monuments in the center of the civilized world at the time, Rome, can be examined. They, similar to the images in all areas of this project, have explanatory text which can be accessed if the user selects the *About This* button in the lower right corner (fig. 14).

The third major area, which is solely about dance, allows the user to explore the sources of dance of the ancient Etruscans (c. 500 BC) and to learn more about those of Pompeii (c. 79 AD). It also permits the user to see the media conveying contemporary Roman impressions of the dance (fig. 15). Such an area might be of interest to a graduate seminar with research as its focus (fig. 16).

The design of *AR-Interactive* based on visual sources from the period is deliberate. It allows the user who has a limited amount of time to devote to the area of the Ancient Roman culture and dance documents to be able to get an overview quickly. It attempts to maximize the impressions received in a minimal time interval, as might arise when the user might be more interested in periods closer to our own, especially those of which reconstructions of dances are possible. At the same time, for those who want to add to the visual impressions, text is available.

These products can contribute to other areas: theatre, music, and art history. Traditionally, dance in some places has been seen as a part of theatre where it has been deemed worthy to study. Though the intent of the projects is to address dance in its varied manifestations, study of dance-as-a-theatrical art can be supported. Students from theatre might be able to appreciate the images of the ancient theatres more than those from other areas. Also related to dance is music, where historians can seek patterns of musical instruments associated with certain themes. Some believe that dance is an offshoot of music since it often was a response to sound. Finally, because the images related to dance are a subset of the

total available to art history, historians who may have research interests related to expression of human movement or those related to certain themes could find the projects discussed here to be helpful. Art historians, too, have concerns other than the social or cultural content of source that performing artists might have. The database and interactive have the potential of contributing to several areas of interest.

- *Concluding Remarks*

Not every dance historian has time to develop materials in periods outside her or his specialty, and the two dance history projects discussed here, developed on the computer, represent products designed for different needs. Regardless of the user, they assist in promoting the idea that dance has been an important feature in cultures throughout history.

* * * * *

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[1]By using the term *image*, I distinguish between the representation of the object and its actual physical existence. Though it may appear as inconsequential, the term *image* has resonance with the intangibility of the time-based artform, dance.

[2]"TID-R, Theatre Image Database (Renaissance): A Computer-managed Database for Education and Research," included in pre-conference proceedings, the *11th International Conference on Education and Technology*, London, March 1994; "Electronic Databases of Dance Images--EDDI-MA (Middle Ages) and EDDI-B (Baroque)," *Leonardo* (paper from *2nd Dance and Technology Conference*, publishing information provided by conference director, Thecla Schiphorst, through an e-mail communication); "EDDI-R: Electronic Database of Dance Images; Renaissance," in the *Proceedings of the Fourth Arts and Technology Symposium*, (New London, Connecticut, March 5-6, 1993), 180-89.

[3]My research interests also include cultures which are not part of the western tradition, such as the Tang dynasty.

[4]Using HyperTalk with the SuperCard/Macintosh platform, I developed *COMD-I* shown at the *Third Arts and Technology Symposium* (1991). The EDDI database using the HyperCard/Macintosh platform originated in the Marine Natural History project at CSULB, under the direction of Director Chuck Schneebeck, Multimedia Development Supervisor Lou Zweier, and HyperCard Developer Brandon Cheves.

[5]The size of a figure at the end of this paper is 40% of the original. The two projects discussed in this paper are normally displayed on a thirteen-inch, high resolution, color monitor. What appears to be splendid on the computer appears in an unsatisfactory manner after it has been reduced in size, made black and white, and been xeroxed for a publication such as this.

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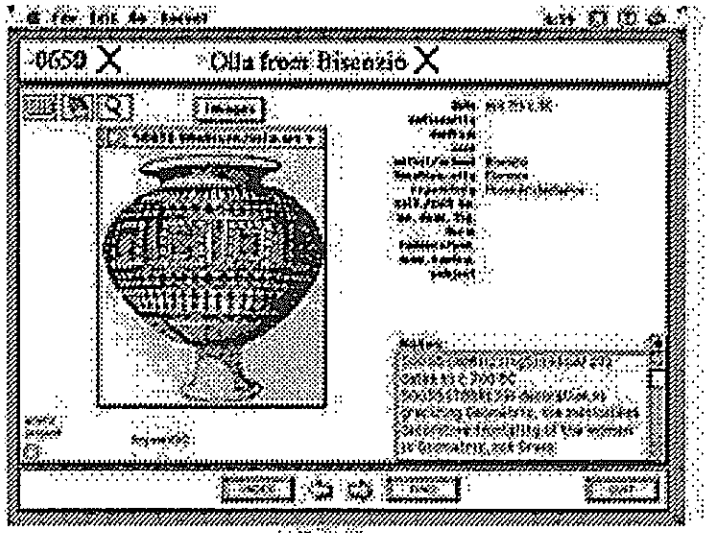

fig. 1

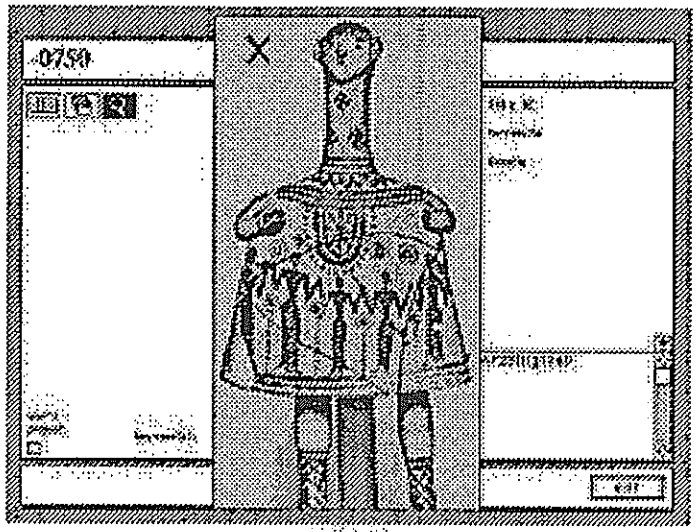

fig. 2

EDDI-AR © 1994, A. William Smith

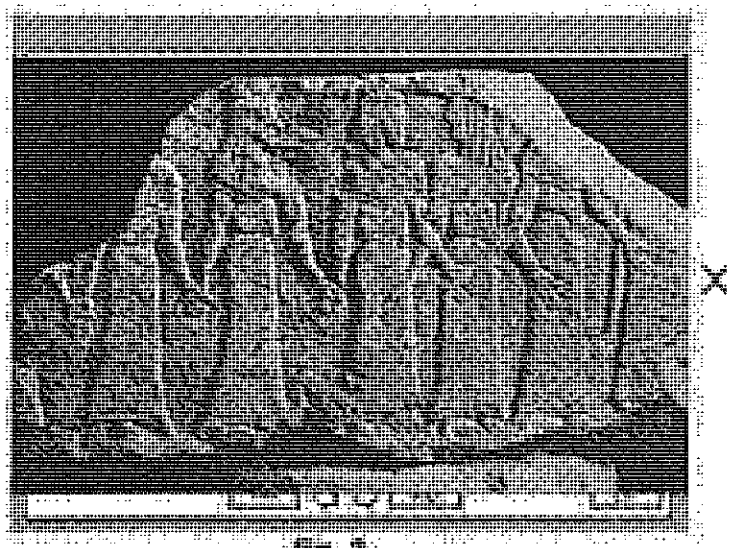

fig. 3

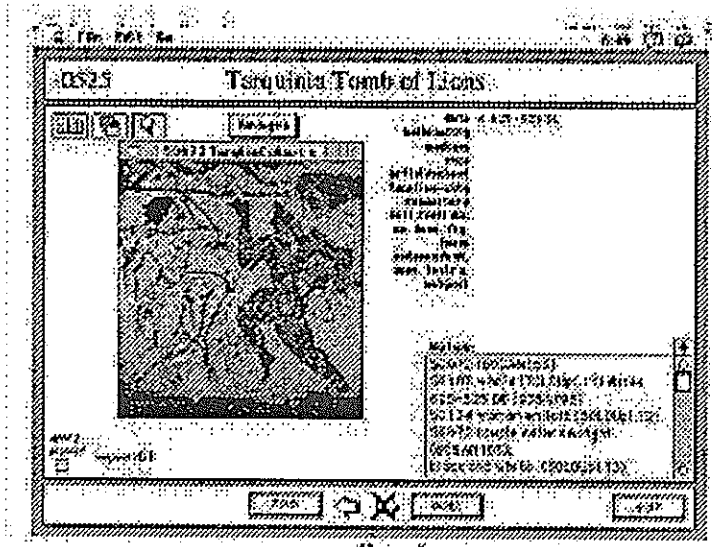

fig. 4

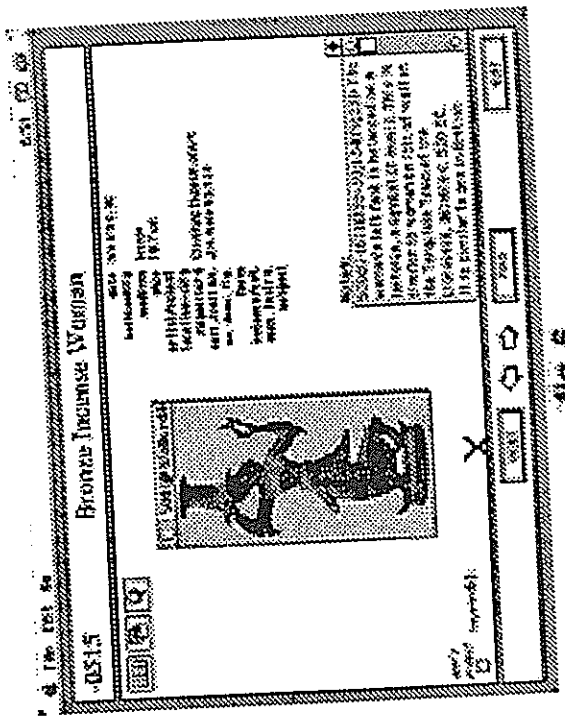

fig. 6

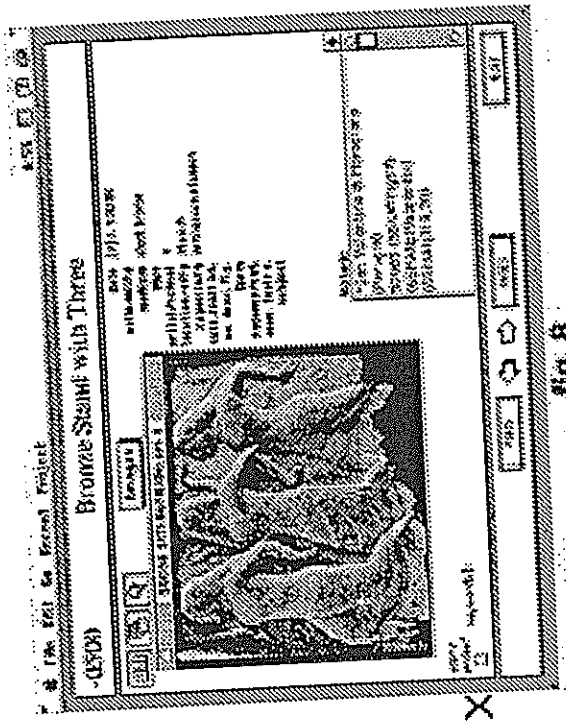

fig. 8

EDDI-AR © 1994, A. William Smith

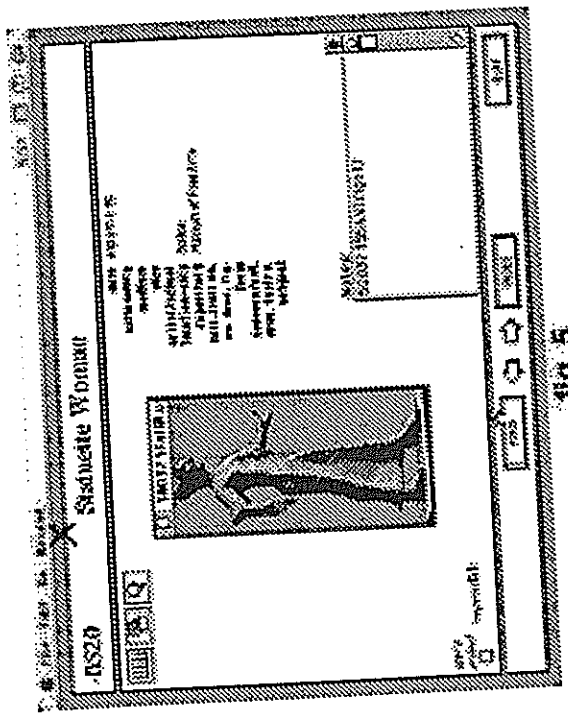

fig. 5

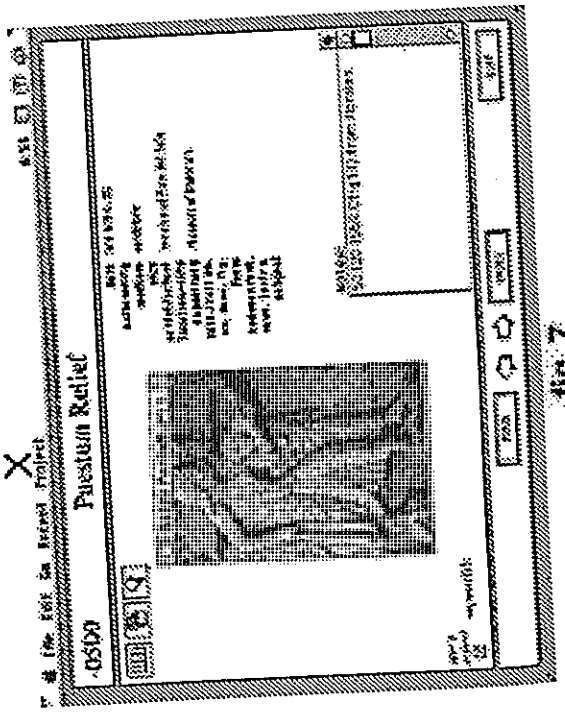

fig. 7

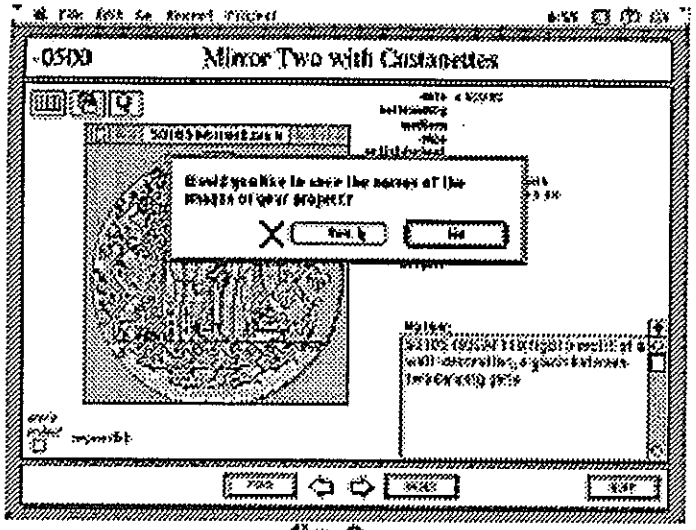

fig. 9

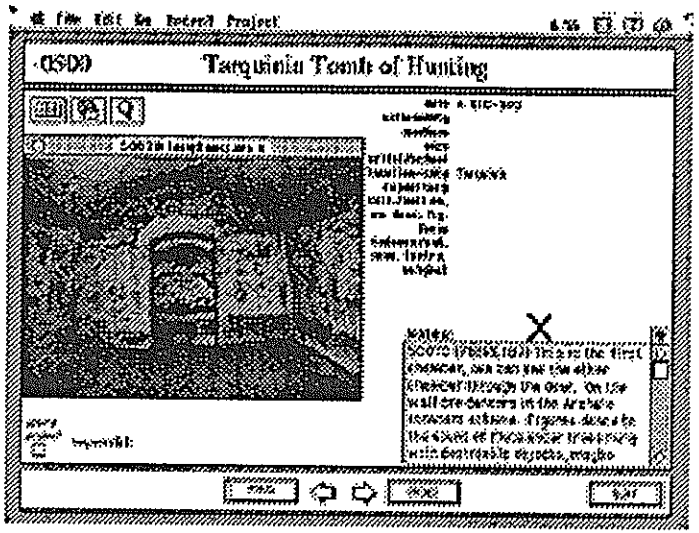

fig. 10

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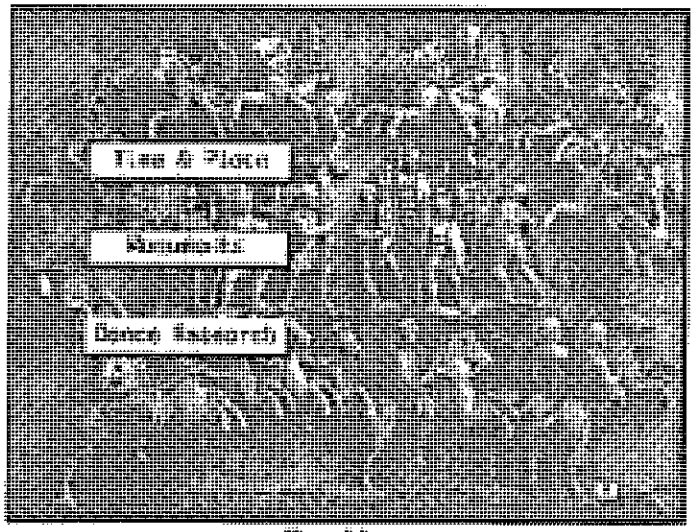

fig. 11

fig. 12

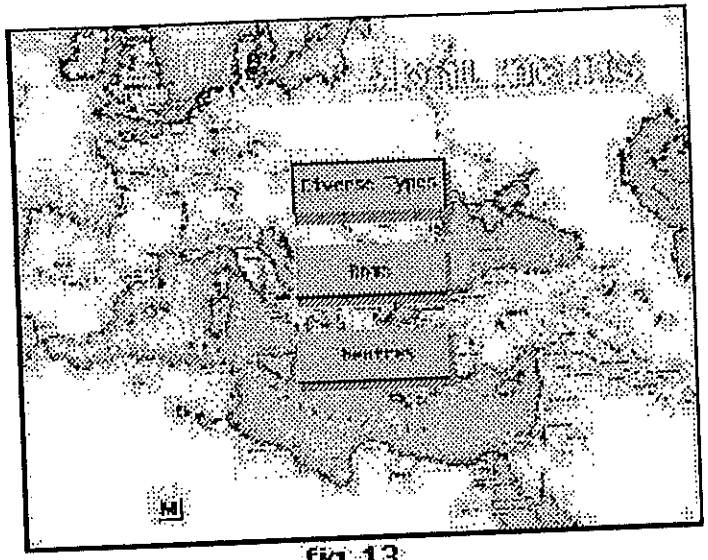

fig. 13

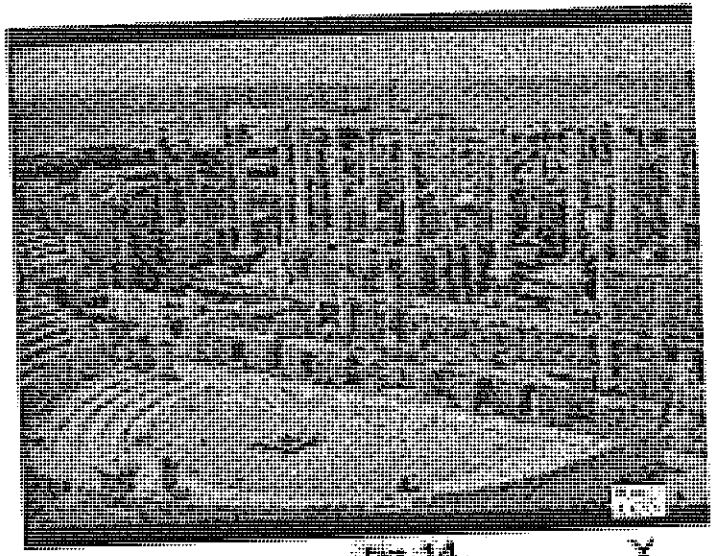

fig. 14

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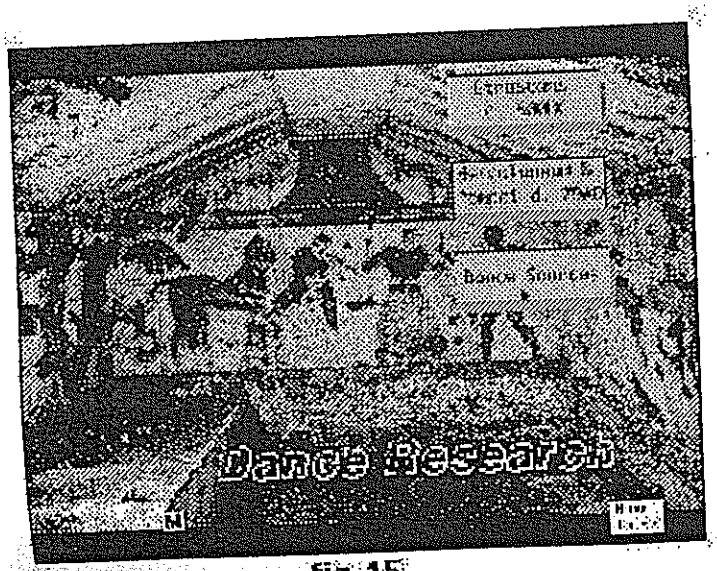

fig. 15

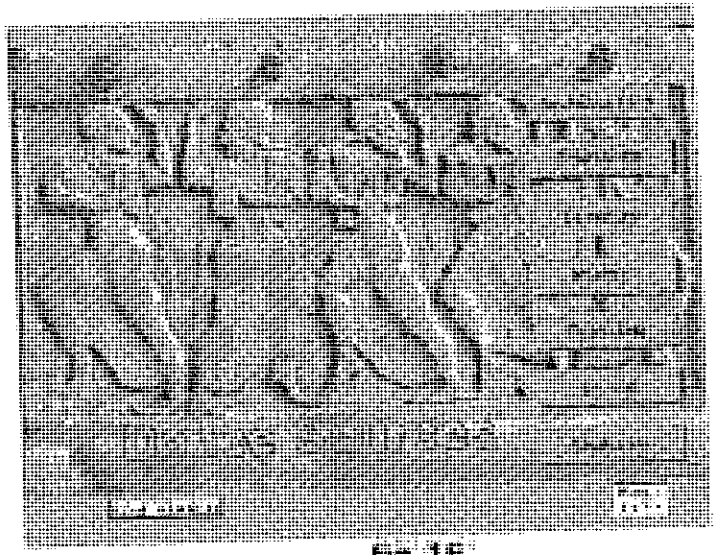

fig. 16

POLITICS, POLICY AND PLAYERS: THE ARTS ON THE HISTORICAL STAGE

Christina Ashby-Martin

Dance on the historical stage is akin to fence sitting, and dance history can be a perfect example of the melding of two approaches to an academic discipline: the art of dance and performance and the traditional methodology of history. In my current work, an exploration into the development of civic support towards the Arts, elements of this melding have been invaluable. An understanding of artistic and technical aspects of performance can enhance the understanding of accomplishments within a specific period. I have recently been concentrating on the process through which civic support is solicited, decided upon and then implemented. The research methods used to uncover the decision-making process have been those of policy history: identifying a policy proposal, determining key decision players, and exploring political implementation and modifications of the policy. Taking this approach to research in arts topics alters the type of documentation considered for study. Areas of traditional history such as foreign and domestic policy have long used government documents and private commissions and foundations records as sources. I believe these types of records can contribute information to studies in the Arts.

My current research is following the outside two avenues of policy approach: policy proposals and political implementation. The decision players are presently still nebulous entities proposing policies and controlling purse strings. The first part of research traces development of policy proposals for support of community theatre projects in the first two decades of this century. The second part tracks the implementation of policy for support towards the performing arts during the New Deal era in Northwest Ohio. I am confident that the connecting strands between these two areas are the decision players and that these players do include members of the dance community.

Community based theatre was a part of national changes proposed by social reformers and theatre reformers in the early part of this century. Sources considered thus far are those published between 1910 and 1930; these reformers' proposals were found in "how to" manuals and defined their philosophies of the performing arts and what they considered to be theatre's function in society. These proposals were not meant for a specific situation in a specific locale, but were of the all-encompassing variety applicable to any town anywhere in the United States. The proposals included guidelines for development and presentation of prospectus for funding. They targeted how to "sell" the ideas to civic leaders.

Proposals advocating reform of society concentrated on the educational over the entertainment role of the theatre. Players proposing these reforms were well aware of the powerful impact the theatre had in conveying ideas to its audience and they wanted to

harness this tool for their own uses and causes. Social reformers advocated production of and participation in performances as a means to unify communities, to educate the ignorant in the true meaning of American life and democracy, and to demonstrate to other communities the values and status of their own town. These reformers proposed types of productions and a selection of plays or pageants which would "Americanize" their participants and create a sense of unity otherwise lacking in their towns. Plays and pageants could be written as propaganda for traditional American ideals and key elements of American history. Their proposals advocated control of the theatre by means of public support. Through participation in the performing arts, society and the persons participating in society would be improved.

Reformers of theatre, on the other hand, wanted to "cleanse" the institution of degenerate commercial interests. These reformers wanted to save the theatre from the gristmill of entertainment which relied on old hackneyed productions to amuse the public. They proposed reforming the theatre from its profit-oriented management and returning it to a level of dramatic art enjoyed in the "golden" past. They advocated removing financial control from the business community and placing monies for production under civic, philanthropic or university control. Universities and endowed community theatres were of particular interest. The first because the training of performers, playwrights and technicians in an educational setting could help disguise the dramatic purpose of innovative productions and experimental works. The second, because endowed community theatres would be free of the necessity of competing with commercial theatre, and could therefore produce "higher" level of plays than those the public would normally be willing to support. These reformers wanted to enhance the development of the dramatic arts rather than the business of entertainment.

Both types of proposals involved determining the overall role and function of the Arts in society, defining the role of the performing arts, and the value of theatre within the sphere of knowledge of a well-rounded person. Further, both types of reformers suggested various avenues through which support could be manifested. Social reformers tended to advocate "hands on" funding or material support and involvement, while theatre reformers tended toward endowment or university support, more "hands off" venues.

At present it is difficult to determine exactly when these reform ideas first developed. Logically, the reforms belong to activity in the Progressive era, ranging around and shortly after the turn of this century, and to the widespread fervor of social activism prevalent in those decades. However, the origins of specific reform ideas and their development into formal proposals involving the theatre have yet to be determined. The importance of key personnel in the dissemination of these ideas cannot be underestimated. These players most likely included people with philanthropic interests, professionals from academic institutions, professionals and enthusiasts from the arts establishment, and

innovators from government agencies. Able to affect the direction the performing arts took in communities, the legacies of their reform ideas lasted well into the future. The connections between the national proposals and community advocacy of these proposals may lie in the individual players' connections and contacts. An exploration into implementation of a specific policy in Northwest Ohio illustrates the interaction of ideas and players.

The Board of Directors of the Toledo Zoological Society developed a "master plan" in the early 1920s for expansion of their zoo facilities. The plan provided for the construction of buildings, development and expansion of educational opportunities and extensive contact with the public through a Museum of Science and two performance spaces - an indoor theatre within the Museum of Science and an outdoor amphitheater. The manner in which the Board members of the Zoo gained business, public and governmental support for their plan demonstrates that they as a group had an enormous amount of influence in the Toledo area and in Northwest Ohio. Their case is interesting and important because the "plan" included construction of two performance spaces as part of a larger service-oriented agenda for the community. As such, the Zoo projects **may** be placed within the broader context of social reform, but the Board's interest in quality entertainment also demonstrates some concern for theatre reform. As more is uncovered regarding key Zoo players and the actual components of the "master plan", this duality of reform purpose may be explained.

By 1934 the Zoological Society had convinced the federal government's New Deal relief agencies to build nine additional zoo buildings called for by the "master plan". They took advantage of the city's and county's need to find relief employment for its work force in construction. The Board was also able to mobilize the community into partial funding or contribution of materials for construction. How the Zoo Board gained this power, who exactly proposed the "master plan", and what the Board's relationship was to the Arts community, are areas which have only been hinted at so far in the research. As the identity and background of these players is clarified, the broader Toledo arts picture may come into focus.

The Zoo's amphitheater was the first of the two performance spaces constructed. It was begun with monies and labor acquired through the Federal Emergency Relief Agency in 1934, and opened on July 16, 1936 after completion by the Works Progress Administration. Its seating capacity was roughly between 2500 and 3000 with additional informal seating on the lawns adjacent to the formal bench area. Under the guidance of JJ Shubert, of Shubert Theatres, the Zoological Society planned an opening season of "Zoo Opera" for the summer of 1935, the amphitheater's original completion date. Because of labor strikes and delays, the 1935 season was performed elsewhere.

A chronology of programs offered in the opening 1936 summer season demonstrates the connections which the Zoo Board was able to

maneuver into their plan. The WPA and city orchestras presented four concerts a week, with an additional Sunday night community sing-along and variety program. Local theatre and dance professionals and para-professionals contributed their talents to variety programs and special festivals at the amphitheater. The crowning achievement of the season, highlighting all of the Zoo's resources, was the production of the pageant Arabian Nights as its final offering the second week of September.

This pageant was brought by the Zoological Society and the City-WPA Recreation Department, and was produced, directed and supervised by the John B. Rogers Company of Fostoria, Ohio. The Rogers Company provided all costumes, scenery and material for production of the pageant from its warehouse, as well as its director and publicity manager. The pageant involved as many as 1200 local personnel in the cast and crew, including 174 Arabian dancing girls, 300 pirates and 300 mobsters. What was revealing about this pageant was the make-up of the General Committee in Charge of Production and the Talent Committee. These two committees were comprised of the "powers that be" in the art and civic spheres of the City of Toledo. The General Committee included the Welfare Director, the WPA Director for Lucas County, and the President of the Zoo Board. The Talent Committee, of main interest from a performance point of view, was comprised of representatives from all community little theatres, drama clubs, dance studios, community service organizations and music groups, as well as prominent business leaders and lesser dignitaries of the Works Progress Administration. This second committee ensured that prominent theatre and civic personnel received key roles in the pageant.

The seemingly voluntary cooperation of the local press in the publicity drive further demonstrates the "status" that the Zoo Board had in this community. The press inundated the public with images and articles regarding rehearsals, costuming and general progress of each and every step leading toward production. On a daily basis from the time of its announcement through the five week rehearsal period and into the final days of the eight performances, the public saw dancing girls at rehearsal, in costume (always showing lots of leg), surrounding a leading man, draped over scenery, **anything** to get a pretty face and young body in the local papers and draw in attendance and participation at the pageant. The press and Zoo collaborated on two contests. The first was for the pageant princess who would preside over the performances. The second was a word contest for school age children of which the two grand prizes were a macaw and a monkey provided by the Zoo.

In a span of two months, from the amphitheatre's opening July 16 to September 13, 1936, the Toledo Zoological Society was able to provide five weekly musical performances, of which Thursday and Sunday night events received consistent publicity. They enabled access to performance space for one, and possibly a second children's pageant, and an American Legion charity show. The Society also presented varied programs from dance orchestras, sing

alongs, musical variety, and light opera selections to visiting professional soloists. Finally, they topped off their first season with a production involving between seven and eight hundred performers in a single production presented eight nights in a row. These accomplishments were enhanced by coordination of professional and technical unions with their labor disputes and on site strikes, city, county and federal relief agency workers and their attendant bureaucratic regulations, various musicians' unions, private community little theatres, dance studios, and Zoo concessions; all this on top of the regular Zoo business of animal handling.

This level of coordination and cooperation from disparate interest groups displayed a level of community power not often enjoyed by producers of theatrical performances. The "powers that be" involved in the amphitheater productions **had** to belong to other power structures in the City of Toledo, and probably in all of Northwest Ohio. Tracing these prominent citizens has begun, but they often covered their tracks well and become such an integral part of the power structure of a community that they may not be mentioned as policy makers in local histories or official documents. The revelation of some of their names as committee members in the pageant production illustrated their ultimate role: behind the scenes planning and easement and coordination of material.

These players on the policy stage were deeply entrenched in the power structure and highly respected. The financing of these productions, and the financial power necessary to force construction of their "master plan" through government agencies leads me to suspect that this group of people possessed or at the very least had close access to the "old" money of Toledo. This same group of people **may** be tightly connected with the Toledo Museum of Art and the legacies of interaction between the Zoo and Museum support this contention.

Researching development of ideas in the Arts from within a history department has meant connecting the research to larger areas within its historical context and delineating a broader societal impact than just the Arts sphere of a community. I believe this has opened additional areas for research and more documentation of dance than I had previously realized. Especially in areas such as civic support, community commitment to the performing arts in their town can be manifested in ways not commonly documented by attendance figures or popularity, or even artistic acceptance of an company, but can include such mundane matters as facility underwriting and indirect funding through space rental discounts (something I think **may** have occurred in Toledo).

The selection of dance as a topic in a history department has highlighted the barriers between these academic disciplines. The two most prominent are terminology and methodology. Lesser barriers include negative associations with the Arts, specifically, with the performing arts and the view that they are an elite or leisure type of activity. Illustrating important connections between the Arts

and the rest of society does much to undermine these lesser barriers.

The terminology barrier can be overcome by more diverse reading instilled in our various degree programs. Broadening our training into larger areas of history **outside** the performing arts can facilitate the dialogue between disciplines. This will also enable us to access the larger intellectual milieu for which the performing arts are often an avenue of expression. The broadening of terminology cannot, however, occur solely from the dance side. Other disciplines are struggling to survive in hard economic times, and efforts to make their programs more attractive to students and the university often involve broadening their fields of study intc acceptance of interdisciplinary studies. The pressure older disciplines are under forces many of them to redefine their program base and to encourage scholarship which may make their courses more viable in today's market.

An expansion of our methodological techniques and approaches can only enhance our scholarship and contribute a multi-dimensiona: view to our academic discipline. The traditional methodology o: history and the policy history approach can open avenues into othe: disciplines. Through government document sources such as Cit: Manager files, I have been able to begin tracking th appropriations for Toledo amphitheater productions and these i: conjunction with Zoological records will hopefully fill blanks i: the players' sphere. Documentation of funding for performanc spaces at the Toledo Zoo will lead me toward the person or person behind the requests for a new set of theatres. By accessing an incorporating this type of information, my research into danc chronologies will be broadened first into a theatre chronology an then to include all the Arts. Hopefully, this will then demonstrat the societal influence the Arts had on their community and th degree to which that community was committed toward supporting th Arts.

In dance history we are often troubled by a lack of "harc evidence because of destruction of records or the inability t document an ephemeral art form. By broadening our research ba into alternate sources not usually thought of as performance or a documentation, and by examining this material from an enhance viewpoint we, as dance historians, **may** be able to find informati we thought lost. Government and philanthropic records can help narrow our gaps.

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Private Fantasy and Public Ambivalence

By Carol Martin

Excerpted from chapter four of Dance Marathons: Performing American Culture of the 1920s and 1930s forthcoming The University of Mississippi Press summer 1994

> The two remaining couples have reached the two extremes. Mary's warm affection for her lamb is matched only by Doris' cool indifference to the watermelon king, and the boys' reaction to their partners emotions are much the same, calm acceptance with an occasional response, each in his own way.
>
> But which will last the longer? The girl who is dancing because she won't fail her partner or the girl who won't let her partner outdance her?
>
> Anonymous newsclipping[1]

Dance marathons varied in tone from day to day and from contest to contest, but there are recurring themes and images that unify the short history of this popular entertainment. Among these themes, the question of women provoked the most passionate debates and discussions.

Marathons played out private fantasies and public ambivalence concerning who women were, where they belonged, and how much social, sexual, political, and economic autonomy they were entitled to. Certain questions came up again and again. Were women really equal to or stronger than men? What would happen to men if this were true? Should young women be allowed to perform in public day after day, night after night? What kinds of regulations were needed to protect women from the undesirable influences that were a part of dance marathons? Stated another way, these questions were about the negotiation of power between men and women, the female body on display, and the strategies of reformers who wanted to regulate marathons. These questions eventually became the center of the controversy about the role of women in dance marathons, and by extension, in society.

During the 1920s, men and women adapted to changing sexual relations by relegating them to home and leisure.[2] The sobriety of the mostly male world of work remained intact.[3] Much has been said about women working during the First World War, but at the height of women's employment only 5 percent of women working had not previously been in the labor force.[4] During the War, women were promoted to higher- paying, higher-skilled jobs, only to be demoted once the men returned.[5] Cultural heroines, such as the street car operators in Cleveland, were met with War-returned males striking to protest their continued employment.[6] Women did not improve their position in the labor force in the 1920s or the 1930s. New values about gender and sexuality were played out in

public entertainments where they were viewed as private rights.[7] Meanwhile, the economic order remained the same.

At dance marathons, one of the first hotly debated questions was about who could last longer, "boys" or "girls." Whether it was fabricated by the press or arose from the fans, this question neatly linked gender to the expendability of the body. As narrative dramas of physical urgency, dance marathons consumed their contestants. For all that was said about "lasting the longest" and breaking records, the body in motion at these entertainments was first and foremost exhaustible, capable of being entirely used up, worn out. Personal needs and conditions -- hunger, sweat, sleep, wakefulness, toilet, bodily functions, pleasure, and sexual desire -- never actually seen in other performances of the day, were on display throughout marathons and were one of their most magnetic draws. The frailty and glory of the body, its physical needs and intimate desires, were the focus of each performance. Playing out physicality as a drama of gendered opposition was not only a way of framing public displays of what was usually thought of as private, but of asking questions about the rapidly changing relations between men and women in the 1920s and 1930s.

That men and women danced together, that they were physically close in public for days at a time, was disturbing enough. That they danced in competition with one another, either as couples or as soloists, was even more unsettling.
Unsettling because what was being revised was the idea of gender roles especially as they were played out by the heterosexual couple. After the Volstead Act of 1920, making the possession and consumption of alcoholic beverages illegal, dancing seemed to become more licentious. Reformers had been involved in trying to control leisure entertainments, but after Prohibition individual rebellion against this control became more urgent even often illegal as speakeasies proliferated.[8] Dancing became associated with the pleasures of the night, which included the possibility of illegal drinking. Men and women had been dancing physically close together at least since 1910 -- the hesitation waltz, the Argentine tango (both banned by the Federation of Women's Clubs in 1914), the bunny-hug, the fox trot, the turkey trot. Dance in the 1920s, coupled as it was with the celebration of personal freedom and the possibility of illegal drinking, came to represent a transgressive pastime.

In the earliest 1923 dance marathons, contestants competed individually. Each contestant was accompanied by a series of partners who tried to help them break the world's record. A partner, or a set of partners, could help a contestant win without receiving any personal recognition. Of these early contests an enthusiastic journalist commented in the Literary Digest: "The most interesting fact about this pedomania is the superior staying power and perhaps grit of the female contenders. They commonly tire out half a dozen Tom, Dick and Harrys, their partners in the exhausting shuffle. The 'gentler sex', the 'weaker sex' have almost been banished from print already. In the interest of truth, it now

appears, these phrases should never again evade the blue pencil."[9] The writer's perception was that female contenders were creating new possibilities for women. His barely concealed fear was that in the face of female power and grit men would be reduced to just so many "Tom, Dick and Harrys."

The optimism of this commentary reflected the sentiment of a portion of spectators at early marathons. The writer was also correct in pointing out that something had changed. "Staying power" and "grit" were very different accolades for the sex that until 1922 was presented in public entertainments as a mass of lavishly costumed or partly naked beautiful chorus girls serving as background to a variety of song and dance numbers.[10] Female contenders at marathons were not in the aura of theatrical lighting or costuming, nor did they hide anonymously amidst a mass of smiling women. They were exuberant individuals, part of the youth culture of the 1920s. Their clothes were from daily life. What set them apart was what they did, not how they appeared. Appearing "beautiful" to males could not have been a consideration in a contest that demanded hours of sweat and wakefulness. Determination, without rouge or powder, was what spectators watched.

Accompanying this article in the Literary Digest was a list of records. Female soloists -- Alma Cummings, Ruth Molleck, Helene Mayer, Magdalene Williams, Madaline Gottschick, Vera Sheppard, and June Curry -- accounted for seven of the ten records. These early winners were heroic. Their triumphs in competition incited and encouraged other women, even as they competed against one another. As individuals, they demonstrated will and courage in the face of an ordeal. When they danced beyond expectation they demonstrated what was survivable and surmountable -- they triumphed over the last outposts of the frail feminine Victorian body with their self-expression.

Such ideas provoked the press and the public into thinking about just what was happening on the dance floor. Not everyone agreed that a new female power was emerging. There was speculation that the members of the "weaker sex" held most of the endurance records because they were assisted by a succession of strong male partners who exhausted themselves heaving the "girls" around the dance floor.[11]

An unnamed writer of the New York Evening World suggested that a "dancemobile" be invented to carry the winner to the finish. This way the women would spend even less energy. "The closing hours of a record-breaking dance revealed how little a 'record' means," he commented. "The dancing partner of the winner dropped out. The reason was said to be the need for fresh partners who would be able to support the winner in her exhausted condition -- in other words, to carry her and dangle her feet along the floor." The author then described his mechanical substitute for the thankless job of the male partner. "To inventors we suggest the modification of the tricycle for children, adjusting the seat so that the toes of the

dancer just reach the floor. Then attach driving rods from the rear wheels to the ankles to supply power to push the device and dancer about the dancing floor."[12]

A triumphant woman literally standing on her own two feet was too threatening for some to take seriously. The counter image that the New York Evening World writer created -- women riding around on tricycles with their feet just reaching the floor -- is, in some ways, appropriately humorous. Inherent in the commentary was a question well worth considering. "What kind of victory was this, anyway?" However ironic the observation or amusing the proposed solution, the writer makes his point by deprecating women. To first expose and then further construct female dependence, is the writer's real intention. The image of a woman dependently dangling from a manmade contraption, a surrogate for multiple male partners, created the literary illusion that the winning female contestants could not have achieved victory on their own. That a succession of men would serve one woman, enabling her to reach her goal, was equally disturbing in terms of any traditional balance of power. Hence in this imagined scenario of women on tricycles, men disappear altogether. The cleverness of this journalist's insinuation lay in how neatly he circumvented, yet underlined, male participation. In the face of women as champions, this writer was asking, on some level, and with a great deal of anxiety, where were the men?

Interestingly, some corollary questions were posed in an article immediately following the one that praised female contestants in The Literary Digest. Titled "The Passing of 'The Giants' in the Women's Movement," the article first asked who the new leaders would be. Mary Garrett Hay was retiring from the Chairmanship of the New York League of Women Voters and Carrie Chapman Catt was retiring from the presidency of the International Suffrage Alliance. After determining that new leadership was not in sight, the article pointed out that it had not yet been determined if women had accomplished everything for which they had been fighting.[13] It would be too easy, although perhaps not entirely untrue, to say that the women who were breaking dance records were the beneficiaries of the work of the suffragists. Class difference and generational conflict created clear differences between the groups and kept them physically and morally apart. Suffragism was over when the vote was won. The feminist activists of the 1920s were typically middle or upper-middle class women, while marathon dancers were typically working class. The former attempted to mobilize sexual solidarity in order to pursue individual freedom. Solidarity, however, escaped them. The goals of feminist activists in the 1920s were divided between those for and those against protective legislation. Whether women as a class needed to be protected was hotly debated. Women dancing in marathons had their own youth culture that was very self-conscious about having different values from the older generation. They pursued the right to night life and entertainment for its own intrinsic rewards. Female marathon dancers were not dancing and winning for their sex; they were doing it for themselves.

At marathons such as the one at Madison Square Garden, partners competed as a team and if one dropped out the other was eliminated as well. As rules were still in the process of being formulated in the late 1920s, there was always some variation from show to show. Depression marathons returned to the divisible couple model. If one person in a couple dropped out, there was nothing to prevent the remaining partner from obtaining a replacement from the contestants already in the marathon. If a dancer lost her partner she could solo for a limited amount of time to see if a male became available from a couple in which the female dropped out. The couple was a machine whose two components could be separated and recomposed. During the Depression, dancers always competed as couples whereas in the early marathons they could compete solo.

It is difficult to infer much about women who danced in marathons. Too few of their own voices were recorded, at the time or later. With a few exceptions, the excitement surrounding their participation was largely depicted by men. It is true that women were assisted by men, but men were also assisted by women. One voice that stands out is that of a young women who participated in her first marathon in 1934. Identified simply as Jessie by a protection worker, she described her experience with her dance partners at an unidentified marathon this way: "We used to sleep standing up. Honest! I've slept for three hours at a stretch moving all the time. At first, I couldn't but after I got tired, believe me, I could. The idea is your partner pushes you around while you sleep if he is a good partner, but some of them are mean. My partners were all good to me. I wore out five of them."[15] She went on to say: "But I was good to them too! They couldn't understand how I could push Jimmy Donahue when he weighed 150 pounds and I weighed only 116. But I did it."[16] She not only did it, she was one of the 5 winners who danced 112 days with only 11 minutes out of every 90 to rest.

Romance did not dictate the terms of these partnerships. The competition to win the prize money overwhelmed all other considerations. Edna Smith, a one-time marathoner in a 1928 show in Harlem, recalls meeting her partner: "You know I can't remember his name, but I think it was Bill. He was a young man going to school to study law. I didn't know him when I joined. He didn't have a partner, and I didn't have a partner. There were a lot of people just standing around, and they [the organizers] would place you with a partner if you didn't have one. Bill came up to me and asked if I would like to be his partner, and I said all right."[17] So they danced together for 389 hours -- 16 days -- before they fell out of the show.

Yet romance narratives became a part of dance marathons. Especially during the Depression romances served to reinstate traditional gender roles. Weddings became a regular attraction at Depression marathons. They secured the spectacle of romance in the institution of marriage and declared that men and women each had roles to play. Conferring a natural and rightful place for men and women in the institution of marriage served to temporarily defer

the anonymity of unemployment. A wedding during the Depression, when many deferred marriage because of economic instability, held out the hope of renewal thus also assuring that there would be links to the past.[18] Typically a promoter would ask two individuals, not necessarily a couple, to feign falling in love so they could get married during the marathon. Bride's maids were selected along with best men. The promoter hired a preacher to conduct the service and planned a wedding celebration that included everyone at the marathon, spectators as well as dancers, musicians, and judges. Spectators readily brought gifts to the newlyweds. After the wedding -- during which the bride, groom, and wedding party had to keep dancing -- more than one couple found the ceremony convincing enough to honor the contract. But most got a divorce if, in fact, the service had been authentic.

At the opposite end of the spectrum were the mock weddings, also a regular special entertainment at marathons during the Depression, which underscored the theatrical convention of rooting gender in conflict and opposition. As much as the wedding assuaged anxiety by re-establishing clear gender roles for men and women, the mock wedding proposed that those roles were rooted in hypocrisy and antagonism. The theatrical mission of mock weddings was to deride and parody the traditional bride and groom as well as to foreshadow the domestic drudgery that would soon be upon them. Typically the groom was dressed as a slob in oversized jacket and pants that, while resembling a suit, was more like a clown costume. His appearance was a parody of the authority, sobriety, and security of the traditional male. His bride, sometimes played by a man in drag, was dressed in something that revealed her intention of soon abandoning the pretence of beauty. She was disheveled, her train was too long, and she was sexually forward while asserting that she was not about to service her man; the orderly and neat world of domesticity was not for her and she was not going to make any pretense about it.

The proximity of the sexes in this competitive atmosphere of marathons, unlike athletic competitions where men's and women's events were segregated, begged the question of gender differences. As is apparent from many of the surviving photographs of marathons, the heterosexual couple was the organizing theme that promoters of the marathons wished to present to the public. Couples made extra cash by selling photographs of themselves. These souvenir photographs always depicted couples demurely waiting in dance position for the contest to begin. The gender vocabulary of these images was conventional. The man had his arm around the woman who rested her hand on his shoulder ready to follow his lead in the marathon ahead. What happened to this couple once the contest began was not depicted in the pictures for sale. Images of disheveled couples, of women who were stronger than men, or of other "revisionist" situations were understood as "news" not nostalgic souvenirs. These photographs appeared in newspapers or were kept in the scrapbooks of participants and promoters.

The debate in the press about who could last longer wa

most prominent when dance marathons first began. As the shows developed into extended entertainments when the opulence of the 1920s turned into the desperation of the Depression, women's participation was understood from new perspectives. Because dance marathons blurred the boundaries between private and public behavior, women who danced in them were suspect. The willing display of what was traditionally private behavior was, for some, morally questionable. What made women even more vulnerable was the fact that male promoters, who were willing to exploit women in any way they could, were in control. For example, when promoter Hal J. Ross was trying to get newspaper man Richard Elliott to be his publicist, he took Elliott into the girls' quarters to show him around. Elliott remembers: "I suppose he was smart in this. It tells you how showmen are sometimes. Well, of course, most of them [the women] were totally naked. I guess he figured he was going to give me a great big thrill."[19]

Thrilled or not, Elliott went to work for Ross. He claimed that those employed by Ross "were mainly young people who had nothing else to do or who couldn't find a job."[20] But virtually in the next breath he confided: "A lot of females in the shows were gals off the streets. I remember once in Miami, one of them boasted to me about her life. Quite exciting [...] She was what they call a 'five way girl.' She could have sexual relations five different ways."[21] While there was usually no overt titillation during the dance marathons -- women were fully clothed and were not licentious in their behavior -- the economic uncertainty of their situation made women the easy targets of male manipulation. Whether or not Elliott's statement was private fantasy, it pointedly summarized public ambivalence.

The frame is almost entirely male. Promoters, publicists, floor judges, journalists, musicians, and masters' of ceremonies were male. It is only in this context that we can account for Elliott's contradictory statement. Both Elliott's comment and Ross' action of taking Elliott into the "girls" rest quarters reveals how a male frame of reference more often than not attempted to determine and control meaning. Once a woman joined a marathon she was no longer just a "regular" woman. For some, joining signalled a woman's financial need which made her ripe for exploitation, often in unforeseen ways, such as being placed on display as an enticement for a potential publicist. By virtue of her very willingness to be in a contest, a woman could have been viewed as both vulnerable and suspect. Her vulnerability made her the girl next door, someone to cheer and protect. But it also made her questionable because she was capable of being exploited -- a potential whore catering to any man's un-nameable ("five different ways") desires. Perhaps this was inevitably how women were seen, no matter what they said or did. No matter how heroic or commonplace their pursuits, they were up against cultural definitions of masculinity, femininity, and sexuality. Elliott was testifying that women at dance marathons were read, among other things, in relation to sexuality. The more powerful women's performance the greater the imperative of asserting the masculine frame. Women were both

emerging and exploited.

The assumption that unites Elliott with the New York Evening World writer who pictured women on tricycles, is that women had no agency of their own. They were in the service of men sexually, and dependent on them physically. They did not consider that women were winning because of their own volition or that they might have sexual desires completely apart from the ways and designs of men. Or if Elliott and the World journalist did consider women as independent of men, they invoked the "regular" girl or whore dichotomy to undermine the possibility of such autonomy.

The attitude of Elliott and the World writer was typical. In an article in Variety, reminiscing about dance marathons, Eells described two female dancers: "Take Iris. Lots of people did. Iris was blonde, blue-eyed, petite. She looked as if she ought to be a wedding-cake decoration and swore like a seaman. Rose was a part-time marathoner and a part-time whore. "When my feet get tired, I go into a [whore] house," she used to say. "And when my back gets tired (only she didn't say back), I enter a contest."[22]

Certainly some women came into contact with prostitution via the dance marathons and some prostitutes participated in the contests. According to one man, who attended many marathons in his youth, and whose mother was a close friend of both prostitutes and marathoners: "Marathon promoters visited regular dance halls looking for young, energetic, attractive talent to recruit. Some promoters were quite unscrupulous and inducted more pliant girls into prostitution, after first seducing them through their affection and loyalty."[23] This was not unusual during the Depression. Some women who would not ordinarily do so, sold sex for economic survival. But instead of committing themselves to a full-time life of prostitution, such women used prostitution as a temporary solution until they could support themselves by other means. The same man (he requested anonymity) added: "When I was a freshman in high school, delivering papers at five in the morning I encountered a female classmate going to work in a brothel. She was not an exception in those times of Depression."[24]

In the dance halls, speakeasies, and roof garden of the day it was sometimes difficult to distinguish the style and dress of respectable women from that of the prostitutes.[25] Dance marathon followed this pattern. Some marathons were relatively free fro prostitution while others presented many opportunities for pai sexual activity. Marathoners called the main place where sex too place the "snake room." Sometimes the snake room was condoned b the management and sometimes it was not. "This was a situatio where you would talk with somebody in the audience and ask them t meet you in a certain place in the rest period," recalls Stan West "That was the snake room. It was usually a fast situation. But i was more or less a necessity, a pulsating necessity of youth." Wes continued, "You could also make your own snake room behind th bleachers or wherever. But if you got caught, you would b disqualified. The jealous ones on the floor, the gay ones lik

Hughie Hendrixson, would go and tell because they figured it would be one less dancer they had to compete against."[26]

West's account typifies the sexual atmosphere of dance marathons. Sexual jealousy, and not just on the part of gay contestants, was part of the marathon for contestants. Sometimes the promoters and the managements knew what was going on and sometimes they did not. Sometimes they knew and said they didn't. Given promoters' prior experience and their control over the shows, most were aware of sexual activities. However, generally promoters did not want selling sex associated with their shows. The real question was whether they were going to use what they knew to disqualify contestants. In fact, this depended on the promoter's own agenda including his relationship to the contestants. Favorites and professional dancers were given a great deal of latitude, while others were called for any violation of the rules. But if the law or local reformers showed up at a marathon, a promoter might disqualify even favored contestants for casual sexual contact in order to demonstrate his social rectitude and his good will to the powers that be.

1. Anonymous newsclipping from the scrapbook of Richard Elliott, "Few Hours Will Bring End to Long Marathon Dance With Two Couples Past 730-Hour Mark of Hard Fight," no date, no page.

2. Lewis A. Erenberg, Steppin' Out, The University of Chicago Press, Chicago, 1981, p.236.

3. Ibid.

4. Lois Banner, Women in Modern America, Harcourt Brace and Jovanovich, Publishers, New York, 1984, p.161.

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14. Nancy Cott, Grounding of Modern Feminism, Yale University Press, New Haven and London, 1987, p.5.

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14. Nancy Cott, Grounding of Modern Feminism, Yale University Press, New Haven and London, 1987, p.5.

15. Ruth Mix, "Are Dance Marathons Dangerous?" Journal of Social Hygiene March 1934, pp.169-170.

16. Ibid.

17. Edna Smith, interview with author, New Observations 39, 1986 p.19.

18. Barbara Melosh, Engendering Culture, Smithsonian Institution Press, Washington, 1991, p.160.

19. Richard Elliott, interview with author in New Observations 39, 1986, p.9.

20. Ibid.

21. Ibid.

22. George Eells, "Some 20,000 Were in 'Marathon Dance' Biz at Zenith of Craze," Variety 1970, p.154.

23. Anonymous, letter to author, March 28, 1985.

24. Ibid.

25. Kathy Peiss, Cheap Amusements: Working Women and the Leisure in Turn-of-the Century New York, Temple University Press, Philadelphia, 1986, p.98.

26. Stan West, interview with author, May 22, 1986.

BORROWING FROM FEMINIST THEORY

Susan Manning

Let me state at the outset that the larger goal of my research is not necessarily to apply feminist theory to dance history but to write dance history into cultural history. In so doing I find feminist theory a valuable tool, for two reasons. First, since feminist theory addresses a range of issues relevant to dance historians--the social construction of gender and sexuality, the dynamics of spectatorship, the cultural coding of the female body--feminist theory provides dance historians a myriad of perspectives from which to think through these issues in relation to the dancing body. Second, since feminist theory enjoys wide currency in the academy, it provides a language through which dance historians can address scholars in other disciplines. And it is through building constituencies in other fields, I believe, that we finally can make dance visible in the academy.

In my own work I have borrowed from the variety of feminist theory known as "gaze theory," which originated in film studies, migrated to theatre studies, and now has entered dance studies. In its first incarnation as the "male gaze," the theory drew attention to the way that women so often--on film and on stage--are represented from the viewing perspective of the male voyeur. In its further elaboration as "gaze theory," this original insight prompted feminist critics to question what it would take to dismantle the spectatorial position of the voyeur and to view from one's own position as a woman, in other words, what it would take to introduce the possibility of female spectatorship.

"Gaze theory" now informs almost all of my interpretations of dance works drawn from the canon of Western theatrical dance, but does not necessarily inform all my readings in the same way. At one end of the spectrum is Giselle, which I never again can see in the same terms as I did before reading feminist theory. My feminist critique of Giselle is detailed in an introductory chapter to Ecstasy and the Demon, a critique that I will summarize briefly here. Whereas the narrative of the ballet clearly shows Albrecht's duplicity and his responsibility for Giselle's madness and death, the spectator in the theatre never blames Albrecht or turns against him. Rather, the performance is structured so that the spectator sees, as it were, from Albrecht's point of view, that is, desires his union with Giselle and mourns their final separation. From my perspective, the original production of the ballet provides a textbook demonstration of the male gaze, a gaze literalized through Louis Veron's reform of the Paris Opera in 1830 and his opening of the Foyer de la Danse to male patrons of the ballet. In the Foyer de la Danse upper-class male patrons could pursue liaisons with lower-class dancers, just as Albrecht pursued a cross-class liaison with Giselle in the narrative of the dance.

At the other end of the spectrum, my encounter with gaze theory helped me to articulate the relation of early modern dance and turn-of-the-century feminism, a relation that I had sensed before but had not found the words to express. Reacting against the eroticized image of the nineteenth-century ballerina, early modern dancers subverted the viewing perspective of the male voyeur and introduced the possibility of female spectatorship, that is, the possibility of women to view as women. How did they accomplish this? Through a variety of strategies: by adopting the frame of Orientalism and confounding the viewer's sense of a division between the sensual and the spiritual; by employing the principle of the mask and projecting the doubleness of self (the female performer) and other (the persona of the mask); and by intensifying and foregrounding the kinaesthetic dimension of movement. Remember that this was a time when middle-class women had discovered physical culture, and they surely saw the dancing of Isadora and her peers from the perspective of their newly awakened body consciousness. In fact, female spectators may will have experience Isadora and her peers differently than did their male contemporaries, may well have identified with early modern dancers' conflation of the body and expressiveness in a way that male spectators did not.

The feminist readings of nineteenth-century ballet and early modern dance just sketched are not mine alone but in differing versions appear in the writings of Christy Adair, Roger Copeland, Ann Daly, Elizabeth Dempster, Jane Desmond, Evan Alderson, Lynn Garafola, Amy Koritz, and Janet Woolf. However, I do not want to end here but would like to provide one cautionary note, to critique my own work as well as the work of my colleagues. For the application of gaze theory to dance history can result in overly simplified models of historical process.

Consider the feminist reading of dance history that conceptualizes history as an endless repetition of male domination and female subordination. In this reading, the male choreographer has exploited the female dancer since ballet was first codified in the seventeenth century. That is, the male gaze has structured ballet since its inception, foreclosing the possibility of female spectatorship. Although modern dance would seem to challenge this scenario, I have read at least one feminist dance scholar who insists that since ballet enjoys wider patronage than modern dance, the domination of the male choreographer in ballet effectively disempowers the presence of the female choreographer in modern dance. In this reading of dance history, modern dance demonstrates not so much the potential for resisting the patriarchal order of ballet as the cultural cooptation of the possibility of resistance.

An alternate application of gaze theory to dance history results in a variation of the narrative that I have just sketched. In this second reading of dance history, the endless repetition of male domination and female subordination holds only to a certain point, and at that point either modern dance or postmodern dance

breaks through to a truly feminist body politic. Proponents of the break-through model agree on the inherently patriarchal bias of ballet but disagree with one another on whether it was modern dance or postmodern dance that dismantled the male gaze and introduced the possibility of female spectatorship. (My earlier reading sided with modern dance in this debate.)

So paraphrased, the reductiveness of both interpretations is blatant. Either Cinderella eternally remains under the sway of the wicked step-mother, or she at one glorious moment frees herself from her bonds. But history doesn't follow such fairy-tale plots, and dance scholars must beware lest applying gaze theory to dance history result in such simplistic narratives of historical process. (I must add that equally simplistic models of historical process underlie much dance history from non-feminist perspectives as well--think of Lincoln Kirstein's all-roads-lead-to-Balanchine model of dance history.)

My point is not that gaze theory invariably flattens out the shape of dance history. Rather, my point is that feminist theory has the potential to illuminate the complexities, ironies, and unintended consequences of historical process and that dance historians should exploit this potential and use feminist theory as a means for steering clear of fairy-tale plots. This is what I tried to do in Ecstasy and the Demon by analyzing how the "feminism" of Wigman's dances could not be separated from the "nationalism" of her dances. Rather than paraphrase the argument in its entirety, let me give one brief example drawn from Wigman's solo repertory during the twenties: in works such as Witch Dance, Wigman's deployment of the mask principle functioned both to subvert the eroticization of the female performer and to project a mystical aura of Germanness. Wearing a facial mask and a costume that "masks" her body, the choreographer-dancer objectifies herself rather than allowing herself to be objectified by the (male) voyeur. In so dong she turns the gaze back onto the spectator. Transforming herself into a Gestalt--a term German critics often used to describe the dynamic force of her performance--Wigman appeared to transcend the heterosexist binary of gender, appearing neither "masculine" nor "feminine" or both "feminine" and "masculine." In either case, she could not be easily defined as Woman with a capital W.

Yet her self-transformation, her projection of a Gestalt rather than a gendered persona, could also be read as a redefinition of Woman and National Type. The solo's seemingly demonic energy erased the potential eroticism of the female body. At the same time, Witch Dance threatened to equate Woman with the Demonic, albeit in a way that celebrated rather than denigrated her otherness. Similarly, the solo both undermined attempts to ascribe national identity to the dancer and supported attempted to equate the Germanic and the Demonic. Yet in the end, I believe, the solo cannot be reduced to any single interpretation: Wigman's dancing body did and did not essentialize national identity, did and did not essentialize gender identity.

In working out my argument, I found it was only when I applied gaze theory in tandem with other concepts from cultural studies, notably Benedict Anderson's definition of nationalism as an "imagined community," that the full complexities of Wigman's career became clear. This brings me back to my original point: that I regard feminist theory as only one means toward the end of writing dance history into cultural history. When used to the exclusion of other methodologies, gaze theory can flatten and simplify the shapes of dance history, as my earlier examples suggested. But when used together with other borrowed methodologies, gaze theory can illuminate the shapes of dance history in rich detail--and cause readers outside the dance field to take notice.

As anyone who has dipped into the vast literature on feminist theory knows, gaze theory is only one subfield among a myriad of others. We dance scholars have barely begun to mine the writings of black feminists, lesbian feminists, feminist social theorists, post-colonial feminists, psychoanalytic feminists who explore issues other than the gaze. As we begin to apply the insights of feminist theories--emphasis on the plural--to dance history, I have only one caution: use whatever theory you choose for your own ends, don't be used by it.

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Oral History Methods for the Dance Historian

Lesley Farlow

This is not what I would formally call a "paper." The presentation I gave was based on notes, rather than on a written script, so here I have tried to make those notes intelligible. My intention was to offer a practical, very basic guide to conducting oral histories. Despite the fact that many, if not most, people in the audience had had significant experience in conducting interviews, I decided to emphasize the kinds of dirty little details that are often ignored in favor of more glamorous philosophical considerations. Therefore, I do not have much to offer in the way of glamorous philosophical considerations.

Why Oral History

If history is a construction, comparison and confluence of various narratives and discrete bits of information, as Lynn Garafola's rich presentation of the life of Ida Rubinstein suggested, then oral history provides a vital research tool. It offers a means for including the experience of the individual. Certainly there are pitfalls. Memory is selective, often faulty, and usually revisionist. Nevertheless, opinion can be valuable, as can anecdotes. Most apocrypha can be rooted out later. However, dance is essentially an oral tradition, passed from body to body. It is fitting that the field of dance history research encompass the oral tradition in its research methods.

How to do it

Decide why you are conducting the interview and what information you need to get out of it. This is often determined by the amount of time you have for the interview and will, in turn, determine the type of preliminary research to be done. Is this to be an oral biography? How extensive? Do you have unlimited time? If not, how should the interview be focused? Do you want to leave open the possibility of conducting more than one session? Two hours is usually a good amount of time for the first session and you can expect to get about one hour of taping done.

For example, Burton Taylor was in failing health and was interested in being interviewed for the Dance Collection's Oral History Project. We decided to plan on only one session. A number of interviews had already been done that covered his life up until 1980, so the interview focused on what he had been doing since 1980. Because he specifically said he wanted to talk about living with AIDS, we discussed his illness.

Speak with your subject and discuss as thoroughly as possible the intention of the interview, what kinds of subjects you want to discuss, and the time frame within which you want to conduct the interview or interviews. You may want to send your subject a prepared list of questions or areas to be covered, or simply discuss it over the phone.

Be *very specific* about how the material is to be used and whether or not it will be published. If so, in what form? Will a verbatim transcript be made or will you be simply taking notes from the taped interview? Will you be using direct quotes from the interview? Be sure you cover all possibilities. Then prepare a release form so that you are both clear about who uses the material and how. I usually show the release form to the interview subject at the beginning of the first session and then wait until all the sessions have been completed before having them sign it.

The release form should include your name and affiliation, if any; your subject's name; the date, time and place of the interview; the number of tapes; whether or not there is a transcript; where the tapes and transcript will be stored; who will have access to the material and whether or not it can be copied or loaned. To the best of your ability try to foresee what the tapes may be used for in the future and whose permission should be required in order for portions to be copied for broadcast, for example, or for any other public use. Will the person interviewed need to approve any edited versions of the interview before publication or broadcast? The closer to the time of the completion of the interview this can be prepared and signed, the better.

I stress this step because it can help to avoid major conflicts down the road. Current copyright practice holds that the questions belong to the interviewer and the answers belong to the person interviewed.

Research

For an oral biography, it is best to look at whatever is available and sketch out a chronology. Also read or listen to any existing interviews. You will find that many people, especially those who are interviewed often, have a standard story that they tell. If you know what it is, you will be able ask more probing questions. As you go through the material, note any areas of particular interest to you, and areas that haven't been covered in other interviews or articles, or have not been sufficiently covered. I try to bear in mind the fact that I am looking for information that only this person is able to give--their unique perspective and set of experiences.

For an interview designed to gather very specific information, the same research guidelines apply: find out what exists so that you can quickly confirm what you know and then dive into deeper waters.

The Dance Heritage Coalition has compiled a list of current oral history projects (not exclusively dance oral history), along with individual interviews in progress. This list is available on List Serve Bulletin Board. Some projects have included in their listing all of their cataloged material as well as work in progress. The Dance Collection of the New York Public Library for the Performing Arts has included only a listing of interviews pending completion. The Dance Collection's full catalog is available on CD-ROM.

Writing out questions

Whether or not you write out your questions or simply delineate areas to cover, is really a matter of personal preference. A chronology is particularly useful for an oral biography.

Practical considerations

Get a good tape deck, such as SONY or MARANTZ. Choose one that does not create a lot of machine noise. Use 60- or 90- minute tapes on normal position. TDK D-60, D90 or SAX series. Maxell. High bias is not really necessary unless you are recording music. 120-minute tapes are too thin and will not stand up to a lot of rewinding and fast forwarding when you go back to the taped interview to transcribe it. They also do not last as well. Mini-cassette decks will work, as long as the internal mikes are good.

An external microphone usually records most clearly. A uni-directional microphone is preferable because it will record only the sounds toward which it is directed. A multi-directional microphone will serve if it is very carefully placed and if the room is very quiet. Be sure to position the microphone so both voices are recorded. A Lavallier

microphone (the kind of clip-on microphone often used on television interviews) can be useful if you are interviewing someone who is ill, for example, and can not speak loudly. You, however, will have to project your voice like crazy to get the Lavallier to pick up your questions.

Bring an extension cord, a mike stand and a towel, or something on which to rest the tape deck and microphone.

A video camera is ideal if you have a good one and your subject feels comfortable with it. However, in order to get a usable tape you must have very good light and, most likely, someone else--not you--behind the camera. Use a camera with excellent sound quality. Again, be sure from the beginning that everyone knows and agrees on how the tape will be used.

Setting up for the interview

Before leaving the house, unwrap and label your tapes. Cue the tapes to the end of the leader.

Find a quiet room, away from noisy windows. Beware of white noise: fluorescent lights, refrigerators, computer printers, humidifiers, air conditioners. *Never conduct an interview anywhere near a ballet studio during class.*

Set up the tape deck close enough so you can monitor it. Tape deck and microphone should be placed where they will not absorb any vibrations. If you are using a glass table on a wooden floor with no rugs, for example, buffer the equipment. Use a towel, a pillow, a scarf--whatever you can find.

Test for *normal* speech volume and white noise. Re-cue the tape. Get comfortable. Turn the machine on. Be sure it is recording. Slate the tape: Your name, your subject's name, date and *year*, time of day, place, purpose of interview (optional). Also slate each additional tape that you use during an interview session, and note whether it is the second or third, etc.

Notes on interviewing

Before you start to record, it is a good idea to talk informally, and to reiterate what you are going to ask, what it is you want to cover, and how you plan to proceed. Listen carefully. It has always been my belief and practice that the less I say the better. I try to ask questions that are both specific enough to prompt a specific answer, but open-ended enough to encourage the speaker to expound. Take notes. Include names for spelling and verification, as well as subjects to go back to or address at another point.

Be willing to let go of your agenda in favor of an interesting digression. Be willing to bring them back to the point if the interesting digression becomes aimless wandering. Above all, be curious, be fascinated, be "naive." Get the details. Do not be afraid to ask "stupid" or obvious questions. The interview is designed to draw out what the subject knows and what *others* do not know. If you are a dancer or choreographer and are used to speaking in "dancer language" or if you are an historian and extremely well-versed in a particular area, it is particularly important to remember that others using this interview for research purposes may not have the same expertise. The assumptions we make and the short-hand we use may serve a conversation, but not necessarily an interview intended to serve as oral history.

What happens when you get into trouble? Some people agree to be interviewed but when faced with the interviewer and the tape recorder, they freeze up. What do you do? Sometimes I just turn off the tape and talk informally. More often than not, they will relax and start talking. If not, I sometimes bring photographs of them or magazine articles about them, if I have any, just to get them talking about something specific. Alternatively, I will ask them if they have any photos or programs or costumes (if we are at their apartment) that they want to show me.

Occasionally, I have to approach a topic through the back door. I recently interviewed someone who did not want to talk about his childhood--and this was supposed to be an oral biography. So, I asked him about the religious subject matter and influences in one of his works, on the assumption that his mother had influenced him on religious matters, and sure enough, he began to talk about his parents and childhood.

I always tell the person I am interviewing that we can stop at any time during the interview to take a break, to talk off the record about something, or just to stop and think. This way, they feel that they have some control over the situation and, hopefully, more relaxed and less pressured to "produce." I also tell them that the reason I am doing an oral interview rather than something written is that I am interested in the spontaneity of the interview and in how they express themselves. I also point out that no one speaks in perfectly conceived sentences and paragraphs, and that the thought process as captured on tape is perhaps the most fascinating and valuable part of the interview.

If the person interviewed speaks about something personal or confidential and after they have said it, they wish to retract it, you can agree to amend the release form to reflect that. You can simply say that you will not publish or use in any way material relating to that personal matter. Once it is on the tape it is hard to erase, unless you are right in the middle of the confidential material and can rewind and tape over.

Transcribing

Your approach to transcription depends on the use to which you plan to put the material. At the Dance Collection of the New York Public Library for the Performing Arts, the oral histories generated by the Oral History Project are designed for research purposes. Researchers are encouraged to use tapes and transcripts together. Therefore, all transcriptions are verbatim, with "ums" and ahs" and false starts eliminated.

Transcribing is a difficult and often tedious process. It requires that you decide as you are listening how the sentences are being formed and how to break into paragraphs any particularly long speeches. Plan on an average of eight hours of transcribing time per one hour of taped interview, if everyone is speaking clearly, without thick accents, and there are no roaring air conditioners. There are some excellent transcription services available, though the draw back of sending out your tapes is that most professional transcribers are not familiar with dance terminology and you will have to proofread very carefully. ("Pas de chat" could turn into "Pa, the shawl.") For your own use, you can paraphrase--except, of course, for material that you want to quote directly.

Final Note

There is still a great deal of work to be done in oral history. A phalanx of dedicated interviewers/oral historians is desperately needed to go out and create oral histories in order to preserve the recollections, ideas, and experiences of those who have created the history of dance in America. I hope these guidelines will encourage and aid you.

SOURCES

For further questions about how to conduct an oral history, you can contact any of the following people:

Susan Kraft, Co-ordinator Oral History Project
Dance Collection of the New York Public Library for the Performing Arts
40 Lincoln Center Plaza
New York, NY 10023 212/870-1753

Ron Grele
Oral History Research Office
Columbia University
New York, NY 10027 212/854-2273

Lesley Farlow
(former Co-ordinator of the Dance Collection's Oral History Project)
386 Prospect St. #B6
New Haven, CT 06511 203/776-1853

Jeff Friedman
The Legacy Project
584 Castro St., Suite 101
San Francisco, CA 94114
(This is an independently run project.)

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CHOREOGRAPHING AND IMPROVISING THE INTERVIEW

Jennifer Fisher

I always like to think of ways that the performance of an academic paper can evoke the subject matter a bit, but it seemed a little impractical to interview all of you as an audience, so I didn't choreograph this presentation as an interview. I organized it pretty much along the lines of a paper to be spoken, and it's all written down here, although some improvising is always possible. But what this situation--this performing scholarship at an academic conference situation--does have in common with the interview is that they are both performative events. I am now performing the role of a lecturer, you are performing the role of audience. We understand how it will work. I bring what I have to offer, you bring what you have, and hopefully something is revealed, some energy is created and molecules are exchanged.

On a good day, that's what happens in an interview, with the bulk of the information coming from the people I call my "consultants," a term I prefer instead the standard "informants." In this brief amount of time I hope to give you an idea of how I work in an interview situation: why I find it useful to think of it as a performative event; why I use dance and theater metaphors to describe it; and what fields and experiences I've drawn on to develop an interview technique that is still evolving.

In this particular performance, it's not hard for me to reveal to you--talking, formulating ideas, teaching and performing are what I have chosen to do, what I've practiced a lot. But the women I interview are often not so quickly able to jump into revelatory mode. Often, what I'm looking for is hidden information, inchoate information, or maybe it's just forgotten and has to be teased out, or danced out or allowed to come out somehow.

To tell you something about the methodology I use in interviews, I should start by telling you why I hold interviews, what I want to know. I'm in the middle of a project for which I talk to women who have some strong connection to ballet, and I ask them to tell me what it means to them. I talk with all kinds of women who have had contact with ballet: professional dancers, women who took ballet as children or as adults, women in the audience. I call their various kinds of contact with ballet--as a major or minor passion-- "ballet experiences." I talk to them about what it feels like to dance, how it affects their images of themselves, how they interpret the image of the ballerina and her partner, what pointe shoes mean, how they relate to ballet's notions of femininity, strength, discipline, oppression or exclusion. My work was directly inspired by Cynthia Novack's recently published essay, "Ballet, Gender and Cultural Power," (included in Dance, Gender and Culture, ed. Helen Thomas).

My concern is, in part, to discover individual interpretive strategies, and in some ways it's an answer to recent theorizing about the effects of ballet training and ballet images. Many

critiques of ballet have explored its operations and procedures, and they have been illuminating when it comes to the technologies of power in ballet--all the extremely thin women trying to master impossibly demanding technique and trying to create an unlikely, perfect ballet body. The theories about consequences of these acts are usually projected onto a "theoretical woman," giving us the way in which she must react to circumstances described. My project is to talk to "actual" women, who may or may not agree with theoreticians, to find out as much as possible how they believe that ballet experiences have affected their lives.

So, I'm often asking these consultants to talk about their connection to ballet in a way they have never done before. When I ask something like "why did you choose ballet," "Why is it so appealing," "What do you like about it," the answers I get are often prefaced with, "Well, it's hard to explain." Then there can be really large pauses. Women say, "I don't know, I just really like it," or, "It's just so beautiful, I like to do it," or "I just like to watch it."

These kinds of answers typically require some elaboration. But fortunately, the women I've talked to <u>feel</u> elaborately about their relationship to ballet. Most of them are very enthusiastic when attention is paid to the fact that ballet has been, or continues to be, important to them. The feeling I get is that--not surprisingly--ballet has been judged by other people as just a thing girls do, or that it's frivolous, or that if you didn't become a professional, it's silly to like or attempt ballet. The professional dancers I've talked to find it a new experience to be asked to relate their jobs, their daily passions, to other parts of their lives.

This situation seems very much like the one in which ethnographers find themselves when exploring unfamiliar cultures. I'm in my own culture, researching my own ethnic dance form, yet in some ways it's foreign territory for my consultants--and for me--to be talking in this way. So it's not surprising that I have been inspired by a number of ethnographies and that I describe the realm of ballet as a "field," which I am exploring in a number of different ways and in which I can use more active ways of interviewing. Advice to anthropologists going into the field often includes, "Don't do questionnaires, go to the barber shop," or "Don't sit them down for questions and answers, cook with your informants, whittle with them." Interviewing is something you tend to learn on the job, and there's no one formula guaranteed to work.

In this culture, the interview is a familiar event, understood as a "proper" way to get and give information by all my consultants. This familiarity shortcuts a lot of explanations, but it can occasionally work against the interviewer, since the kinds of situations we may associate with interviews in other parts of our lives can evoke the imperative to give the right answer. We remember job interviews, or a customs grilling or times when the doctor asks you to decide if it's a sharp pain or a throbbing pain.

Sometimes I feel that my consultants are nervously trying to answer "correctly," and I have to constantly reassure them that they are the arbiters of their own experience, that there were no wrong answers.

The other problem, as I said before, is eliciting the details behind generalizations. Consultants often feel "wrong" because they cannot articulate or bring to mind the reasons they like ballet, or the ways it has entered in their everyday lives. They may have known why at other times, but to summon up a previous realization, or fleeting thought or daydream during this sit-down interview and be able to insert that information in the text we're recording and creating, isn't always easy. The first thing I found out was that I got more descriptive responses the closer I was to the action of ballet, and the props. Atmosphere was key, so I started seeing the interview event as a performance of sorts, which requires costumes, staging, props and script.

For instance, I very quickly had the idea of bringing a pair of pointe shoes to an interview. This worked like a charm, or like a sacred artifact, I should say, or sometimes a fetish. Bringing out the shoes always got a reaction--sometimes a lot of affection and adoration, sometimes a sort of warding off of immanent evil, always with a sense of humor, an acknowledgment of the kinds of strong emotions that women who took ballet have about what the shoes represent. If an interview was stalled, the pink satin shoes unfailingly elicited a torrent of impressions.

On one occasion, I was having a hard time getting a woman who volunteered for the New York City Ballet, a knowledgeable life time fan, to tell me what she found exciting about a performance. Her way of talking was very contained, almost monotone, as she said that she was thrilled, she was excited, she was elated. None of these emotions showed in her face, and I felt that she had hit a mental roadblock. To get the details, I had to show the shoes. They helped her recall what turned out to be one of the most interesting interpretations of the ballerina on pointe--not that she is supported or manipulated by her male partner, but that she is able to stand alone, even if just for a split second. Feeling the hardness of the shoe blocks also brought out her thoughts about the dancer's frustration, pain, sacrifice, triumph and disappointment--all the things that were part of the consultant's mental landscape while watching ballet.

What already worked well in that interview is that we met in a corridor just outside a rehearsal studio at Lincoln Center, so she would comment on dancers coming to and from rehearsal and the atmosphere that fascinated her was all around us.

Other times I bring out pictures, look at videos or talk in a ballet studio. The more I have seen my work as ethnography, and conceptualized the realm of ballet as a field, the freer I have felt from a straight question and answer format. I was reluctant at first to ask my consultants to do anything else but sit and talk,

but increasingly, I'm talking to them while they warm up or watch a ballet class. I ask for physical re-enactments, or talk to women at ballet intermissions, while the perfume of the opera house is still circulating and impressions are fresh.

This is a little bit of what I mean by "choreographing" the interview, deciding on the "set" and "props." I also "stage manage" a bit: for instance, considering the placement of the tape recorder as a prop, putting it halfway between us, if that's possible, so it symbolizes a joint project. And to some extent I am costumed for the event: I like to wear a ballet pin or sweatshirt because they can start conversation or remind the consultant of what they do and don't like.

The improvising part of my title is somewhat obvious, because there is only so much orchestration of the event possible, then as every good interviewer knows, you improvise. Since I used to dance, the idea of using dance metaphors came to me naturally. I later found a similar metaphorical usage by dance anthropologist Sally Ness in her recent book about the Philippines. Ness says she approached her participant-observer role in an unfamiliar culture with the open-minded enthusiasm and expertise she would bring to rehearsals as a dancer, learning a dance from the choreographer. In this way, she saw the similarities between dancing and ethnographic research; they are both situations in which you place yourself in someone else's hands, learning from them and creating something in the process.

In my case, I also used my experience as an actor and a journalist to enhance the interview as a performative event. While doing an interview, I have an awareness of performance energy, of not only <u>having</u> a level of animation and interest, but of <u>performing</u> it, making sure the consultant can read my interest. As a journalist, I had a lot of opportunity to develop and experiment with the energy that flows between two people in an interview. Years ago, I started out doing news and travel, but much of my work eventually involved interviewing celebrities. I found that actors were somewhat easier to "get good interview" from than other people, but even so, I found they told me things they didn't tell other people. I started analyzing why, and I knew it had something to do with this performing of interest. Energy often draws out more energy and revelations, as any performer knows.

As an interviewer in the academic world, I started to prepare the same way I would prepare to play a character in a play. First of all, I would commit myself to their story, to finding out what the best part of them might be, what was there to admire, what to find out more about. I would, in effect, "buy" their stories, and people interviewed seemed to feel this commitment. For a while, I thought guiltily that I was cheating by just "acting" interested on occasion, giving compliments, encouragement. But I realized--I hoped--that the part of myself that showed this interest was as real as the emotions you feel acting--on a good night. Usually, it <u>felt</u> real, since I found out there was something interesting in

everyone I interviewed.

Having said how well this performative approach can work, I feel bound to point out that it is still in the process of developing and can backfire. A consultant may be overwhelmed by the amount of energy I'm committed to creating in a room. Or maybe a more true way of assessing less-successful interviews is to say that I sometimes give a bad performance. This might happen when my character, the interested interviewer, has gotten away from the intended script, or the improv, because maybe I haven't noticed that this particular person doesn't want to be "acted at."

Another weakness I've had is to not allow information to emerge from silences. Perhaps I forget there is no audience to get bored during a "stage wait." In this culture, conversational silences are tricky things, and I think I've erred on the "talking to put people at ease" side. It occurs to me there are times when I could take my theatrical inspiration less from a wordy Neil Simon/Woody Allen kind of dialogue, and more from a Harold Pinter play. Or to turn back to dance, maybe a little less ballet and a little more contact improv.

The last part of my process I'll talk about here has to do with post-interview procedures. It applies perhaps more directly to anyone who deals with what they think of as facts: dance history, getting "the truth" about the past. When I started interviewing women about their relationships to ballet, I knew it would be tricky to get "meaning" and "interpretation." But when I recorded what I thought of as "straight facts" about their lives, I discovered that there were few really straight facts even there. As a journalist, I had also had this concern, but there were time constraints, and one thing you never did was submit information you had written to the person who said it. There is a notorious "retracting" instinct which is amazingly widespread. But, released from the journalist's imperative, I became interested in what John Van Maanen calls "the jointly-told tale," wanting some sort of collaboration with the consultants in the writing process. So far my experiments with this have been limited, but interesting. I'm still struggling with the process.

I start by transcribing the interview in some detail. I've already written notes about what happened physically during the interviews, things you can't hear on a tape recorder, but I then I transcribe a lot, because I have an interest in all the words and the ways in which they occurred, and because I'm experimenting with ways to keep more of the "voice" of the consultant in the text.

In addition to this transcript, which I will use extensively in my text, I compose individual "dance histories" for each consultant to read. This document of about five or six pages is an overall view of their experience of ballet, told in the third person, using the words of the consultants as much as possible. Inevitably, this dance history contains reordered information, sometimes altering meanings.

In the past, I have submitted these documents to each consultant and asked for response. Through this procedure, I got straightforward "corrections"--maybe I misheard or misunderstood--but sometimes I discovered that although I had correctly transcribed a paragraph, the consultant denied saying it, or said that it was clearly not what she meant. This can be a fair objection, since there are tricks in both language and consciousness that can result in misapprehensions. But occasionally a consultant would simply not like the way she "appeared." This also interested me. When I thought it was an unreasonable objection, there followed some negotiating.

One consultant didn't like the way I put statements together--for instance, linking her hatred of the "princess" image in ballet class to her self-described "tomboy" status. I thought those two things went together; she didn't, so I separated them. It led to further consideration of the combination regal/athletic ballet stances that popped up as odd unities or contradictions in other conversations.

Another time, a consultant objected to my saying ballet was an important part of her life. She said it was no more important than anything else she did, and I made note of that in the text, although it seemed clear that other things she said contradicted that statement. She had spent years in ballet class and wrote about ballet as an adult, but the fact that she preferred not being associated intimately with ballet was duly recorded and led to other considerations.

I wanted to give consultants a say in the way they were represented, although as ultimate author of whatever is presented, I inevitably have the last word. I'm still experimenting with ways of collaborating with my consultants. I want to feel I haven't misinterpreted them, but good intentions don't always solve the problem. What I like about the negotiating process is that it helps bring out more connections, to elaborate more thoroughly and sometimes more accurately, the information I was out to record.

I suppose to carry on the idea that the interview is a choreographed and improvised performance, this "post-interview" collaboration can be seen as casting both performers as critics as well. Except that I'm still the one who gets the by-line. I haven't solved the problem of representation. But I always write with the hope that my consultants will find that what is said about them resonates with their experience in some way. Or maybe, especially, that they found the conversation we had in the interview was worth the time they took away from what they normally do. If it was a performance of sorts--and I think that it always is--I hope it's one they enjoyed attending.

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DESIGNING THEME COURSES

A Report by Selma Odom on a Panel with
Nancy Ruyter, Richard Beacham, Kathleen Fraser, Marcia Siegel, and Jody Bruner

Selma Odom as chair explained that this session developed from a conversation with Cynthia Novack on the different strategies they had used to teach dance history. That exchange led to the idea of a panel on structuring courses around themes, issues, and approaches, with "theme" suggesting a line of inquiry rather than a historical period or geographic area. Panelists were invited to describe their experiences and bring examples of course materials.

Nancy Ruyter discussed "Cross-Cultural Dance Mixes: From Seasoning to Substance," a dance history seminar which she taught in Winter 1990 for MFA students at the University of California, Irvine. They studied dance on stage or film, not dance in the community, and looked for "any phenomenon where two or more cultures or dance traditions were mixing to create something else." According to Ruyter, students tend to think that ballet, modern, and jazz are what dance is all about, and everything else falls into the category of "ethnic dance," so the seminar talked about what terms such as "Western tradition and ethnic and folk" meant. Most of the students were proficient in ballet, modern, or jazz; some had familiarity with something else but others had none. Ruyter designed the course so that each student could work from a base of what was known and valued, and then explore into other areas.

They looked at "two basic directions of fusion, borrowings, or appropriations." One was when the "dominant Western" forms--ballet, modern, jazz, musical theatre dance--would incorporate elements of some other culture: "This might be just little tidbits, little seasonings like motifs on a costume" or a Spanish dance in ballets. The other was when traditional societies would develop their dance into stage forms incorporating principles of staging used in ballet and the popular theatre.

In the first case, they looked at a number of different kinds of borrowings, from costume motifs to movement motifs, to thematic ideas and formal constructions, which were taken into ballet, modern, or popular theatre. Some examples considered were character dance in ballet; folk or social dance motifs in modern dance; Stebbins' and Duncan's interest in ancient Greece; Pavlova's balletic version of one of the major folk dances of Mexico; Jack Cole's use of Indian dance. They also considered the use of national or folk themes in the ballet and modern dance companies of countries that have their own folk themes. For example, a ballet company in Mexico using a Mexican folk theme or Aztec legend was "still basically doing ballet and incorporating something from someplace else in it."

The second direction was going from a traditional dance culture to the stage. They discussed adaptations that included postural and stylistic change to put folk dance or traditional ritual on the stage; technical enhancement; frontal staging and choreography; regularization of elements; "cheerfulness--the happy peasant"; times changes, both

rhythmic and in terms of duration; emphasis on spectacle. The major examples they looked at were the folk ballets and performing ensembles that have developed all over the world, such as African dance ensembles, the Moiseyev company, or the Ballet Folklorico of Mexico.

Why choose such a theme? Ruyter's strategic reason was to encourage diversity, to encourage students to be aware of the diversity of dance cultures of the world. Her deeper reason was to explore the political, social, and ethical implications of appropriating things from one culture into another. Activities in the course were readings and discussion, such as Joann Kealiinohomoku's article on looking at ballet as ethnic dance and Anya Royce's book. Written work included giving three examples of cross-cultural mixes or borrowings and then choosing one of those for further research. Students had to make a proposal, a term paper, and finally an oral presentation. Among topics chosen were Michio Ito, *Fiddler on the Roof*, African influences on jazz, Hawaiian dance and its tourist art manifestations, and the Dance Theatre Company of Jamaica.

Richard Beacham discussed "Ancient Drama on the Modern Stage," a course for undergraduate students in their final year at the University of Warwick's Joint School of Theatre Studies in England. It built on a several-week unit on antiquity in the theatre history survey, as well as on modern experimental and innovative theatre courses which looked at the problems of production in the twentieth century. This background had caused the students, in their attempts to synthesize the work they had done, to begin asking questions about production of ancient texts. They wanted to know about the possibilities of doing them as effective theatre today.

The course pursued this interest by trying to develop a methodology for investigating the problem of recreation or reconstruction generally. They first looked at twentieth-century attempts to stage ancient plays, since it wasn't until the early decades of this century that major producers outside the academy began to produce Greek tragedy. They left their mark in critical reviews, articles, photographs, memoirs, biographies, and autobiographies of people who had participated in them, so the course began by assembling that primary material to build up a picture of these productions. Because the students already had a course on the development of the modern theatre and stagecraft, they were able to see these productions in a larger cultural and aesthetic context. According to Beacham, when they looked at Max Reinhardt's influential production of *Oedipus* around 1910, they had also studied the German theatre of that period, so they knew of other questions, issues, and achievements that helped to provide a context and inform that production. They spent a lot of time discussing what seemed to be successful--why and how successful--and what approaches had been used.

Then "we decided to put our money where our mouths were and undertook to stage an ancient play ourselves," commented Beacham. "We did this initially with short scene work, sections from the various texts and translations we were using, and of course translation was a big issue. Gradually we made choices and decisions about the kind of play we wanted to do. At this point the course linked up with and fed into my own research on Roman theatre, particulary on the nature of the Roman temporary stages.

I'd done some work on Pompeian wall paintings and other evidence to postulate a hypothetical temporary stage, the type which possibly Plautus might have originally have been performed upon. We were able to take the work I had already done to determine the performing space and now, as it were, stick a play up against it, and see what kind of interchange or contradictions or conflict arose between that text and that hypothetical performance space."

Having raised those questions, they tried to develop a style of production and ultimately their own translation, to be aesthetically in tune with the set, movements, and actions which the play seemed to dictate. Finally they tested it before live audiences at the Warwick Arts Centre. As Beacham put it, "we didn't aim to attract university or school groups, classicists, or academic over-achievers of various sorts. We simply put it cold before the audience to let it stand or fall. After having done that, we evaluated the results and talked about options for the future. We generated enough comment that eventually I was able to get the Getty Museum interested. They invited me to stage the same play in Autumn 1994, this time using their facilities and professional actors. So it's a real example of work which began in teaching and the needs of my own students that has developed into a larger and, hopefully, productive sphere."

Kathleen Fraser discussed "Dance in a Multicultural Society," a course given in May and June 1993 for undergraduate students at Scarborough College, where she also teaches writing. Scarborough is one of two large suburban colleges of the University of Toronto, in addition to the large downtown campus. It was a thirteen-session course which attracted thirty-seven students, and it was developed for non-dancers, since Scarborough only has a small fine arts program in the visual arts. The course came about because of Fraser's background working for the Ontario government in race relations and multiculturalism, and her later love of the dance. Her interest in teaching such a course corresponded with the Associate Dean's concern about the issues of multiculturalism in the academic setting. At Scarborough this was important, since a 1992 survey of incoming Canadian students revealed that only 37% identified themselves as "white," a far lower percentage than at other Ontario universities.

In developing the course Fraser wished to follow several basic principles. These were not only academic but also derived from her practical experience working in the community. First, she wanted the course readings on the dance heritages chosen for special emphasis (Indian, Chinese, West African, Middle Eastern) to be written as much as possible by dance scholars from that heritage, and even by Canadian dance scholars from that heritage. Second, the lectures, class activities, and readings would deal not only with "over there" but also with "here"; she wanted to have a Toronto focus because of the rich local dance scene, which is largely untapped and unknown. Third, the course overall would use dance to illumine many of the same issues of multiculturalism she had worked with already (for example, the hierarchy of valued traditions; the deep-rootedness of stereotypes). Fourth, she wanted the students' major assignment, a field project, "to give them a sense of personal self-discovery and self-exploration. I wanted them to go out and look at their own traditions as manifested in Canada. In particular, I wanted them to look at ethnic identity and new ethnicity as

discussed by Anya Peterson Royce in *Ethnic Identity: Strategies of Diversity* (1982). Students found these concepts particularly appealing."

Because of the general lack of texts in this dance field, and because of the practical and economic difficulties of purchasing suitable monographs and journals for the library, she chose to prepare a reader, a collection of printed materials to be sold at the College bookstore. She explained, "I developed this with Custom Publishing of the University of Toronto. We cleared copyright on all the articles and often they were donated." Students were responsible for the reader, lectures, and audio-visual materials, which were borrowed from York University and the Toronto Public Library. The two guest artists were Dahlia Obadia, a Moroccan dancer in Toronto, and William Lau, a graduate from York trained in classical Beijing opera, who came to Toronto to give a presentation thanks to the Canada Council .

Classroom activities consisted of small-group discussions, quickie quizzes, and two prepared case studies. One was a real case that had occurred at the Human Rights Commission concerning *The Nutcracker* and the portrayal of the Chinese dancer. The second one dealt with funding. Fraser explained, "I showed them some films and using the theoretical principles of the readings I asked, 'Would you fund this company under the ethno-specific dance fund?'"

Having planned only one evening for oral presentations, Fraser was dismayed to find that there were too many students so two nights had to be used. Although this took a lot of time, the students had the opportunity to hear what the others had been doing, and "they had a really wonderful insight into what's happening in Toronto." One early class activity was the development of a class checklist for viewing films and videos. The students brainstormed what they had seen and heard, and Fraser categorized responses to create a one-page checklist which they could then use in watching audio-visual materials from then on.

Fraser included two questions on the final exam for her own purposes of research and evaluation, which yielded a wealth of data she is collating as a report. She asked, "What cultural dance form is most appealing to you and for what reasons?" and "From taking this course what one or two changes in your ideas about dance have you made?" In response to the first, thirteen of the thirty-seven students said they really liked the Middle Eastern or belly dance. One young woman, a non-dancer, wrote, "I loved it when Dahlia taught us the particular movements and then we improvised on our own to the music. The movements just seemed to come naturally as you let your body feel the pulses and the rhythms. It turned out for me to be a very self-fulfilling dance that made your spirits lift and your happiness increase as the music and dance went on." For the second question the answers ranged widely. One wrote, for example, "the major change in my idea about dance I have made is that dance is more than just an art form or a performance, but it is also clearly related to the daily life of a culture." Respect for dancers also was important: "Being a dancer is not just looking pretty and moving around on the stage, it's very tough work.... The general public doesn't know how much they went through to prepare themselves. I think this is worth knowing and I am very

proud of them." Evaluation was done through noting the quality of field reports, oral presentations, and attendance.

Marcia Siegel discussed a course-in-progress on world dance. She explained that it came about from "the desire to open up what I've been teaching in the dance history area in Performance Studies, which is mainly Western cultural history" for graduate students in New York University's research-based program. "I rashly one day said I really ought to teach a course in world dance, but I don't know how to teach it, so it got put on the schedule and, having named it, I had to figure out how to do it. There were two things I didn't want to do. I didn't want to do history because I think it's sort of impossible and I'm not sure it's useful, and I did not want to do a survey because I just don't think you get anywhere with surveys. The problem of any attempt at world dance is expertise. We're all pretty much intimidated by the fact that even if we may know something about one other culture, we don't know enough about any or all of the others."

Most of her students will be teaching, and job descriptions are increasingly calling for world dance, so she opted to make a course about teaching a course. The course description begins, "This course will address the question of how to frame the idea of 'world dance' within a survey course. Our objective will be to develop one or more syllabi for introducing this vast subject to graduates or undergraduates. We will consider various ways of breaking down the subject...." She added that they would also consider ethical problems and representation, how traditional forms are maintained and preserved, and so forth.

"As I started," Siegel said, "I thought in the way that I usually think about a writing topic, that there are always a lot of ways to approach it, and what you come up with as a piece of writing is how you can write around a theme. I think that is a really reasonable way of teaching anything." To explore the ways of teaching world dance, she started along conventional lines with known surveys, which are sometimes done chronologically, sometimes done by mapping and looking at how cultures are related around the world, and sometimes done from an evolutionary standpoint. She wanted to review such approaches, however invalid they seem to be at this time. She also thought that one could have different ways of thinking about the subject--analytical, as mass media, theoretical, and ethnographic. Finally she decided to set up and introduce some models. She asked the students to work with them in teams for a class presentation and then individually to take one model further and develop some kind of syllabus as a final project. The students began to come up with their own models right away.

She structured the course by giving reading to illustrate the ways that various writers have approached modeling the subject, and by giving bibliography for further work. They started with Curt Sachs. Siegel called Bessie Schönberg, who translated his book and was thrilled to be contacted, since no one had ever asked her about it. Siegel had a lot of questions about the translation process and Sachs, and became very interested in doing a paper on him and where he came from intellectually. The seminar then went into anthropologists Anya Royce, Paul Spencer, Joann Kealiinohomoku, and in the past

week they looked at the "Dancing" series from PBS, including the book and the guides published for elementary school teachers. They discussed the question of "how do you get dance out there on the mass media--what are the compromises, what are the problems?"

The models provided have to do with looking at world dance from the standpoint of what Siegel called "local ethnography, which meant go out into your community and see what's there. They could do it either by going to performance and then researching the forms, or they could do it by interviews, observation, or even taking classes. I think this would work in almost any community in North America, where there are multicultural mixtures of groups. In Performance Studies we take it for granted that dancing doesn't only happen on the stage and that festivals, carnivals, religious ritual and all kinds of things can be considered. I also thought of studying cultural paradigms, big national forms like Kabuki or carnival within which specific dance forms are embedded. World roots of Euro-American dance interested me, too, and that gave ar opportunity to assign some books like Ted Shawn, where you could look at people whc have seen into other cultures to appropriate, for different reasons, or as they have enriched or fed into the Western tradition. Another model I suggested has to do with what I called 'hyphenated-American'--fusion groups such as African-American, Caribbean-American, Latin-American, Asian-American, and so forth. The students suggested tourist dance, masking and possession dances, women's dance, and transvestite traditions around the world. Siegel concluded, "I basically think of the whole course as research, and I think that dance studies is a field that's still being invented, so I don't feel at all embarrassed about offering a course that I don't know what it is."

Selma Odom introduced **Jody Bruner** as a former dance graduate student who participated in her seminar at York University which explored themes of dance nationalism and internationalism in the nineteenth and twentieth centuries. The emphasis was on a Canadian perspective and the whole phenomenon of cultura nationalism in Canada. This course was so large that two sections had to be made: a undergrad group of twenty, who chose to do most of their work in teams or partners and the graduate seminar of six, which Bruner (who jokingly called herself "victim of theme course") described from a student viewpoint.

Bruner explained that although the focus was on cultural nationalism and Canadia dance there was enough freedom built into the course that people could look at othe kinds of dancing. Core reading covered what Canadian dance history there is (whic she noted "is very little"), as well as historical writing in parallel art forms such a theatre. It followed a time line, so that readings, four guest speakers, and semina presentations by students (each did three) were organized into periods--prior to 194 the 1950s and 60s, and the 70s and 80s. The course also tied into New Directions i Indian Dance, an international conference and festival held in Toronto in February 199

According to Bruner, all the students interpreted assignments in quite different way One who was interested in Scottish country dancing did three different presentations c

this subject. Her first paper looked at Jean Milligan and film footage from the 1920s; the second looked at Milligan's work to spread and codify Scottish counrty dancing during the mid-century; and finally she looked at more contemporary theoretical writing on nationalism to "nail down the argument she'd been developing that Scottish country dancing was really an invented tradition." Others used the parameters of the course to raise questions, such as considering Maud Allan's Canadianness: "to what extent was her nationality, or the nationality of her dance, determined by her place of birth or the choices she made about where she lived or where she danced? We as Canadians somehow claim her; is there any justification to this claim?--probably not, but nevertheless, it's something we struggled with." Another student compared Martha Graham's *Appalachian Spring* and Gweneth Lloyd's *Shadow on the Prairie*. Her question was "to what extent can we rely on the authorial intent of the choreographer to determine the nationalism of a dance? Can we call *Shadow on the Prairie* a national ballet? She suggested not, because Lloyd didn't see it as a nationalist effort. That was not her intention."

Students used seminar presentations to experiment with ideas, and for Bruner the last two came together in a final paper. She built on previous work she had done on some National Film Board dance films, "which to us are very important documents of Canadian dance. I found the theme of nationalism an interesting way to unify these three films, because as productions of a federal agency they tap into nationalism in Canadian history. The films, both filmically and thematically as dances, correspond to the moment of history they come from, or certainly to the legislation that then informed the Film Board. Our problem is that most dance history still needs to be written in Canada, probably more than in the States, so a lot of the material that really worked for me was coming out of other disciplines, especially from theatre. Anton Wagner talked about Herman Voaden, the mid-century playwright and producer in Canada, who himself was tapped into the cultural nationalism of the Group of Seven painters, and hearing that then made me see that there is cultural nationalism in the film of *Shadow on the Prairie*. The cross-over from theatre to dance was rich, but more importantly the course readings on nationalism enabled me to synthesize the dance material and inspired me to look at it afresh and write it afresh. It was better for me than doing a survey dance history course. Although the survey course would provide some of the background, I found the theme of nationalism really motivated me to find out more about Canadian dance history. The theory inspired me, and if I was going to make any comment on how to improve the course, I would say perhaps we should have been encouraged to read even more theory. The dance history reading is easy and fun for us, and it's what we want to do. Even as an English graduate student now, I can't get dance out of the front of my mind. I'm always saying how can I bridge, how can I make this apply to dance? As a student, I want to say, don't be afraid to give us a lot of theory."

Twenty minutes of open discussion followed, on topics such as survey and theme course design; the importance of recognizing the ethnic diversity of contemporary students and of drawing on the community; the need for as-yet-unwritten dance histories and the question of what to use as texts. Selma Odom concluded the session by mentioning a recent newspaper article about McMaster University's plan to introduce a

new concept for the twenty-first century called "theme schools": "They are actually inventing new schools within the University which draw upon the resources of people from a variety of different disciplines to address certain needed subjects and aspects. This is being developed as a new way of structuring, and I thought that was also a good sign, that even at the institutional level people are trying to think more thematically and creatively. I think of the courses we've heard about as creative and problem-solving, rather than as adhering to old divisions and discipline boundaries. We've had a wonderful variety of perspectives, and I want to thank the presenters and everyone here for your participation."

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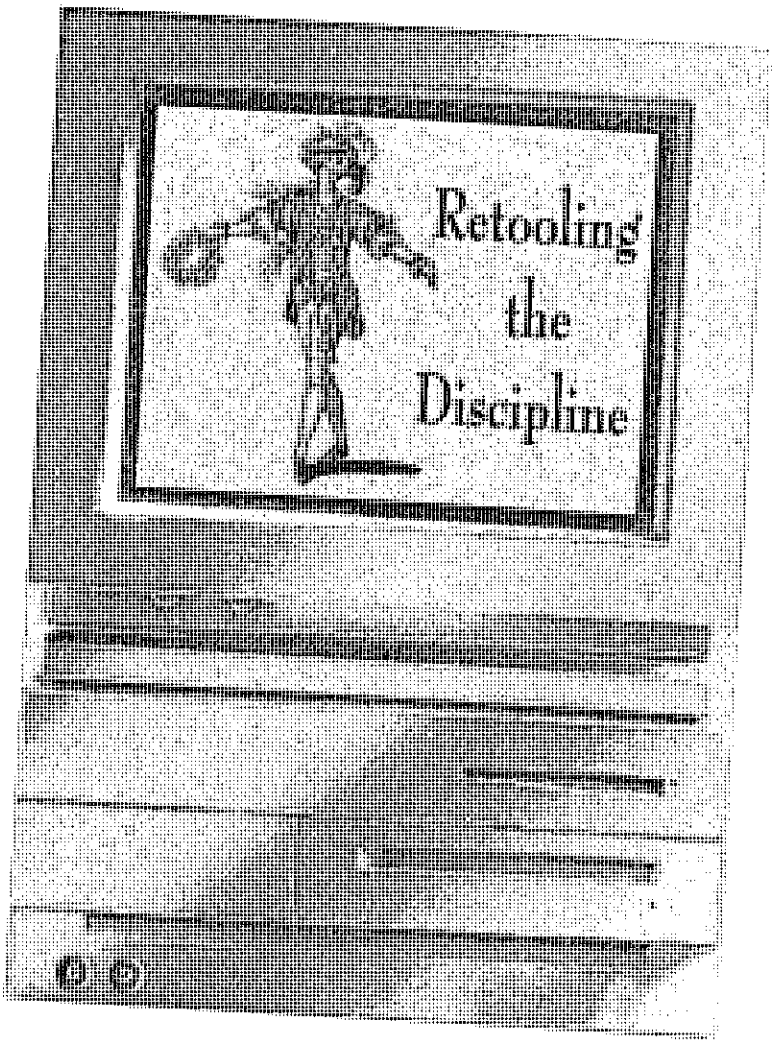
SOCIETY OF DANCE HISTORY SCHOLARS

Seventeenth Conference



Research and Teaching Strategies for the 21st Century

Brigham Young University
February 10–13, 1994

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THURSDAY, FEBRUARY 10, 1994 — BYU/Provo Park Hotel

9:00 a.m.	Van Service to Harold B. Lee Library	
9:30 a.m. - 4:30 p.m.	Pre-Conference Workshop "Choreographing Your Search: Electronic Access to Research for Dance" Catherine Johnson, Dance Heritage Coalition	2445 HBLL
4:30 p.m.	Van Service to Provo Park Hotel	
5:00 - 8:00 p.m.	Reception and Registration Preregistered conferees may pick up their conference packets.	TALMADGE ROOM
6:00 - 8:00 p.m.	*Studies in Dance History* Editorial Board Meeting	MONUMENT ROOM

FRIDAY, FEBRUARY 11, 1994 — BYU/Provo Park Hotel/BYU

7:45 a.m.	Van service to Conference Center begins.	
8:00 - 11:00 a.m.	On-Site Registration	
8:00 a.m. - 5:00 p.m.	Publishers' Book Display	2267 CONF
9:00 - 10:15 a.m. **SESSION ONE**	**University Welcome--Bruce C. Hafen**	2254 CONF

Reconsidering the Canon
Chairs: Shelley C. Berg, Southern Methodist University
Debra H. Sowell, Brigham Young University

"History as Creative (Re)Construction"
Iro Tembeck, Université du Québec à Montréal

"Border Tensions in the Discipline of Dance History"
Janet Adshead-Lansdale, University of Surrey

10:30 a.m. - 12:00 noon
SESSION TWO

First Keynote Address 2254 CONF

Circles of Meaning: The Cultural Contexts of Ida Rubinstein's *Le Martyr de Saint Sébastien*
Lynn Garafola, Editor, *Studies in Dance History*
Response by Mark Franko, University of California, Santa Cruz

12:00 - 1:30 p.m.

Brown Bag Lunches and Discussion Groups

"Reuniting the Archivist and the Historian" 2277 CONF
Linda James, The Booker T. Washington High School for the Performing and Visual Arts

"Defining an Organizational Ecology for Dance" 2265 CONF
Thomas K. Hagood, University of Wisconsin-Madison

"Commercial Outlets and Community Outreach: Finding Audiences for Historical Dance" 2295 CONF
Carol Tetén, Dance Through Time

"Grantsmanship: Do's and Don'ts for Dance Historians" 2285 CONF
Rebecca Harris-Warrick, Cornell University
Shelley C. Berg, Southern Methodist University

1:30 - 3:30 p.m.
SESSION THREE
3A

Musicological Tools for Dance Research, I 2265 CONF
Chair: Rebecca Harris-Warrick, Cornell University

"Researching Dance in the Music Library"
James P. Cassaro, Cornell University

"From Choreography to Context"
Rebecca Harris-Warrick, Cornell University

"Musical Scores as Dance Sources"
Marian Smith, University of Oregon at Eugene

3B

Models and Strategies for a New Dance History 2295 CONF
Chair: Maureen Costonis, Vanderbilt University

"African American Dance: Research and Course Development"
John O. Perpener III, University of Illinois, Urbana-Champaign

"The Intercultural Challenge in Teaching Dance History"
Andrea Mantell-Seidel, Florida International University and the New World School of the Arts

"The Relevance of Dance to Personal and Social Development: A Case Study with Australian Aboriginal Students"
Valda Craig, Australian Catholic University

Cathy Black, Brigham Young University, will present the findings of a survey on current teaching practices by Sandra Kurtz, University of Washington.

3C

Dance History in the Studio, I DANCE STUDIO 185-87 RB
Chair: Nancy Reynolds, New York, New York

"Nineteenth-Century Gymnastics: Beyond Strength and Health"
Deborah Jowitt, New York University

"Searching for the Life of Long Gone Performance Practices: An American Delsartean Case Study"
Nancy Lee Ruyter, University of California, Irvine

3:30 - 4:00 p.m. Break and first round of vans to Harold B. Lee Library

4:00 - 5:00 p.m.
SESSION FOUR
4A

Adopted Methodologies: Borrowing from Art History 2265 CONF
Chair: Beth Genné, University of Michigan

"Mannerist Aesthetics and Fabritio Caroso's *Contrapasso nuovo*"
Judith Gelernter, Simmons College

"Cultivating Woman in the Democratic Garden of the West"
Janice Ross, Stanford University

4B	**"Orientalism" and the Dance** Chair: Amy Koritz, Tulane University	2295 CONF
	"Distorted Bodies: 'Arabs' in American Popular Entertainment (1875-1925)" Lori Anne Salem, Temple University	
	"Dance Discourses: Rethinking the History of the 'Oriental Dance'" Joan Erdman, Columbia College Chicago and University of Chicago	
4C	**Dance Research 2001** Chair: Genevieve Oswald, World Dance Alliance	REYNOLDS ROOM 6225 HBLL
	"Catching the Vision: Research Ramifications of Emerging Technology in Performing Arts Archives" Jeanne T. Newlin, Harvard Theatre Collection	
	"Legal and Copyright Implications of Emerging Technology in Dance Research" Madeleine M. Nichols, Dance Collection, The New York Public Library	
5:00 - 5:15 p.m.	Break and second round of vans to Harold B. Lee Library	
5:15 - 6:15 p.m.	Opening of Rare Dance Book Exhibit and Reception	4040 HBLL
6:15 - 6:45 p.m.	Van Service to Provo Park Hotel	
6:30 - 8:00 p.m.	Dinner on your own. (Conferees may choose to eat on campus and visit the Etruscan Exhibit on loan from the Vatican Museum.)	
6:30 - 8:00 p.m.	Old Board of Directors Dinner Meeting	365-67 ELWC
8:00 - 8:20 p.m.	Van service from Provo Park Hotel to Richards Building for RDT Concert	
8:30 p.m.	Repertory Dance Theatre Concert	DANCE STUDIO 185-87 RB

Following the concert, vans will return conferees to the hotel.

SATURDAY, FEBRUARY 12, 1994 — BYU/Provo Park Hotel

7:45 a.m.	Van service to Conference Center begins.	
8:00 - 11:00 a.m.	On-Site Registration	
8:00 a.m. - 5:00 p.m.	Publishers' Book Display	2267 CONF
8:30 - 10:00 a.m. **SESSION FIVE**		
5A	**Panel: Working Between Dance and Theatre: Pedagogy and Research** Chair: Susan Manning, Northwestern University Bud Coleman, University of Colorado at Boulder Joanna Harris, Sonoma State University Amy Koritz, Tulane University	2265 CONF
5B	**Panel: Theorizing a *Dance for Walt Whitman*** Chair: Linda Tomko, University of California, Riverside Ellen Graff, Barnard College Carol-Lynne Moore, Motus Humanus Tenney Nathanson, University of Arizona	2295 CONF
5C	**Dance History in the Studio, II**	DANCE STUDIO 185-87 RB
	"*The Rudiments of Genteel Behavior*: The Alexander Technique and Training Contemporary Dancers to Perform Eighteenth-Century Style" Phyllis Richmond, Southern Methodist University	
	"Living Dance History: Teaching Dance History in the Studio, Not at a Desk" Siân Ferguson, New York, New York	
10:30 a.m. - 12:00 noon **SESSION SIX**	**Second Keynote Address**	2254 CONF
	Essential Gesture: Performance and Cultural Memory Joseph Roach, New York University Response by Sally Banes, University of Wisconsin-Madison	

12:00 - 12:45 p.m.	Brown Bag Lunches	
12:45 - 1:30 p.m.	**Annual Membership Meeting**	2254 CONF
1:30 - 3:30 p.m. **SESSION SEVEN**		
7A	**Adopted Methodologies: Borrowing from Critical Theory** Chair: Mark Franko, University of California, Santa Cruz "Discourses of/on Renaissance Dancing" Skiles Howard, Columbia University "Historical Constructions of the Self Who Dances: The Case of Isadora Duncan and Deborah Hay" Laurel B. George, Rice University "Subversive Strategies in *The Hard Nut*" Gay Morris, San Francisco, California "Structuring a Dance Realism" Stacey L. Prickett, Oakland, California	2254 CONF
7B	**Computers and Dance: Applications and Implications for the Dance Historian** Chair: Norma Sue Fisher-Stitt, York University "What Can the Computer Do for Me? Philosophical Issues and Practical Considerations for the Dance Historian" Norma Sue Fisher-Stitt, York University "Gweneth Lloyd's *Shadow on the Prairie*: The Computer-Assisted Dance History Lesson" Mary Jane Warner, York University "Historical Dance on the Macintosh" Keitha Donnelly Manning, Temple University "From Text to Terminal" Naomi Jackson, New York University	2265 CONF

7C

Dance History in the Studio, III DANCE STUDIO 185-87 RB

"The Muscle is a Mind: Teaching Dance History Through Multi-Sensory Pedagogy"
Lynne Conner, Pittsburgh, Pennsylvania
Susan Gillis, University of Pittsburgh

"Pedagogy and Dance History: Developing the Scholar in the Studio"
Jenifer Craig and Sherrie Barr, University of Oregon

4:00 - 5:00 p.m.
SESSION EIGHT

8A

Musicological Tools for Dance Research, II 2254 CONF
Chair: Carol G. Marsh, University of North Carolina, Greensboro

"The *violon répétiteur* as a Source for the Analysis of Early Romantic Ballet and Musical Style"
David A. Day, Brigham Young University

"Musical/Choreographic Discourse: Method, Music Theory, and Meaning"
Stephanie Jordan, Roehampton Institute, London

8B

Computers and Dance, II 2265 CONF
Chair: Sara Lee Gibb, Brigham Young University

"Dancing Data: Multimedia Technology and Dance Ethnography"
Lisa Arkin, University of Oregon

"Using Computer Technology for Dance in the Ancient Roman Period"
A. William Smith, Westerville, Ohio

8C

Movement Analysis and Dance Literacy 2295 CONF

"Visible Secrets: Style Analysis and Dance Literacy"
Marcia B. Siegel, New York University

5:15 - 5:14 p.m.	Van Service to Provo Park Hotel	
6:30 p.m.	Reception and No Host Bar	MCKAY ROOM
7:00 p.m.	Banquet and Dancing	

SUNDAY, FEBRUARY 13, 1994 — Provo Park Hotel

7:15 a.m.	New Board of Directors Breakfast Meeting	MONUMENT ROOM

8:30 - 10:00 a.m.
SESSION NINE

9A — **Adopted Methodologies: Borrowing from the Social Sciences** — EXECUTIVE BOARD ROOM
Chair: Judy Van Zile, University of Hawaii

"Borrowing from Sociology: A Scheme for Examining the Potency of a Cultural Object Applied to Dance"
Susan Eike Spalding, Temple University

"*Romeo and Juliet*: A Conversational Analytic Perspective"
Kent G. Drummond, University of Wyoming

"Politics, Policy, and Players: The Arts on the Historical Stage"
Christina Ashby-Martin, Bowling Green State University

9B — **Panel: Borrowing from Feminist Theory** — RICHARDS ROOM
Chair: Ann Daly, University of Texas, Austin
Carol Martin, New York University
Susan Manning, Northwestern University

10:15 - 11:45
SESSION TEN

10A

Oral History RICHARDS ROOM
Chair: George Dorris, York College, CUNY; Co-Editor, *Dance Chronicle*

"Oral History Methods for the Dance Historian"
Lesley Farlow, New Haven, Connecticut

"Choreographing and Improvising the Interview: How to Find Out What Dance Means to Individual People"
Jennifer Fisher, University of California, Riverside

10B

Designing Theme Courses EXECUTIVE BOARD ROOM
Chair: Selma Odom, York University
Richard Beacham, University of Warwick
Jody Bruner, York University
Kathleen Fraser, University of Toronto
Nancy Lee Ruyter, University of California, Irvine
Marcia B. Siegel, New York University

12:00 - 1:00 p.m.
SESSION ELEVEN

The Future of Dance History: Research and Teaching Strategies for the 21st Century RICHARDS ROOM
Chairs: Shelley C. Berg, Southern Methodist University
Debra H. Sowell, Brigham Young University

Selma Jeanne Cohen, Editor, *International Encyclopedia of Dance*
Barbara Barker, University of Minnesota
Marcia B. Siegel, New York University
Linda Tomko, University of California, Riverside

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