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Proceedings

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Mission Statement

Dancing in the Millennium brings together dancers, archivists, choreographers, critics, educators, ethnographers, historians, movement analysts, notators, performers, physicians, researchers, scholars, therapists, and others, to encourage dialogue and growth in dance and related areas of study and interest, and to promote the visibility of dance in our time.

Dancing in the Millennium invites everyone to think about dance, its meaning, how it feels and why, how it is capable of etching identity, and how it has changed within self and society. The Conference also seeks to increase communication among dance professionals of all kinds and to make a case for increased support for dance as a cultural practice, as an art form, and as a vital educational tool.

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Conference Papers Table of Contents

**Joint Conference
19 - 23 July 2000**

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**Juliette Crone-Willis, Compiler
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1	Adair, Christy <i>Reviewing the Reviews: Issues of Criticism in Relation to Phoenix Dance</i>	1
2	Albright, Ann Cooper <i>Channeling the “Other”: Embodiment and History across Cultures</i>	6
3	Arkin, Lisa C. <i>“Papa” Chalif: Leading American Dance Out of Its Infancy</i>	10
4	Atwood, Donald K. <i>On Being an Older Dancer</i>	16
5	Axtmann, Ann <i>Race, Persecution, and Persistence: Powwow Dancing</i>	23
6	Barnes, Thea Nerissa <i>Phoenix Dance: Clarifying Recognition and Aesthetic Viability</i>	28
7	Batalha, Ana Paula <i>Teaching Paradigms for Dance as an Art Form</i>	33
8	Bendix, Susan W. <i>At Risk Teens Involved in Dance Improvisation</i>	38
9	Bodensteiner, Kirsten A. <i>Criticism Refined: An Analysis of Selected Dance Criticism of Alan M. Kriegsman</i>	42
10	Bonbright, Jane M. <i>National Support for Arts Education: Linking Dance to Arts Education Reform</i>	47
11	Bowring, Amy <i>Breathing Life into History: Teaching Dance History through Re-Enactment at Canadian Children’s Dance Theatre</i>	52
12	Brown, Elena J. <i>Helen Tamiris: Creative Collectivism before the Federal Theater Project</i>	56
13	Burton, Deena <i>Dancing the Research: The Dance Ethnography of Claire Holt</i>	61
14	Caldwell, Linda Almar <i>Imaging Contemporary Dance in Poland</i>	65
15	Callison, Darcey <i>Personal Bodies: Judith Koltai and the Evolution of Authentic Movement Practice</i>	69
16	Cook, Susan C. <i>Talking Machines and Moving Bodies: Marketing Dance Music before World War I</i>	75
17	Cooper, Carolyn <i>Lady Saw Cuts Loose: Female Fertility Rituals in Jamaican Dancehall Culture</i>	79
18	Cooper, Elizabeth <i>The Capitalist Contagion and the Dancing Vector: Watch Your Step You Might Catch the Bourgeois Bug</i>	84
19	Copel, Melinda <i>José Limón, Modern Dance, and the State Department’s Agenda: The Limón Company Performances in Poland and Yugoslavia, 1957</i>	88

20	Copeland, Roger	<i>“Who Lost the Arts: Or, Why America has No National Arts Policy as We Enter the 21st Century”</i>	95
21	Cornell, Katherine	<i>Millennium Money: Funding Dance at the National Endowment for the Arts and the Canada Council for the Arts</i>	101
22	Côté-Laurence, Paulette	<i>Interactive Multimedia in Dance Education</i>	106
23	Crease, Robert P.	<i>Divine Frivolity: Movement and Vernacular Dance</i>	110
24	da Costa Lima, Lucia	<i>Performing Latinidad: Dances and Technique of José Limón</i>	115
25	Daye, Anne	<i>Rhythms of the Dancing Space: The Banqueting House, Whitehall</i>	119
26	Deans, Joselli Audain	<i>The Marginalization of African American Ballet Dancers as Reflected in Dance Critical Literature: 1980-1990</i>	124
27	DeFrantz, Thomas F.	<i>Black Dance and Black Culture: Failures in Reading and Ruptures in Inclusion</i>	130
28	Dodds, Sherril	<i>Video Dance: Fluidity and Disruption</i>	133
29	Duerden, Rachel Chamberlain	<i>Transfigurations: Changing Sensibilities in Schoenberg’s Verklärte Nacht</i>	138
30	Eddy, Martha Hart	<i>Access to Somatic Theory and Applications: Socio-Political Concerns</i>	144
31	Edsall, Mary E.	<i>Jacob’s Pillow Archives: A Web Presentation</i>	149
32	Eliot, Karen	<i>A Dialogue about the Body/A Dance with History</i>	152
33	Erdman, Joan L.	<i>Creating Choreographers: The Uday Shankar Method</i>	157
34	Farhood, Amy Cristine	<i>The Mormon Church and the Gold Bar: A Look at Conservative Religion and Ballroom Dance at Brigham Young University</i>	162
35	Feck, M. Candace	<i>Writing Down the Senses: Honing Sensory Perception through Writing about Dance</i>	168
36	Fisher-Stitt, Norma Sue	<i>What Role Does Computer Technology Play in the Dance History/Dance Education Partnership?</i>	175
37	Flynn, Anne	<i>Dance Advocacy: A Case Study of a Dance Education Advocacy Project in Calgary, Alberta</i>	179
38	Friedman, Sharon and Triegaardt, Elizabeth	<i>Dancing on the Ashes of Apartheid</i>	182
39	Garber, Michael G.	<i>Robert Alton: The Doris Humphrey of Musical Comedy</i>	190
40	Garland, Iris	<i>The Eternal Return: Oriental Dance (1900-1914) Versus Multicultural Dance (1990-2000)</i>	193
41	Geber, Pamela	<i>Principles of Construction and Stress: The Shoulder in Relation to Today’s Dancer</i>	199
42	Gitelman, Claudia	<i>From Bauhaus to Playhouse: Tracing the Aesthetic of Alwin Nikolais</i>	203
43	Goff, Moira	<i>Coquetry and Neglect: Hester Santlow, John Weaver, and the Dramatic Entertainment of Dancing</i>	207

44	Green, Jill <i>Social Somatic Theory, Practice, and Research: An Inclusive Approach in Higher Education Dance</i>	213
45	Gronda, Hellene <i>Practicing the Body: Contact Improvisation and Body Awareness</i>	218
46	Grossman, Gayanne. <i>The Biomechanics of Poorly Controlled Turnout</i>	222
47	Hagood, Thomas K. <i>Quiet Legacy: Valuing the History of Dance Education to Educate Dance History</i>	226
48	Hanna, Judith Lynne <i>Ballet to Exotic Dance — Under the Censorship Watch</i>	230
49	Hargreaves, Martin <i>Haunted by Failure, Doomed by Success: Melancholic Masculinity in AMP's Swan Lake</i>	235
50	Hobbs, Shannon <i>Training, Specificity, and the Ballet Barre</i>	240
51	Hong, Tina <i>Developing Dance Literacy in the Postmodern: An Approach to Curriculum</i>	245
52	Hubbard, Karen W. <i>Lincoln Kirstein, E.E. Cummings, George Balanchine, and Uncle Tom: On the Page but Never Staged</i>	251
53	Hutchinson, Victoria Varel <i>Cultural Tension and Collision: The Eastern Cherokee Booger Dance</i>	256
54	Ingber, Judith Brin <i>Vilified or Glorified: Views of the Jewish Body in 1947</i>	260
55	Jordan, John Bryce <i>The Perfect Use of All His Limbs: The Male Dancer In Spectator Number 67</i>	266
56	Kimmerle, Marliese <i>The Learning Process in Dance: The Child Learner</i>	271
57	Krasnow, Donna <i>Conditioning and Neuromuscular Re-Patterning for Improved Turnout in Dancers</i>	275
58	Lammoglia, Jose A. <i>La Tumba Francesa: An Italian Nun, a Haitian Dance, Guantanamo City, and the New Millennium</i>	277
59	Landborn, Adair <i>Contextualizing Martha Graham's El Penitente</i>	282
60	Langston, Ann Lizbeth <i>Dancing and Dueling as Narrative Elements in L'Amor Costante</i>	288
61	LaPointe-Crump, Janice <i>Conversations in Celluloid: An Almanac of Dance Theory and The Dance Film</i>	293
62	Lawton, Marc <i>Karin Waehner: How American Modern Dance and German Absolute Dance Met in France</i>	298
63	Lazaroff, Elizabeth M. <i>Performance and Motivation in Dance and Education</i>	302
64	Mantell-Seidel, Andrea <i>Dancing across Disciplines: A 21st-Century Paradigm for Dance in the Academy</i>	307
65	McMains, Juliet E. <i>Brownface: A New Performance of Minstrelsy in Competitive Latin American Dancing?</i>	312
66	Monaghan, Terry and Dodson, Mo <i>Has Swing Dance Been "Revived"?</i>	317
67	Morris, Gay <i>Bourdieu's Theory of the Field as an Aid in Dance Research</i>	321

68	Murdock, Alan I. <i>Criticism's Deficit: The Misapplication of Modernism and Post-modernism in American Dance</i>	325
69	Murphy, Paula and Strow, Mary <i>Marketing Dance to the World Community: It's Free and in Your Own Backyard</i>	330
70	Osumare, Halifu <i>Performance and Performativity in Global Hip Hop: Hawai'i as Case Study</i>	334
71	Poesio, Giannandrea <i>Reviving the Gesture</i>	339
72	Posey, Elsa <i>Children's Dance Performance in Educational Contexts</i>	342
73	Preston, Dr Sophia <i>Echoes and Pre-Echoes: The Displacement of Time in Mark Morris's Dido and Aeneas</i>	344
74	Prickett, Stacey <i>Identity and Difference in San Francisco's Multicultural Dance Practices: Fusion of Forms</i>	349
75	Riggs, Mary and Riggs, Robert <i>Dance/music Relationships in John Neumeier's Third Symphony of Gustav Mahler</i>	354
76	Rimmer, Valerie <i>Political Economy, Digital Technology, and Dance: A Discussion of Merce Cunningham's Biped</i>	359
77	Robson, Bonnie E. <i>Psychological Supports and Stresses of the Injured Adolescent Dancer</i>	363
78	Russ, Robert A. <i>Fighting the Good Fight, Running the Good Race, Dancing the Good Dance: Tightrope as the Dance According to St. Paul</i>	366
79	Schallmann, Thomas <i>Some Aspects of the Development of the German Modern Dance Since Rudolf Von Laban</i>	370
80	Schenk, Ann Livingston <i>Undoing Sexism in Dance Class: Teaching the Dance of Personal Power</i>	373
81	Schwartz, Peggy <i>My Pearl, Our Pearl: Pearl Primus in Life and Work</i>	379
82	Sears, Dianne E. <i>Jean Cocteau: The Would-Be Choreographer</i>	384
83	Snell, Elizabeth <i>Keep Teen Dancers Dancing: Health Related Issues for Adolescent Dancers</i> ...	388
84	Spiegel, Nina S. <i>The Renaissance of the Body: The Intersection of Sports and Dance in Mandatory Palestine</i>	390
85	Stern, Carrie <i>The Implications of Ballroom Dancing for Studies of "Whiteness"</i>	394
86	Stevens, Jayne <i>Keeping Students Dancing: Dance Injury Prevention in Practice</i>	400
87	Stoddart, Amy Lynn <i>Investigating the Presence of Autobiographical Elements in the Pas de Deux of George Balanchine's Agon</i>	404
88	Suarez, Juanita Regino <i>Entangled Borders: The Crazy Wisdom Of Chicana Narratives</i>	409
89	Taylor, Virginia <i>The Historic Present: Ballet as a Utopian Myth in Popular Culture</i>	415
90	Tenneriello, Susan <i>Hanako and Rodin: The Presence of the Asian Model in Modernity</i>	421
91	Thomas, Helen <i>(Dance) Ethnography Strikes Back</i>	426

92	Unrau, Sharon L. <i>Motif Writing and Gang Activity: How to Get the Bad Boys to Dance</i>	431
93	Vachon, Ann <i>Inhabiting the Choreographic Process</i>	434
94	Wade, Trevor <i>The Expression of Hindu Feminism in the Choreography of Manjusri Chaki-Sircar</i>	437
95	Welsh, Tom <i>Promoting Transfer and Maintenance of Turnout Skills</i>	442
96	Wilder, Diane L. <i>Not Teaching Steps: Two Journeys in Dance Education in Australia 1960 – 1975</i>	445
97	Williams, Holly <i>Two Millennia of Salome: The Bible's Dancer in The 20th Century</i>	453
	Conference Program	458

Reviewing the Reviews: Issues of Criticism in Relation to Phoenix Dance

Christy Adair

Introduction

'A lot has happened since three young black guys got together and decided they wanted to dance their own thing...Phoenix has made its mark on the international circuit, with an appearance at the Atlanta Olympics setting the seal on the group's profile as the outstanding black British dance company'. On the surface, this comment from Mary Brennan writing in *The Herald* (Glasgow) in May, 1997, is a positive judgement for the company. It is also an example, however, of the cultural world, in this instance dance criticism, that the company has to negotiate and is one of many reviews in which the use of the term 'black' and the reference to the past, fixes Phoenix in contrast to the company's evolving artistic ambitions. This paper discusses issues of perceptions and expectations of the company in relation to specific reviews.

Reading between the lines of selected reviews provides information about assumptions and views of the writer and may often indicate more about him or her than the performance. Tim Clarke in a discussion of the role of criticism suggests that, 'Like the analyst listening to his patient, what interests us, if we want to discover the meaning of the mass of criticism are the points at which the rational monotone of the critic breaks...the points where the criticism is incomprehensible are the keys to its comprehension' (1973:11).

In relation to this paper the use of the terms 'black' and 'blackness' are pertinent to consideration of when the terms might be used strategically as opposed to being used as an imposed category. The term 'black' was used to strengthen a sense of identity for African Americans in the 1960s and has been used in a number of ways since (Badego, 1993). The context in which the word is used and who is using it affects the precision and relevance of the term. In a discussion of the Black Arts Movement Kimberly Benston argues, that this can be seen as a 'continuously shifting field of struggle and revision in which the relations among politics, representation, history, and revolution are productively revalued' (2000:3). This open perspective is in contrast to fixed and predetermined notions which have been attached to both the Black Arts Movement and the term 'black'. Benston's comments of critical accounts of work in the 60s and 70s are applicable to current critical writing. He suggests that 'work is measured against a privileged notion of "blackness" which is posited as external to...the Euro-American "mainstream"' (2000:4). This, I would suggest, is a feature of some of the critical writing about Phoenix which will be discussed later.

At this point, however, an introduction to the company is appropriate.

Company Contextual History

The Phoenix Phenomenon is legendary; internationally, nationally in Britain and locally in Chapeltown, Leeds. Traces and records of performances including, video recordings, photographs and reviews, all contribute to the legend which the company has become. Each person connected with Phoenix in some way as a dancer, choreographer, director, teacher, writer or audience member has their own impressions and responses to the work of the company. To provide a context for a discussion of specific reviews of the company, there will be references to the company's growth and development, particularly in relation to artistic direction, company members and selected repertoire.¹

Phoenix Dance is a repertory company based in the North of England. Nineteen years ago it was founded by three young men who were introduced to contemporary dance at school. Since its inception the company has been acclaimed; initially for its enthusiasm, dynamism and commitment and later, as the company developed, for its outstanding artistry. The first phase of the evolution of the company has frequently been commented upon in reviews because the beginnings were unusual for a number of reasons. The dancers interest in, and understanding of dance was through their families, the classes they had at school and the club scene. This was at a time of an explosion of interest in dance in the UK following the introduction of American Modern Dance to Britain. The founding company was formed by David Hamilton, Villmore James and Donald Edwards and as critics frequently comment, they are black and male. This categorisation emphasises a binary perspective describing a theatre dance world in which dancers who are white and female are in the majority. In using such terms critics are neglecting a thorough discussion of the work because their context is, as Stuart Hall terms it, 'a binary system of representation [which] constantly marks and attempts to fix and naturalize the difference between belongingness and otherness' (1996:445).

For the dancer David Hamilton, such categorisation indicates a limited perception of Phoenix. As a young man who did not distinguish dance from life, founding a company was integral to his lifestyle. As he said, '**Phoenix did not just mean a dance company. It was constantly emerging, diving into the fire. Our first involvement**

in performance was like a process, we were continually burning, always learning. Making mistakes, that was important it wasn't just dance it was part of life' (1997).² He made a definite decision to dance to reggae as this was the music with which he could fulfil his drive to express himself through his art form. This is evident in *Forming of the Phoenix* (1982). The company dance to Britain's top reggae band Aswad's 'New Chapter of Dub' and set up everyday scenes of meetings and greetings. The story of the company formation is related with evident parody as each dancer performs their personal characteristics and style to the rapping commentary by company member Edward Lynch.

OHP - Photograph of *Story of the Phoenix* (1985) - a development of *Forming of the Phoenix* (1982).

Paul Gilroy analyses the role of black music as a form of expression of 'cultural distinctiveness' (1993:83) for black settlers and their families in Britain and describes how for teenagers, and for himself as he was growing up, it was, 'a means to gain proximity to the sources of feeling from which our local conceptions of blackness were assembled' (1993:109). For the members of Phoenix as black British teenagers growing up in Chapeltown this music signified a relationship to the Diaspora. Hamilton's statement indicates his aspiration to a concept of self that has value and meaning. Such an aspiration has political significance in terms of exploring what possibilities of selfhood black British men can develop for themselves.

Early Reviews

In July 1982, Nicholas Dromgoole, writing for *The Sunday Telegraph* provides a classic instance of some of the contradictions that occur in critical writing and responses. He wrote, '*they looked impressively different. They danced with conviction and muscular ease. They had put together choreography that was musical and showed them off well and they had not forgotten that theatre dance takes place in a theatre and has to please, impress and extend an audience's imagination*' (quoted in Holgate, 1997). Clearly this critic was entertained but the comments raise a number of questions. What was it that he saw as different and different to what? The term is ambiguous. He is attempting to endorse their achievements but it can be read as confirming their difference to mainstream white culture. Here the issue is whether the company are required to advertise their difference or whether they are allowed to speak in general from a specific place. Are the comments he is making about the artistic merit of their work, or is there also a subtext about 'blackness?' These comments appear to illustrate the writer's own agenda as much as they give information about the company at that time.

After watching Phoenix perform in 1983 at Dartington International Dance Festival, which was renowned for the

experimental and release work explored, Ramsay Burt, writing in *New Dance Magazine*, commented on the audience's enthusiasm for work which was contemporary technique with a smattering of street jazz. He suggests that the positive response was not only because of their technical skill which had already attracted attention in the national newspapers, but also because of the intensity and total commitment with which they performed. During *Forming of the Phoenix*, '*The second dancer .. jumped from nowhere seven foot right over the first dancer. There was an audible gasp from the audience followed by spontaneous applause*' (1983: 21). Such virtuosity and rapport with their audiences resulted in Phoenix acquiring a status in their local Chapeltown similar to local pop groups. Also many people in Leeds who were not familiar with modern dance knew of the company's success. Burt observed, '*how much they enjoy high energy lifts and other movements where they can exploit the strength and flexibility of their young bodies*' (1983b:12). At the same time he questioned whether they were forced to do more touring than was good for them because of lack of funding.

The above comments, on an example of the early repertoire from an artistic director and two critics, one writing for a national newspaper and the other writing for a specialist dance magazine, give a context for consideration of critical responses to the company. It is nearly twenty years since the company's formation and adequate funding is still an issue although the company is established with regular funding and recognition internationally. Women joined the company in 1989 and by 1992 their aim to be a world class company was acknowledged as realisable by Allen Robertson, dance critic for the *Daily Mail*, who wrote, '*If you've seen them before you'll be surprised by how far they've grown in the past year. They now look set to take on the world*' (1992).

'Post-Colonial Melancholia'

We need to ask if critical responses, particularly from critics writing reviews, misrepresent a company's progress through the preconceptions of the writer? Clearly, some of the examples above endorse and support the company's achievements but some, as evidenced through the use of specific terms and concepts, do not. To extend this discussion further I would like to focus on a specific review and consider it in relation to what Paul Gilroy calls Post-Colonial Melancholia. This is a term for a cultural pathology evident in ways in which British society operates. A visible link to this pathology is 'race'. He suggests that whenever this term is used the 'residues of imperial and colonial culture live on and they promote a nostalgia and sanction a violence which ensure that Britain stays paralysed by the inability to work through the loss of global prestige and the economic and political benefits that once attended it' (1999:15).

It is this melancholia and nostalgia which I think is

evident in Nicholas Dromgoole's review published in the *Sunday Telegraph* in 1996 entitled, 'Where did the blackness go?' (8).¹ His topic is a performance by Phoenix Dance Company which offered a programme of three works: *Never Still* (1995) choreographed by company member Chantal Donaldson, *Haunted Passages* (1989) choreographed by Philip Taylor who has a close association with the company and *Movements in 8* (1995) choreographed by artistic director Maggie Morris and assistant artistic director Gary Lambert.

Dromgoole is not the only critic to ask such questions. For example, Ismene Brown writing in *The Daily Telegraph* asked, 'How "black" should a contemporary dance company be?' (1998). A focus on the categorisation of 'blackness' in relation to discussions of the work of artists of African descent is still prevalent despite the theoretical challenges to the concept by, for example, Hall, hooks, Julien, Gilroy and Mercer. A number of the issues raised in Dromgoole's review are also evident in other reviews, however, my focus initially will be the programme to which Dromgoole is referring, particularly *Never Still*.

Repertoire - *Never Still*, *Haunted Passages*, *Movement in 8*

I saw the programme in the company's home town of Leeds at the West Yorkshire Playhouse where dance is the exception in a venue which mainly programmes drama. On this occasion the company performed to an audience many of whom would be familiar with their work, as the company has a local following and this is the main venue in Leeds.

The introduction for Donaldson's work in the programme quotes her views. '**The joy of creating *Never Still* is reflected in its compendium of movement and dynamics. My inspiration for the piece came from observations of people's everyday lives and relationships and the music of Hugues Le Bars. *Never Still* is a piece free from the confines of a storyline but full of the passion for life**'. This was the second work by Donaldson commissioned for Phoenix and continued a tradition in which dancers make work for the company. Chantal was one of the women who joined the company in 1989 and came from the same school background as the founders. I wrote at the time, '*Lighter moments included flirtatious gestures and a sense of play... The dancing was technically sharp with clean lines and at times hurtled along at a breath-taking pace. This was a good example of Chantal Donaldson's work and it illustrated the value of nurturing choreographers from within the company*' (1995).

Video Clip of *Never Still*

The response of the local critics was positive as is evident in a comment by Jane Tadman in the *Sheffield Telegraph*. She described the company as, 'Yorkshire's own Phoenix', (1996:31) and clearly wanted to claim the company as an example of Yorkshire's cultural practices. Another regional critic of the *Bournemouth Evening Echo*, described the work on tour as, 'Exciting, enigmatic, exhilarating...brimming with passion for life' (Kosanke, 1996:24). A London critic, Clement Crisp writing in the *The Financial Times* (1995) commented that the work 'is perceptive about social attitudes, cleverly made, and stunningly danced: the style is smooth-muscled, large in scale, full-blooded'.

The second piece, *Haunted Passages*, initially choreographed for Nederlands Dance Theatre 2 and performed by Phoenix at Leeds Playhouse September, 1989 is described in the programme note as, drawing 'its inspiration from the obsessive, random thoughts which haunt us all at times when seeking sleep' (1995). Mary Brennan writing in the *Herald* described it as, 'a compellingly dramatic and intense cameo of three individuals caught within their own anxieties, their movements juddering and nervy with implicit tensions' (1995).

The work which inspired most controversy and variety of comment was *Movements in 8* 'inspired by the music of composer and jazz musician Orphy Robinson...which has its foundations in the history and migration of African cultural roots and rhythms. The dance piece, in eight movements, explores the diversity and scope in matching a new contemporary dance work to music from this cultural base' (programme note, 1995). Sandra Kosanke described this as 'her personal favourite' (1996:24) whilst Jane Tadman called the work a 'triumph' (1996:31). Clement Crisp, however, was less enthusiastic and found the material insufficiently focused (1995).

In an attempt to keep critical discussion open and allow the perceptions and expectations of the company to grow alongside their developments, artistic director Margaret Morris said, '**we are always aiming to do something new. Our pieces, are very, very different. Some are high-energy and full of pzazz. And some have great subtleties and sophistication's**' (quoted in Dowle, 1996:41). It is clear from the above that some critics acknowledge the company's achievements and its status as a world class contemporary dance company as indicated in being chosen to represent Britain at the Cultural Olympiad, Atlanta. The company is still, however, frequently defined by the limiting terms of 'black' and 'blackness' So when Dromgoole asks his question, 'Where did the blackness go?' (1997:8), what is it that he wants and what is his subtext?

OHP - Review - 'Where did the blackness go?'

Dromgoole's review begins 'I remember in 1981, when five young black men³, enthusiasts for contemporary dance from Harehills Middle School, Leeds, formed themselves into a dance company, Phoenix Dance and created their own choreography and theatrical excitement by their total commitment

and fresh-seeming talent' (1996:8). He takes the readers on a nostalgic journey back to the formation of the company in 1981. So what is it exactly that this critic remembers? He recalls his enjoyment of a programme fifteen years previously and yet development and change is inevitably part of any company's process. It is legitimate to ask, therefore, why he would expect to see work in 1996 similar to that in 1981. One of the key issues raised in this review is the categorisation of the dancers as black men. Such a position can be summed up by Mills when he explains that blackness as a marker excludes from the 'white body politic' (Mills, 1998: 117) and renders the black person invisible. 'He is not seen in his individuality. To see him as black is to see enough. Hence to see him as black is not to see him at all' (Gordon quoted in Mills *ibid.*).

It is clear from Dromgoole's review, that one of the difficulties that he has with acknowledging Phoenix's development is because he is viewing them in terms of what they can offer to him from the position of the Other which he places them in. His dissatisfaction with the programme he is discussing tempts him to invoke the memories of the earlier performances and ask, 'What has gone wrong?' (*ibid.*). There is an assumption in this first paragraph, as there is throughout the review, that the founders had an essence of 'blackness', which they produced through performance, and that this should have continued as the company developed. Such a view does not take account of the cultural and social changes in the past fifteen years nor of the shifts in performance practices. As Hall makes clear, 'we must recognize that 'black' is a 'politically and culturally constructed category, which cannot be grounded in a set of fixed, trans-cultural or transcendental racial categories, and which therefore, has no guarantees in Nature' (quoted in Morley and Chen, 1996:18).

Dromgoole, however, does not take account of that nor does he pay attention to the diversity of experiences of people of African descent. His review compounds stereotypes and misinformation. This is partly because he does not consider that, as Hall explains, 'The moment the signifier 'black' is torn from its historical, cultural and political embedding and lodged in a biologically constituted racial category, we valorize, by inversion, the very ground of the racism we are trying to deconstruct' (1996:472).

In searching for an answer to his problematic question Dromgoole seeks to blame Arts Council Policies. 'I am tempted to say, the Arts Council, mediocrity and layers of bureaucrats have taken over, but that would be unfair simplification' (*ibid.*). This reference is to the funding the company received, initially in response to a strategic review report *The Glory of the Garden*. In this report it was recommended that support be strengthened for black and Asian dance and Phoenix was noted as a 'good example of ...talent' 1984:15). There have been a number of conferences and numerous articles questioning the label 'black dance'.⁴

There has also been debate about the implications for Phoenix of receiving funding initially because of this recommendation, but there is insufficient space for that discussion here (Briginshaw 1984: 17).

Dromgoole's next point is the colour of the dancers. 'Why did I not just say five young men? What has their colour to do with it? In fact a great deal' (*ibid.*). He questions his own description and argues that the fact that he describes the company as 'five young black men' (*ibid.*) is significant. The term 'black' when used in this way is problematic as discussed above. In relation to Phoenix this is because the attention is then paid to the colour/politics of the company rather than to its artistic process and products. What is important at this point is to acknowledge as bell hooks points out that, 'postmodern critiques of essentialism which challenge notions of universality and static overdetermined identity within mass culture and mass consciousness can open up new possibilities for the construction of self and the assertion of agency (hooks in brooks p108).

In order to justify his description Dromgoole reflects on the transportation of slaves from Africa and the survival of music and dance culture which has influenced popular music and dance in the West. He is searching for an authentic past rather than acknowledging the processes of hybridisation through which people draw on resources from a number of cultures. Dromgoole is making connections where really there are none. To the extent that a culture other than British may have influenced Phoenix's work at the time it was that of the Caribbean which is varied and complex. These influences, however, were not direct but rather through the memories and experiences of the dancers' families. The dancers in 1995 were British. So when Dromgoole refers to 'our own popular music and dance' who is the 'our' to whom he is referring? Such use of language evokes colonial structures in which the 'our' excludes as well as includes. So whilst the colonies may have been dismantled much of the thinking and language which evolved from such structures remains firmly in place. As Homi Bhaba states, (in Young, 1990:143) in racial stereotyping, 'colonial power produces the colonized as a fixed reality which is at once an "other" and yet entirely knowable and visible'.

Having set a context of Africa Dromgoole then turns his attention to physique and argues that myths about African physique lending itself to dance are erroneous. Instead he states that the key to such apparent ease is musicality and an understanding of rhythm which is learnt. In a grand generalisation he compares African children with English children and suggests that the former are musical and the latter not because of a difference in attitude to physicality and education. Having established such a conceptually muddled context which locates Phoenix with roots in 'mythical black Africa', Dromgoole then discusses Phoenix Dance Company and the programme

which they performed. In searching for another reason for his dissatisfaction with this he suggests, it is also because the artistic direction and the majority of the choreography in this programme are from white people. He suggests, therefore, Phoenix has become an 'ordinary dance company' (ibid.). It seems likely from his suggestion, that the company uses '*clichés from barefoot contemporary dance*', (ibid.) that the writer may be leaking his prejudice against this form and may be more comfortable with the clothed feet of ballet.

The key to the assumptions and assertions of the writer appears to be in the phrase, [Phoenix] 'took advantage of the cultural gifts that black people can so munificently offer us, and enrich our often drab culture in the process' (ibid.). This statement illustrates Hall's point that, 'The play of identity and difference which constructs racism is powered not only by the positioning of blacks as the inferior species but also, and at the same time, by an inexpressible envy and desire; and this is something the recognition of which fundamentally *displaces* many of our hitherto stable political categories, since it implies a process of identification and otherness which is more complex than we had hitherto imagined (1999: 444/5).

Conclusion

This case study focuses on one review of a programme of Phoenix Dance in the context of the early work of and critical responses to the company. The analysis of the uses of the terms 'black' and 'blackness' in relation to the company highlights how these terms may limit the perspectives and expectations of the company. The reviews can also be read as indicating a nostalgia for the past and for a sense of certainty gained through categorisation. The above discussion, however, clarifies the inappropriateness of such a stance and indicates the value of more fluid dance criticism. Whilst this paper discusses these issues of criticism in relation to a specific dance company clearly many of the points made are widely applicable in reviewing the reviews

Notes

1. The potential for a number of perspectives and views of the company is emphasised by the use of italics for critics' comments and the use of bold for comments by company members.
2. Interview with the author November 1997 at the Northern School Contemporary Dance, Leeds.
3. In 1981 the company was founded initially with three members.
4. For example, 'What is Black Dance in Britain? a meeting for practitioners. Report by Shaila Parthasarathi for the Arts Council of England, March, 1993.
'Black to the Future' a report of a conference held at the Ballroom Blitz Festival, South Bank, London, August, 1993.
5. Reviews without page numbers are from Phoenix archives.

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Channeling the “Other”: Embodiment and History across Cultures

Ann Cooper Albright

One of my most vivid memories when I was ounger — say 12 or 13 — was my mother trying to teach me how to walk correctly. I must tell you that my mother was a 1940's trained modern dancer. Her technique of choice was Duncan dancing, which she had studied both at Bryn Mawr College and at summer camps in the Berkshires. “No, no, no,” she would exclaim, shaking her head, and insisting that I was walking incorrectly. “You need to lead with you solar plexis, not your pelvis.” The solar plexis, she informed me, was the space between my breasts. (Now have you ever tried to get a 13 yr. old girl to “lead with the space between her breasts?”) My mother thought I was carrying my weight too low in my hips, sauntering, rather than walking in a manner appropriate to a young woman. Before we get too interested in analyzing my relationship with my mother, let me explain that I have begun with a story about Duncan and my mother in order to problematize the experience and transmission of history through the body. For you see, my mother's training in Duncan technique, translated through her life experience and onto my 13 yr. old body, felt very much as if she was trying to socialize me into being a “nice” girl. Which was precisely what she was trying to do — but for her, it was a question of Art, of learning to move in the most “natural” and “graceful” fashion. Ironically, when I complained that it didn't feel “natural” to my body, my mother retorted that that was because I had already trained my body to move “unnaturally” by dancing to too much hideous music.

Fortunately, my mother's effort to correct my physical comportment was not my only exposure to Duncan in my youth. In fact, just the previous summer, I had voraciously consumed Duncan's infamous autobiography “My Life.” For a 12 yr. old girl who was checking out the alternatives to being my mother, “My Life” seemed to offer another way of living that I thought was pretty cool. I mean, come on, she's cruising around Europe, making money dancing, with one lover in England and one in France, and she didn't even have to wear a bra!

Years later, when I reread Duncan's writing in college, I was still inspired by her liberatory rhetoric and her compelling commitment to modern dance as a transformative — nay even a spiritual — experience. For me at that time, however, the physical equivalent to Duncan's revolutionary language was a much more vigorous, rocked out, full-body-slamming-into-the-floor kind of dancing. Nonetheless, one of my first choreographic forays in col-

lege was a tribute to Duncan, inspired by those extraordinary photographs of Duncan at the Parthenon by Edward Steichen. Although 20 years later I am a bit embarrassed by the naiveté of the whole thing, I must say that I certainly learned alot about dynamic extension and spatial energy through that compositional exercise.

These days, when I teach early twentieth-century dance history, I move back and forth between guiding the students through Duncan and Delsarte related exercises that might approximate an experience of that earlier physicality, and challenging them to understand some of her writings through their own bodies and histories, asking them to research what movement might give them a similar sense of committed kinetic energy and power. For me, the importance of reconstruction is two-fold: one, that it refer to a previous work in a way that foregrounds the historical legacy of a dance tradition, and two, that it open up the possibility of a revision or a reinterpretation of the original work. I also ask my students to do an in-class movement and writing exercise in which their bodily expereince becomes a primary source for their historical reflection. This studio class takes place after several weeks of introductory readings. I give the students Abraham Walkowitz's famous sketches of Duncan's movement and Gertrude Stein's prose poem on Duncan, “Orta, or one dancing.” I then ask them to improvise movement based on the kinesthetic information they derive from these pictorial images and embodied language. Once I have given them about 40 minutes to “think through their bodies” so to speak, I ask them to write an essay which incorporates the information from the readings as well as the embodied knowledge gleaned from their physical improvisations. These writings are often quite wonderful, with a marvelous interweaving of movement description and cultural context. Indeed, I often find a seamless blending of kinesthetic and historical discussions held together with an unusually strong sense of the writer's voice and bodily experience.

Generally, the students I teach enjoy this kind of adventure in the physical as well as the intellectual realm, they are happy to be challenged to move beyond the studio/classroom dualism still maintained by most dance curricula in this country. Oberlin students are delighted to be improvising, and seem to feel quite comfortable exploring this slightly nebulous area of historical research. One of the reasons for this may be that I, their professor, get right in there with them, allowing them to see my own

critical and creative process as I try to figure out my relationship with this movement style, and discuss how I have dealt with the tensions that arise in negotiating the more racist and classist aspects of Duncan's rhetoric with an appreciation of her visionary zeal. Most often the students meet my enthusiasm with their own, frequently they are inspired to stage a version of our studio exercise that the monthly informal showings held in the department. Of course, my students are often at least somewhat familiar with Duncan's name if not the details of her dance career, and I am lucky enough to have found an old Oberlin dance club scrapbook from the early part of the century, which has programs from annual dance events, including Ted Shawn's visit (with his all-male company) in the thirties. These early programs feature pictures of women in Grecian tunics dancing outside in a pastoral setting, thus bringing Duncan's legacy of "natural" dancing into the college's history as well.

At Oberlin, I teach three different dance history classes: Twentieth century American dance; Contemporary dance; and Cross-cultural dance history (a course which focuses on a comparative analysis of Classical Indian Dance, European Court Dance and the development of ballet; West African dance forms and Native American dance traditions). For a long time in my cross-cultural dance history class, I contented myself with the occasional studio master class. Usually this class was taught by someone steeped in the particular dance tradition we were studying. In one "special" class session, these teachers would attempt to give my students a small taste of the dance training and physical dynamic of the form that we were studying. For many reasons, I soon found this token class in "ethnic" dance to be unsatisfactory. For one thing, I became tired of always having to ask the same local dancers to come in and teach the same sort of broad introductory class. I also felt that, despite my protestations to the contrary, I was reinforcing a racist dynamic implicit in having the white professor in a tenure-track line teach the history end of the class, while the African, East Indian, or Native guest artists came in to add the physical spice, so to speak.

The question which confronted me in this course was how to keep some aspect of the learning physical without tokenizing that experience? How could I introduce embodied thinking in a cross-cultural situation in which I had much less kinesthetic grounding in the forms we were studying? How could I engage my students' physical experiences, when those experiences (for the most part) arose out of a completely different cultural framework? I decided to try and develop an exercise similar to the one on Duncan (which I described earlier), that would ask the students to use their bodies not simply to follow or imitate — but as vehicles for historical thinking.

I begin my cross-cultural course with a section on Classical Indian Dance. We start with a number of classes

devoted to tracing the evolution of classical forms such as Bharata Natyam and Orissi dance from the early Vedic times through to contemporary revisionist performances in India as well as in the United States. Looking at the issues of religion, the position of women within the culture, structures of artistic patronage, the status of dance as an artform as well as a devotional act, and the effects of feudal and colonial occupations (including the internalization of a Christian morality), the class traces the historical changes within these classical traditions. We document how these spheres of influence merge and separate according to the shifts in the political and economic landscape. In addition to secondary source readings, the class looks at historical surveys, aesthetic texts, personal memoirs, and official government documents. The readings are interesting and I feel that this introduction to a world dance form gives the students a solid intellectual grounding. Maybe, in fact, too intellectual.

Now, don't get me wrong. I love critical theory. It's sexy stuff. I mean, hell, I even got a Ph.D. in the Department of Performance Studies at NYU! But it disturbs me to only study world dance as an intellectual adventure in cultural theory. On the other hand, how do we think through a body that is centered in another cultural matrix? One semester a few years ago, I decided that I wanted my students to take the risk and launch their bodies into a somatic exploration of this material, not in an attempt to approximate the dance form, but rather to see if we could experience something of the changing performative context and shifts in representational frames through our respective bodies. In other words, how did history affect the relationship between the dancers and their audiences, and what might that have felt like from the inside?

Deciding to work improvisationally in this context meant that I asked my students to confront a myriad of disturbing questions about cross-cultural interaction, authenticity and appropriation of ritual experience, colonial voyeurism and the exotification of women's bodies, as well as the romanticization of community within non-western cultures. As if this wasn't hard enough, I wanted them to both be critically aware of their privileged position, and to be open and humble enough to enter an improvisation in which I was asking them to channel an 'other' bodily experience. I wanted them to be conscious, but not overly self-conscious, so that they could use their body to cross over into some kind of physical understanding. Was I asking the impossible? the politically naive? too much of? Before we consider these questions, let me explain the exercise.

After the end of two weeks study on Classical Indian dance, I ask the students to enter the studio and experience these different historical moments through a guided physical exploration. I have arranged the space such that there is only natural light, and there is an altar set up at one end with flowers, rice, a statue of nataraja, and in-

cense burning. I ask the students to lie down and focus on their breathing, emptying their minds and releasing their weight into the floor. I proceed to give them a sense-based visualization of different historical contexts as I understand them. Then I am quiet while they stand up and begin a 10 minute movement improvisation, trying to feel how dancing as worship at that time felt, and how that physical context affected the movement qualities of the dancing. After they finish, the students free-write for another 10 minutes. We repeat this same process for different historical periods.

We begin with the Vedic Period in which dance was used in the temples as part of a spiritual offering. Here, there is no mortal audience, no stage, only an omnipresent and yet deeply internal gaze — for the gods are found both within the self and everywhere outside. Next, we proceed to feudal time in India to experience what it would be like for a dancer to be asked to dance in a court setting. What does the shift from Hindu temple to royal court do to the relationship of the dancer to her audience? Finally, we explore how this dance form, which has been outlawed (in the early twentieth century) by another colonial power, Britain, was reconstructed to serve a new nationalist agenda, albeit one with very different take on issues of gender, performance and eroticism. Having experienced these moments in their physical improvisations, the students are then asked to write on the different aesthetic and cultural relationships between the dancer and their audience. In this writing they incorporate their embodied knowledge with their academic study of the dance form to talk about how the changing contexts effected the movement and agency of the dancer.

The students' writings and our class discussions afterwards have convinced me that it is an important and ultimately valuable exercise. For instance, a number of students had experiences similar to the following student, who captures in her free-writing a sense of the difference between dancing internally and dancing for an external audience that didn't share her religious convictions.

Feeling ME as a devadasi was a sensual, personal experience. I began moving very internally, slowly, almost subconsciously, with thought of a whole, larger energy. [...] The dance felt really good. I was beautiful, loved by the universe and my idea of God, nurtured by my own devotion. The movement began stretching, ribs and torso, arms reaching into space with soft energy, feeling the earth and the sky; it moved downward into my pelvis and legs, swaying and turning. I could feel not only an appreciation and love through what I was doing, but also an honor in return — a comfort because I belonged here in this temple space, I was dancing with the gratitude of the people in my community behind me.

[...] Moving into a space where I was being watched, I became modest, even defensive. I would not show these strangers the beauty of what I could really express for what I believed and worshipped. [...] I danced sideways, hiding my face. The dance was no longer for me, but them. My movements became more detached and angular. [Katie Hopkins 9/99]

Other students had much less comfortable experiences in this movement exploration. Sometimes that discomfort arose from a fear of imitating someone else's religious devotion, or from a sense of violation of an other's religious space. One student described it as a feeling of trespassing, and wondered if she would be angry if someone came into her temple without knowing much about Judaism. Another student began to recognize how her experience of dance has always been strongly secular and technically based. She also realized (when improvising to the Mugul court entertainer section) how much being judged by outside, critical eyes was part of her dance background. Issues of control over one's dancing (as in was I moving or being moved by an outside force), and the pervasive separation of mind, spirit, and body came up for many students. We spent a long time talking about questions of spirituality in dance, and how that same energy manifested itself differently across cultures.

Pedagogically speaking, I think this kind of exercise can be extremely valuable because the physical engagement forces students to evaluate their own preconceptions and assumptions with a depth rarely present in purely intellectual classroom discussions. It is the kind of exercise that stays with the student throughout the semester and comes up again in the end of the course evaluations. As much as I think that it is useful, it also rubs alot of students the wrong way. Like many small very liberal arts colleges, Oberlin fosters a climate of extreme self-consciousness about issues of oppression, including the litany of race, gender, class, sexuality and ability. Generally speaking, I pride myself on teaching in a way that contributes to this kind of critical awareness of social positions and cultural privilege. But I must say that often, in terms of cross-cultural dance studies, I find this hyper-awareness of difference to be extremely limiting. It would be much easier for both me and my students to approach a cross-cultural dance class from a safely academic, physically detached position. Reading essays, watching videos, maybe even taking a West African dance class — these are all ways of learning well within our comfort zones. What is the usefulness of pushing ourselves further? In order to explore this question, I would like to relate how I became intrigued with the study of Classical Indian Dance, and to share with you one of my most enduring experiences of cultural exchange — the exchange of ideas.

I first became interested in Classical Indian Dance

when I was fortunate enough to witness a performance by the late Sanjukta Panagrahi, a great Orissi dancer. Later, I took a short workshop with her. Although her performance was my first exposure to live Classical Indian Dance, I have to say that I felt as if I immediately understood the form in some deeply intuitive way. Now I certainly do not want this last statement to sound like some kind of cultural hubris, I am not pretending that I saw Sanjukta's dancing as an "expert," but rather that I was brought into her dancing, her experience of the movement in such a way, that seemed to bridge over the cultural differences that informed our separate dance styles, to give us a mutual experience of the dance. When I took the workshop, these cultural differences erupted again as I tried to mimic the facial gestures of the various bhavas we were trying to learn.

As I continued to study the history of Classical Indian Dance, I began to think of that moment of mutual energy which I experienced in Sanjukta's dancing in terms of the Indian aesthetic theory of *Rasa* — a theory which binds much Indian art and performance to a larger sense of the cosmic universe. For me, *Rasa* suggests a very potent way of reframing how dance performances are often constructed in Western culture. I think that *Rasa* provides us with a theory of watching dance that is closer to witnessing in the interactive sense of that word. *Rasa* is based on the notion of a mutual responsibility between the performer and the audience. I mean that in the sense of a real "responsiveness," an ability to "respond" to the energy of that moment. This kind of "responsiveness" assumes a willingness to refuse static definitions of beauty or grace, a willingness to give up expectations of what this dance should look like, and an ability to commit to a joint process of building an aesthetic experience together, no matter what culture one comes from.

I would like to conclude this presentation by relating an experience in which I needed to both acknowledge my distance from Classical Indian dance and still draw on my deep sense of affinity with it. About five years ago I was asked to speak at Seema Haria's *arrangetram*. This traditionally is a public debut, a celebration of the end of a young dancer's journey with her guru. In upper-middle class Indian families in the West, it is a major event, with thousands of dollars spent on costumes, renting a performance venue, importing musicians from India, and inviting hundreds of guests. I was to be the "scholar" who addressed the audience during a break between two dances. You can imagine my trepidation at being asked to speak about Bharata Natyam in front of hundreds of East Indians, including some very well-known dancers and musicians. Ironically, the short talk was one of the easiest pieces I have written, and it came quickly because I trusted that I could cross over. I spoke about *Rasa*, what it meant to me and what it could facilitate in that particular performance situation in which a young woman was being asked

to uphold tradition, while also needing to challenge it. For some reason, I choose to address this intersection of identities and, it turned out later, I actually helped defuse family tensions by articulating how *Rasa* could inspire the audience to respond to Seema's own interpretations of their classical tradition.

The exchange of energy in *Rasa* is not unique to Indian dancing, of course. Many cultures believe in the same kind of interaction, but describe it differently. Yet my experiences with Classical Indian dance have inspired a sense of affinity with that form that alludes words and spills away from critical analysis. When I reflect on my own evolution — both physical and intellectual — through the dance form over the past decade, I realize how profoundly this form has influenced how I think, see, and move in my own life. This influence is not necessarily visible or directly referenced in my work. It doesn't translate into the "look" of Classical Indian dance at all. Nonetheless, it is through my exposure to this form that I am able to imagine an "other" reality, one based in a belief that dance could be a transformative practice. Sure, I want to be conscious and articulate about the processes of power and representation, identity and appropriation. But I also want to allow the reverberations of other dancing to sound in my body and in my soul. That channeling is never simply an academic gesture. Thank you.

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“Papa” Chalif: Leading American Dance out of Its Infancy

Lisa C.Arkin

My research assesses the career of Louis H. Chalif, a Russian ballet master who immigrated to New York at the beginning of the twentieth century. I will give a brief overview of his extraordinary involvement in dance education and then discuss in greater detail his impact on expressive, natural movement in its fledgling stage of development as a uniquely American form of physical education.¹

The earliest account of this great dance educator is from the memoirs of Bronislava Nijinska. She fondly described a young man full of creativity, zest, and kindhearted patience in a vivid account of Christmas night in 1893 when Chalif, at the age of 17, came to entertain the Nijinski children.² Chalif was a *figurant* having just graduated from the Russian Imperial Ballet School and was a personal friend of the Nijinsky family. Her account of that Christmas evening paints a picture so delightful in its description of the young Chalif, it is well worth quoting.

Picture the Nijinsky family, Thomas, Eleanor, with the three children, Stassik, Vaslav and Bronia gathered in their spacious Odessa apartment. There is a knock at the door and the young Chalif enters, costumed convincingly as Father Frost.

“That Christmas in Odessa, Father brought home a magnificent Christmas tree... The tree reached up to the ceiling and sparkled with silver stars, silver thread, chains and lighted candles. Then a marvelous thing happened. An enormous Father Frost with a long white beard and covered with snow appeared at the door... He carried a bag full of toys on his shoulder and gaily started to distribute the presents to the children. We walked with him around the tree, singing and dancing.... [T]hen we all sat around the tree. Father Frost told us about his life in a fairy-tale silver forest where golden squirrels would jump from branch to branch, and about fluffy white rabbits running about the forest, and about his tame, shaggy bear cubs who would play around the foot of his special Christmas tree. We were all in an enchanted fairyland.”³

The same qualities that would endear Louis Chalif to Bronislava Nijinska so early in their young lives were the same that inspired thousands of children and aspiring dance teachers in later years. From nineteenth century Odessa, to the settlement houses of New York City, and finally to the elegant and eminent Chalif Studio across from Carnegie Hall, this man engendered warm respect and

recognition for his artistry and his humanity. His youngest son, Amos, beautifully summed up the essence of his father’s impact on his pupils when he recollected:

“Everyone loved Papa Chalif! His approach was unique for its time. Others taught the recital at the first lesson, [he taught] the love of dance...”⁴

My interest in Louis Chalif began when I compared his national dance technique to that of nineteenth century ballet master Michel St. Léon at the 1997 SDHS conference. As a result of that research I was able to demonstrate that Chalif had maintained a strong continuity of vocabulary and repertoire from the preceding century and succeeded in carrying this heritage into the twentieth century. This second phase of my study of his career reveals that the Chalif system of dance training brought about a fundamental restructuring in American dance education by establishing the role of expressive dancing and teaching methodology as necessary components in dance training. To his credit, he was as much of a forward thinker - indeed a reformer - as he was a keeper of traditions past.

Let me define “expressive dancing” as it was understood in the first decade of this century. Other names for this freer dance were interpretive, or Greek, dancing. It grew out of the new approach to dance performance championed by Isadora Duncan who sought to model her dance after Greek ideals of beauty and harmony between humankind and nature. The dance movements primarily drew upon the natural movements that children do in the course of play such as running, skipping, and galloping. Interpretive, or Greek dancing, was often a means of music visualization using themes taken from Greek mythology and the world of nature. Chalif himself defined it as “Dancing to interpret Nature and also portray emotions and passions.”⁵

After an impressive career in Russia primarily as a ballet master in the Russian Imperial Theater, Chalif arrived in the United States in 1905 at the age of twenty-nine. In a nutshell, what set Chalif apart in early twentieth century America was his insistence that whosoever wished to dance merited a systematic and serious course of study. This was an entirely new perspective when seen against the backdrop of what was available in America at the time, namely vaudeville routines, popular social dances, adapted folk dances and aesthetic gymnastics. From the moment of his arrival, Chalif made significant contributions to the development of dance education starting with the successful classes he taught at the New York Univer-

sity School of Pedagogy in 1906. By 1907, he opened the Chalif Normal School of Dance where he offered the unique opportunity to study dancing as the primary subject, rather than secondary to other disciplines. In 1909, Chalif set forth his intention “to establish in this country a standard method of instruction” whereby he began to build a curriculum of intensive dance study.⁶ At the time, this was truly a novel idea, considering that ballroom dance instruction was the principle activity in American dance schools since the mid-nineteenth century.

A number of different sources credit Chalif as being the first Russian teacher of dancing to come to America and the first to establish a Normal School dedicated solely to dance pedagogy.⁷ Taken as a whole, there is agreement in these sources that Chalif may well hold the distinction of being the “first to make a study of [the] dancing teacher’s needs and to adapt his knowledge to their use.”⁸ As Ann Barzel noted in an article written for *Dance Magazine*, “it was his ability to adjust himself to the situation, and to simplify his material and present it in a form useful to hundreds of teachers that make[s] him occupy the special niche he does in the history of dance teaching in America.”⁹ The name Chalif is usually associated with ballet, national, and folk idioms and, indeed, his output in these styles was prolific. However, evidence shows that he initiated the use of thematic motivations for teaching expressive dance rather than rote drill. Perhaps his most far-reaching contribution was to give value to cultivating individual expression in the dance studio.¹⁰ He talked and wrote about his belief in the worth of individual expression throughout his career. Here is an example:

“[Dancers’] individual expressions may and should be different, for each pupil is influenced by her own personality. And the teacher should take great care not to interfere with this individuality; she must guard and prize it above all.”¹¹

This viewpoint was in marked contrast to the dance as it was taught in normal schools of physical education. It was typical for dance to be learned as aesthetic gymnastics or the imitative study of brief dance routines based on a rudimentary form of classical ballet or social dance.¹² Chalif’s curriculum far exceeded these narrow programs. To graduate from the Chalif Normal School of Dance, the following was required: technical exercises in classical ballet, *barre* work, *plastique*, interpretive dance, aesthetic, national, folk and ballroom dancing, composition, music and its relationship to dance, history, dance notation, costuming, and pantomime. Serious weight was given to pedagogy and theory. Chalif’s main intention to develop the art of dance pedagogy can be clearly discerned from this 1913 school catalogue excerpt: “To teach how to teach, so that the pupil may properly become a preceptor” and have “an understanding of his art, a grasp of its reasons

why.”¹³

Chalif’s granddaughter, Sasha Chalif Thompson, remembered that her grandfather approached dance pedagogy very meticulously. She stated that,

“He was very careful about anatomy. He was very clear about physiology and about the developmental stages of the body. When you were in the graduate school [classes] every day, you took a pedagogy class in which you *really* learned about the body.”¹⁴

His peers called Chalif “the Dean of New York dance,” conceivably in recognition of his profound influence on dance education reform and the indefatigable energy with which he carried out his goals.¹⁵ Physical education historian Norma Schwendener of Columbia University wrote in the 1940’s of Chalif’s influential role in dance education:

“A most prodigious worker, Chalif spread the gospel of dance through the length and breadth of the country through his much advertised short courses for teachers and his many publications. A superb teacher himself, Chalif was able to give out his materials as rapidly as he composed them. His flair for composition amounted to sheer genius . . . His influence was almost beyond limit or description, for he had brought dance permanently to the concert stage, the studio, and the school.”¹⁶

There is much that can be recounted about his teaching career, his service on policy-setting committees, his social and political use of dance performance, and his presence as a choreographer and producer. For the purpose of this presentation, I will focus my discussion on his development of expressive and natural dance in American dance education.

Chalif brought from nineteenth century Russia a true appreciation for systematic dance training. To that he melded Progressive Era notions about the use of dance as public education, healthy exercise, and the enhancement of individual expression. No doubt, he was introduced to these ideas through the number of professional relationships he built during his first years in New York City. Linda Tomko has constructed a marvelous investigation of his collaborations with the Lewisohn sisters at the Henry Street Settlement and the Neighborhood Playhouse in her book *Dancing Class*, a superb study of dance practices throughout the Progressive Era.¹⁷ Published sources and archival records indicate that Chalif also had close associations with Luther Gulick, G. Stanley Hall, and Dr. William G. Anderson; these men were eminent physical education professionals and cutting-edge leaders in progressive education.

Chalif also worked closely with Elizabeth Burchenal, Percival Chubb, and Lillian Wald, all active in various programs of education and social reform.¹⁸ These associations may have served as catalysts for Chalif's early involvement in the teaching of expressive dance, or Duncan-style dancing.

A number of documents show that he taught a class in "interpretive dance" at the Elinor Comstock School of Music sometime around 1910.¹⁹ This date represents an impressively early involvement in freer, emotive dance. Tracing the instruction of natural or "Greek" dancing back through the years in his school syllabi, it is certain that Chalif taught Greek dance as an entirely separate course of study by 1911.²⁰ It is probably no coincidence that Chalif's interpretive dance instruction was developed after Duncan's successful performance at the Metropolitan Opera House in December of 1908. Her performance would have generated a high level of enthusiasm for Greek dancing that, in turn, would have contributed to the economic feasibility of offering such classes.

Very much in concert with the then popular American Delsartism and the style of Duncan, Chalif espoused identical movement principles of relaxation, curved lines, and a connection to one's spirituality. His son Amos, still teaching at the age of 82, preserves his father's teaching philosophies in his own classes to this very day and describes them thus,

"Technique without grace was nothing. Grace is equivalent to relaxation. The moment you take a studied position, you no longer look graceful. That is where the Greek aesthetic comes in - you are flowing with the music and flowing with your inner sense of being."²¹

By 1913, interpretive dancing became a required course in the completion of the Chalif diploma. In the same year of 1913, Chalif had published and copyrighted eight of his own Greek and Interpretive dance choreographies and one Greek ballet, titled "Light and Darkness."²² Throughout this period, Chalif organized a pedagogic approach to teaching interpretive dance. Putting his work in chronological perspective, it is notable that Chalif inaugurated the inclusion of expressive dance in dance education four years before Ruth St. Denis and Ted Shawn opened their Denishawn School and two years before Gertrude Colby's classes at Columbia Teacher's College.

Reportedly, Chalif's ultimate goal was to promote expressive, less fettered dancing. Based on the memories of his son Amos, Greek dance at the Chalif studios meant "free movement." Amos recalls that his father encouraged free and expressive dancing during Greek dance class.²³ But "free" did not mean dance without structure. At all times, Chalif's intent was to build a standard methodology.

Chalif wrote many textbooks, but I would like to focus on his third book. His study of a methodology for teaching Interpretive dancing resulted in this textbook titled "Greek Dancing" published in 1920. Chalif's curriculum development over nine years and the publication of his textbook were significant advancements for dance education. His textbook appears to be one of the first purely pedagogic texts on natural or "Greek" dancing.

The book is much more than a list of dance exercises. It contains a lengthy discussion of Chalif's theories and philosophy as well as detailed discussion of 77 graded exercises. A full-length photograph of Chalif demonstrating the main movement accompanies the majority of the exercises. The sequence of exercises begins with relaxation exercises, progresses to basic locomotor movements such as walking, skipping, and hopping, then culminates with falls to the floor, triplet turns and leaps. Drawn from natural images and Greek stories, the title of each exercise describes a theme that is used to promote qualities of expression. For example, there are exercises titled *A Field of Waving Grain*, *A Nymph and Her Shadow*, *Laughing Nymph*, *Trailing Arbutus*, *Ebb and Flow*, and *Crescent Moon*. These are foundations meant to build both bodily control and expressive capacity simultaneously.

[Slides and Demonstration of Greek Exercises by Arkin]

As a compelling indication of Chalif's influence, it is notable that three pioneers of educational dance, Gertrude Colby, Agnes Marsh, and Margaret H'Doubler, studied with Chalif early in their careers.²⁴ Marsh graduated from the Chalif School in 1914, and Colby and H'Doubler studied his system sometime before 1917, well after natural dancing was entrenched in his curriculum. Each of these women in their own right forged a new vision for dance in progressive education. A perusal of his list of Chalif Normal School graduates reveals other women who went on to make significant contributions to dance education including Mary Porter Beegle (teacher of Margaret H'Doubler), and Louise Baylis (Director of New York Public School System and author of *Rhythmical Exercises, Dance Studies And Dances*).

In terms of constructing a comprehensive account of American dance history, it is notable that his work precedes that of Gertrude Colby, the other dance educator who has been recognized for her ground-breaking accomplishments in dance education.²⁵ Colby had a strong background in physical education, American Delsartism, and Dalcroze eurythmics in addition to dance. To best understand Chalif's inceptive position in expressive dance education, it is helpful to compare these two pioneers. By 1913, when Colby first began to experiment with her ideas for modern dance instruction at Speyer School, Chalif had

already developed courses in expressive dancing using abstract and natural themes in his Normal School.²⁶

Colby developed her first course in "Natural Dance" at Columbia University's Teachers College in 1918, yet Chalif had already required coursework in Interpretive Dancing for graduation from his Normal School for five years. Also, by the time that Colby published her collection of studies in a book titled *Natural Rhythms and Dances* in 1922, Chalif had published his textbook on Greek dancing two years earlier in 1920. A more thorough comparison of these pioneering dance educators is needed to further build a chronology of early of modern dance education.

In addition to his dedication to the practice of teaching, there is ample evidence that Chalif was a prolific choreographer and prided himself on the dances he constructed for his students. By 1920 he had choreographed over 73 Greek or Interpretive dances and six Greek ballets. A published review of his 1920 Carnegie Hall student concert provides an eyewitness account of his creativity:

"Reminiscent of the exquisite dancing figures of Warren Davis' pastels, were the Greek dances. Throughout the eleven interpretations which made up the Greek dances on the program, rhythmical feeling and originality were dominant, and [his work] displayed the care for technique that underlies Mr. Chalif's teaching."²⁷

Eighteen students performed in the arrangement of Greek dance studies including the Chalif's teenage children, Edward and Frances. Also among the students were Harriet Hoxtor and Rita de la Porte. All four of these pupils went on to establish highly regarded professional careers in dance performance.²⁸

As I have come to know Louis Chalif through the process of studying his archives and through the eyes of his descendents, I am impressed with the phenomenal leap he was able to make from his nineteenth century upbringing to a position of leadership in Progressive Era dance education. He had the vision to predict that the "new" natural dance would rightly change the way all forms of dance would be studied and performed. In 1920 he offered the wise observation that,

"We believe that the spirituality of Greek dancing ought to permeate the other modes, and that it will in time do much for the elevation of the whole art by bringing it back toward Nature, and by leading the thought away from the material body."²⁹

"Dancing is a changing and a growing art. Whoever regards it as finished will add nothing to it.

We believe that anyone who gives his best thought to it has a chance of adding his bit of progress, as well as of making a guess at the dance of the future."³⁰

As I consider what experiences shaped his openness towards the revitalization of dance education and performance, I realize that his preparation began long before he arrived in the United States. Chalif's training in Odessa, Moscow, and Warsaw during the last decade of the nineteenth century could have provided him access to radical notions for changes in theater practice. During this time, innovations in theatrical realism and natural expression inspired new reform in the Russian ballet. In light of the considerable interaction between opera, theatre and ballet, Chalif's active association with the leading ranks of artists in the Imperial Theatres throughout the late 1890's may well have drawn him into the influential sphere of Mamontov's Moscow Private Opera (1896-1899) and Stanislavsky's Moscow Art Theatre (1898).³¹ We do know that Chalif served as ballet master under Medvediev, a innovative theater director at the Aleksandrinsky Theater in St. Petersburg.³² In 1894, the year Chalif spent dancing with the Moscow Imperial Ballet, the liberating influences of Stanislavsky's acting and directing were already galvanizing the Moscow art community. Chalif would surely have taken note of this early theater reform.

I raise the issue of his Russian background because it is salient if we are to understand the American Chalif in the context of his nineteenth century associations.³³ Clearly, Chalif's work resonates with the expressive qualities that attracted the awareness of Russian dancers such as Gorsky and Fokine at the turn of the century.

In addition to his foundation in the liberating trends of late nineteenth century Russian theater, Chalif may well have come into contact with Isadora Duncan between 1900 and 1902 when both dancers were performing in the major European cities, particularly in Germany.³⁴ A possible intersection with Duncan is a tantalizing possibility, however Chalif never directly mentions her influence. Then again, it is significant both of Chalif's sons, having been trained by their father, feel that Chalif possessed an affinity towards the Duncanesque style. Louis' eldest son, Eddie stated that his father was already dancing in the style of Isadora when he first arrived in the United States.³⁵ This account is confirmed by Amos, who believes with a strong degree of certainty that the Greek dancing taught by Chalif was based on the experiences he gained through his training at the Imperial School and "during his show tours in Europe . . . much of what he later simplified in his teaching in America."³⁶ The possibility that Chalif arrived in the United States already capable of teaching expressive dancing is intriguing and deserves further study.

In truth, American women such as Margaret

H'Doubler about a decade later would carry out the more sophisticated task of constructing a dance philosophy grounded in science and educational theory. H'Doubler took dance education in directions Chalif could not fathom because he was never able to relinquish his conviction that ballet technique should provide the technical foundation for all forms of dance. But I believe that Louis Chalif was uniquely able to envision and nurture a new American form of dance training that placed value upon the health and expressive capacity of every pupil while striving for high artistic standards. Guided by this principle, his work was the first to reach hundreds of American students, dance teachers and physical educators throughout the entire United States, which, in turn, had a profound impact on the field of teaching. Luther Gulick spoke to Chalif's stature in teaching, stating "So far as my observation is concerned, Mr. Chalif's work stands in a class by itself, and no other person who I have seen in America is able to approach him..."³⁷

Chalif fits the historical pattern that Malcolm Gladwell has recently written about in his theory of "the Tipping Point."³⁸ The "tipping point" is that moment when one persuasive, motivated person harnesses the social forces at work in his milieu to "tip" the balance in favor of lasting change. I am suggesting that, in the history of American dance education, Chalif unsteadied the tipping point and served as the catalyst to lead the critical shift from nineteenth century gymnastic dancing to a modernist view of expressive dance.

In conclusion, I would like to quote dance historian, Troy Kinney, who summed up the impact of Chalif's high principles in the promotion of dance education with imagery well suited to Chalif's artistry:

"From seeds that you have planted, labors that you have performed, skill and devotion you have applied to your great purpose, there flourishes today in American soil an art that makes this a better land to live in."³⁹

Notes

- 1 Special acknowledgements: My deepest gratitude, admiration, and fondness for two members of the Chalif family whose generosity in sharing their memories and memorabilia made this research possible and meaningful - General Amos L. Chalif (son), and Sasha Chalif Thompson (granddaughter). Also the following people have my sincere thanks for their assistance: Margaret Chalif (daughter-in-law), Wendy Chalif Eld (granddaughter), Jay Shockley (Researcher, NYC Landmarks Preservation Commission), Robert Hudson (Assistant Archivist, Carnegie Hall), David Semonin (Librarian, Neighborhood Playhouse Archives), Dr. Judith Gray, Joseph Gale, Hortense Kooluris, and Slobodan Subasic. I would also like to acknowledge the following dance historians for their ground-breaking work that paved the way for this study of Chalif's role in American dance education: Linda Tomko, Lynn Garafola, Elizabeth Souritz, and Nancy Lee Chalfa Ruyter.
- 2 Irina Nijinska and Jean Rawlinson, trans., *Bronislava Nijinska, Early Memoirs* (New York: Holt, Rinehart and Winston, 1981), p. 19.

- 3 Ibid.
- 4 Amos Chalif, discussions with Arkin, February 1999.
- 5 *Chalif Normal School of Dancing General Catalog*, 1913, p. 7.
- 6 *Chalif Normal School of Dancing Catalog*, 1909.
- 7 Ann Barzel, "European Dance Teachers in the United States," in *Dance Index* III April-May-June, (New York: Ballet Caravan, Inc. 1944), pp. 80-81; see also Louis Chalif - Obituary, *Variety*, December 1, 1948; *Chalif Normal School of Dancing Catalog*, various years; Laurence Senelick, *Wandering Stars: Russian Emigre Theatre, 1905-1940* (Iowa City: University of Iowa Press, 1992), pp. 205-207; Joseph Gale, "Louis Chalif," unpublished article (n.d.).
- 8 "Louis Chalif," entry in *Who's Who in American Jewry* (New York: Jewish Biographical Bur., 1926), p. 92.
- 9 Ann Barzel, "Louis H. Chalif," in *Dance Magazine*, July, 1945, p. 20.
- 10 See Chalif's original school brochures and also consult Barzel, "European Dance Teachers," in *Dance Index*, 1944, p. 8-81.
- 11 Louis Chalif, *The Chalif Text Book of Dancing, Book 3 - Greek Dancing* (New York: s.p., 1920), p. 48.
- 12 An example of this form of dance instruction would be Marvin Ballou Gilbert's Aesthetic Dance course offered at Harvard Summer School of Physical Education and the Boston Normal School of Gymnastics. For an excellent discussion of dance practices at the turn-of-the-century see Linda Tomko, *Dancing Class: Gender, Ethnicity and Social Divides in American Dance, 1890-1920* (Bloomington: Indiana University Press, 1999), pp. 173-174.
- 13 *Chalif Normal School of Dancing General Catalog*, 1913-14.
- 14 Sasha Chalif Thompson, interview with Arkin, October 13, 1999.
- 15 "Louis H. Chalif, Master of Dancing" obit., *New York Times*, November 25, 1948, 31.
- 16 Norma Schwendener, *A History of Physical Education in the United States* (New York: A.S. Barnes and Co., 1942), p. 183.
- 17 Linda J. Tomko, *Dancing Class: Gender, Ethnicity, and Social Divides in American Dance, 1890-1920* (Bloomington: Indiana University Press, 1999), see in particular pp. 94, 114, and 247. An interesting question arises as to the extent of Chalif's impact on expressive dance instruction or choreography in the Settlement and the Neighborhood Playhouse productions. Some evidence suggests that it may have been more wide-ranging than previously thought.
- 18 There are personal letters from Mr. and Mrs. Luther Gulick, Lillian Wald and others in Chalif's personal papers. Also see Ethel J. Dorgan, *Luther Halsey Gulick, 1865-1918* (New York: Bureau of Publications at Teachers college, Columbia University, 1934) p. 94-95.
- 19 *Chalif Normal School of Dancing General Catalog*, 1917, p. 6-7.
- 20 *Chalif Normal School of Dancing General Catalog*, 1911, p. 2.
- 21 Amos Chalif, conversation with Arkin, July 2, 2000.
- 22 Back cover of various published dance descriptions c. 1914.
- 23 Amos Chalif, interview with Arkin, May 2, 2000.
- 24 See Nancy Lee Chalfa Ruyter, *Reformers and Visionaries: The Americanization of the Art of Dance*, (New York: Dance Horizons, 1979), p. 111; also Norma Schwendener, *A History of Physical Education in the United States*, p. 188 & 189; and also *Chalif Normal School of Dancing General Catalog*, 1915, p. 37.
- 25 See Nancy Lee Chalfa Ruyter, "United States of America: An Overview: Social, Folk, and Modern Dance Education," in *The International Encyclopedia of Dance*, Vol. 6, ed. Selma Jeanne Cohen (New York: Oxford University Press, 1998), p. 295; also Ruyter, *Reformers and Visionaries* (1979), pp. 111-114.
- 26 *Chalif Normal School of Dancing General Catalog*, 1913, p. 7.
- 27 "Program by Chalif Pupils: Recital of Interpretive Dancers Given at Carnegie Hall," *Musical America*, February 7, 1920, p. 43.
- 28 "Chalif Dancers," Carnegie Hall concert program, Saturday, January 24, 1920; courtesy of Robert Hudson, Assistant Archivist, Carnegie Hall.
- 29 Chalif, *Greek Dancing*, p. 12.
- 30 Chalif, *Greek Dancing*, p. 6.
- 31 For a thorough and enlightening discussion of reformist theatre

- practices in Russia at the century's end, see Lynn Garafola's *Diaghilev's Ballet Russes* (New York: De Capo Press, 1998), pp. 14-26.
- 32 *Chalif Normal School of Dancing General Catalog*, 1917, p. 7.
- 33 Marc Slonim, *Russian Theater* (Cleveland: The World Publishing Company, 1961), see Chapters 3 and 4 for a discussion of theater practices during the second half of the nineteenth century.
- 34 Chalif archival papers in the possession of the author. During this period according to Chalif's own account, was a time when he "was called as a solo dancer to Stockholm, Kristiana, Copenhagen, Paris and Berlin." See, for example, *Chalif Normal School of Dancing General Catalog*, 1917, p. 7.
- 5 Eddie Chalif, Interview conducted by Dr. Judith Gray, March 18, 1980.
- 36 Written correspondence between Amos Chalif and Arkin, March 6, 2000.
- 37 *Chalif Normal School of Dancing General Catalog*, 1915, p. 9.
- 38 Malcolm Gladwell, *The Tipping Point* (Boston: Little, Brown and Co., 2000).
- 39 Troy Kinney, letter to Louis Chalif, March 1930 (from the archives of Amos Chalif).

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On Being an Older Dancer

Donald K. Atwood

Introduction

At the turn of the 19th/20th centuries, the average life expectancy of Americans was 46 years. As a result of increasing abilities to prevent and cure diseases, and healthier life styles, that life expectancy had increased to 80 years by 1999. The number of Americans in the age group of 65 to 84 (18.5 million) today is eight times larger than in 1900, the 75 to 84 age group (11.7 million) sixteen times larger, and the 85+ age group (3.9 million) *thirty one* times larger (1). In 1990 there were approximately forty four million Americans over sixty years of age. An examination of United States age demographics (2) indicates that, even at present day death rates (which will probably decline), in excess of twenty five million more Americans will turn sixty between the years 1997 and 2007, with many of them living well beyond 80. Given current increases in birth rate we can expect that by 2007 in excess of 17% of the US population will be over sixty. This older population group will increase even more rapidly immediately after 2007 as Baby Boomers, now in their late forties and early fifties, mature. A second population bulge that includes Baby Boomers' offspring, etc. indicates that this older population will be part of American demographics well into the future. This ageing population presents opportunity and challenges to the dance community and dance educators.

Opportunities include:

- a clear indication that dance and dance education can help people age more successfully (successful meaning ageing while maintaining good physical and mental health well after age 70) .
- an increasing population of people who can not only benefit from dance, but have the resources to do so (1).

Challenges include:

- defining a dance community which will include these older dancers.
- redefining a dance aesthetic that presently values physical virtuosity to the exclusion of many other possibilities.
- redefining a paradigm that sees dance as the realm of the young.

Relationship of Dance to Successful Ageing

The results of recent research in ageing has revealed that major control of ageing success is genetic, as exem-

plified by a common attribute of centenarians, i.e., that they have ancestors and siblings who also have long lives. However, there is more than just genes that allow long life, and there is more to ageing than just years. Some of the findings about how both mammals and humans age well include the following (3).

- Weight bearing exercise, can reverse ageing effects at least into our 90's and probably beyond.
- Brain and body function is enhanced in older people by play and exercise. A key here is novelty and experts are urging life practices and therapies that include art, music, and dance as well as new and novel sports.
- People who are exposed to intellectual enrichment and exercise that encompasses learning new activities that involve space and time awareness age well. Activities that require a flexible approach to life help people age well.
- Loss of neurons and neural networks can be slowed and even reversed with appropriate activities/therapies.
- Brain derived growth factor, a major protector of neural networks is enhanced by exercise.

Dance programs that are appropriately designed for age and ability can provide most of the needs defined by these findings, i.e.:

- Exercise tones and increases muscle, as well as stimulates production of brain derived growth hormone.
- Novelty in the many forms, phrasings, and complexities of dance as well as dance performance.
- Learning in environments that require constantly changing awareness of space and time, and flexible living.

In addition there is an enhanced perception of self expression, esteem, reliance, and understanding that results from accomplishments in dance. This is especially true when older people find value in performance. These benefits are well documented in the work of the Liz Lerman Dance Exchange (4).

The existence of a growing population of older adults is already recognized by the fitness industry (1). The same industry also recognizes how it can provide *some* of what is needed by this population, and that there is a very significant income potential for those who can develop adequate training in their personnel to deal with older people. *I believe the dance community is better equipped to provide*

what the fitness industry can, *PLUS* provide art, novelty, and awareness of space and time. Similarly the Association of Theatre in Higher Education, through its Senior Theatre Focus Group, has noted the development of “senior theatre” for people “from frail to very active” is one of the fastest growing forms of the performing arts (5). Can dance position its programs so as to experience similar growth?

Examples of Older Dancers

It seems clear to me that one can divide older dancers into two categories, which are:

- older dancers who began serious dance training at an early age, e.g., under 20 years old.
- dancers who began their dance training later in life, e.g., in the early to late 50's.

These two groups seem to react to ageing in sometimes very different ways. Many dancers who began dancing early in life seem very apt to calibrate their dance ability in terms of what they view as the peak of their careers, i.e., when youthful agility and strength allowed them an extensive movement vocabulary with youthful virtuosity. As these dancers grow older, they often find it hard to accept their inability to dance as they did in their younger years. Doug Varone in an interview (6) spoke of himself at age 43 as making “better work when (he is) not in the piece.” In fact, Varone choreographed a work about one of his company dancers, Larry Hahn, who was turning 50 and feeling/being isolated from the rest of the company as a result. The piece is actually about questioning Mr. Hahn's worth in society as an older person. This perception about age is not always the case in dancers established in their profession at relatively early ages. Martha Graham and Margot Fonteyn maintained a performance presence they could accept until quite late in life. Mikhail Baryshnikov has consistently found ways to reinvent himself as a modern dancer in the choreography of people like Mark Morris, David Gordon, and Dana Reitz (7), and is still doing that in the minimalism of Yvonne Rainier (8). Martha Whitman still graces the stage in her 60's with the Liz Lerman Dance Exchange, and Anna Halprin is performing in her 80th year retrospective (9). At age 38, Mark Dendy, has a much different perspective on age and dance than does Doug Varone. When asked about how his age related to his dancing, Dendy replied, “At my age there are things about my dancing that are better than they've ever been: subtlety, knowing what's going on inside your body as it's happening. You can be a little more relaxed, achieve more with less, not so much bravura - not that I don't love bravura - but there's another way to dance” (10).

In contrast, dancers who begin training late in life are much more apt to see themselves as getting better at dance, simply because they have no personal experience in dance as youth to which to compare themselves. Even though constantly compared to younger dancers with different

virtuosities than theirs, many can accept that difference and prosper. The following is an interpretive analysis of the results of interviews with two such dancers.

Methodology

As interview subjects I chose two male dancers who began their dance their dance training and careers in their 50's, i.e., Thomas Dwyer, age 65, of the Liz Lerman Dance Exchange (11), and myself, Don Atwood, 66, an MFA candidate in Dance at the University of North Carolina at Greensboro (12). I developed an interview template based on what I had learned about people who age successfully (see above), and my own experiences as an older dancer. Mr. Dwyer was the first interviewee and the questions on the template were not revealed to him prior to the interview. Once Mr Dwyer's interview was transcribed, I interviewed myself, helping me to give equal weight to both subjects. In recording the interviews I was careful to be exact, i.e., recording the interview with all stutters stammers, repetitions, etc. I believe this allows me to “see” how thinking progressed during the interview. I sent Mr Dwyer a copy of his transcript to be checked for any errors, giving him the prerogative of asking that any parts of the interview he felt might be compromising be expunged. He did not request that any material not be used. Once a draft of this paper was completed, Mr. Dwyer was provided a copy as a “member check,” with the agreement that if he felt any parts of it were in error, or potentially damaging to him, that a mutual agreement would be reached on how to use, or not use that material.

Methodological Context

This paper results from an interpretive study. Interpretive research can teach much, but there are also things it does not pretend to teach. Robert Donmoyer (13) points out that “humanities-based” research addresses questions of meaning, and is not concerned with testing whether a proposition is true or false; rather it provides a way of understanding the lived experience of individuals. This study will not provide findings that can be evaluated statistically to provide some narrow range of probability of truth, or of falseness. As Donmoyer (13) states, such statistical evaluations are useful in extracting trends from aggregates, in attempts to determine cause and effect relationships. In this study I deal with what I believe to be the lived experience of two individuals, chosen, by my own criteria, as individuals whose insights gained from that experience can teach something about a specific category, i.e., older dancers, and how they work within the dance community, how they value dance, and what they provide to dance. I do not pretend that my presence as an interviewer, and the actual interviews themselves did not affect the outcome of this process. It was clear to me that very often as the interview progressed new territory was being opened in our thought process. I do not think that

happens without mutual feedback in defining any idea that is forthcoming. The strength of the process resides in the dancers' experience, and in our ability to challenge our assumptions and perceptions throughout the process. I see that as totally in keeping with the interpretive research paradigm stated by Stinson (14), i.e., that "in interpretive research, meaning is not a fixed entity which is only waiting to be uncovered by the diligent researcher; rather, it is constantly in the process of being created" (p52). Thus, one can never really claim to have all the meaning, as it will continue to develop as the process continues. Surely interviewing more dancers, and dancers from different backgrounds, of different gender, and of different sexual preference will yield more insight and meaning. What I offer here is the results of a process that looked at how two older male dancers, who began dancing professionally in their 50's, perceive their dance careers.

Biographical Backgrounds of the Dancers

Tom Dwyer was born on July 31st in 1934 in Providence Rhode Island. He went to elementary and high schools in that area and entered the U.S. Navy at age nineteen. Subsequent to his Naval service he studied to become an X-ray and electronics technician. This qualified Tom to become a radio operator for the Federal Government in a civilian capacity, where he served as a communications person for several US embassies, consulates, and overseas military facilities, until that service, along with his military service, allowed him to retire. Upon completing his Federal career, he attended Manassas College in the Washington, D.C. area. Tom was an active social dancer from age 16 and all through his high school, Navy, and subsequent career. While at Manassas College Tom became part of the "Dancers of the Third Age," a group sponsored by the Liz Lerman Dance Exchange. In September 1988 Liz Lerman invited Tom to join her company. Tom has danced for Ms Lerman ever since. He is known worldwide and his photograph is always prominent in The Exchange's publicity. He has a striking stage presence and is used exceptionally well in Ms Lerman's choreography.

Don Atwood was born in 1933 in Burlington, Vermont. He attended Catholic and public elementary and high schools in Northern Vermont. He received from a BS in Chemistry from St Michael's College in VT, and a Ph.D. in Inorganic Chemistry from Purdue University, in IN. After receiving his Ph.D. Don worked for EXXON Production Research in Houston, Texas, and as an Associate Professor at the University of Puerto Rico/Mayaguez. In 1976 became Director of the Ocean Chemistry Division for the U.S. National Oceanic and Atmospheric Administration (NOAA) laboratories in Miami, Florida. While in Puerto Rico and Miami he also served as an expert for the various UN agencies. In 1991 Don began a study of dance at the Mary Street Dance Theater in Miami, FL. While in Miami

he also danced for "Peterson and Dancers," a mixed ability dance company, and formed a small dance company, Dança Nova. In summer of 1994 he studied and worked at Jacob's Pillow, and began studying at the Naropa Institute in Boulder, CO, where he received BA's in Dance and Theater in 1997. Part of his Naropa studies were taken with the Liz Lerman Dance Exchange in Washington, D.C. He also studied dance technique and choreography extensively at the University of Colorado/Boulder (CU). In 1998 he was accepted into the Dance MFA Program at the University of North Carolina/Greensboro (UNCG), where he is presently completing his MFA in dance, with tracks in choreography and design.

Both Tom and Don got started in dance by being exposed to individuals and programs who were not only receptive to senior dancers, but who actually encouraged such. In each case it happened when the men were in their 50's. As stated above, Tom's experience resulted from work with the Liz Lerman Dance Exchange and the "Dancers of the Third Age". When Tom initially asked to join that program, his request was honored. Don was encouraged at Mary Street Dance Theater (MSDT) in Miami by the Artistic Director, Dale Andree, and a long series of mentors including Karen Peterson, the faculties of the Naropa Institute, CU/Boulder, and UNCG, and, of course, while studying at The Dance Exchange. Tom received similar encouragement from Liz Lerman, and from reviews that recognized his value as a dancer and performer. However, both men started because they found situations hospitable to older dancers.

Demographics in Dance and Impacts

The demographics in which Tom Dwyer trained and worked was varied. The Dance Exchange itself is balanced ethnically and in age, with dancers from their mid twenties to their early 70's, and with a balance of African American and White Americans of varied religious backgrounds and sexual preference. Similarly there is a wide range of diversity in the groups The Exchange worked with on workshop tours. However, Tom feels that there is a preponderance of young, white females in most workshops, and that the males he has worked with were predominantly gay. When asked if this demographic was a problem for him as a straight, white, male minority, he replied he did not feel alone. However, he also stated that the peculiar demographic of The Exchange was more a problem for younger dancers who "lost their identity" to older dancers in the company. Part of that "loss of identity" resided in the fact that Liz Lerman's choreography deliberately included the older dancers, often removing opportunities for younger dancers to demonstrate some of their abilities. This use of older dancers also shifted much of the press interest to them, sometimes causing younger dancers to feel ignored.

Don Atwood has studied and worked in a much dif-

ferent demographic mix, where most of the time other dancers and students were between 18 and 25, and where he was often the only male, more often the only straight male, and almost always the only one over 30. Don's reaction as to how he felt in such a demographic is mixed. He thinks that some of his biggest problems resulted when he himself did not realize he was different, and he was most successful when he was aware of it, and exploited it. Seldom did other students or teachers directly make his age a factor in his dance journey. He does feel he has seen a general attitude that an older male is expected to "toe the mark" and get his work done, whereas younger students are allowed "a whole lot of slack." He recognized that just his presence as an older male in many classes could be intimidating to teachers. Like Tom, he noted some resentment on the part of younger dancers for his successes, many seeming to feel his age often gave him an unfair advantage.

Tom Dwyer never really felt that he was denied access to dance opportunities because of his age. He did, and does work hard to maintain a high level of strength and fitness, as well as an ability to move to and from the floor with ease. Still, he recognizes that he does not move like the younger dancers, and at times will not "fit in" to some things they do. He trusts Liz Lerman to recognize that and trusts her to "take him out" when appropriate. Interestingly Liz may return to movement she took Tom "out" of later, and use a part that works someplace else.

Don did feel specific exclusion, e.g., when he auditioned for the Dance MFA program at CU/Boulder he was told he needed to recognize that "MFA's are for young people who need them" and that he would not be admitted. He can remember only a single instance when he was asked to appear in another student's choreography, mostly because his movement qualities just did not fit anything they were doing. However, both Don and Tom recognize that their ages also benefit them. Don feels his age was actually a positive factor in his admission to UNCG, and the publicity he has received there. Both know that even in a company of highly proficient dancers they will still stand out simply because they are older. Tom is clearly in a company where his age is an asset, but both men are aware that any choreographer needs to know how to use their older movement qualities, e.g., by placing them in juxtaposition to younger dancers rather than trying to "pretend" they are the same. Liz Lerman clearly knows how to use Tom. Don has had similar experiences of being well used, e.g., with Karen Peterson and Gabriel Masson.

Perceptions on Teaching Dance

Don Atwood teaches in the Dance Department at UNCG as a Teaching Assistant. His teaching duties are mostly in teaching Dance Appreciation to non majors. He feels that his professional dance experience, though lim-

ited in comparison to Tom's, along with his own efforts in dance scholarship and knowledge of dance history, have prepared him well for that role and that he does a good job. Since many of the dancers he uses in his choreography are undergraduate students, Don also feels a responsibility to use the choreographic process as a teaching tool, and makes an effort to have his student dancers understand his process. He has auditioned to teach technique classes, but does not think that his application was seriously considered, given his older movement style. He feels well equipped to teach classes in improvisation, having done well in teaching those classes as part of his teaching practica.

Tom perceives that he has never really successfully taught dance classes, per se, and that one class he taught for seniors at The Exchange was "a disaster." Tom feels that the seniors in that class did not get what they wanted from him, preferring either a younger dancer, or an older dancer such as Martha Whitman, "who has technique." Tom does not feel he has the charisma or verbal eloquence to be a teacher. However, in reality much of Tom's work with The Exchange does involve teaching dance. He spends considerable amounts of time as a team member leading workshops for The Exchange all over the US and Europe. Tom's confidence in his ability to engage students of all ages in workshops has clearly increased significantly just in the last few years, along with an increase in positive student response.

Both men feel that with current dance community perceptions of what constitutes dance and teaching of dance technique that few of those who hire teachers would regard them as someone who could handle much above a basic technique class. Don does not feel that will change much no matter how much dance technique he takes and acquires simply because he will "always move as an older person." Both feel competent in dealing with improvisational structures, and especially in applying those to dance composition and choreography. Don feels that he has enough productive years left as an artist and teacher to be of value to most any faculty, especially given his life experience, performance and choreographic experience, and his knowledge of dance theory and history. In fact, both Tom and Don feel that their age and life experience is a very positive factor in their teaching. Tom's feeling is that he is not "stuck" in some dance genre and much more inventive in his movement exploration. He gets "bored very quickly" with "repetitive movement" that "holds" to a genre.

Perceptions of Dancing

Both men perceive that the major strength they bring to dance is the presence of who they are, and that who they are includes their age, and their willingness to go to new places in movement. Tom feels his two greatest strengths as a performer are his presence and focus. Don

realized in his training at Naropa that all he could ever bring to a performance space was who he was in that very moment and that is most often enough, if he could be there with it. Tom agrees completely with this philosophy. However, both men are often amazed at positive audience responses to their work, especially when they have looked at the same work on video and felt that it was “absolute garbage.” Tom goes so far as to say that he believes people like him and Don “are probably the best thing that ever happened to Modern Dance” in that they move away from what has become accepted in the genre. He feels that benefit, in fact, resides in their idiosyncratic movement style. That is about the only comparison Tom makes between himself and other dancers. In contrast, except for his work with The Dance Exchange, Don has worked in venues almost exclusively populated by younger dancers. As a result he constantly compares himself to them, and he feels that has caused him trouble, e.g., in trying to “dance the way they dance.” He is carefully working at NOT saying, “Gee, I can’t do that,” and substituting “I don’t do that because my dance does not go there.”

Don feels that technique is important in dance, adding that the Postmodern days of “entertaining audiences by walking, standing, eating, and drinking are gone.” However, he feels that there is ever so much more to dance than technique. In his own performance he feels he brings real human qualities and an actor’s ability to create presence and character. Tom sees technique, *per se*, as a trap upon which too many dancers rely too much.

Both dancers were asked how they think audiences perceive them. Tom has no doubt that most audiences have a very positive perception of him as a performer. Reviews and audience comments, as well as the perceptions of choreographers he has worked with (Liz Lerman, Bebe Miller, and Don Atwood) bear that out. Don feels that audience reactions to his performances depend on the audience. Older more mature audiences are apt to receive his work enthusiastically. Younger audiences appreciate what he does, but seem to perceive his work as “niche dance” and often miss the meaning therein. Don also feels that many dancers see him as not having “gotten his bones” as a younger dancer and that he really is a “wannabe,” however, that is a function of venue, e.g., he never felt that at Naropa.

Impact of Dance On Older Dancers

In discussing how they had personally benefitted from their dance careers, both placed very high value on the sense of self worth they feel as a result of just being a dancer, as well as from the recognition they have received from audiences and the dance community. Tom feels that he can “portray something that can be accomplished by older people.” He further comments that he is “surprised at himself,” and that dance has “broadened his horizons” making him “more confident as a human being.” Don finds “a

lot of self worth in being valued as a performer, and, even this late in life, being sought after as an artist, choreographer, and dancer.” He says “I think (dance) has given me a much more three dimensional picture of myself.” Such perceptions seem similar for women. Tom and Don recognize they need to be aware their bodies are different than the younger dancers they work with, but that they still feel an increased sense of personal value in dancing. Similarly Stinson, et al. (15) found that although young women in dance often deal with negative body image, they nonetheless realized a greater sense of self value through dance. Similarly, Rachel Ripple, a woman in her 50’s, said after completing an internship with the Liz Lerman Dance Exchange, “I have been transformed by dance!!! I am not the same person I was 4 years ago. Dance has changed just about every aspect of my life in positive ways (16).”

In discussing how dance relates to recent findings by medical scientists about successful ageing, both Tom and Don find many ways dance provides for successful ageing. Both find significant exercise in dance, and also recognize that dancing at the level they aspire to requires significant physical training outside of any class/rehearsal/performance activity. Both have exercise regimens they follow. Both agree that in dancing much of the exercise is weight bearing in nature. They recognize that they must “solve” space time problems virtually every minute they are engaged in dance. They also recognize that every class, every rehearsal, and every performance engages them in social ensembles.

Both men, even in their mid sixties, see themselves dancing for some time. Don thinks he will be capable of dancing into his late seventies or early eighties. Tom recognizes that Liz Lerman sees value in what he offers and does not feel he will stop until some physical impairment causes him to do so. Don feels he will continue dancing until doing so creates “excessive chance of severe injury to (himself) or others.” Both men still see value in their performance, although they often find that value outside themselves, i.e., they are both apt to wonder why their work is so well received and have trouble finding that value within themselves. Don recognizes that his acting abilities are used more than his dance of late. Tom recognizes that any decision he makes about performing will result from Liz Lerman’s perception of that performance. Don is constantly concerned that his work not become “victim art.”

Personal Reflections

It seems very clear that the field of dance, and dance educators, have much to gain by recognizing an increasing population of older people, many of whom will be capable of undertaking reasonably rigorous dance training, and many who will want to do so. It is also clear that older people can benefit greatly in that dance provides many aspects of what is known to enhance our chances of ageing successfully. It also seems very probable that the

older population of today and the near future will provide a significant pool of people who can afford dance training in appropriate venues. There will exist a solid, reasonably affluent, older population which can dance if provided appropriate venues, classes, and opportunities, and which can benefit immensely from dance. I firmly believe it would benefit us as dance educators to recognize that, and accommodate, even recruit these people into our studios and schools.

What is not as clear-cut is the benefit these older dancers can bring to dance. I hesitate to generalize, but it seems we have developed a dance culture that tends to focus on the vibrancy and abilities of youth, and ignores the vibrancy and ability of age. We seem to seek the perfect young body, the highest battement, the perfect arabesque, the steadiest promenade, perfect extension, the best line, or extreme athleticism and flips and tricks. I would never dispute the value of all of this. In the right choreography I am amazed, entertained, and thrilled by it all. However, it can become quite monotone in body type, movement choices, age, and even gender. If we as artists hope to appeal to the human collective unconscious, to hold a mirror up to audiences that allows them to see themselves, and find new meaning in that, why do we try to do it with a performer population that reflects only a minority of who that audience is? Could we instead present a performer population that more closely approaches reality?

Perhaps the answers to these last questions lies in who we are as a dance community today as we "recover" from a Postmodern Revolution, which, like most revolutions "threw out the baby with the bath water." I think we all recognize that Yvonne Rainier's "No Manifesto," (17) said "No" way too many times. We are rediscovering virtuosity, spectacle, star image, moving and being moved. We are saying "yes" to being involved, and we are even saying "yes" to seducing the spectators. To do this, most of us have turned to what is almost the monoculture of bodies and technique that existed before the "revolution." As a result we hold up in our performance mirror a culture that can be admired for what it does, but which bears minimal relationship to the audience it wants to move and/or seduce. I think there are questions we must ask ourselves as dance artists and dance educators, i.e., is this where we want dance to remain as an art form? If we are content with the present aesthetic, scope, and position of dance as an art form, we need do nothing. However, if we want to move away from the margins of art, we need to transform ourselves in some way that recognizes and accommodates a more diverse population. That transformation needs to encompass both our educational approaches, and our dance aesthetic in ways that include diversity in age and dance techniques. We need to recognize vibrancy and virtuosity in much more than the present monotone culture we present to most audiences. If we do choose to transform, I believe such transformation will expand dance

to new places without invalidating the value of the existing paradigm. Rather than negate that paradigm, it will expand it. There is no end to anecdotal accounts of very positive audience reactions to performances by atypical dance populations. Don and Tom themselves have had numerous experiences which include Don's experience dancing with Karen Peterson's company of mixed ability dancers. Not only were the dancers formerly labelled as disabled forever transformed, but so were audience perceptions of disabilities. In one Boulder, Colorado concert Tom watched Don perform a simple adagio that never left a chair. The audience response was amazing, especially given the fact that the venue was a student concert at CU/Boulder where all the other dancers were under 25. After the concert one forty-something woman approached Don in tears, telling him how when she first realized he was older that she felt completely validated as still being a capable person. Capable of what? Of dancing? Was she able to see something of herself in an older man doing an adagio in a chair? If she wants to dance where should she go? Who will let her in, and if they do what will make her comfortable enough to stay?

I firmly believe we can make a place for that woman and the thousands like her, and at the same time transform our dance community to a real representation of the audiences we seek to address. The population of people like her is there and growing. I also believe she and people like her can train and develop as dancers that can contribute to the poetry of dance. If that is to happen, we as dancers and dance educators need to make a space for a new diversity in our classes, in our dances, and in our hearts.

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Race, Persecution, and Persistence: Powwow Dancing

Ann Axtmann

In the theater, dance halls and clubs, religious and spiritual rituals, on the street, and at private parties, dance reflects, expresses, and participates in societal transformation—perhaps an obvious assertion at an international dance conference. Yet, I am constantly reminded how historical, political, and ideological issues must be taken into account in dance scholarship and teaching. For instance, for several semesters in my choreography workshops at New York University, I have been assigning Isadora Duncan's essays, "The Dance of the Future" and "I See America Dancing" (Copeland and Cohen 1983, 262-65). Duncan was a dancer/choreographer who wrote about dance; in her writing, she links nature movement and dance movement within a vision of America. Yet, many Latino, African American, and graduate students working in the areas of anthropology, feminist studies, and performance have reacted violently to Duncan's dismissal of jazz rhythm, the Fox Trot, the Charleston, and her words, "the South African savage"; they object to how she deals with non-European dance forms. Curiously, though Duncan is considered one of the instigators of "American" dance, her loyalty leans towards Europe.

Duncan aside, dance is part of society. My objective here is to emphasize how dance has played a central role in pre-colonial, colonial, and postcolonial relations between Native America and the United States. Yet, in order to examine dance as an integral aspect of society or societies we need to complicate our questions. In discussing Native American Indian powwow dancing: how do race and its companion racism relate to the persecution of Indian peoples and their persistent and thriving survival? But first, a brief description of powwow celebrations.

A contemporary powwow might be an intimate family or tribal gathering; a massive dance competition between thousands of dancers for large cash prizes; a memorial for a deceased relative celebrated high in the Black Hills. Some say powwows are primarily social affairs where people gather together to eat, dance, re-establish family ties, and make new friends. Usually organized around an open space out-of-doors on an Indian reservation or in a park, powwows are also held during the winter months indoors at community centers, churches, or schools. Often celebrated on holidays such as Labor Day, July 4th, or Veterans' Day, they are hosted and organized by Indian tribal nations, social organizations, families, intertribal communities, or college groups; Indians and non-Indians participate. At powwows, attendees might enjoy parades; princess pageants; fundraising events; concession stands with a variety of food, art work, and crafts; hand-games;

give-a-ways; rodeos and horse races; dance, athletic, and drum competitions; religious and spiritual ceremonies; political gatherings; storytelling; musical entertainment; and, Mexican "Aztec" dancers. Powwows are public sites where intertribal Native peoples and non-Indians dance together.

In 1995, I began visiting powwows. Since then, I have noticed decisive differences between how Indian and non-Indian dancers execute human bodily movement. What are these differences? How and why are they produced? Do life experiences impact on what and how one expresses and communicates through bodily movement? More specifically, I have been intrigued by *if* and *how* Native American powwow dancers express a distinctive performativity in relation to postcolonial life in Native America and the United States. And, do past and present experiences of race and racism affect movement quality?

At powwows across North America people perform a sundry of choreographic dance styles; these vary from tribal group to tribal group, region to region, and individual to individual. Some of these dances are called the men's Southern Traditional, Northern Traditional, Grass, or Fancy and the women's Traditional Shawl or Buckskin, Fancy Shawl, or Jingle Dress. In all dances the relationship with the floor is crucial as performers strive to coordinate their moves with the drum beat and the motion of their regalia. Individuals or close relatives create each dancer's outfit. Aspects such as fringe, feathers, roach hair pieces and myriad steps, hops, turns, slides, lunges etc. are used in different ways; e.g., in the men's Grass dance, fringe depicts the plains grasses and enhances the beauty of the dancer's performance; incorporating a wide-stance, he sways right to left in free-flowing, almost mesmerizing, motion. In other dances, stories are told. Communal and spiritual feelings are experienced by many. Rapid leg crossings prevail in the women's Jingle Dress dance as well as in the men's Fancy dance. Gender boundaries intersect; yet, distinctions exist in the quiet verticality of the women's Traditional dances and the more bent-over three-dimensional men's dances. The use of back space in many styles indicates an acute awareness of the past while polychronic time is reinforced in the circular shape of the arena. Finally, Native American powwow dancers challenge their physical dexterity as they perform individual, social, and spiritual force relations through bodies in motion.

By bodies in motion, I mean expressive, moving, and visceral bodies. Through the multiple senses, those bodies as persons experience pleasure and pain, spirituality, social and ancient memory and, ultimately, perform those

complexities. As Judith Butler suggests:

[B]odies live and die; eat and sleep; feel pain, pleasure; endure illness and violence; and these “facts,” one might skeptically proclaim, cannot be dismissed as mere construction. Surely there must be some kind of necessity that accompanies these primary and irrefutable experiences. (1993, 2)

This “necessity” often motivates and explodes into dance. Consequently, the differences between Indian and non-Indian movement qualities relate to both essentialist, blood-memory as well as the constructed, individual and collective, experiences of colonial and postcolonial events. As Diana Fuss proposes, we must place essentialism and constructivism in relation to one another, and not in opposition (1989). Thus, both nature and nurture impact upon bodily movement.

In my fieldwork, I have also watched many non-Indians dance. Though they rarely compete within the different categories mentioned above, they often join the Grand Entry and intertribal dances. It is easy to identify the wannabes, hobbyists, and new agers—even from a distance. At the Beaver Creek powwow in 1997, during an intertribal, a woman, wearing a flowing shawl and “street clothes” moved almost in a trance without much regard to the drum beat or the people around her; bobbing, and shaping her torso in and out, the woman exuded an ongoing involvement in self. Alongside of her was an older Indian woman who moved with tall serenity, eyes looking forward, and feet calmly and securely on the grassy earth. At the same powwow, hobbyists also participated wearing outfits that looked like “store bought” Halloween costumes; their movements were rigid and tentative. These young boys of about thirteen or fourteen years old shyly entered the arena; they contrasted sharply with a champion Fancy dancer about their own age who was clearly concentrating on how his physical moves, often difficult and arduous, combined with the drum beat, song, regalia, and his own inner meanings.

The most obvious difficulty for wannabes is to step with the drum beat. Differing from the precise, elegant, and grounded powwow dancers, wannabes appear almost as if they were dancing on clouds—above the ground. In addition, non-Indian dance movements are often less energetic, less invested in a very basic way. At times, these participants “mark” the steps rather than dance full-out. This indicates a difference of motivation and consequently the quality of what Rudolf Laban called, “efforts” or the different gradations of energy in relation to time, space, weight, and flow. As efforts take the mover into space, they produce intricate spatial patterns and mobile sculptural shapes; these define the complex similarities and distinctions between powwow dance styles—and mark the

contrast between Indian and non-Indian movement.

As Laban suggests, “[e]ffort and its resulting action may be both unconscious and involuntary, but they are always present in any bodily movement” (1971, 24). Therefore, though human beings move to satisfy needs, those needs are not always directed towards a tangible object. Often a movement initiates because of something intangible (1971, 1). Native Americans perform for many reasons: e.g., to assert their Native American Indian identities; to support themselves and their families; as a form of spiritual and communal sharing; and, as worship. As the narrator in the film “I’d rather be Powwowing” tells us:

As you’re dancing you feel yourself stand taller, and show everything you’ve got because the Creator has given you everything you have. And as you look around you could see other dancers and they’re all feeling that same feeling . . . people dancing, dancing the way they dance, the sound of the bells in time with the drum, the beat of the drum, the voices of the singers, and it’s a feeling of worship. The creator is telling you that this is the right way to do.

Thus, the rich variety of effort, shape, and spatial qualities accentuate a sense of Indianness. The wannabe—in performing more tepid and vague moves, sincere as he or she might be—is not Indian, but, simply, a wannabe, wanting to be. Furthermore, just as the quality of ballet training depends a great deal on the passing on of knowledge from one master teacher to another, powwow dance styles are taught from one generation to another—from great-grandmother to grandmother to mother to child; youngsters begin to dance as soon as they can walk.

Hence, as Indian powwow dancers execute their choreographic styles in ways that can be identified as uniquely Indian, can that uniqueness also be linked to notions of race and racism? I propose that they can. As Ruth Frankenburg suggests in her study on whiteness:

Key, here, is the task of rehistoricizing race and culture: insisting on antessentialist concepts of race, ethnicity, and culture, while at the same time emphasizing that these categories are made materially “real” within matrices of power relations. (1994, 74)

“Materially ‘real’” race in Native America prevails as a site of “power relations” with a long and painful historiography.

Before colonial contact, Indians conceived of themselves as nations, as groups of people bound together by kinship, geography, and cultural affinities as well as subsistence customs, performance rituals, and languages. In

a “westward” movement across North America, colonists acquired land and financial gain while imposing foreign cultural practices and ideologies on Native peoples. Scholars affirm that, race, as a concept, was not part of pre-colonial indigenous world views (Berkhofer 1978; Jaimes 1994, 1992; Takaki 1990, 1993; Allen 1992). Yet, it would become a baseline for Indian and non-Indian relations.

Racism in Native America is the result of Euroamerican doctrines, notions of land rights, and mechanisms of identification such as the blood quantum; these three interrelating elements have had dire affects on Indian lives. Native American scholar, M. Annette Jaimes organizes racism into three areas: “scientific,” ecological, and bureaucratic (1994); John Mohawk emphasizes the importance of another category of “theological racism” (1992, 439-44).

As mentioned above, Butler has claimed that the body does matter; as well, in juxtaposing an essentialist and constructed body, Fuss asks, “what is the natural? the biological? the social? the cultural? [and] How is the body acted upon by the social? How is the social articulated by the body?” (1989, 52). In Native America, race and racism are at the intersection of the natural, the biological, the social, and the cultural. I have chosen just a few instances in which Indian peoples have and continue to experience racism.

First, the Christian religion was an agent of destruction as English, French, and Spanish invaders, missionaries, and settlers were repeatedly compelled to “save” Native peoples—usually by brutal force but often by coercion. The Christian belief that “purity” of soul depended on its separation from the body caused many colonists to distrust and fear people who had a freer and less judgmental attitude towards their bodies. Because many Native American Indians practiced (and practice) an integration of mind and body, dance—as an integral aspect of social, healing, and religious ceremonies—became one of the more persecuted “sins.” For example, during the late nineteenth and early twentieth centuries, many Indian rituals and particularly, dances, were banned. At the same time, Indians were encouraged to join the non-Indian organized worlds fairs, wild west shows, and ceremonials. Paradoxically, during this so-called prohibition period, the custom of non-Indians “performing Indian” became prominent. Archival movement descriptions of these simulations coincide with how many non-Indians dance at today’s powwows.

Second, ecological racism relates to the land. The chronology of treaties and laws drawn up, enforced, or ignored between the United States and Native American peoples comprises a lived history of broken promises, bodily repression, and studied genocide. A specific example is the Choctaw nation’s treacherous journey from Mississippi in 1830. Another is the well-known Cherokee battle for treaty rights in Georgia that culminated in the

Trail of Tears in 1838. I quote from an eye-witness account:

“We are still nearly three hundred miles short of our destination,” wrote Reverend Evan Jones in Little Prairie, Missouri. “It has been exceedingly cold...those thinly clad very uncomfortable...we have, since the cold set in so severely, sent on a company every morning, to make fires along the road, at short intervals”...The exiles were defenseless against disease. “Long time we travel on way to new land,” one of the exiles recalled bitterly. “People feel bad when they leave Old Nation. Women cry and make sad wails. Children cry and many men cry, and all look sad when friends die, but they say nothing and just put their heads down and keep going West.” (Takaki 1993, 97)

The physical, psychological, spiritual, and social impact of these experiences continues to resonate in Native America. They are integrated into the way Indians perform at powwows.

Third, racially controlled land allotment would be a culminating act of colonialism. In 1887, the United States government established the General Land Allotment Act or Dawes Act. This act was meant to divide up land and “give it away” to individuals. As part of Dawes, a degree of “Indian blood” or the blood quantum was used to identify and limit the Native American Indians who would be eligible to own land. During 1887 and 1934, the Indian land base was “legally” reduced from about 138 million acres to about 48 million (Jaimes 1992, 126). The blood quantum concept was (is) not just racist, but had (has) socio-economic, cultural, and political consequences.

Most recently, bureaucratic racism was upheld in a law passed during the Bush administration on November 30, 1990; directly relating to powwow participation, it states that the blood quantum must be used to identify Indian artists, crafts people, or dancers as “native only” and “certified Indian.” As a consequence, race and identity are intricately linked in fascist and almost surreal ways.

Today, Native American artists, activists, political leaders, and tribal communities are controlling their identities. In rejecting the blood quantum policy as a defining factor for entitlement benefits some tribal nations, like that of the Ogala Lakota on the Pine Ridge Reservation in South Dakota, have developed other means of tribal affiliation based on residency on the reservation, affinity and cultural knowledge as well as intermarriage and naturalization (Jaimes 1992). Nevertheless, many Indians believe that a federal recognition based on blood count is a necessary deterrent to those non-Indians who appropriate, perform, and misrepresent Indian traditions and values (Sanchez 1995, 116-19, 136-43).

To recapitulate, many of the specific, stylistic qualities that Native American Indians express in the Grass, Traditional, Jingle, and Fancy dances are the result of inherited and lived experiences of ideological, ecological, and bureaucratic racism. Native American Indian powwow dancers perform a juxtaposition of essentialist and constructivist tropes. As nature and nurture, these dancers communicate through bodies in motion the force and beauty of Native American heritage alongside the reality of being Indian in a postcolonial United States. Increasingly, Indians are aware of their unique power. As Deloria suggests:

Indian people have, for more than one hundred years, lacked military power. Being militarily defeated, they found that social, political, and economic power were often hard to come by as well. Native people have been keenly aware, however, that in their relations to white Americans they do in fact possess some mysterious well of cultural power. (1998, 178)

Affected by how one learns to dance, spiritual motivation, social context, ancient memory, and issues such as gender, age, body type and so forth, that power is revealed in the quality of bodily human movement. At powwows, race and racism are also present in the myriad differences performed by both Indians and non-Indians.

Millions of people have been persecuted because of the coupling of their race and their will to dance. By continuing to dance, to persist in their right to express and communicate through their own bodies in motion, they have not only survived, but have built community and a better world for many. Powwow dancing is just one example.

In conclusion I would like to close with some words from Traditional dancer, Harriet Skye (Lakota/Sioux). She links dance practice with complex Indian world views: "Dance is part of our lives, always has been and for as long as we inhabit this planet we will dance, tell our stories, enjoy our humor and worship our Creator in all of it" (personal communication).

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Special Note

My observations and insights are based on fieldwork, documentary videos and films, and comments by powwow dancers, scholars, and experts. I have attended the Gateway to the Nations Powwow, presented by the Manahata Indian Council, in June 1995 and, again, in 1997 and 1999. Manahata also organizes other events; in January 1997, 1998, and 2000, I went to their Park Slope Native American Dance Festival in Brooklyn, New York. On Labor Day weekend, 1995, I observed the Shinnecock Labor Day Pow Wow. Then, during the spring and summer of 1997 I went to: the Fourth Annual Spring Powwow on April 12 organized by the American Indian Community House Youth Council at the American Indian Community House; in May, a powwow in Sayerville, New Jersey organized by the New Jersey American Indian Center Organization; The Return to Beaver Creek Native American Powwow on July 19 and 20 at Matarazzo Farms in Belvidere, New Jersey; the 19th Grand Midsummer Thunderbird Pow-wow at Queens County Farm Museum in Queens, New York on July 26 and 27; on August 2, the 6th Annual Honor the Earth Powwow in Northampton, Massachusetts. In 1997, I also traveled to Crow Fair, Montana, in August. Finally, in 1995 and 1997, I went to Schemitzun, Feast of Green Corn and Dance hosted by the Mashantucket (Western) Pequot Tribal Nation. My

impressions of these visits are informal and personal; I do not pretend to be comprehensive; I do, however, try to be receptive and observant. I continue to attend powwows.

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Phoenix Dance: Clarifying Recognition and Aesthetic Viability

Thea Nerissa Barnes

November 1, 1997, Gill Cooper, my general manager tells me she has given in her resignation to Tyrone, the chair of my board. My comment to her is: go on girl..

My comment to myself is "fuck..."

How do you continue a dance company that has been in existence for 19 years? How do you embody a concept forged before your involvement? How do you keep committed company members inspired when they face controversy and conflict from friends and critics about Phoenix's repertory, about Phoenix's present artistic vision? An artistic vision I am presently defining....What does an artistic director do? I embody the vision of the company, I represent a community, I define an aesthetic...

I went to Britain in 1992 to teach at the Laban Centre. Phoenix Dance at that time was restructuring its infrastructure while being touted as Leeds' and indeed Britain's national and international "Flag Ship". The tag of "Flag Ship" is giving to arts organisations in the UK that because of their particular aesthetic and high production values has received national and international acclaim. Phoenix's profile though was then and is still a contest between inside-out and outside-in perceptions.

Originated in 1981, in 1992 Margaret Morris was already the 3rd artistic director. Phoenix, the company, was perceived as having an identity crisis. In conversation with Dale Thompson faculty member at the Laban Centre when I arrived in 1992, Phoenix was a company started by "5 black men" that perhaps I, as and African American with experience in several dance expressions, might have some success with. I surmised that my parallel experiences could assist with the company's artistic work. Maybe I could bridge gaps in communication between Morris (English white), the dancers (British black), and the circumstance (a multiplicity of dance expressions and dance making practices: classical ballet, street dance, circus forms, traditional ethnic forms, West End, social dance, contemporary dance etc...).

The contradictions between outside-in and inside-out perceptions of the company are issues for me now. I, the current artistic director deal with a circumstance that only minimally accepts that Phoenix 2000, is not Phoenix 1985. Yet by 1987 the uniqueness of the 1985 company with choreography for 6 male dancers of African decent had lost its edge for some mainstream critics. The fusion of ethnically identifiable themes, club culture, youthful attraction, street-wise, playground antics, and exotic-ness had become usual fare, and expected. David Dougill writing in the Sunday Times September 20 1987:

"Although Phoenix made an impact from the beginning - on the Arts Council as well as on audiences - they still seem to be finding their way with a style and repertory after five years, and how far they can develop within their present mode remains a niggling question."

The British dance practitioners of African, African Caribbean and Asian dance expressions "saw a wealth of companies touring nationally to popular acclaim in the 1980's." (Carty, 27) There appeared to be this need for communities to have references to ethnic authenticity, ethnic identity residing and thriving in a nation that itself seemed to be having its own kind of entangled identity. This I realised recently when hearing Stuart Hall give a keynote address for a national conference held by the Arts Council of England titled "Whose Heritage?" Mr Hall said:

"'British' most of us were, at one time - but that was long ago....'English' we cannot be. But tied in our fates and fortunes with 'the others' - while steadfastly refusing to have to become 'other' to belong - we do, after all, have a stake, an investment - in this phase of globalisation - in what I might call 'the post nation': but only if it can be re-imagined, re-invented to include us." (Hall, 22)

Britain's multicultural, cross-lateral, transliteration, margin to centre sharing of dance practices is a very challenging terrain to be in. My task is complicated by this circumstance as I embody a singular vision, as I work to define a singular aesthetic statement, to have that singular expression acknowledged and valued on its own terms. I am not convinced that Mr Hall's statement 'the post nation' being 're-invented to include us' will assist my task. I believe it is more like having 'the post nation' recognise Phoenix according to Phoenix's terms.

I have taken a lead from phenomenologist, Sondra Horton Fraleigh in her article "Witnessing the Frog Pond" (1999) to describe the circumstance Phoenix Dance Company and I currently live in. With me as the *frog*, I give an autographic account by describing my embodiment of the history and dance aesthetics that have made Phoenix Dance the company it is today. I am offering my autographic account as testimony of the didactic discourse between Phoenix dance makers and our context of practice. My testimony is evidence for those who would critic Phoenix

and its dance works. I offer this evidence to persuade those who would judge to employ an observation strategy used by Fraleigh who writes:

....I learned to observe, and even more to witness, to absorb the events of the pond without judging them....A witness clears her attention in order to carefully observe. In this sense, she gets rid of herself (what she knows already) so that the world may write itself upon the clarity of her consciousness. (Fraleigh, 210)

This is a tall order for a critic and even Fraleigh asks: “...is unbiased attention really possible?” (210) From my prespective though, it may be an enlightening exercise....

To write the testimony, I have employed a synthesis of the writing strategies employed by Sally Ann Ness in her article “Dancing in the field: notes from memory” (1996). Sally Ann Ness article presents alternative strategies for writing ethnographic work that does not “**deny, mask, sacrifice, or replace network**”, but strives “**to enliven it**”. (Ness, 129) These strategies strive to describe experience as it actually occurred without deliberately manipulating the material to serve some underlying theoretical tenet. There are similarities between Ness and myself in each of our efforts to embody the dance we experience then write about. Ness refers to these subjective, spontaneous texts as “written downs”. Similar to Ness’ “written downs”, my recollections testify of embodied knowledge of dance as a means of transcendence from one identity to another.

There is also an understanding drawn from Jane C. Desmond (1997) describing appropriation as the inscription and re-inscription of one culture’s dance on another. Appropriation, Desmond writes, is a simplistic notion that describes the transmission of a dance form and what in the transmission is being changed. Desmond goes on to say though that the notion of appropriation does not “account for changes in performance style and ideological meaning that accompany the transfer” (35).

From Desmond I continued my exploration with Adrienne L. Kaeppler (1999) who outlines an anthropologist way of examining a cultural group. Kaeppler writes that “anthropologist interested in human movement do not focus on “dance” but enlarge their purview to encompass a variety of structured movement systems....” **where a movement system results “from a creative process that manipulates (i.e. handles with skill) human bodies in time and space”** (14). Kaeppler advises that movement systems are visual manifestations of social relations and are extensions of elaborate aesthetic systems:

“Thus, an ideal movement study of a society or social group would analyse all activities in which human bodies are manipulated in time and space, the social processes that produce these activities according to the aesthetic precepts of a variety of individuals at a specific point in time and the components that group or separate the various movement dimensions and activities they project into kinaesthetic and visual form” (17).

As the new frog in the Phoenix pond, embodiment is the foundation upon which I appropriate then establish an entire movement system.

The rock step, hips sway but in a shifting way as if walking but staying in the same place.... Rooted to the ground, attached to an imaginary foundation that was there all along but in another form.... Step apart to each side and you have the Armstrong.... The step now has a rock from toe to heel that sequences up through the leg, through, hip, hyper extended back ripples through shoulder, through, arm, to fingers.... rock step now corpo-reality, new still being explored, still yet to be embodied.

The rock step is my participatory/arrival experience, a term coined by Sally Ann Ness in her article “Dancing in the field: notes from memory” (1996). I invited David Hamilton, the original member whose idea it was to start Phoenix Dance, to teach a reggae class for the company. This one and others that I have had since, are my baptism within a culture I have only sensed. It is a way of embodying knowledge....soaking up Phoenix past to enrich Phoenix present. As the present artistic director I am embodying that which was Phoenix because I choose to embody it in order to clarify and facilitate the vision and the future. (Ness, 134)

My particular embodiment is affected by other people from whom I learn, move, shift from one relational understanding to another. My understanding of embodiment is drawn from my readings of Merleau-Ponty (1962) and Gail Weiss’ writings on intercorporeality (1999). Gail Weiss writes:

“To describe embodiment as intercorporeality is to emphasise that the experience of being embodied is never a private affair, but is always already mediated by our continual interactions with other human and nonhuman bodies.” (5)

I am hybridised, shifting from one cultural alignment to another. “I” becoming Phoenix have a characteristic constitution. My encounters with other persons, with other understandings, fortify or destroy the integrity of this characteristic constitution. Given this, I am not sim-

ply manipulated but am a manipulative and multifarious entity where understanding is embodied and dependent on the complexity of corporeal affects. Kinetic awareness becomes kin-aesthetic as I mime the teacher and am the learner in this different circumstance.

Corporeality is never a finished product but in a constant state of interchange with the environment. Phoenix Dance Company is a community in itself with its own interactive infrastructure. Current company members are from Africa, America, Britain and Europe. We bring these lived experiences into our infrastructure; we share those corporeal experiences in our dance making. As I am absorbed into this dialectic, Phoenix's interaction within itself and with its circumstance is illuminated. The rock step is a movement metaphor for how I assess information coming from the multiple relationships I find myself. Multiple relationships are with dancers, dance teachers, board members, theatre crews, even cleaning personal from whom to learn, with which to engage deliberately to gauge my cultural alignment, to validate my own kin-aesthetic choices, to reflect on my process of embodiment. Ness writes of a similar experience:

"To say simply that one has embodied knowledge does not take a reader very far in comprehending a specific lived experience of embodiment. The episodes of dancing produced radically different kinds of movement knowledge, about self as an individual and as a partner, about stability and mobility in relation to balance. The skills developed in each case varied, their organisation expressed different aspects of lived experience and personality."
(Ness, 136)

Teaching Graham technique and mobilise/move classes, participating in a dance class with the dancers, choreographing, watching choreographers with the dancers, watching videos of Phoenix past and present repertory: these are my ways of embodying Phoenix. This kind of discreet appropriation and balance is a way of living the 'Black Experience' and observing the 'black male' experience in Britain. Deconstructing the dance illustrates the characteristics of an aesthetic. It is a means towards objectified synthesis - me drawing from my own experience as a means to comprehend a different kind of relationship to that which I already knew. I am from one culture residing, encountering, experiencing another culture. There is that realisation, that moment of heightened awareness when reflection becomes a moment to re-member my self in pieces dispersed then re-distributed.

Rock step...reggae, ska, blues, Caribbean dance hall steps, Caribbean social dance hybridised.....first position plie rock. Torso still riding, rock on top, fist clenched, moving front and back.....Back almost parallel to floor. There is a swing and a

hip swiggle, hip circle to front.....torso does different directions...ripple concave front then arch up.. hyper-extend down concave back up.....

Objectification and fragmentation are a contextual dilemma and reveal particular ways of knowing dance. Disintegration has been a consequence of constant probing and being probed as I design and progress Phoenix towards its chosen dance aesthetic. There is a lot of change in the history of a company 19 years in the making. There have been outside choreographers but company members have also made dance and participate in the making of Phoenix Dance. I do not stand alone, only in front of the Phoenix community. "I" as a plurality represent the Phoenix community and speak for the aesthetic choices that define our way of knowing, our way of making dance.

Our choices are not always understood or validated in our circumstance of practice. In this circumstance, Phoenix dance making is ostensibly an aesthetic of the 'body' and particularly the 'black body'. The discourse between Phoenix and its circumstance demonstrates how nostalgia and objectified difference mediate cultural allegiance through socio/political agendas. (Fraleigh 207-208, 1999 & 3-77, 1987)

I lead a post show talk in Oxford with two dancers from the company. Pamela Johnson, performer and choreographer of one of the works in the show (Eve's Reflection, premiere, 1996) and Nicola Moses, who grew up in Oxford. I gave the usual introductions and invited the audience members to ask questions about the show and the company. The discussion began with questions about the repertory. What inspired the choreographers and the details of sets and costumes. A 'white Englishman' then asked why we were doing that kind of dancing, that Western/European form of dance. It was this 'white Englishman's' perception that the dancing did not seem relevant to us and our circumstance. Pamela remembers that she sat quietly watching how I handled this affront on "I", the "I" that had become the embodied, outward manifestation of Phoenix. She recalls admiring how "I" dealt with "the work" and not "the politics". (Johnson, Personal Interview, June, 2000)

Post show talks are performances where reflections become the dance. I offer verbal tools of access for audience members who want to know more about or want someone to articulate an otherwise non verbal experience. The actual dance event is only a memory already being infiltrated by expectations and past knowledge. Post show talks are about response to performance and a fact finding mission for some individuals to fill in the gaps. Expectations meet candour and verbal text re-presents the ephemeral event. At this particular post show talk, my clarification was as much about describing me as it was describing Phoenix. Similar encounters occurred in other post show talks on this 1997 tour in the Arnolfini in Bristol and Queen Elisabeth Hall in London. In these exchanges,

I learned about expectations and responses to the work of Phoenix with regard to British 'black' corpo-reality, movement vocabularies, political context, cultural affirmation. Oxford though stapled my identity to the entity Phoenix which coalesced into a publicly recognisable embodiment. **"Embodying knowledge...." Ness writes ".... is more likely to expose one's self in an engaging way in cross-cultural encounters than in any other form of interaction."** (Ness, 140)

Anne Sacks writing in the Evening Standard 16 April 1999 titles her article "There are no black and white answers" and proceeds to deconstruct the work in Phoenix's repertory by commenting on the appropriateness of the chosen movement vocabulary to express the "black experience" stating:

"Another type of black experience is Cornered, a piece by Andile Sotiya, a young South African who grew up under apartheid. The movement refers to oppression and feeling trapped, yet the dance is Western in style and presentation. Sotiya is clearly talented as a dance maker and the blazing virtuosity of Gee Goodison and Hugh Davis brings a shimmer to the smooth, muscular and inventive moves. This is black dance only because it is made and performed by blacks. "

Ismene Brown in the Daily Telegraph 28 April 1998 compared Phoenix Dance to RJC a small scale company headed by the founder members of Phoenix. In this article, Brown deconstructs the work by first discussing her perception of the political circumstance of the companies.

"Phoenix, in the eyes of RJC supporters, has become a "coconut" company, black on the outside, white inside: by embracing classic contemporary styles, it is argued, Phoenix rebuffs the urban, black street dance which it sprang from. RJC stands for "reggae, jazz, contemporary", so you know where you are with them."

Even if these divisive infra-racial statements were true, are we to believe that both companies should share the same aesthetic preferences because they share a similar past history? Are we to believe that the contemporary dance that Phoenix does has to be the same as the contemporary dance RJC does?

Critical analysis of our dance making choices shouldn't have to consist of deconstruction of our identity, should it? I consider it disrespectful, simply rude for 'white Englishman' or for anyone to act as if they know what 'black' people are supposed to do. There seems to

be this cross cultural, class and ethnically diverse ownership of Phoenix Dance Company that allows individuals to assume they know what African/African Caribbean identity includes and excludes; what African/African Caribbean dance making consist of. According to Anne Sacks, Ismene Brown and others not discussed in this paper, the aesthetic choices of Phoenix's current choreographers is not their perception of what Phoenix should be doing. Phoenix's dancing is not the expected perception of 'black' identity, 'black' expression, 'black dance' here in Britain. Ramsay Burt in Alien Bodies (1998) writes of Josephine Baker recreating her own Africa out of her lived experience of being African American. This was her resource/reference/retort when being criticised by "Europeans who were telling her what African American Dance should and should not look like". (Burt, 70) This has been my challenge, the issue in this circumstance. To embody then create Phoenix present, then 'illustrate' it. Its disturbing though that some audience members cannot see the work for seeing the skin and are so ignorant of the diversity of expression and possibilities that are a result of the collective lived experiences within Phoenix Dance.

Embodied collective knowledge is a means of labelling and/or transcending singular identity categories. "I" as Phoenix Dance reside in a curious place, expressing a space, somewhere between lived experience, public engagement, and public acknowledgement. I read audience members letters which give praise, confide cherished expectations and disappointment with past Phoenix productions. I read reviews to get a sense of critic response to the work Phoenix produces. I also critic the critics by reading between the lines of nouns and adjectives to assess their awareness and knowledge of the circumstance in which Phoenix finds itself; their openness, narrowness, or preconceived ideas of what Phoenix embodies, what it should or should not do; their disappointment when their expectations are no where near Phoenix's corpo-reality. Phoenix artistic directors speak from very different times and embodiments.

**"We dance because it brings out your soul"
David Hamilton, Artistic Director 1981 - 1987
(Interviewer Unknown, Yorkshire Post, 1982)**

"The dance was called Triad Within the Tao (1982), taken from the Chinese Taoism. That was the theme. The idea is that within the Tao there are always three; The Mystic, The Prophet, and The Genius. You always see them as individuals, but together as a group they're inseparable, they're one. This idea formed the basis of the Phoenix Dance Company. David Hamilton, Artistic Director 1981-1987 (Phoenix Resource Pack)

"Phoenix is not a 'black dance' company, it's a modern dance company....we want to deal with the complex society we live in now." Neville Campbell, Artistic Director 1987-1991 (Cranitch, *The Sunday Times*, 17 September 1990).

"I have no intention of changing the company's image. I see it as essentially a black dance company....It's the repertoire of a dynamic, energetic company. Some of the issues that are approached may have been essentially black issues and hopefully that will continue as other issues, not essentially black ones, come into the work. It is important to stay with the roots and develop from there". Margaret Morris, Artistic Director 1991-1997 (Craine, *The Times*, 9 October 1991)

"She insists that her first loyalty 'will be to dance and dance only. I want Phoenix to be freed from the burden of having to explain our politics every time we discuss our work. I want us to be judged as part of the whole continuum of modern dance, not as something that's in a box on its own." Thea Nerissa Barnes, Artistic Director 1997- present. (Mackrell, *The Guardian*, 21 April 1997)

Val Briginshaw writes in *New Dance Magazine*, 1984 that Phoenix

"are a small-scale, collective, community dance group who enjoy playing, and want to continue doing so, in community, often non-theatre venues. However, since coming under the Arts Council's wing they have been encouraged to conform to a certain preconceived pattern of development that encourages the production of a 'high quality artistic product'" (Briginshaw, 17)

One has to ask several things about this dilemma: against whose criteria was the high quality artistic product to be gauged? What is the underlying significance given to the words 'artistic product'? By 'artistic product' was Phoenix asked to articulate an idea of 'black' expression? Was that expression to become a commodity, a form of propaganda, and/or an easy identifier, characterising a theatre/performance aesthetic with specialised compositional devices and a distinguishing movement vocabulary? Was 'high quality' defined by the African Caribbean community or those multicultural British/English/African/European/Asian audiences that supported Phoenix in the

early 80's? Now perceived as a mid-scale, internationally acclaim dance company, the critics are global and very vocal about what they perceive Phoenix Dance should be about. The frog ask the question: whose criteria will Phoenix's 'high quality artistic product' be gauged in the late 90's into the 21st century? My resource/reference/retort is found within my embodying. What I feel myself to be, I will claim in public.

The Rock step, hips sway but in a shifting way as if walking but staying in the same place.... Rooted to the ground, attached to an imaginary foundation that was there all along but in another form....

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Teaching Paradigms for Dance as an Art Form

Ana Paula Batalha

The Significance Of Arts

The contemporary School has taken a huge qualitative step and turned from a mere instructional set to an open community, alert to all the social and cultural changes, sensitive to all the significant forms of representing knowledge.

Until today, the School seemed to have mainly aimed at the promotion of the correct functioning of society, to the detriment of the full personal satisfaction of the youngsters. Too much time has been spent in the education of the so-called mental abilities, which allow children and youngsters to face life in an expedite and successful way. These abilities have generated analytical, systematic, efficient, discriminative, agile, creative and communicative beings. The issue is not focussed on the development of these abilities, which, no doubt, should be stimulated, but on the fact these are promoted apart from a global human culture and thus, not taking into account the fact that concrete experiences in the artistic domain do privilege them.

Being creative at Maths does not mean the same as being creative in the construction of a work of Art; communicating in Portuguese is not the same as dramatized communication; the appreciation of animal species is different from the aesthetic critic of an artistic object.

It seems important to ask which educational experiences should be designed in order to allow the School to fulfill the global educational aims and how should these experiences be effectively organized?

The need to establish a balanced curriculum, including all the significant forms of the human knowledge is an imperative that we all are feeling nowadays, by means of the concern shown by legislators, teachers and educators, when these appeal to the Arts as a curricular form of expression.

The inherent significance of Arts may only be understood if one takes into account the fact that it develops a different form of intelligence, enabling the ability to act creatively, the deep aesthetic sense, the easy understanding of the cultural differences and changes, the over-development of the perceptive skills, the stronger confidence in the forms of artistic communication and the easy mastering of the unexpected and of diversity.

Today we can talk of an educational philosophy, which points out to the integration of the artistic areas in the curriculum. Due to their particularities, artistic expression forms, such as music, painting and dance, among others, play a remarkable role in the world of facts, theo-

ries, explanations, measures, comparisons and corroboration. The significance and the particularization of the Arts in the curriculum are related to the fact that these are indispensable forms of knowledge with unique characteristics.

Dance As An Art Form

We first understand Dance as an Art form, where there is intentional creation of the artistic object, framed by a reasoning movement, based on transcending and sensing movements. Dance, project and construction (*poésis*) of new space and time dimensions, does also reflect an expression form, with clear communication purposes, where the Body is evidenced.

Dance is a person-to-person communication process, with a specific purpose for conveying something. We assume that Dance is a language of relationships, mainly at the level of the interpersonal attitudes. It is a marker for Men's cultural and social behaviors. It thus makes the Teaching of this Art form to focus on the levels of creativity, sensations, and communication forms.

We aim at presenting the nature of Dance framed within its paradigm, and the corresponding teaching method emerges from the need of a systematic approach face to the different aspects of Dance. Thus, Dance teaching should be focussed on the interaction of the student's motor, cognitive, affective and social aspects, being the teaching-learning process so or more important than the final product to be exhibited. However, the nuances of the process as far as the individual expressiveness, originality and affectivity are concerned, should be confronted with the technical contents and the forms involving the product

The fundamental, in Dance, is the creation of a personal gestuality, an inhabited body that might be the re-invention of the body from both the sensibilities and the experimenting of emotions and inner energies. It is not important to perform remarkable actions in a common way, but to perform common actions in a remarkable way. How to elaborate a teaching methodology for an activity in which sensibility and affectivity are to be integrated?

Dance is organized according to the different knowledge inherent to the artistic performance. The conception and the performance of the dancing act are based on the coherence regarding all the Dance components, which range from the argument, style, performer's technique and the choreographer's ideas to the confrontation with the audience. They all have to be blended to produce a whole unit.

It is necessary to create a fair balance between the

idea, the choreographic development, the sound, the scene, the wardrobe, and the décor, without forgetting the high quality of the dancer's interpretation, adjusting expressiveness, presence and artistic projection to the theme being developed in order to make the audience feel impressed by the artistic work. In short, by Dance we mean original creation, intentional communication, impressing through art, observation and, above all, criticising.

The main principles for Dance teaching, the contexts inherent to this Art form and the significant behaviors organized according to different categories, in order to provide the future Dance teacher with the necessary independence and operationalisation skills, will be focussed below.

Dance Teaching Paradigms

Principles

In Dance, the Body is one of the means to know the world and its relationship with it. The Body is both a receiver and a transmitter of messages; it is a subtle presence of the performance. How to organize, thus, such a diverse learning-teaching process, ranging from sensory, and affective worlds to technique?

We think that when learning Dance, students should be confronted with the dynamics of intention, with the original combination of the body forms and with the communication rule.

We aim at highlighting the part played by these principles: the Creative Act, the Dancing Act, and the Aesthetic Act. We believe that each Dance class should allow three different moments: a moment for developing the creative imagination, another, for showing the Body as a tool for the Technique, or simply expressiveness and communication and, eventually, another one which may allow the appropriation and critical of the artistic object.

We are referring to teaching Dance when valuing the importance of sensitiveness and innovation in the creation of the Art object, when appealing to a body specialized in the artistic performance, and when highlighting the power of the aesthetic message and the influence of the visual image.

Principles For Dance Teaching

Dancing Act

The dancing act, the choreographic creation act and the act of showing the others will always have to be part of a Dance class.

As for the Dancing act, it is necessary that those who dance turn their common expressive movement into an aesthetic expressive movement.

We face a recognized and controlled Body, with a double function (making forms and evoking emotions), making use of a repertoire of characters, situations and

feelings differing from the functional, routine and normalization. The artistic performance should reach a high physical and expressive level in order to allow different opportunities to the choreographic act.

Creating Act

As for the act of creating the function of the choreographic action, it consists in developing the composition rules and staging the expressive project. Composing means choosing an idea, a choreographic theme, an aesthetic style, transforming reality and building a meaningful and articulated discourse. The impact on the public is always present, what presupposes a constant reinforcing of the idea, the use of varied stimuli, the accurate selection of the stage elements, i.e., all that is necessary so that the discourse may be conveyed to somebody else in an elaborated, structured and spectacular way.

Appreciating Act

As for the act of observing, the public is closely connected to the fundamental statute of Dance. The spectator has to be able to be far more than a simple receiver; he/she has to become an active and creative individual, able of reading a work of art in its multiple dimensions. Those who enjoy watching Dancing must be open to risk their own sensibility and their imagination in order to perceive contexts, arguments, expressiveness and body metamorphosis.

The evolution rules for the spectator consist in turning from simple judgements to elaborated and referenced judgments, from a distant engagement of their sensibility to a strong engagement, from elementary reading to new reading possibilities.

Thus, the presence of these principles in each Dance class, once they imply a multidimensional experience, should be recognized.

- Conscientiousness of Dance as an Art form
- Objectivity in the understanding of the artistic object
- Amplitude in the observation of intentionality
- Interpretation of the dancer and choreographer's styles
- Sensitivity towards the expression-communication process
- Analysis of aesthetic message, contents, forms and gestures

Dance Contexts

We aim at presenting the most significant Dance contexts, in order to allow an in-built viewing of all the implied factors, the evolution of the whole process, the development of the tasks and the understanding of this performing Art.

The importance of the characterization of the contexts in Dance lies in normalizing or particularizing its

best use, i.e., allowing the educational planning, selecting strategies, establishing prospective scenarios. In short, to make the tasks of the efficient teacher easier, enabling him/her to understand, in a non-normative way, the Performing Arts – Dance.

To better understand the Dance contexts, these need to be characterized:

- The creation and improvisation process
- The process of artistic communication
- The relationship of Dance with the aesthetic expression
- The Dance style face to contents and forms
- The social and cultural contexts
- The historical evolution and its paradigms

The Dance contexts we consider to be well adapted to the present and future reality are:

Dance Contexts

- Creative – Innovative
- Communicative – Expressive
- Aesthetic – Artistic
- Technical – Formal
- Historical – Cultural

Creative – Innovative

The creative imagination in Dance means exploration, invention, composition and construction of forms, either to present them in an expressive way in a perspective of the thought face to the involvement-viewing, or as rational elaboration according to reasoning and technical rules, ending up in a production of forms.

The artistic imagination requires creation of forms, invention, innovation, and finding out new rules. The creative and original imagination is implicit in the forming of the artistic object. This imagination provides the artistic object with autonomy and makes it distinguishable from any other kind of creation.

In Dance, we aim at developing an artistic object and allowing the appropriation of the artistic moment. Dance, as an Art form, integrates the creation paradigm which contributes to show, in a more spectacular way, the enormous communication potential of the Body.

Communicative – Expressive

Communication, by means of the performing of symbolic expressive movements, reinforced by virtual powers and framed by different choreographic stimuli, assumes its essentiality in the artistic world and particularly, in Dance.

The expressive gesture is identified with the interiorization, authenticity and intentionality, when conveying inner states, emotions, ideas, representations, when it communicates in an intentional way, revealing the full participation of the personality through high levels of

emotiveness and affectivity.

The interaction is carried out through the emission and reception of coded messages. These messages are a meaningful set of codes-“dancemes” created by the human mind, which are elaborated to stimulate all the intervening ones.

Aesthetic – Artistic

Aesthetic intervenes in all artistic operations as a justification for Art, the phenomenon of taste evolution, Beauty, the styles and criteria of creating a work of Art. Art contains aesthetic meaning, but this aesthetic expression does not only occur in Art. The characteristic of the contemporary aesthetic is that it does not aim at being a normative science; it aims at understanding and justifying in a mobilizing way human behaviors and taste-related contingencies.

Aesthetic contemplation, as an essential assumption for Dance, becomes particularly important when formulating the interpretation of the artistic work. An aesthetic discourse depends on capacity for entering the work and it is mainly related to the interpretation mastery.

Technical – Formal

The technical and formal expertise presupposes significant expressive behaviors, which are those that intentionally, by means of the elements Body, Space, Time and Dynamics, stimulate the senses of the intervening ones, thus arising illusions and meanings. Dance distinguishes from other motor activities because it awakes and provokes the others' imaginary through motor performances.

It is interesting to underline that these are the elements, structural units of Dance, which characterize the technical and formal aspects, most commonly known as Dance specific skills, and which, due to an artistic construction of those very units, confer them a style and identify them as Dance gestures.

It is not our intention to depreciate the skills of each Dance technique, but to highlight the structural units of Space, Time and Dynamics, which allow the artistic materialization and manipulation of its references, allocating the virtualities and identity of Dance to a Body in movement.

In short, beyond the different motor skills and the representation of the technical patterns specific to each Dance form, the impact of the expressive gesture lies on the emphasizing of the structural units of Dance, namely Space, Time and Dynamics, in order to confine the identity of Dance to the interpretation, with virtual projection and gesture extension, in an evident commitment face to the artistic handling of the above mentioned particularities.

Historical – Cultural

Nowadays, each individual has more opportunities to develop knowledge and to build his/her own qualifications, renewing his/her cultural background. Today we

can foreseen a more open and more flexible cultural perspective, which does not only encourage artistic education, when transmitting the idea of the richness of invention, but also promotes the development of the creative sense and awakes social responsibility through the sharing of common values together with the restoration of the cultural heritage.

This domain implies finding a balance between generations and understanding the process of evolution, following the changes and knowing how to interpret the dialectic relationships which are the basis for the adjustments which precede and justify evolution.

Significant Behaviors

Among the many factors influencing Dance Teaching, we shall highlight the abilities, which preferentially should be implemented in Dance teaching.

Categorizing allows a better development of the behaviors according to a pertinent learning, a better structuring of the teaching act and an assessment of the results to be obtained in learning. Thus, and face to the results it is possible to collect useful information for the global educational process related to the students' effective knowledge, with the pertinence of the Dance techniques, with the quality of the techniques and with the teacher's qualities.

The identification of the significant behaviors enables us to determine how to value the students' potential, and to improve the teaching act as well.

CONTEXTS – TEACHER'S OBJECTIVES

Creative – Innovative

- To develop creative imagination
- To support the creative choreographic process – improvisation
- To enable the use of choreographic strategies – composition
- To encourage the selection of original ideas

Communicative – Expressive

- To facilitate expressive perfection – expressive body
- To develop the communication capacity – non-verbal relation
- To stimulate symbolic interaction – codes
- To develop the interpretation capacities – character

Aesthetic – Artistic

- To support the recognition of Art as an experience of the senses
- To develop aesthetic sensibility
- To encourage the recognition of styles and aesthetic concepts
- To develop critical analysis
- To develop artistic reflection and valuation

Technical – Formal

- To develop specific skills
- To specialize the performer according to movement patterns
- To develop perceptive capacities
- To establish rhythmic anticipation – synchronization
- To improve physical abilities

Historical – Cultural

- To develop social and cultural experiences
- To facilitate the recognition of cultures and historical periods
- To support the recognition of the societies cultural identity
- To encourage the links between Dance and other school subjects

Progressing to a wider view, we will then present the abilities according to the contexts in three different stages, with an increasing complexity. See table below.

SIGNIFICANT BEHAVIORS

Contexts	1 st STAGE	2 nd STAGE	3 rd STAGE
Creative – Innovative	To create movements and intentional expressions To manipulate the structural units of Dance with imagination	To create danced sentences and selecting original ideas and solutions To use composition forms	To use choreographic strategies – principles, processes and structures To create dances according to different styles
Communicative – Expressive	To mime and interpret simple messages To develop ideas, stories and characters	To show expressive dialogues To perform and articulate symbolic interactions	To clearly interpret elaborated messages To use sophisticated codes – dancemes

Aesthetic – Artistic	To appreciate and criticize movements and expressions To create simple aesthetic criteria	To show refinement in the critics to works of Art To recognize some aesthetic concepts	To apply the aesthetic judgement to technical contexts and dance forms To distinguish styles
Technical – Formal	To recognize different forms of movement To master basic movements To identify the space, time and dynamics To show the notion of focus	To show different movement forms To master the basic skills for Dance To show artistic projection	To show technical and artistic proficiency To master the skills of various techniques Performing the movement in the required space, time, dynamics and style To evidence the fact of being a good performer
Historical – Cultural	To analyze a first community To identify some rituals and myths To know a simplified traditional repertoire	To participate in a social and cultural experience To recognize differences and similarities in two dance forms To recognize an extended cultural heritage	To understand different cultures and historic periods To analyse from an historical and cultural perspective images of the body To know the different stage forms of Dance To recognize the cultural heritage of various societies

Conclusions

The set of reflections above presented does show the need for Dance teaching to follow a focussed project, once the study object has to be regarded in an interdisciplinary or transdisciplinary view, in which technical, scientific, philosophic and artistic knowledge have to meet to answer the requirements of the dancing act, the choreographic creation act, the act of communicating intentionally, the act of artistically impressing and the act of observing, contemplating and, fundamentally, criticizing.

We have tried, in a succinct way, to sensitize those interested in Dance teaching to an attitude of reflection face to the Dance paradigms, once we consider them of extraordinary importance when trying to integrate Dance in School and, preferentially to set free creative energies. Thus, we think that the major Dance principles (dancing, creating and observing acts), the conceptual framing of the contexts and a grid of significant behaviors help us understanding the whole in a dialectic relationship of its parts and offer us the real dynamics of the choreographic set to be adapted to the teaching act.

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At Risk Teens Involved in Dance Improvisation

Susan W. Bendix, MFA

Movement improvisation is a refined dance form. It is one in which we see bright, creative people engaged. As a serious branch of movement study, it is generally reserved for those who have studied dance and/or theater in some depth. It is a distilled form that calls upon a sophisticated level of artistic involvement. It requires quick thinking, the ability to explore an idea in depth, and to explore the subtle and often obscure outer conceptual limits of movement. Commonly, the big names in movement improvisation; Pina Bausch, Tricia Brown, Anna Halprin etc. are educated, intellectually active people whose works reflect sophisticated artistic sensibilities. Movement improvisation is not typically indulged by the mainstream, but rather is reserved for the college curriculum or the established dance ensemble or school. We don't see it listed in the community Parks and Recreation course offerings. Assuming this profile of the dance improvisation participant is accurate, I am going to present a fascinating anomaly.

I work with a group of 13-14 year old boys and girls from a very low income Hispanic barrio in Phoenix, Arizona. This group creates and performs dance improvisation. These children dispel the notion that technical sophistication or educational refinement are necessary prerequisites for artistically viable improvisatory work. The following is a partial demographic description of the people with whom I work, excerpted from a grant proposal.

Fully 100% of our student body qualifies for the federal free lunch program which verifies the extremely low per-capita income level of our students. We have made great strides to make our schools a safe haven for our students. However, these adolescents reside in an at-risk environment that causes us daily concern and that prompts us to write for this grant.

All of our schools reside in a Federal Enterprise Zone. The reader can thus be familiar with the extreme needs of our area. Poverty and violence are endemic. While the City Council is, indeed, making attempts to rebuild the central city, those efforts presently are primarily centered on the construction of sports arenas, hotels, and the reintroduction of very high rent apartment complexes into the area. Meanwhile, our student population continues to live on the periphery of this activity in low cost, sometimes substandard housing in neighborhoods awaiting the saving influences of urban renewal. Virtually all of Phoenix's subsidized; low-rent housing developments are located within the boundaries of Phoenix Elementary School District. Many of our students go home to small

apartments without air conditioning (this in a desert environment with daily temperatures frequently topping 100 degrees!), and no resource materials or computers with which to complete homework assignments. The Arizona Kids Count Factbook estimates that in the Phoenix Elementary School District, 21% of births are to unwed teen mothers.

These children have a distinct talent for this kind of improvisational work. They possess an acute alertness, the psychological agility to adapt and shift, to think and act quickly and cleverly, making do with scarce resources. These children's daily lives require improvisation on multiple levels. There is a constant readiness to appraise and respond quickly. Because of a lack of money and material possessions, the idea of making do with what one has and having to constantly adjust and re-adjust to ever changing circumstances makes this type of improvisation utterly intrinsic. This acuity contributes to the creative success of these students. Because the medium is movement, these kids aren't contending with language concerns or anything academic.

If you were to stop in at my studio to watch these kids work what you would see is basic chaos. My classroom doesn't conform to conventional notions of discipline. An outside observer might be horrified. When I first began working with them, I had no idea what I was in for. I came to this setting from a classical dance background. I wanted dance. I wanted motion and the place I saw it the most was in PE, definitely not in the dance studio. There were kids with incredible elevation in jumps – hang time to die for, grace and form and sensitive authentic movement, not trained and polished but pure and honest.

Everyone knows that “real boys don't dance.” In an effort to attract boys to my dance classes I named one class Athletic Movement. Kids did sign up either out of curiosity or the possibility of an easy class. I had a preponderance of boys much to my delight. However, these boys did not come open and ready to absorb dance information. They came full of an “I dare you” attitude, and problems, ready to test my mettle and sniff out my genuineness. Often the creative process involves mucking around in the dark and not knowing what the hell you're doing. Eventually, but not always, something happens and clarity emerges, some indication of what has been brewing inside takes some form. Kids are naturally more comfortable with this process than most adults. Uncertainty and not knowing a lot about things go hand in hand

with childhood. A pronounced level of uncertainty is part of these children's lives however.

I would set up a basic movement structure. Usually my students would deviate dramatically from it. Whatever structure I set up was basically arbitrary and secondary and they would spin off in some other direction. Frequently, that direction was the means through which material was discovered. They would take off with it in a variation of their own design, in part because to these kids, you can't toe the line and do what's asked of you. It's just not socially "OK". You have to balk at authority and take ownership of what's going on. If the activity at hand is of your own choice and if you've taken the reins and gotten the other kids to participate in your variation on the activity than you've got the upper hand and the respect. Kids frequently took over in my rehearsals. Sometimes they were very good at it. Sometimes they were impossible.

While talking to a friend of mine, another choreographer, I said that I didn't think I knew how to conduct a rehearsal anymore where the dancers were quiet and listened to me. I wouldn't know what to do. Rehearsals are loud, chaotic and frequently power struggles. If dancers were quiet, gave me their full attention and waited politely for direction, I'm not sure I would know how to proceed. I've grown so accustomed to tons of noise and mouthy kids who have no intention of allowing a rehearsal to flow with the customary reverence and dignity. It's like trying to direct a hurricane. These kids have their own velocity and direction. Part of their success is their very balking at authority. It makes them gutsy. It makes them go off on tangents. Often the tangents are extremely creative. I frequently just sit back and watch them. I step in when something is working and I want to take it a notch farther. Once while I was critiquing the way a movement was being done, I said it needed to be stronger, "do it with conviction". I got the customary blank looks back. I said, "Do you know what it means to do something with conviction?" One student said, "Is it when you're guilty?" But, they are very resourceful, inventive and capable when it comes to problem solving.

Speaking in general terms, I think economically advantaged children present a very different experience to a director. I think they are more respectful of limits, of parameters and authority. The boundaries imposed by various disciplines are regarded with more reverence. They are also less inclined to be as bold. Although my student's behavior can be obstreperous and quite difficult, in terms of creative expression they are bold and adventurous. In this context, boundary pushing is just what is called for. Improvisational keenness can be equated to a leaf flowing down a stream. Things happen fast and you must be open and aware of what unfolds in front of and around you. A leaf will encounter an eddy, a rock coming right up, a lull, churning water. A skilled improviser gets to know the

moment.

The problem that exists with these children is a lack of discipline and self-control. Because they don't have meted guidance to usher them through the many developmental phases of an art discipline, they stumble upon creative material, rather than being steered toward it. In this way, their access or connection to their own creative voice is more direct and, if you will, purer. They may not recognize it as such, but none the less, it is the case.

My students have to take an active role in finding their own way. They have to scout things out. If they don't push for things, recognize and seize them, they won't happen. Their talents and inclinations are not guided and nurtured the way those of economic advantage are. There is not adequate time or resources. These inner city children take a much more active role in their own self-actualization. I don't mean that they go seek their own music teacher and acting coach, rather that they have to recognize and grab the moments as they come their way. They have verve. As a result, individuality emerges and leadership.

These children are savvy, they're quick, they don't squirm at intensity. The children I work with live with poverty and high crime all around them. They encounter disappointment, despair, grief, loss, longing, frustration and a high level of stress regularly. For example, during a rehearsal one of my students, Maria, was being extremely recalcitrant. She is a really bright child who is in the "gifted" program. She's outgoing and social, very witty and high spirited and quite adept at cracking up her classmates and me with impromptu jokes. She frequently mouthed off. Something was different this one day. I had no idea what was going on. Later in the day I saw her standing in the hallway. She was crying, sobbing actually. She said her teacher wouldn't let her do something or other. Her response seemed extreme. I didn't get it. I found out later that her mother was put in prison the night before. This is a horrible thing for a young girl to deal with. But to make it harder this happened about three months after her father died of a drug overdose.

Intellectual and artistic capabilities are infrequently actualized. What I see in many of these children is a greater sense of depth and strength and although they are children, a measure of emotional sophistication. Of course consuming bitterness is also present. For quite a few of these children, however, the only way I can describe them is to say they ultimately possess grace.

The idea of discipline is a unique concern with my students. Meted out discipline over time is conceptually difficult for them. People who do not contend with the kind of daily worries and anxieties that accompany many economically disadvantaged peoples lives such as basic existence; shelter, food, clothing, medical needs etc., can engage, with some consistency, in the mastery of skills requiring daily perseverance, time and diligence. Chip-

ping away at mastery is difficult when daily survival drains attention and energy. Concentration is also difficult when there is a high level of worry and anxiety.

I invited a guest speaker to come to my classes. This man was in a wheelchair; a victim of crime and a survivor of a spinal cord injury that left him paralyzed. While speaking to my students, one asked the speaker how he ended up in a wheelchair. The man answered that he had been shot in the back. He asked the students if any of them knew someone who had been shot. Among the 50 students, all but about 2 or 3 did; my neighbor, my uncle, my brother's girlfriend etc. They got quite excited and all wanted to talk about their experiences. They wanted to tell their story. They would gladly have sat for the hour talking. Telling one's story and having it witnessed, seems an inherently understood part of the healing process. This appears so evident in children.

A multi-aged group of children decided to do a dance project based on grief. This topic was their choice. We began with conversation, discussing the stages of grief. When I brought up the feeling of shock I expected it to be the least comprehensible to the younger ones. I described it as feeling as if everything is weird and strange and you can't wait for things to feel normal again. One 8 year old boy, Anthony, said, "Yea, I know what that's like. It's like when your soul falls down but your body stays standing." In presenting anger as it's associated with grief, I explained it as sometimes making no sense. You just feel angry at everything. Anthony said, "yea, when my mother died I jumped through a window." He said he did it because he was just so mad. Another child, Angel, described the way he copes with sadness. He said he would lay on his bed and transport himself somewhere else in his imagination. Before we started a movement activity around sadness, a child said she was afraid that if she started dancing about sadness, that she would cry. I said that was fine. She danced and streamed tears. The other students didn't react but just danced along with her. It was a moving scene.

I was deeply struck by the level of emotional intensity with which these children live on a regular basis. While working on this project, I was struck by their eager desire to talk about their experiences with death. On several occasions I had to stop conversations and get them up and moving or we would have spent the entire class period talking. These children need to tell their stories. I can't say this enough.

They have something to teach us about the spirit and keeping it alive while living amidst such adversity. The kind of violence and traumatic experiences many of these children live with equips them with a kind of depth that I think many people don't develop until they are much older. Many of my students have parents in prison, no parents, parents they haven't seen for years, live with grandparents, aunts, and uncles. They move residences frequently. They have so much to express. They possess such a reser-

voir of depth, such a resource for artistic material.

I was invited to take a group of dance students to Arizona State University to perform for a dance education class. One of the pieces performed was developed through improvisation and dealt with the subject of anger. The piece was strong, high energy and packed with intensity and emotion. During a discussion after the performance, a college student commented that she didn't like the fact that the piece was so aggressive, so angry. She said she wished it had a resolution to it. Another asked why they danced about fighting. The children said because they see it all the time. This called attention to the discomfort this type of raw artistic expression can arouse.

The comment about discomfort with the subject matter was both complimentary and eye opening. If an artwork is of a nature to elicit real feeling on the part of the viewer than it is strong and effective. — It pulls us right up close to the face of a sensation. Many support the arts, subscribe to the principle of artistic freedom, and even equate it with freedom in a much broader definition. In contrast with this spirit, some that rally for freedom of expression find themselves in conflict when what is being expressed is difficult to view or experience. When deep expression comes through such as raw anger, out-rage at circumstances, illustration of conditions that are ugly, and depictions of sexual orientation that we cannot understand, we become uncomfortable. It threatens us. Within the deep folds of this subject, lie some of the most complex issues dealing with art and morality.

Repressed or censored artistic expression has been historically regarded by many, as wrong. It's absolutely un-American. Americans "rescued" soviet artists from artistic shackles. And they did so with moral propriety. But is there not a similarity with this college student's comment and a repressive sentiment that accompanies censorship? Should not the discomfort itself be examined? Is the discomfort because their work is angry and powerful, because it reflects extraordinary real life issues? But is artistic expression not also an utterly vibrant, life-affirming and positive tapping of personal power? To quote George Sand "...Humanity is outraged in me and with me. We must not dissimulate nor try to forget this indignation which is one of the most passionate forms of love."

The dance made her uncomfortable. She wanted a resolve to it. The reality of who these children are and how they live disturbed her. As is understandable. This is a topic of far greater social and artistic magnitude than I am able to tackle with the necessary intensity at this time. It is something to think seriously about.

It also highlighted for me the enormous gap that exists in our society between those who have access to the arts both in terms of viewing it and those who don't as well as between those who have the opportunity to develop their own artistic talents and those who do not. This gap is exemplified by the contrast between Arizona State

University's campus of 45,000 students, which stands approximately 6 miles from the neighborhood where these students live. In reality they are worlds apart. Many of my students had never been to the university before. We always take a city bus to the campus to perform. We never have money for school busses. Our travels on the city bus are always colorful. I've had to snatch permanent markers from students who can't refrain from decorating the bus. One of our trips required two buses to get to our destination. We were dropped a few blocks from a McDonalds where we waited to get our second bus. My students were begging me to let them go to McDonalds. I told them we didn't have enough time. They kept on and on about it telling me how fast they would be. I said NO, there was no way they could be fast enough. Miguel said, "Ms. Bendix, we'll be faster than you've ever seen. We'll be so fast it'll be like we're running from la migra!" (Immigration) As we walked through the huge, beautifully landscaped campus, some of my students were asking which building was ASU.

With the existence of "gated communities" that erect a physical barrier between itself and the dangers of the outside world, I am struck by the reality that these children are actually corded off by an invisible gate, an economic and racial one. They are gated by poverty and it's accompanying crime and violence. They are gated from opportunity and therefore from participation in the shaping of the world. They are confined to a disproportionate amount of mediocrity.

I would like to suggest that dance as a field suffers as a result of this gap. The dance world cannot, or course, hope to resolve the socio-economic inequalities that plague our society. However, I would like to argue that we do bear some responsibility. As the situation stands now, we all lose. Young people who are extremely creative and have the potential to offer innovative, socially relevant subject matter to dance are not afforded the opportunities to develop and display their talents. Dance is rendered narrower, less fully representative than it could be.

Although the ages of the children I work with (13 & 14 yr. olds) can be difficult, it is also a creatively charged one. These children are vital and passionate as are most teens, wanting power, place and recognition.

Adolescents want to think of themselves as original, competent and valued individuals. Risk-taking and boundary pushing are part of these years. This is a time in life when assertion of independence becomes primary. Teens from this community have an extremely difficult time passing through this phase of growth successfully. In the community in which I work Maricopa County figures show Hispanics, in all age groups, comprise 36% of those living in the poverty level countywide. Within this segment of the population, the largest portion 49%, of those living in poverty are children and youth 17 years and younger. Adults and young adults who "support"

these children comprise 48% of the population living below the poverty level. Among youth, Hispanics exhibit an alarming high school dropout rate approaching 50%.

Exposure to a breadth of high quality experiences and a broad range of subject matter is developmentally crucial to forming one's opinions, identifying and discovering oneself. People who grow up in a barrio are excluded. If we subscribe to the philosophical idea that at least a viable branch of art is one that reflects life, then people from these communities must be recognized artistically for themselves, for the material of their lives. Not for their ability to conform and mold to dominant culture, but to be recognized for the strengths and talents unique to their life experience. Although I feel the media contributes to a skewed shaping of public perception, these are the kids we see on the evening news. In fact, a few months ago there was a segment on the news about some crisis at a local high school, and there was Nelson (one of my performers) jumping around and waving at the camera.

Writing an academic paper like this reflects a perspective. It implies something along the lines of expertise or authority. But working with and writing about the people in this community causes me to wrestle with this position. I feel it requires me to speak from a detached perspective, removed from feeling when what I experience is so different. I am humbled by what they have to show about depth, honesty, emotional intensity and courage and the moment. What are more vital to the arts? Art explores and expresses. Art informs and speaks of things conventional language cannot. The academic voice, no matter how carefully I carve away the arrogance, speaks of some authority. I think we need to remember this academic voice is a perspective borne of privilege.

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Criticism Refined: An Analysis of Selected Dance Criticism Of Alan M. Kriegsman

Kirsten A. Bodensteiner

The importance of criticism to the field of dance should not be underestimated. Dance, the most ephemeral of the arts, relies heavily on the work of critics to preserve the essence of a particular performance and to disseminate information about a performance or choreographer. Often a choreographer, seeking to win a grant or promote a performance, will rely on the commentary of critics to sell his or her work. In addition, critics have often been responsible for generating scholarly dialogue in the dance field; they occupy the unique position of being able to see a volume of performances, giving them a perspective on the development of individual artists and of the evolution and trends in the art form as a whole. Their reviews, unlike the performances they cover, remain to be revisited and researched by those with an interest in dance. Often reviews provide valuable clues to dance historians, wishing to uncover information about a work long lost. Criticism provides a type of documentation for the field, while also giving the reader the author's interpretation of the work seen. Reviews, because they reflect the interests and predilections of the critic, provide a window into the concerns or preoccupations of the society and culture in which they were written.

To examine the field of dance criticism, I felt it was useful to focus on an individual critic as a reflection of issues important to the field as a whole. My master's thesis study, summarized below, focuses on the critical style of Alan M. Kriegsman during his tenure as full time dance critic for the *Washington Post*. The study defines central issues involved in writing dance criticism, which are often hotly debated by dance critics, and examines Kriegsman's critical style as a reflection of these issues. To help facilitate analysis of critical writing, a general framework is established which can be applied to facilitate understanding the writing of any critic. The framework is then specifically applied to the work of Alan M. Kriegsman for the purposes of the study.

Mr. Kriegsman wrote criticism for the *Washington Post* from 1966 to 1996. From 1966 until 1974, Kriegsman was the performing arts critic for the *Post*, covering classical music, theater, dance, television, and avant-garde performances in all fields. In 1974, Kriegsman became the only full time dance critic the *Post* has ever hired, which is the position he held until his retirement. He won the Pulitzer Prize in Criticism in 1976, the first and only time the award in the criticism category was given for writing

on dance. Kriegsman's career fortuitously coincided with an extremely creative and innovative period in dance dubbed the "dance boom," which occurred during the 60's and 70's. With the construction of the John F. Kennedy Center for the Performing Arts and the Wolf Trap Center for the Arts, Washington, D.C. was able to attract and accommodate the increasing numbers of choreographers. Kriegsman and his staff were responsible for dance coverage in the *Washington Post*, the major newspaper of the nation's capitol, for over two decades. Few critics enjoy such a long career, and even fewer have the ability to reach such a large and influential audience with their writing.

Due to the volume of criticism produced by Alan Kriegsman, it was necessary to limit the scope of the study in the interest of providing in-depth analysis. The study spans Kriegsman's career as a full time dance critic (from 1974-1996), focusing specifically on his critical writing concerning five choreographers: Martha Graham, Erick Hawkins, George Balanchine, Mark Morris, and Bill T. Jones. His complete writings for the *Washington Post* on these artists (over 900 articles) were reviewed for this study. An effort was made to choose artists who may have posed different challenges for the critic. Balanchine, Graham, and Hawkins had careers already well established by the time Kriegsman began writing about them. In contrast, Kriegsman's early writing about Morris and Jones came before their widespread recognition. Balanchine is a ballet choreographer, while the other four are primarily modern dance choreographers. Because so many different ballet companies perform Balanchine's works, Kriegsman's wealth of critical material on Balanchine includes critical coverage of both domestic and international ballet troupes. Each of the modern dance artists chosen represents a different choreographic approach; Graham's works are dramatic and psychological with a bound sense of physicality. Hawkins' work, in contrast to Graham, is less angst-ridden, demonstrating a technique that emphasizes lightness and freedom. Morris, a musical choreographer, whimsically plays with the musical score while playing with issues of gender stereotypes, while some of Jones' work deals with the social issues of race, AIDS, and terminal illness, with company of dancers exhibiting diverse body types.

Throughout his career, Kriegsman saw repeat performances of many Graham and Balanchine works, making it possible to analyze different reviews of the same cho-

reographic work over a period of time. He wrote tributes highlighting the careers of Graham and Balanchine, who both passed away during the years of his critical writing. Due to the length of his career, he was able to chronicle changing trends in dance from one generation of dancers to the next. The analysis of his writing will provide insight into his views on the developments in modern dance and ballet during the period 1974-1996.

A new framework for understanding critical writing was established by combining two existing theories on the categories of criticism, one proffered by Sally Banes, and the other by Carol McKay. Sally Banes, in her book *Writing Dancing in the Age of Postmodernism*, defines four operations a critic can perform: description (what did the dancers do—what does the work look and feel like?); interpretation (what they communicated— what does the dance mean?); evaluation (was it good or bad—how remarkable was it?); and contextual explanation (where does the work come from aesthetically and/or historically?). 'Banes' four operations provide the basis for analyzing Kriegsman's criticism; His use of each of the four operations is discussed in reference to his body of critical work on Martha Graham, George Balanchine, Erick Hawkins, Mark Morris, and Bill T. Jones.

A second theory on criticism is presented by Carol McKay in her master's thesis entitled *Suggested Categories for Dance Criticism*.² McKay looks at criticism in an ethnological context, defining seven categories that show the intrinsic and extrinsic factors present in a critical review. Intrinsic criticism focuses on the performance at hand, commenting on the performance and dancers of a specific performance event only. Extrinsic criticism, on the other end of the continuum, takes into account external factors such as the environment in which the dance was performed. Extrinsic criticism can be extremely broad, commenting on the repertory of a choreographer, or even on the social or political considerations surrounding a choreographer's work. McKay places intrinsic and extrinsic criticism into seven categories:

[dance criticism] "... may include, depending upon the subjective choices of the critic, and possible space/time considerations, one or more of the seven major categories of dance criticism, namely:

1. specific performance only
2. specific performance only in the context of company repertoire
3. work in context of the choreographer's oeuvre
4. performance as compared to other companies who have performed the same work
5. performance in aesthetic context
6. performance in social context
7. performance in broad historical context³

McKay's model provides a second lens through which Kriegsman's criticism can be analyzed. For the study, both McKay's and Banes' theories are combined to form a new model or framework for understanding critical writing. The new framework acts as a tool to aid in analysis; as Kriegsman's criticism is broken down into the four categories defined by Banes (description, interpretation, evaluation and contextualization), each category is also examined on an intrinsic to extrinsic continuum. The framework, by providing categories for analysis, helps the reader see which categories Kriegsman favors in his writing. Does he favor description or interpretation? Does he like to give background contextual information in a review, or does he limit his commentary to specifics about the performance at hand? By applying the framework to a substantial sample of his work, as was done in this study, it is possible to determine patterns or predilections evident in the writing, illustrating Kriegsman's personal tastes or biases. As a picture of Kriegsman the critic emerges, a better understanding of the general purpose behind his writing becomes apparent.

What is Kriegsman's overall goal or purpose for his writing? Several possible purposes for writing dance criticism have been defined by Wendy Oliver in her doctoral dissertation and include: educating the audience, reporting what is current, documenting what a performance is like, creating an audience for dance, creating a language for the discussion of dance, maintaining standards in the dance field, and writing for the enjoyment of the reviewer.⁴ By analyzing Kriegsman's criticism according to the framework discussed above, the study aimed to come up with answers to the question of Kriegsman's critical purpose.⁵

To complete the study, over 900 articles written by Kriegsman during his career as a full-time critic about George Balanchine, Martha Graham, Erick Hawkins, Bill T. Jones and Mark Morris were read and analyzed. In each review, Kriegsman's use of description, interpretation, evaluation, and contextualization was noted, as well as the intrinsic or extrinsic nature of his writing on each of the four categories. Finally, a picture of Kriegsman the critic emerged.

In the eyes of Alan M. Kriegsman, a critic serves one primary function; "simply to keep the pot boiling."⁶ It is the responsibility of the critic to stir up feelings and thoughts about the arts, to expose the public to the work of artists, and then to help them gain understanding and appreciation. Throughout the study, Kriegsman's criticism consistently reflects his desire to achieve these ends. Looking back at the purposes for criticism offered by Oliver, it is apparent that Kriegsman is both a dance advocate (creating an audience for dance and a language for the discussion of dance) and educator. By "keeping the pot boiling" he is helping further the public's awareness of dance, while expanding their knowledge of the art form.

Kriegsman's use of description, interpretation, evalu-

ation, and contextualization illustrate his desire to advocate and educate. In each of these four categories, Kriegsman consistently includes extrinsic commentary to connect the performance he is viewing with the big picture; with overall concerns of the artist or with themes and trends in dance.

The first of Banes' categories analyzed in the study is description. Unlike many of his contemporaries, Kriegsman does not respond to avant-garde choreography with a descriptive emphasis. Intent on informing his audience, Kriegsman is reluctant to let description supercede interpretation and contextualization. Kriegsman likes to provide his reader with his interpretation of the intent of the choreographer or contextual background information about the artist to help make the work accessible, which he feels is important when writing about avant-garde work.

While Kriegsman doesn't emphasize description in his work, his reviews contain descriptive passages that are emotive and poetic. Kriegsman prefers to describe a key image or moment rather than re-creating the physical nature of the performance with action-based or kinesthetic language. He looks for "privileged moments" that get at the essence of the work, and imparts that image to his reader. He uses both intrinsic and extrinsic description; intrinsically, he describes the specific performance he has seen, and extrinsically he describes the work of a choreographer as a whole. Extrinsic description blurs the line between description, interpretation, and contextualization, and is often a combination of the three.

Interpretation, the second of Banes' categories analyzed, plays a more prominent role than description in Kriegsman's criticism. Because of his educational goals for his criticism, Kriegsman consistently proffers interpretive comments about work he sees. His interpretation can be intrinsic, but leans toward the extrinsic. When finding meaning in the work of a choreographer, Kriegsman frequently connects the piece he sees with other work done by the artist, or to social or political concerns important to the artist in general. In a review about Martha Graham, Kriegsman connects her work to that of the larger field of the arts in general, likening her to Picasso:

If Martha Graham had had no feet, Picasso would have had to look for his laurels. . . . her dance theater is a theater of images—gaunt, brilliantly conceived, impassioned, unforgettable pictures of the human soul in extremis, at the limits of anguish, endurance or joy.⁷

At times his interpretation extends beyond individual artists to conjecture about changing trends in dance; these interpretive works appear in Kriegsman's end of the year or end of a decade retrospectives. Interpretation helps

Kriegsman to stir up the pot, aiding his readers in thinking about and understanding the meaning of the works they see.

Evaluation, the third category listed by Banes, is analyzed in turn. By looking at Kriegsman's personal commentary and reaction to choreographic works, it was also possible to examine Kriegsman's critical bias. Kriegsman is clearly passionate about the arts, and often writes as an advocate for the artists he covers and the art form of dance in general. He has "enormous respect for the very least of efforts in the arts," knowing that artists put themselves out on the line when they present their work.⁸ He categorizes himself as "much more of an appreciator than a fault-finder," and his criticism reflects this.⁹ His respect and enthusiasm for dance is evident in his writing, which can be unabashedly glowing of artists he admires. At times he tempers negative commentary on work he views, seeming almost reluctant to harshly critique a work. Still, his extensive experience viewing dance and his need to honestly report his opinion compels him to proffer evaluative statements when he finds a work less than satisfactory:

Yes, even Mr. B, whom one might think incapable of making bad ballets, has come up with an occasional clinker, and "Firebird" is one of them. It is easy to find reasons why "Firebird" has persisted so long in the repertoire. The score was the first Stravinsky ever composed specifically for dance. . . . None of this, however, mitigates the tedium of the current revision, concocted by Balanchine and Robbins in 1970. . . . I'm not sure Chagall's designs, for all their fragrant fancy, were ever right for "Firebird." They're too tame and benevolent, they lack any sense of menace or dark, magical power. And some of the costumes are downright ridiculous. Kastchel resembles a Disney beetle and his minions look more like party favors than monsters. The Firebird's costume provides the ballet's one note of excitement—will the ballerina trip over the "tail" or won't she. Finally, the choreography itself is utterly bland and wanting in profile. The current revision has one redeeming virtue. It is shorter than its predecessors.¹⁰

As shown in the review of Balanchine's "Firebird," Kriegsman's negative comments are often humorous, making the reader feel like seeing the work, even if it is unsuccessful.

In general, Kriegsman's evaluation ranges from intrinsic to extrinsic. He intrinsically evaluates the work he is viewing, often focusing on performances of the dancers on the particular night he has attended. When attending a ballet performance, his evaluative comments frequently

concern the ability of the dancers rather than the work of the choreographer, because the same choreographic canon is repeatedly viewed in ballet. Kriegsman sees the same works by Balanchine so many times that he gravitates toward comparisons between individual dancers and performances, even commenting on the differing performances of the same dancer on consecutive evenings. On the extrinsic end of the continuum, Kriegsman evaluates the body of work of a choreographer, even evaluating where they stand in the pantheon of dance artists as a whole. His most extrinsic evaluation goes hand and hand with his interpretations about the field of dance in his end of the year or decade pieces. These pieces often contain evaluative commentary about the overall health of the field.

Finally, the last of Banes' four categories for criticism is examined—contextualization. McKay's intrinsic and extrinsic categories for criticism were applied to Kriegsman's use of contextualization as well, and again, as with interpretation, Kriegsman leans toward the extrinsic. At times he gives background contextual information about the performance at hand, letting his readers know that a principal dancer has been injured, or that there were technical snafus during the performance. On the whole, however, Kriegsman's frequent use of the contextual in his reviews promotes his goal of educating the audience. He includes biographical information about the artist for his readers, helping them understand the personal history behind the work of art. He also places the work within a social, historical or political context, helping further define the goals of the artist while extending the experience of the work beyond the walls of the theater; he does this for the field of dance as well.

The analysis of Kriegsman's criticism affirms that he achieves his goal of being educational and thought-provoking. As evident with his emphasis on extrinsic commentary, interpretation, and contextualization, he aims to connect the work of the artists he reviews to the field of dance as a whole and to the cultural and social fabric surrounding the work. He often grabs the reader's attention with an interesting and enthusiastic opening statement, enticing them to read on further. His writes with a mixture of formal and informal language, sounding informed and educated, and at the same time conversational and friendly. While explaining technical dance terms in layman's language, his writing is never simplistic. He achieves the delicate balance of writing for a wide public, while still appealing to an informed readership with his insightful commentary. He writes with clarity, simplicity and unity, creating reviews that are fun and easy to read. Winning a Pulitzer Prize and contributing over three decades of informative writing on dance, Kriegsman definitely keeps the pot boiling in the field of dance criticism. Reaching a broad and influential audience with his writing, he is an asset to the art world in general, and a pow-

erful force helping to further awareness about the field of dance.

Endnotes

- 1 Sally Banes, *Writing Dancing in the Age of Postmodernism* (Hanover: University of New England Press, 1994), 25.
- 2 Carol McKay, *Suggested Categories for Dance Criticism* (Master's thesis, UCLA, 1983), 23.
- 3 Ibid.
- 4 Oliver, Wendolyn Rae, *Dance Criticism in Education: An Event-Centered Pedagogical Model for College Students* (Ph.D. diss., Columbia University Teachers College, 1993), 1.
- 5 It should be noted that the focus of critical writing is not always at the discretion of the critic. The publication he or she writes for may dictate the type of writing possible, influencing the purpose for the review.
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- 7 Alan Kriegsman, "A Theater of Images," *Washington Post*, 5 March 1976, B1.
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Bodensteiner

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National Support for Arts Education: Linking Dance to Arts Education Reform

Jane M. Bonbright, EdD.

Introduction

National policy in arts education has shaped the teaching of dance more than most dance educators realize. This paper will look briefly at the evolution of dance as an art form in education from 1926 to the present, and beyond to the year 2007. It will look at the evolution of federal interest in, and support of, arts education from 1962 to the present, and beyond. It will tie the evolution of dance as an art form into the national agenda in arts education as a result of important legislation, federal funding, research, publications that have impacted policy, and national initiatives that catapulted dance into arts education by the end of the 20th century.

At the center of this discussion for dance, arts education, and federal involvement in the arts (legislation, public policy, and public funding) is the student and dance arts education taught sequentially by qualified teachers; comprehensive curriculum (including the creation, performance, and critical analysis of dance and the arts and study in the history, aesthetics and cultures within which dance and art is created); testing of content, skills, and knowledge; and adequate resources (classroom time, administrative support, technology, books, CDs, videos, etc.). These are essentials; they are not frills.

Given this landscape, we have created a partnership that gives dance education new directions, vigor, funding, and private and public support into the 21st century. We are in a new place in history. All dance educators and administrators — whether they teach in, or are responsible for, PreK-12 education, higher education, private studios and schools of dance, professional preparation programs, or outreach programs associated with performing arts organizations and community centers, need to understand this national agenda so they too become integral to the movement at local, state, and national levels.

The Evolution of Dance as an Art Form in Education

Dance found its first home in higher education in physical education programs for women. By 1926, the first dance major was approved at the University of Wisconsin - Madison and, between 1926 and the early 1970s, most university dance programs continued to be affiliated with women's PE programs. However, as a result of Title IX (1972), and the Equal Educational Opportunity Act (1974), men's and women's physical education merged

into coeducational programs and, as the content and pedagogy of dance became more defined, there came a corresponding realignment for dance. Dance migrated to other fine and performing arts in newly created "Colleges of Fine Arts." The College of Fine Arts was a logical home for dance for three major reasons: (1) it was the place where arts were taught as academics; (2) it supported artistic experimentation and performance; and (3) it already housed the sister arts of music, visual arts and, to a lesser extent, theatre. Over the next two decades, dance defined itself as arts-related while physical education became more specialized in the areas of physical fitness, athletics, and sports science.

Throughout this period of transition for dance, from a program in physical education to an independent department in the fine arts, professional preparation and pedagogy in dance changed dramatically. Over the decades, more and more dance educators were trained in the creative and artistic processes in dance that involved creating, performing and analyzing dance founded in problem solving techniques, critical thinking skills, deconstruction and reconstruction, critical analysis, comparative and evaluative analyses, etc. as well as in cultural, historical, social, and artistic contexts of dance. Over the years, more and more educators emerged with Bachelor of Fine Arts and Master's of Fine Arts degrees from the Colleges of Fine Arts and graduates were groomed in the academics as well as the performing art.

By the early 1990s, dance had achieved a national presence when dance joined forces with the other art disciplines (music, theatre, and the visual arts) to support important national initiatives in arts education. This is when dance really first developed a national agenda aligned with the public policy, public legislation, and public funding for arts education. Major initiatives included: the Goals 2000: Educate America Act (1994); Goals 2000 funding; national standards for arts education (1992-1994); national assessments in the arts (1992-1999); the State Collaborative for Assessments in Student Standards (SCASS); three national research surveys gleaning access and contextual data in arts education (FRSS-I, FRSS-II, and NAEP); the Interstate New Teachers Assessment and Support Consortium (INTASC) guidelines for teacher certification (1998-2000); and regular and systematic assessments in K-12 education by year 2007.

These federal initiatives did not happen by chance.

They, like dance arts education, are the culmination of four decades of federal interest in the arts. It is the convergence of these two evolutions – the evolution of dance as an art form, and the evolution of federal interest in, and support of, the arts – that brings us where we are today. It is a new place in history for both dance arts education and federal involvement in arts education.

Early Federal Interest in Arts Education

The early history of federal interest in arts education can be traced to 1962 when President John F. Kennedy appointed August Heckscher as Special Consultant on the Arts. Heckscher was charged with examining the federal government's posture toward the arts and recommending a policy for the administration. Heckscher's far-reaching recommendations, published in *The Arts and the National Government* (1963), included: (1) expanding the role of the federal government in the arts; and (2) increasing financial support to education concerned with the arts and the humanities.

Thereafter, three important legislative events occurred in 1965. First, the National Endowment for the Arts (NEA) and the National Endowment for the Humanities (NEH) were established. Second, the Elementary and Secondary Education Act (ESEA) was passed and, for the first time in the history of federal education legislation, it opened the door for partnerships between arts and education. Third, the Office of Education's Arts and Humanities Program administered the ESEA Title IV funds for research and development in arts and education. It is timely to note that parts of the ESEA legislation remain with us today. The aforementioned activities were important for they brought educators, administrators, arts educators, and artists together for the first time, and they opened the door to new ways of thinking about the government's role in the arts and education.

In 1969-1970 the NEA was granted \$1 million to develop and finance the Artists-in-Schools (AIS) program which continued for a number of years. Today, the NEA still supports initiatives that help artists demonstrate their artistic disciplines in schools, train artists to work with educators and students in schools, and serve as artistic resources to schools and the community.

In 1972, the National Institute of Education (NIE) was established to assume responsibility for funding all educational research and development, and arts education research. In 1973, the first congressionally mandated program of support for arts education in federal legislative history occurred when the Office of Education and the John F. Kennedy Center for the Performing Arts jointly established the Alliance for Arts Education (AAE). The goal was to stimulate arts education at state and local levels. Today, most states have established state AAE agencies.

Federal Reports That Shaped National Policy in Arts Education

Over these 15 years (1962-1977), the philosophical, structural, and financial shifts inside the government enabled the newly established federal agencies to pursue research and commission reports that assessed further what the government's role should be in the arts, humanities, and education.

A number of important national reports were published: *Coming To Our Senses* (1977) addressed the significance of arts in education and focused on children, public funding, schools, amateur artists, and the need for participation in the arts.¹ The report provided fifteen comprehensive recommendations in public policy for arts and education. Some recommendations have been accomplished over the decades, and many remain yet to be accomplished – i.e., the inclusion of dance and theatre to music and visual arts instruction; adequate professional preparation for teachers and certification for arts specialists; portfolio assessments; partnerships among artists, educators, businesses, and community resources; appointment of a Secretary for Education to the Cabinet; arts and education specialists in each state to collaborate with state Departments of Education; and increased financial support at local, state, and national levels. A second major national report, *A Nation At Risk* (1983) detailed the deplorable state of the arts in U.S. education and served as a call to arms for "a nation at risk."²

Toward Civilization (1988) was published by the NEA and the document provided unprecedented direction to the national agenda in arts education for the next 25 years. "Like other school subjects, basic arts education must be taught sequentially by qualified teachers; instruction must include the history, critical theory, and ideas of the arts as well as creation, production, and performance; and knowledge of, and skills in, the arts must be tested. As with other school subjects, appropriate resources – classroom time, administrative support, and textbooks – must be provided to this end. The problem is: basic arts education does not exist in the United States today."³ The report addressed the dire need to: (1) develop curriculum; (2) test and evaluate the arts; (3) improve teacher preparation for generalists in the arts and develop certification for both generalists and arts specialists; (4) pursue research in the arts; and (5) the report maintained that if the arts were to be taught and learned well, they must have the support of all four sectors that affect arts education: the governance, education, arts, and business producer sectors.

Twenty-five years later, we look back at these five prime needs cited in *Toward Civilization* — curriculum, testing and evaluating the arts, teacher preparation and certification, research, and partnerships among arts, education, governance, and business — and clearly see that these issues became the national agenda in arts education

for the next two and one-half decades. Dance developed a national agenda that was aligned with public policy, public legislation, and public funding for arts education.

How did public policy, public legislation, and public funding converge for dance arts education? To answer this, we must look separately at the issues identified in *Toward Civilization*; identify the public source of funding, legislation, and policy; and see where dance intersects with the funds, legislation, and policy.

The National Agenda in Arts Education

I. Curriculum

A major concern cited in *Toward Civilization* surrounded curriculum — What to teach? What should be required, what should be taught separately, what should be integrated into the teaching of other subjects? What emphasis should be placed on teaching history, skills, and critical judgement? There was also equal confusion about the learning goals. What was the sequential order of learning comprehensive curricula? How can this work down through the states to Local Education Agencies (LEAs)?

Legislation — Goals 2000: Educate America Act

In 1994, President Clinton and Congress signed into legislation the *Goals 2000: Educate America Act*. This was of prime importance to dance for three reasons. The Goals 2000: Educate America Act: (1) recognized dance as a separate discipline; (2) aligned dance with arts in education; and (3) declared the arts of equal importance to other core curricula — math, science, language arts, foreign languages, government, civics, and history.

National Standards in Arts Education PreK-12

The National Standards in Arts Education (1994)⁴ addressed many of the concerns raised earlier in *Toward Civilization* that engulfed curriculum. The voluntary, National Standards in Arts Education: Dance, Music, Theatre and Visual Arts were published in 1994 by the Music Educators National Conference (MENC). The development of the standards was made possible through a \$1.2 million grant from the National Endowment for the Arts (NEA), National Endowment for the Humanities (NEH), United States Department of Education (USDoEd), and the Getty Trust. MENC served as grant administrator. Educators from across the nation were nominated to the Task Force for each discipline and those appointed by federal agency developed and wrote national standards for each of the arts — dance, music, theatre and visual arts. The voluntary national standards identified what students should *know* and be able to *do* in dance, music, theatre and visual arts at benchmark grades of 4, 8, and 12.

Dance emerged from the Goals 2000: Educate America Act legislation and the National Standards publication as a distinct discipline in education, aligned with the arts,

and cited as equal to other core subjects (math, history, science, language arts, civics, government, etc.). The intent of the U.S. Department of Education and the National Endowment for the Arts was actualized when, by 1999, 49 states had developed their own standards from the national standards, and the state derivative standards formed the base for state curricular frameworks, local standards, and assessments. Few public funded documents have received such overwhelming consensus in U.S. education!

II. Assessments in the Arts

A second concern addressed in *Toward Civilization* was the fact that students in the arts, as with other core subjects, should be tested and evaluated. As cited in *Toward Civilization*: “Schools have little or no idea what their students are learning about the arts. Nowhere in the country is there any systematic, comprehensive, and formal assessment of student achievement in the arts; nor is the effectiveness of specific arts programs in local school districts generally measured. Problems are threefold: (1) the lack of standardized curricula, texts, and resource materials against which to test; (2) the arts do not lend themselves easily to scorable testing formats; and (3) the former debate about whether testing in arts education is a good idea.”⁵

*National Assessments in Education Progress (NAEP)*⁶

In 1992, two years before the National Standards were published, the NEA granted \$1.25 million to the National Assessment Governing Board (NAGB) to embark on the Arts Education Consensus Project that began a program for assessing arts instruction in K-12 schools across the nation. The NAGB worked closely with several federal agencies (USDoE, and NCES), NAEP, subcontractors, and national leaders and educators from the four arts disciplines (dance, music, theatre, and visual arts). National assessments were developed in dance for grades 4, 8, and 12 and field tests were successfully conducted in 1995.⁷

In 1996, the NAGB recommended that the arts be assessed twice every decade beginning in the year 2007, or before. This has two important implications for arts and dance education: (1) for arts education, regular and systematic assessments will provide data and trend analyses not heretofore possible; and, (2) for dance education, quality programs taught by qualified dance educators will need to be established in schools across the nation.

State Collaborative for Assessments in Student Standards SCASS)

Another project underway since 1991 was SCASS. This project, initiated and sponsored by the Council for Chief State School Officers (CCSSO), brings vested states together to develop state assessments in the arts — dance, music, theatre, and visual arts for PreK-12 at the bench-

mark grades of 4, 8, and 12.

Overall, significant results in assessments around the country are being realized now at state and local levels: (1) assessments in dance and the arts support the inclusion of arts in the curriculum; (2) assessments support curriculum founded in state standards adopted or adapted from the voluntary national standards; and (3) many dance educators associated with the NAEP and SCASS assessments are working to embed assessments into state goals in arts education. Another intent of the NEA and USDoeD fulfilled in *Toward Civilization*.

III. Research

A third concern of *Toward Civilization* cited lack of research in arts education and lack of contextual data associated with arts education. Who is studying the arts, who is teaching the arts, under what conditions, for how long, and what is the background of those teaching the arts? The following surveys were all funded by government agencies.

*Fast Response Survey System (1994)*⁸

The first significant national survey providing contextual data on arts education in the United States was the Fast Response Survey System (1994) aptly named because it was short answer and could be completed in a short period of time. The FRSS was supported by the National Endowment for the Arts (NEA), U.S. Department of Education (USDoeD), and National Center for Education Statistics (NCES). The data provided only one and one-half pages of information on dance. However, until recently, it has been the only data available at the national level on K-8 dance education. The statistics are illuminating.⁹

National Assessment in Educational Progress (NAEP) 1997

The NAEP assessments ultimately spanned 8 years and ran millions of dollars above the \$1.2 million originally granted for development, implementation, and written reports. Again, the data gleaned over eight years from studying 4th, 8th, and 12th grade student populations in pilots and assessments, provide a wealth of information for arts educators. Significant contextual data exist in dance and the assessments are presented on CD ROM.¹⁰

Fast Response Survey System-II (2002)

In an attempt to begin building trend analyses using the FRSS (1994) as baseline data, the National Endowment for the Arts invested considerable funds to revise the FRSS-I. Several revisions of the Fast Response Survey System-II were developed and administered to principals supporting music and visual arts programs in 1999, and later to full- and part-time arts specialists in dance, music, theatre, and visual arts in 2000.¹¹ The FRSS-II data will be published in 2002. Again, the reader is advised to re-

view the data gleaned from these extensive surveys and reports.

IV. Building Partnerships

A fourth concern of *Toward Civilization* raised was the need to coalesce support from, and convene, four sectors of society that affect arts education: the governance, education, arts, and business-producer sectors.

Arts Education Partnership

In 1995, the National Endowment for the Arts (NEA), U.S. Department of Education (USDoeD), Council for Chief State School Officers (CCSSO), and National Assembly of State Arts Agencies (NASAA) developed the Goals 2000: Arts Education Partnership (AEP) that now serves as a *catalyst, convener, and collaborator* with over 150 federal and state agencies, arts and education organizations, businesses and corporations, and philanthropic foundations. AEP advocates that good schools require the arts. AEP supports field-initiated Task Forces on issues relevant to arts education in research, early childhood education, teacher education and professional development, and assessments. AEP disseminates information and helps the four sectors of society, identified in *Toward Civilization*, build partnerships at local, state, and national levels to advance the national agenda in arts education.

V. Teacher Preparation and Certification

The fifth concern of *Toward Civilization* surrounded adequate teacher preparation and certification in arts education. In 1984, most states did not require generalist teachers to take specific courses or units in the arts in order to be certified to teach. Arts specialists, on the other hand, had intensive training in their discipline and in how to teach it and, in 1984, most states certified specialists in visual art and music, but only 24 states certified theatre teachers and only 16 certified dance teachers. *Toward Civilization* advised that teacher preparation programs for arts specialists needed to provide more emphasis on history, critical analysis, aesthetics, and the philosophy of the arts. State credentialing agencies needed to strengthen standards for arts teacher preparation programs and needed to develop comprehensive examinations for teacher certification. With this being said, the Council for Chief State School Officers heeded a call from states.

Interstate New Teachers Assessment and Support Consortium (INTASC)

Within the past several years, 34 states have requested the Council for Chief State School Officers (CCSSO) develop teacher certification and licensure guidelines that states could use for developing certification/licensure standards for elementary generalist and arts education spe-

cialists in dance, music, theatre and visual arts. The CCSO established the INTASC task force in 1998 and it has worked diligently for two years with a task force of 20 in the four art disciplines, to develop guidelines for states wishing to support teacher certification/licensure. The first draft of the guidelines will be ready for expanded review this summer. Published guidelines should be completed by the end of 2000.

Summary

Thus, we see that some federal legislation, public policy, and public funding have united a national agenda in dance arts education. We see how federal interest in, and support of, the arts in education, and the evolution of dance as an art form in education have mutually supported a united national agenda. These processes have strengthened both the federal position in arts education and the position of dance in arts in education.

Together, we will take responsibility for new challenges before us in the 21st century.

However, let it be remembered that these federal initiatives are, in turn, supported by billions of dollars that states and local school districts spend annually to provide all students daily instruction in the arts that is delivered by qualified artist-educators (full-time and part-time specialists in arts education). These funds provide the foundation for arts education.

Above all, let us remember the students. In 1996, NDEO estimates that approximately 8.1 million elementary children received instruction in dance as part of K-12 public education, and that approximately 2.8 million middle school children received instruction in dance as part of K-12 public education.¹² However, only 7 percent of students taking dance in elementary school (.5 million)¹³ and middle school (.2 million)¹⁴ studied with full- or part-time dance specialists – and, of all those students studying dance, only 10 percent of teachers followed any state or local school district curriculum.¹⁵ 1995 FRSS data and the *NAEP 1997 Arts Report Card*, it can be estimated that only 7 percent of elementary students (1,314,600) and 6 percent of middle school students (839,040) studied dance with full- or part-time dance specialists — and only 9 percent of all teaching dance to students in K-12 education followed local or state curricular standards. At the vortex of this discussion for dance, arts education, and federal involvement in the arts (through legislation, public policy, and public funding) is the student and basic dance and arts education taught sequentially by qualified teachers; comprehensive curriculum; testing of content, skills, and knowledge; and adequate resources (classroom time, administrative support, technology, books, CDs, videos, etc.). Again, these are essentials; they are not frills.

It is our responsibility to see that those students and adults experiencing dance education receive the very best instruction possible; but, we may not rest until ALL chil-

dren and adults in America have equal opportunity and access to high quality dance arts education regardless of gender, age, interest, ability, or culture. Arts education tests the very principles of democracy – freedom of communicate, freedom to experience, freedom to participate, freedom to choose, freedom to explore one's potential, and freedom to be an individual with unique beliefs, interests, and talents – for life.

Notes

- 1 *Coming to our Senses* (1977). New York, NY: McGraw-Hill Book Company.
- 2 US Department of Education. (1983). *A Nation At Risk*.
- 3 *Toward Civilization: a report on arts education* (1988). Washington, D.C.: National Endowment for the Arts, p. 1.
- 4 *National Standards in Arts Education: Dance, Music, Theatre and Visual Arts* (1994); Reston, VA: Music Educators National Conference.
- 5 *Toward Civilization: a report on arts education* (1988). Washington, D.C.: National Endowment for the Arts, p. 14
- 6 National Center for Education Statistics. National Assessment of Education Progress (NAEP) 1997 Arts Report Card. (Publication No. NCES 1999-486). Washington, D.C.: U.S. Department of Education. 1997: 144-159.
- 7 The assessments are available on CD ROM from National Dance Education Organization or from the Government Printing Office (<http://www.ed.gov/pubs/edpubs.html>).
- 8 National Center for Education Statistics. Arts Education in Public Elementary and Secondary Schools. (Publication No. NCES 95-082). Washington, D.C.: U.S. Department of Education. 1995: 11.
- 9 *In Elementary School*: 57% of elementary school children never have dance instruction. Of the 43% who do receive some form of instruction in dance, only 7% are taught by full- and part-time dance specialists and 36% are taught by physical education teachers in physical education programs.
- 10 The National Report Card (1997). Washington, D.C.: National Assessments in Education Progress.
- 11 Fast Response Survey System-II (1999-2000). In process.
- 12 Figures from National Center of Education Statistics (NCES) for 1996 based on enrollment of 18,780,000 elementary students, 13,984,000 middle school students, and 12,847,000 high school students in public education. Fast Response Survey System (1995) and National Assessment of Education Progress (NAEP) data (1995-97) estimate 43% of elementary children and 20% in middle school children receive dance instruction.
- 13 National Center for Education Statistics, Arts Education in Public Elementary and Secondary Schools (Washington, D.C.: U.S. Department of Education, 1995), 11.
- 14 National Center for Education Statistics. National Assessment of Education Progress (NAEP) 1997 Arts Report Card. (Publication No. NCES 1999-486). Washington, D.C.: U.S. Department of Education. 1997: 152.
- 15 National Center for Education Statistics. National Assessment of Education Progress (NAEP) 1997 Arts Report Card. (Publication No. NCES 1999-486). Washington, D.C.: U.S. Department of Education. 1997: 149.

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Breathing Life into History: Teaching Dance History Through Re-Enactment at Canadian Children's Dance Theatre

Amy Bowring

It is a fundamental flaw of dance training that children are not encouraged to read, write and think about their dance heritage and where they fit in their dance ancestry. History is not something that should wait until a dancer is doing post-secondary studies — if a dancer is going to learn to plié, she should know where the plié came from.

It is my experience that children are interested in their history but it must be presented to them in a way that stimulates their creativity and makes history somehow tangible or alive. Through experimentation in teaching at the Canadian Children's Dance Theatre, I have seen that teaching dance history to children between ten and fourteen years old must be done through activity and not a series of lectures. Re-enactment in particular is a very effective teaching tool. By "re-enactment" I do not mean a step-by-step reconstruction of a specific dance work, but rather a re-staging of historic events, or an exploration of a movement style or creative process from a particular period. By incorporating movement into the teaching of dance history, dance students are able to identify with their dance ancestors, which gives context to what they are learning in the studio, encourages respect towards the teachers and choreographers who work with them, and sets them on the path towards dance literacy.

My philosophy of history is synchronous with the artistic directors of the Toronto-based Canadian Children's Dance Theatre (CCDT). Founded in 1980 by Deborah Lundmark and Michael deConinck Smith, the CCDT is a modern dance company for youth under age nineteen. The company members train in Royal Academy ballet and Limón modern dance and perform 40-50 times per year touring throughout Ontario and in other parts of Canada, and occasionally in the United States. Lundmark is the company's resident choreographer but the repertoire also consists of works created for the CCDT by prominent Canadian choreographers: David Earle, Peggy Baker, Carol Anderson, Rachel Browne, Holly Small, Bill Coleman, Serge Bennathan and Danny Grossman, among others. The company members are exposed to Limón repertoire during their summer training sessions with members of the José Limón Company such as Carl Flink, Pamala Jones-Malave and Emilie Plauché-Flink, but to date there is no Limón work in the main repertoire. In May 2000, company members also participated in a series of workshops with Limón

Company artistic director Carla Maxwell opening up a new relationship with the Limón Foundation.

Through both their history teacher and their Limón technique teachers, the CCDT company members are aware of their lineage to José Limón and Doris Humphrey and the current company members understand that they are four generations removed from José Limón. It wasn't until the CCDT was about eight years old that Limón technique became the company's main training base and this was thanks to the work of Donna Krasnow whose training included work with Daniel Lewis. Krasnow is a natural pedagogue and an inspirational teacher. When Lundmark and deConinck Smith saw how well Limón technique suited young bodies and how Krasnow was able to break the technique down in order to teach it to all levels, they decided the company would train in this technique.

In 1996 I began teaching Canadian dance history at the CCDT's summer training session called SunDance. The SunDance history course was a first for this organization and for myself. I taught the group of 15-19 year-olds using a casual lecture style which worked well — these were high school students used to that method. However, the following year I also had a class of 10-14 year-olds and I quickly learned that a lecture style was completely inappropriate; within a day I had modified my six-class course. I decided to focus the class on a particular choreographic work and creative process used by Nancy Lima Dent, director of Toronto's New Dance Theatre, in 1952. Dent and her company had collectively created a work called *Heroes of Our Time* which premiered at the Fourth Canadian Ballet Festival held in Toronto from May 5-10, 1952. The work was a study of violence and youth and how young people were affected by comic books in the 1950's (Katz, 1 Dec. 1948). The issue of comic book violence had been a topic of great debate in Canada since the late-1940's and eventually resulted in an amendment to the Criminal Code banning certain types of violence in crime comic books (*Saturday Night*, 1, 22 Nov., 27 Dec. 1949). Through the collective process, Dent and her company created a work about four youths who gather daily at the local comic book store and read the books incessantly. This daily encounter with violence leads the youths to rob a messenger. When a policeman arrives to confront the boys the youngest, and least harmful, of the youths is killed. The dance ends

with the young boy's mother holding his lifeless body and rocking him. The work juxtaposes the happier occasions of teenage life, such as a birthday party, with the tragedy of the final scene illustrating that the boys are good at heart but are deeply affected by the violence they read about. While accusing it of being melodramatic, Herbert Whittaker, in the *Globe and Mail*, also conceded the work came across "with force and excitement" (8 May 1952: 10). Hugh Thomson of the *Toronto Daily Star* called it "a dance of immense power and sincerity" (8 May 1952: 8).

Heroes of Our Time was reconstructed in 1986 by Dance Collection Danse's Encore! Encore! project. Very little of Canadian dance from the first half of the twentieth century has been preserved on film. The Encore! Encore! project sought to reconstruct six works from this period, notate them and record them on video tape. Using this video-taped reconstruction as well as copied research materials such as clippings, the playbill, photographs, a prop list and Dent's notes regarding staging and plot, the students re-enacted the collective creative process and created their own version of *Heroes of Our Time* using the same story line and emulating the style of movement used in the original choreography. After I initially taught them about the work and the people who made it, my role was merely to cast and block the work. The students worked collectively to create the choreography being sure to give it the same feel as the original work.

The students responded extremely well to this project. They were able to relate to the debate over the comic books by equating it with the current debate over violence in media such as film, television and video games. Initially they thought the choreography was rather unsophisticated but as they grew to understand the early development of modern dance in Canada they began to feel a connection with the pioneers of the New Dance Theatre, which had existed in Toronto since 1946.

In 1998 I had the 10-14 year-olds again and the group consisted of many of the same students, therefore, I had to come up with a project that would top the *Heroes of Our Time* activity. I remembered, as a child, seeing historical re-enactments at 1812 battle sites in Canada and I began to think that there was no reason why a Canadian dance event could not also be re-enacted. Since 1995 I have been researching the Canadian Ballet Festivals which were held in various Canadian cities between 1948 and 1954. These festivals are largely responsible for the professionalization of dance in Canada and triggered an unprecedented dance boom in the country. There are no film records or notation scores for the works presented at the first festival but I knew the events leading to it intimately and it is a good story — one I knew my students would find intriguing.

The First Canadian Ballet Festival was held in Winnipeg on April 30 and May 1, 1948. The idea was formed in 1947 when Boris Volkoff, a Russian immigrant

and founder of the Volkoff Canadian Ballet, and David Yeddeau, Gweneth Lloyd and Betty Farrally of the Winnipeg Ballet met at a party in Toronto. They had all been involved with ballet companies since the 1930's and yet had never met. They felt a festival was the only way to make Canadians realize Canada had a dance community. Yeddeau reportedly sent out hundreds of letters to dance companies and schools across Canada, but only two replied: the Ruth Sorel Modern Dance Group in Montreal and the Vancouver Ballet Society who would select a group to attend through competition.

When the opening of the festival finally arrived it was flood season in Winnipeg. While Yeddeau was buying corsages for the dignitaries, a messenger burst into the flower shop to tell him that the theatre had flooded. Yeddeau got on the phone and managed to find a converted Odeon movie house but it was only available for two nights instead of the original three and it had fewer seats — about 1000 tickets were returned to patrons. The day before the opening, Yeddeau and his stage manager went in to check the theatre and discovered that the last live act to perform there had been a circus and the elephants had destroyed the surface of the stage. After the Thursday night movie finished, a construction crew went in to lay a new beaver-board floor in time for Friday's opening. There was also a crew of dancers cutting numbers out of calendars and gluing them to the backs of the seats — the tickets were numbered, the seats were not. The rain also flooded out the railway west of Winnipeg and the group from Vancouver could not board their train. Finally, shortly after the gala performance began, Yeddeau learned, through a conversation with a Royal Canadian Mounted Police officer, that the Governor General planned to stay for only the first dance work. To keep the vice-regal couple in the audience, Yeddeau ordered all of the dancers to directly follow the act in front of them so the entire performance ran without a single break or intermission thus keeping the house dark at all times.

I felt that all of this made for good theatre and my students would learn something of the trials of pioneering dance in Canada. I began the process by preparing a hand-out describing the story of the festival and providing biographies of the key players such as David Yeddeau, Gweneth Lloyd and Betty Farrally of the Winnipeg Ballet, Boris Volkoff and his wife Janet Baldwin of the Volkoff Canadian Ballet, and Ruth Sorel of the Ruth Sorel Modern Dance Group. This hand-out was a take-home reading assignment. I described the project and the significance of the Canadian Ballet Festivals and we viewed Guy Glover's 1949 film *Ballet Festival* produced by the National Film Board of Canada about the Second Canadian Ballet Festival held in Toronto March 1-5, 1949. The purpose of viewing the film was to give the students a sense of the Canadian dance scene during this period. We discussed the differences they saw between 1949 and the present

Bowring

regarding the style of choreography, the technique of the dancers and the look of the dancers and works overall.

After reading the take-home assignment, the students were ready to select the key people and the most important facts and events which should be included in the re-enactment. My function was to facilitate the discussion and take notes. Following the discussion, the students made choices regarding the breakdown of scenes and then casting was determined through a volunteer process while I ensured everyone was getting a chance to participate. On my advice, the group opted to include two movement sequences — one to convey the Winnipeg flood and the second to portray the process of re-surfacing the stage. The group was divided in half so that everyone performed in one of the movement sequences and the choreography was created collectively.

The next stage of creation involved the students breaking off into smaller groups according to scenes. The group was large enough that each student had one scene and a movement sequence. This meant that more than one person would portray a main character, such as David Yeddeau, but using the same costume made it easy for the audience to determine who was who. After breaking into these smaller groups, the students used the collective process to write the scenes. Class time was divided so creation could be done for both the written scenes and the movement sequences. While the students were creating, I was on hand to answer questions, discuss ideas and assist with problem solving. During the creation process the group would run whatever scenes had been written at the end of class so I could help with staging and so the students could begin to feel comfortable using their voices. After the creation process was complete we ran the re-enactment continuously working on voice, timing and flow.

The re-enactment began with two narrators who set the scene and explained who the main characters were. The narrators were seen crossing the stage before each scene carrying a board describing the next scene. For example, “Scene 3, Vancouver, early April, 1948”. The students divided the re-enactment into three sections; the first was titled “An Idea”, the second was “Natural Disaster” satisfying their need for dramatics, and the third was titled “The Gala”. Section 1, scene 1 is set at a Toronto cocktail party in 1947 during which David Yeddeau and Boris and Janet Volkoff meet and come up with the idea for a ballet festival. Scene 2 occurs in Montreal after Yeddeau’s festival invitations had gone out. We see Ruth Sorel sitting at a desk writing to Yeddeau to tell him she would like to bring her group to the festival. The student playing Ruth Sorel read the letter aloud while pretending to write it and was able to provide the audience with biographical information about Sorel. Scene 3 takes place in Vancouver in early April 1948. An adjudicator for the Vancouver Ballet Society announces that Kay Armstrong’s

group has won the dance competition and will represent Vancouver at the Canadian Ballet Festival.

The narrators return to begin section two and explain that as the festival approaches it is rainy season in Winnipeg and the Red River is beginning to rise. Their brief explanation is followed by the interpretive flood dance which was accompanied by the 8-10 year-old dancers who had also been studying percussion during SunDance. In scene 1 of this section a radio reporter gives a status report on the flood based on weather reports I had collected from microfilm copies of the *Winnipeg Tribune*. Scene 2 opens in a Winnipeg flower shop, Wednesday, April 28, 1948. David Yeddeau is buying corsages when a messenger bursts through the door to tell him the theatre has flooded. In scene 3 we find Kay Armstrong’s dancers sitting on their suitcases in the Vancouver train station wondering why they haven’t been allowed on the train yet. A train worker enters to explain that the flood has washed out sections of the railway west of Winnipeg and their train will not be leaving. Scene 4 is set in the Odeon movie house that will now be used; it is Wednesday, April 28, 1948. David Yeddeau and his stage manager John Russell discuss the possibility of using the space with theatre manager Henry Morton. In their conversation it is revealed that the theatre is only available for two nights and there are fewer seats but Yeddeau concedes that it will have to do. The narrators pass by with a sign stating “Later That Night” thus implying it is the same location. Yeddeau, Russell and a stage crew arrive with equipment and realize that the stage surface is ruined. Morton explains that the last live act to perform there was a circus with elephants. The crew rushes off to get beaver-board to resurface the stage. Scene 5 is the second movement section. The characters are back in the Odeon theatre after the Thursday night movie has ended. Here the students divided their group so that some of them were builders and others were boards of wood. Two builders would enter carrying a wooden board which they then laid on the stage. As the boards were hammered into place the students who represented wood moved their forearms in time with the strikes from a position that is perpendicular to their bodies to a parallel position. Meanwhile, one student acted as foreman and cajoled his crew members into working faster. At the end of this sequence one crew member walks stage left to find a group of dancers sitting on the floor cutting up calendars. Their conversation allows the audience to learn about the dancers who glued numbers to the seats. This scene ends section two and the narrators return to tell the audience that the day of the gala performance for the Governor General has arrived but there are still a few hurdles to overcome.

In scene 1 of this final section, we are taken to the lobby of the Odeon movie house. David Yeddeau encounters a Royal Canadian Mounted Policeman and discovers that the mountie is there to escort the Governor General

out immediately following the first dance work. Yeddeau dashes backstage. Scene 2 is set in the dressing room and Yeddeau tells the dancers that there will be no breaks or intermissions and they must rush on stage following the previous piece. The narrators return citing the titles of the pieces performed and to explain that the 1948 Canadian Ballet Festival initiated an event that would continue until 1954 and would not only raise the profile of dance in Canada but would lead to its professionalization.

My role was that of a facilitator during creation and director once rehearsals began. The students were highly enthusiastic about the material which inspired their creativity. When queried about the re-enactment project much later, one student said she found this process made it easier to remember historical events and she felt more attached to the event by portraying actual characters. Another said the process made it easier for her to visualize what had happened at the Ballet Festival in 1948. They felt the problems faced by these ballet pioneers were more vivid for them and they experienced emotions related to the frustrations their dance ancestors must have felt in dealing with these particular adversities. By physicalizing history, the dancers were not only more engaged by the subject but were able to retain the information and recall it two years later. They all liked the collective process approach taken during the re-enactment. They were able to brainstorm and feed off each others' ideas. And while they think the project could have worked if we had created each scene as one large group, they liked the surprise element of seeing what each small group had created when we ran through the scenes at the end of each class. They said the smaller groups helped them focus and they felt they learned as much watching the scenes being rehearsed as they would if they had written the scenes together. Finally, they commented on age. They were all about 12 or 13 years old when the re-enactment was done and they agreed this was an ideal age to do this project. They said they would have felt foolish doing it at 15 or 16 years of age and they would have put pressure on themselves to make it highly sophisticated instead of having fun with it and being spontaneous throughout the creation process.

The ideas of spontaneity and collective creation embody some of the philosophies of the Canadian Children's Dance Theatre. Improvisation and group activities are important elements of both the ballet and modern dance programs at CCDT. Lundmark and deConinck Smith aim to foster creativity through all stages of a dancer's development and the advanced students at SunDance frequently present new and sophisticated choreography at their open house presentation. Lundmark and deConinck Smith also believe that developing intelligent and thinking dancers is important, and an integral part of this process is educating dancers about their history and giving them a sense of their dance heritage. Re-enactment is a tool which enables this type of learning in young dancers. It engages

minds and fosters creativity while also educating dancers of the facts and figures that make up our dance heritage. Reconstruction of works is also an important method for teaching history but it isn't always possible to reconstruct this ephemeral art form. Re-enactment brings to life the artists who have pushed this art form forward and the people and events of dance history are as important as the works themselves — after all, one cannot exist without the other.

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Helen Tamiris: Creative Collectivism before the Federal Theater Project

Elena J. Brown

Helen Tamiris (1902-1966) brought a new and different point of view to the emerging modern dance field of the 1920's and the 1930's. Throughout her career she held on to the unusual idea that dancers could band together to support each other politically and economically. Her idea of creative collectivism—in opposition to most dancers' impassioned individualism—first took shape when she was a young girl growing up in New York's Lower East Side. In particular, it was the influence of Jewish unionism and Jewish socialism that shaped her worldview. Her concept of collective action among artists was further developed during her political explorations in the teens and twenties, and influenced all her notable achievements in the thirties. Yet her accomplishments in organizing the dance community are now often forgotten or, at best, only partially understood. She is credited for her strong stage presence and the socially relevant messages in her choreography. However, as has been increasingly recognized, she was most influential in her political and organizational contributions to dance. These contributions are only incompletely represented by her later involvement with the Federal Dance Project that recent secondary accounts have discussed. In this paper I will focus on the earlier phases of Tamiris' career when she began a succession of political and organizational efforts that culminated in her involvement with the Federal Dance Project. I will show that she honed her organizational skills in the 1930's and helped promote harmony and justice for the dance community by participating in the organization of the Concert Dancers' League. I will then look at her role in the First National Dance Congress in 1936 and her leadership in the formation of the American Dance Association a year later.

Before examining Tamiris' organizational efforts in the thirties, it is necessary to understand the social and cultural milieu in which she grew up in New York City's Lower East Side. Tamiris lived in the Lower East Side during a time when it was a turbulent community teaming with newly arrived Jewish immigrants from Eastern Europe. Immigration had been in full force from the early eighteen eighties and continued well into the twentieth century. Her parents, like so many others, came to the United States to find a better life. Instead, they found poverty and horribly crowded conditions. Many newly arrived immigrants worked in factories and sweatshops or did piece work at home for long hours and little pay. Thus, residents of the Lower East Side gradually took to the socialist politics

brought over by German and Russian radicals. In an 1898 report for the Boston Christian Social Union, Mary Kingsbury noted that while many immigrants did not fully grasp socialism, they understood the basic concepts well enough to make it a part of their cultural heritage¹.

Jewish fraternal organizations helped spread socialist ideas. One major type of these organizations, the Landsmanshaft, developed out of the need newly arrived immigrants felt to grasp on to something familiar from the past and to escape the large urban society in which they now lived. Often made up of people from the same village, these organizations not only provided emotional support but economic benefits as well. Dues went towards the collective needs of the members in life and death. A second type of organization, the Workmens' Circle, was explicit in its socialist political goals. Lectures and educational programs were designed to promote the socialist cause, while collective benefits to members were integral parts of the Workmens' Circle. By 1910 the organization had 39,000 members².

The labor movement provided another organizational framework for those who agreed with socialist thought and placed particular emphasis on collective action. It had been growing slowly in the Lower East Side since the 1880's, although early attempts to mobilize workers produced mixed results. The depression of 1907 and 1908 initiated a wave of strikes in the garment industries, which were the bread and butter for many Jewish workers of the Lower East Side. The first of these strikes took place in November 1909 when Local 25 of the International Ladies Garment Workers Union decided to strike. With only 100 participating at the time, the labor action was going slowly until one night at an organizational meeting a teenage girl by the name of Clara Lemlich gave a fiery speech that provoked an emotional response and a decision to strike³. The strike went well into the winter of the following year with supporters like settlement house worker Lillian Wald. The ILGWU not only won the strike but increased its membership by a considerable number as well.

Five months later, the cloakmakers went out on strike. Their goal was to obtain a forty-nine-hour workweek, higher wages, and an agreement by employers to hire only union members⁴. The cloakmakers had their demands met and the Lower East Side rejoiced. As soon as the strike came to a successful end thousands of tenement dwellers

streamed to the offices of the *Jewish Daily Forward*, the Lower East Side's Yiddish socialist newspaper. The celebration took the form of a spontaneous parade with trucks draped with colorful flags carrying members of the cloakmakers union. The agreement which was known as the "Protocol of Peace" gave the Jewish Labor movement a sense of accomplishment and established a new type of unionism, which differed from the American model. Here on the Lower East Side unions, like the Landmanshafts and Workmens' Circles, provided social insurance, education and cooperative housing⁵.

Simultaneous with the growing power of Jewish labor was the growth in the influence of the socialist party among residents of the Lower East Side. At first, while socialist ideals were generally accepted, formal party structure and electoral strength were not well developed. However, a series of Congressional elections demonstrated the growing political power and influence of the socialists. Morris Hillquist, for example, ran for Congress in 1904, 1906, and 1908. In 1904 he gained 21 percent of the vote. Two years later he took 26 percent⁶. Meyer London was even more successful than Hillquist in his bid for Congress. The lawyer who spent his entire life living in the Lower East Side and working for the labor movement polled an impressive 33 percent in 1910⁷. Four years later he ran for a second time, winning a seat in Washington with 47 percent of the vote. Once again the residents of the Lower East Side congregated in front of the *Jewish Daily Forward*.⁸ London gave an impromptu speech promising that as the only socialist in Washington he would do his best to represent the party as well as break any stereotypes.

When Tamiris left her family home in 1917 to join the Metropolitan Opera Ballet after finishing high school at age 15, she took with her the political traditions and values she had absorbed in the Lower East Side. Within a few years she was causing her own labor uprising, much like the one led earlier by Clara Lemlich. In her second season with the Metropolitan Opera Ballet the company was presenting *Aida*, *Carmen* and *Faust* in addition to a new ballet that was to be performed in six weeks' time. The dancers were overworked, having to rehearse three times a day, yet they did not dare complain to those in charge of scheduling their rehearsals⁹. Rather than accept poor working conditions, Tamiris decided to organize a walkout by convincing her fellow dancers to refuse to attend evening rehearsals. After listening to her fellow dancers' complaints she decided to take action and one night jumped on her dressing table, using it as a speaker's platform. While holding her frayed pointe shoe in one hand she gave a powerful and moving speech. She convinced her fellow dancers that they did not have to endure these hardships. They should stage a walk out. As a result, only sixteen of the forty-three dancers showed up for rehearsal the night of the speech. The next day the head ballet mis-

tress threatened to fire Tamiris. She then relented and Tamiris was fined one week's salary and denied entrance to technique class for three weeks. Yet Tamiris was able to alter the contract for future dancers by introducing a clause into the Metropolitan Opera Ballet contract limiting the number of hours dancers were required to rehearse in a given day¹⁰.

Soon after this dramatic expression of her political heritage, for several years Tamiris, like many others with socialist and collectivist values, became far more cautious in acting on her convictions. This turn in Tamiris' public behavior in the late teens and early twenties coincided with a red scare and political backlash in the United States that paralleled the one that was to come later during the Cold War and McCarthy eras of the forties and fifties. The popularity of socialism declined dramatically after World War I as those who had been active in the movement turned inward to other, safer, and more individual pursuits¹¹. When the roaring twenties replaced the Progressive teens, Tamiris focused on her performance and choreographic career, only to return to more overt political efforts in the late twenties, when these ideas became acceptable once again.

The years between 1920 and 1927 also saw Tamiris leave the country for long periods of time. She performed with the Bracle Opera Company in South America. The strain of difficult travel conditions and late night performances tired her out. She returned to New York unsure if she wanted to return to the Metropolitan. In need of money, she signed another contract but soon after left the Metropolitan to study Isadora Duncan technique. Finding herself dissatisfied with the techniques offered by others, it was at this point that she decided to find her own way of moving. She felt she would be better able to do this in the commercial theater, where she would focus her energy for the next five years.

Tamiris and her friend Margaret Gibbons developed a specialty act under the stage names, Tamiris and Margarita. They began their career at the Villa Venice Theater a few miles outside of Chicago. Three years later the two were hired by the Music Box Review and performed in New York, London and Paris. Tamiris returned to America in 1925 determined to leave commercial theater for a chance to create her own serious work. Yet without money she decided to continue working in the commercial theater until she had saved enough to finance her own concert. She worked in and out of New York creating bits and pieces of her own choreography as she did so.

Soon Tamiris was able to work in earnest on her very first concert, performed on October 9, 1927. She created twelve solos of which only four survived into the second concert. One, which was cut from her repertoire, was the controversial *Subconscious*, where Tamiris explored through movement the contradiction between freedom and inhibition based on the theories of Freud. While we do not

know for certain where Tamiris was living at the time this piece was created, it is safe to surmise that she was associating with the bohemian element of Greenwich Village where Freudian concepts were popular in the twenties¹².

The concert's mixed reviews pushed Tamiris to try again. She rehearsed at night in a friend's art gallery and created a new program based on American themes and moods. In her January 29, 1928 performance she introduced two of her well-known dances to Negro Spirituals. She connected to the sense of oppression and hope in this music and thus signaled her political reawakening¹³. This performance brought Tamiris yet another opportunity to dance in Europe. She performed at the Mozarteum in Salzburg as well as in other cities with a repertoire that included new dances to Negro Spirituals and a new solo entitled *Revolutionary March*. A string of successful performances in New York after returning from Europe in 1929, a stint as a choreographer for theater, and the creation of her own school led Tamiris to the realization that the dance community had to organize for the sake of its future. This realization focused her career and brought her back to her collectivist roots.

The Dance Repertory Theater was Tamiris' first mature effort to organize the dance community. She realized that producing a single night's concert was difficult and expensive. Dance audiences were fractionalized as most concert dancers at that time had to use general theaters on Sunday evenings as performance spaces. This made it impossible to attract large audiences because the large number of events on a single night divided the already small dance audience into select groups coming to a variety of individually produced concerts. Reaching back to her collectivist roots, Tamiris asked Martha Graham, Doris Humphrey and Charles Weidman to join her in forming the Dance Repertory Theater with the intent of pooling their resources and presenting a week's worth of dance in one theater. Performances of a single choreographer's work were to be mixed with programs in which several choreographers shared the stage. Tamiris and her colleagues promised that from January 5th to January 12th 1930 they would only perform together at the Max Elliot Theater unless otherwise engaged¹⁴. Tamiris hoped that the Dance Repertory Theater's program would grow from a week to a month as the dance audience increased as well¹⁵.

Tamiris' hopes for a successful venture were soon dashed, however, as problems surfaced between the participants. The choreographers' differing personalities was the main source of friction. The warm reviews by the press unaware of the internal strife were countered by criticisms of those in the New York dance community. John Martin, a long time supporter of modern dance, felt that the Dance Repertory Theater should be disbanded. He recommended that if the Dance Repertory Theater was to be saved it had to balance programs between old and new repertory and place less emphasis on the more experimental pieces as in

its first season¹⁶.

Tamiris and her colleagues persisted, planning a second season for February 1st to 8th 1931. Agnes de Mille joined the group, causing greater friction in the already tense environment. As a ballet-influenced choreographer, de Mille added pieces that her colleagues regarded as frivolous. The bitter irony was that while her peers more influenced by modern dance were producing "serious" works, it was de Mille who garnered the best reviews¹⁷. This added to the already apparent tensions, causing the Dance Repertory Theater to disband temporarily despite an offer from the Schubert brothers for a national cross-country tour¹⁸. Only Tamiris remained enthusiastic and committed to the collective idea behind the original effort.

Tamiris continued her efforts with the dance community, trying to get its members to work together for their common good. While the Dance Repertory Theater limped along for two seasons, it was the Concert Dancers' League that galvanized the dance community in 1931. Formed by many prominent dancers to counter the Blue Law, which banned the use of theaters any time on Sunday, the group also hoped to form an all-American dance congress to address common problems. The initial incident which helped form this more militant group occurred when the so-called "Sabbath Day Committee" decided after many years of regular Sunday recitals to enforce a law passed shortly after the Civil War, which made it illegal to perform in any theater on Sunday evenings. The only way around this new obstacle was for a dancer to claim his or her concert was "sacred" and give ten percent of the proceeds to charity. Despite this common practice, four prominent New York dancers were arrested for breaking Penal Law Section 2152. They were jailed for performing on a Sunday, fined \$500, and as a result the theaters in which they performed had their licenses revoked for a month¹⁹. Tamiris and her colleagues from the now defunct Dance Repertory Theater joined with these four dancers and their supporters by forming the Concert Dancers' League. After obtaining legal advice, they argued that since the type of concert dance current performers were presenting was not covered in the Civil War era's definition of dance, the law did not pertain to them. The dancers won their case, thus leaving Sunday night the night of choice for the concert dancer. Nonetheless, the Concert Dancers' League soon disbanded after its initial victory without continuing in its efforts to address other problems facing dancers²⁰.

A bit deeper into the thirties and amidst the strong resurgence of American radicalism Ellen Graff has written about so well, Tamiris finally got the dance community to work together for its collective economic good²¹. In 1934 she created the Dancers' Association, as an organization that she hoped would serve a similar function to the Actors Equity Association. It was her goal that the Association would become a union and a benevolent association

that would provide for the needs of dancers. Much like those collectivist organizations she had been exposed to as a child on the Lower East Side, the Dancers' Association would provide immediate cash relief for needy dancers as well as work opportunities²². Included among its key organizers were Doris Humphrey, Edna Ocko, Fe Alf, and other prominent members of the dance community. Their first goal was to further dance by supporting dancers economically and politically and by increasing dance audiences. Tamiris' goals were permanent government support for dance as well and the creation of an official dance union that would fight collectively to further the dance community's needs.

Tamiris was sympathetic toward other dance groups that developed soon afterwards, such as the Dance Guild and the New Dance League, yet she did not join them completely. She was less interested in Marxist ideology and in using dance as a "weapon" in the class struggle²³. Instead, she chose to follow a more pragmatic path by continuing to organize dancers in the hopes of creating a functioning union. While working for the Federal Dance Project and the Dancers' Association she played an important role in the creation of the First National Dance Congress in 1936. She and Sophia Delza led the committee that helped make the weeklong meeting possible. Dancers from all over the country met in New York City in May to seek ways to strengthen the dance community. The goal of the meeting was to discuss where the dancers thought their field was going and to examine their economic status. The event was deliberately comprehensive with invited participants from various fields and types of training sharing their ideas as well as choreography.

The organizers of the Dance Congress drew up a constitution that outlined a national dance structure. Tamiris was now seeing her dream become reality. As stated in article three of its constitution, future meetings of the National Dance Congress would be combined with other activities promoting dance. Tamiris saw this as the foundation for a permanent national dance structure that she hoped would grow into a union. The overlapping interests of the separate dance groups would be united while each could strengthen the others' work. The economic focus of the Dancers' Association could strengthen the educational and political programs of the Dance Guild and the New Dance League²⁴. As president of this new and temporarily united group, Tamiris was committed to increasing membership and interest in dance on a new national basis.

The culmination of her efforts was the American Dance Association, which held its first national meeting in May 1937 in New York City. Tamiris invited all members of all participating groups as well as potential future members of the new national Association. Since her ultimate goal was a dancers' union, she felt that goal was not possible to attain without the education program provided

by the Dance Guild or the political activities of the New Dance League. She was concerned about the economic, educational and political needs of dancers. While expanding performance opportunities and increasing the audience base for dance, she and other prime players in the American Dance Association hoped that the end result would eventually be permanent federal funding for dance in a program similar to the Federal Arts Projects. Tamiris also made sure that a clause regarding the creation of a union and collective bargaining activities remained in the constitution of the new national organization²⁵.

While Tamiris succeeded in achieving some of her goals, she did not realize all of them. She helped secure federal funding for dance through the Federal Dance and Theater Projects before its funding dried up with the end of the New Deal. She also kept pushing for a dancers' union, but this goal eluded her. What Tamiris did accomplish was the better organization of the dance community, at least for a few years. The collectivist spirit of the Lower East Side remained alive in Helen Tamiris, yet Tamiris would never see her dream of forming a dancers' union become a reality. This, like other dreams of America's "Red Decade", ended with entry into the Second World War and the Cold War period succeeding it. Collectivism vanished from the American political landscape and from the values of the dance community. Perhaps for this reason the American dance community remains so fragmented and individualistic today.

Notes

- 1 Kingsbury, Mary M. Socialism as an Educative Force on the Lower East Side. Boston, Christian Social Union, 1898.
- 2 Howe, Irving. World of Our Fathers. New York: Touchstone Books, 1976, pg 357.
- 3 Ibid. pg. 298
- 4 Ibid. pg. 301.
- 5 Ibid pg. 308.
- 6 Ibid. pg 302.
- 7 Ibid. pg 315.
- 8 Ibid. pg. 315.
- 9 Tamiris, Helen. Selections From the First Draft of an Uncompleted Autobiography. Ed. Daniel Nagrin. Tempe Arizona: Arizona State University, Dance Department, 1989. pg 11.
- 10 Ibid.
- 11 Shannon, David A. The Socialist Party of America. New York: The MacMillan Company, 1955. pg 122.
- 12 Ware, Caroline F. Greenwich Village, 1920-1930. London: University of California Press, 1963. pg 240.
- 13 Tamiris, Helen. Selections From the First Draft of an Uncompleted Autobiography. Ed. Daniel Nagrin. Tempe Arizona: Arizona State University, Dance Department, 1989 pg 41.
- 14 Siegel, Marcia B.: "Modern Dance Before Bennington: Sorting it All Out." Dance Research Journal. 19.1(Summer, 1987):3-9. pg 5.
- 15 The Dance Repertory Theater. Booklet 1930.
- 16 Siegel, Marcia B. "Modern Dance Before Bennington: Sorting it All Out." Dance Research Journal. 19.1(Summer 1987): 3-9. pg 7.
- 17 Ibid. pg 11.
- 18 Lloyd, Margaret. The Borzoi Book of Modern Dance. New York: Dance Horizons, Inc., 1949 pg 138.
- 19 Martin, John. "The Dance: A Legal War." New York Times. 11 January 1931.

Brown

- 20 Schlundt, Christena L. Tamiris :A Chronicle of Her Dance Career. New York: The New York Public Library, 1972. pg 39.
- 20 Ibid. pg 39.
- 22 Ibid. pg 39.
- 23 Graff, Ellen. Stepping Left: Dance, Art and Politics in New York City, 1928-1942. Durham: Duke University Press, 1997. pg 7.
- 24 "Constitution of the American Dance Association." Dance Observer. July-August 1937:3-4.
- 25 Ibid.

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Dancing the Research: The Dance Ethnography of Claire Holt

Deena Burton

In the late seventies I found myself in a delicate negotiation in Indonesia: I was requesting the Jakarta Immigration Office to switch my visa from my original three-month social visitor's visa, extendible up to six months, to a renewable one-year semi-resident visa. Almost every day I would visit one government office or another, seeking a letter or form which I would have to take to another office, where I would receive, in due course, another letter or form to take somewhere else until the laborious cycle of letters, forms, and permits was complete. I was, fortunately, well prepared for this ritual process from my studies of Javanese dance.

[movement sequence I— all movement accompanies spoken text]

Javanese dance choreography is very circular, especially in battle duets, which represent a large portion of both male and female style repertoire. In female style dance, two dancers start in seated position and make the traditional *sembah*, or greeting, by slowly raising both hands pressed together to the nose, then letting the hands float down into position. The dancers rise and circle one another, then stop and gaze at each other in a highly stylized movement called *ulap-ulap*, commonly translated as looking. With knees bent, shifting their stance from side to side, they serenely and repeatedly scrutinize one another, peering over and under flexed hands, before taking out a *kris* (wavy Indonesian dagger) and attacking each other in swift, darting, but unhurried motions.

When I visited the various offices in quest of my visa letters, I had a strong sensation of performing a Javanese dance duet with the person behind the desk. Unhurriedly I would take my seated position and wait for the official to speak, as if I were waiting for the dancer's signal of the *keprak*.¹ We would then engage in a long greeting to each other, and begin our circuitous conversational patterns, discussing the weather or other quotidian items, including where we were from, and how large our families were. After a due amount of circling, the *ulap-ulap* section of the encounter would commence, indicating that soon a *kris*, or form letter in this case, might soon make an appearance. In good time, the denouement was apparent, and either I had my letter, or I would come back again for a repeat performance. In either case, I completed the set choreography each time, leisurely performing more conversational circling and a final *sembah*, taking my leave until the next meeting.

[end of movement sequence]

The practice of Javanese dance adjusted my body to a slower pace of doing and being, and served me well in helping me to successfully perform this visa ritual. In addition to the slowness, the elaborate greetings, the circular patterns of movement, the prolonged sizing up of one's opponent, and the inherent knowledge that one does not come right to the point, had become ingrained in my body, which had, in a sense, learned to speak Javanese. These aspects of Javanese dance had combined to influence my behavior, teaching me, above all, patience, and enabling me to execute the appropriate steps of this prototypical foreigners' ritual.

Through my studies of Javanese dance, I have been aware of the changes that my body has gone through. Javanese dance has caused me to move differently, and to perceive movement and dance in a different way. It has formed the backbone of my aesthetic perceptions, and has become my main form of artistic expression. Somehow, in the very doing of Javanese dance, I have found myself.

In the present presentation I aim to explore the role that Javanese dance played in the life of the pioneering dance ethnographer Claire Holt, the subject of my recently completed doctoral dissertation. Holt traveled to the Dutch East Indies in 1930. She studied dance in Java with the legendary court dance master Gusti Pangeran Ario Tedjokusumo, my dance teacher's teacher. My connection to Holt is embedded in the dance form we share, and guides me as I circle her, scrutinizing her texts, correspondence, photographs, and films. Shifting my stance as I view her varied careers, I examine how this Java-speaking functioned and evolved in Holt's life. In the process, I affirm the importance of such bodily knowledge.

I had long been acquainted with Holt's major work, *Art in Indonesia: Continuities and Change*, mandatory reading for anyone interested in Javanese dance and performance. While working as a consultant at the Dance Collection of the New York Public Library on another collection of Javanese dance material, I was asked to do some work on Holt's papers. The bulk of the collection astonished me: approximately 5,000 photographic prints, and sixteen file boxes of correspondence, manuscripts, and miscellaneous papers.

One photograph that held me was of Holt in the 30s in Javanese dance costume. When I first came upon it, there was an instantaneous shock of the familiar and yet exotic. The familiarity of it was that she, like myself and

my contemporaries, was the foreigner in Javanese dance costume. I had a similar collection of photos of myself, after my four-year stay, as did other dancers who had gone to Indonesia to study different forms of dance. The shock, or the sense of the exotic that I felt about my discovery, was that an ethnographer of Holt's generation had also fallen in love with and learned to do Javanese dance, just as I and my contemporaries did. It was something akin to finding an unknown long-lost relative or ancestor.

I began to browse through Holt's collection, located at the Dance Collection and in Cornell's Kroch Library. I wondered about this woman who had studied dance in Java in the thirties, worked for US. government intelligence in the forties, wound up in academia at Cornell in the fifties, and produced such a wondrous book. What was she like? What was she like as a dancer? And what must it have been like to study dance in the time of the old courts?

In Holt's experience I recognized something of my own relationship to Indonesian dance, and began to look more closely at the ethnographic project itself. What is the bodily experience of learning of dance in another culture. How does this affect our lives, the way we think, write, see, and move? Who do we become when our bodies learn how to move in a different way?

Claire Holt's life was a criss-crossing of many geographical and historical factors. She was born Claire Bagg in Latvia in 1901. [slide 1] In 1913 World War I caused her family, which was Jewish, to move to Moscow, where she was a brilliant student, and studied ballet and gymnastics. In 1920 she married her English tutor and the two emigrated to New York, where Claire studied sculpture with Alexander Archipenko and natural movement with the choreographer Bird Larson. She wrote dance criticism and other cultural articles for the New York World. She reviewed the early works of Martha Graham, Helen Tamiris, Irma Duncan, and others. Writing about the work of Doris Humphrey and Charles Weidman, she ruminated on the meaning of ensemble work:

[movement sequence II]

...a good group dancer must possess a discipline and technique sometimes far more difficult to master than some effective expression of the free individual dancer. Working with a group means attuning oneself to the slightest change of the whole mass, to be an inseparable part of it, conveying not one's own characteristics but impersonally that of a collective body, and the adjustment is so delicate that it requires endless training similar to the one required by members of a chamber music ensemble working without a conductor.²

[end movement sequence II]

In 1928 her husband had a fatal accident, and in 1929 Holt returned to Latvia. In 1930 she left her two year old son with her family and set off for a round the world jaunt with her good friend Angelica Archipenko, wife of the artist. The pair's first stop was Bali, where they met Angelica's old pal from Europe, the German painter Walter Spies, who had become the official host to all sorts of travelers who had heard about the island, a brand new destination for tourists and artists alike. Spies was the hub of the community of artists and scholars who settled and worked in Bali during the thirties, which included, among others, the anthropologist Jane Belo and her husband, the composer Colin McPhee; the Mexican artist Miguel Covarrubias and his wife Rose, a dancer; the celebrated anthropological duo, Margaret Mead and Gregory Bateson, and the dance writer Beryl de Zoete.

Claire was immediately captured by Balinese and Javanese dance.

[Balinese music cue, movement sequence III]

When I saw for the first time a dance performance at a temple feast on Bali I said to myself "here at last is the living dance."

[Javanese music cue]

When I saw a Javanese dance-drama performed at the court of H.H. Mangku Negara VII I gasped in realization that here was a style uncompromising, effective, and magnificent.

For years I had followed the attempts in America to evolve a living dance, ...a dance that would be an expression and part of the existing culture. I witnessed the convulsive experiments of our creative artists in search for a style.

...Thus when I came to the East and found a place where the dance was an inseparable vital element of the existing culture, as in Bali, and when I saw an art which was unquestionably beautiful and closed in its perfection, as in Java, when I saw dance that was neither a plain statement nor an intellectual experiment, not a mere interpretation of individual emotions nor a display of the body, either helplessly untrained, or of acrobatic skill, all these questions were naturally stirred up with renewed force.

[music off, end movement sequence III]

Claire never got any further on her world tour. She settled in Java, where she spent most of the decade studying, watching, and practicing classical Javanese court dance. She had a long term love affair with the eminent Dutch archaeologist and art historian, Willem Stutterheim,

with whom she lived, and from whom she learned about Javanese and Balinese temple art. [slide 2] She wrote numerous articles on Javanese dance and culture, and in 1938 published her first book, Dance Quest in Celebes, [slide 3] a journal of a trip with the Swedish dance impresario, Rolf de Mare, who founded the Archives Internationales de la Dance in Paris, and had hired Claire as a field correspondent. In 1939 Holt curated a major exhibition at the Archives entitled Theatre and Dance of the Netherlands East Indies. After attending the gala opening in Paris, she went to Latvia to visit her family. Caught in the path of the Nazis, they fled to Sweden, where one of Claire's older sisters was living. Since Claire was a US citizen, having been naturalized in 1927, she and her now 12 year old son escaped to the US.

In New York she worked briefly with Margaret Mead at the Museum of Natural History. She focused her energies on trying to establish a library for dance, one of her dreams, and she also danced, and gave Javanese dance demonstrations. [slide 4] All the while she corresponded with Stutterheim, the two of them madly trying to figure out how she could possibly come back to Java in a time a war with a 12 year old boy.

[movement sequence IV]

Feb. 7, 1940:

The boy needs me now more than ever... I am now his only home.

Yet I feel and know, that though you are not twelve, you need a home as badly; for that matter I do too. And you are my only home.

Now what I should like to know is this: Is the impossibility of coordinating the three of us a real reality or only an imaginary one?

March 4, 1940:

How on earth could you expect, have expected, me to know anything at all when I came to New York? I knew nothing, could know nothing, and still know nothing, because there is a little thing mixing things up called the WORLD WAR. I would have to be an exceptionally bright toad to be able to say - clip- clap- clear- so- it- is- so- it- is- not- it shall- be- thus- and- not- otherwise. Having completely clear ideas seems to be today the privilege of Hitler

May 20th, 1940:

My dear

I hope you understand the reason for my very long silence... After my last letter the Scandinavian invasion started... schedules and boats were constantly being changed.. May 10 I was to pay up for passage. And May 10 was the fatal day for the whole of the Netherlands. Just ten days ago. It seems eternity. What sense talking about it? All one feels is a constant dull pain. ... So for the time being everything stopped. ... I cannot say very much more... Have no right to be crushed or despondent... Have to start all over again to find my bearings.⁴

[end movement sequence IV]

Claire never did see Stutterheim again. He died in 1942 of a brain tumor while interned by the Japanese.

She ultimately failed to gain enough financial support for her dance library project, and took a job teaching Malay at the Naval School for Military Government at Columbia University.

1942

... the study of a language, in addition to being an end in itself, can and should be made to contribute to the better understanding of the people who speak it

... since language is needed mainly for purposes of communication and human understanding, the mastery of words and expressions alone is meaningless without an awareness of their effect.⁵

Her teaching eventually led her to be hired by the OSS, later renamed the CIA, in Washington DC, where she worked throughout the 1940s, teaching Malay and her own brand of cross cultural understanding to foreign service officers.

1952

The Westerner going to SE Asia as a rule took his own cultural values and goals for granted. In contrast, members of SE Asian societies when they went to Europe or attended Western-oriented educational institutions at home, more often than not- in their own view at least- exchanged their own traditional cultural values for European ideals.⁶

Holt resigned from the State Department in response to growing McCarthyism on December 11, 1953.

With deep regret I must submit my resignation as of today. I find it impossible to continue working at the FSI under conditions that are deeply offensive to me as a human being, an officer of the state and a citizen of the United States...

... May I assure you that I do not take this step lightly, but perhaps you will understand and forgive if I say that it is just too unbearable for me to work in an atmosphere which is just too reminiscent of Moscow.⁷

In 1955 Holt returned to Indonesia on a Rockefeller grant under the auspices for Cornell University to investigate the state of the arts in Indonesia. She witnessed and was energized by the new republic, becoming involved with the artists who were creating Indonesia's modern art movement. [slide 5] In 1957 she returned to Cornell, where she taught and worked until her death in 1970. Art in Indonesia is an example of her multi-disciplinary worldview, reflecting her knowledge of ancient temple sculpture, her appreciation and championing of Indonesia's modern art movement, and her deep knowledge of Javanese dance.

[Javanese music cue, movement sequence V]
[slide 6]

A renowned dancing master once said that a good dancer, while executing the serimpi feels no joy or exuberance; that inside the dance is stillness but not a void, the stillness has a core, is "full," and that the dancer sees nothing near or far...

If, in Java, the dance demands a gathering of the dancer's spirit into a kind of mystic state, the Balinese dancer seems to become magically charged. Both dancers are instruments of "other" forces...

Both receive only technical training. But it is the secret of the two styles that when technique has been transcended by full mastery a certain state is achieved in the dancer and a mood evoked in the spectator.

[music off, end movement sequence]

As Javanese dance has taught me much about Javanese culture, and myself, it has also enabled me to get under the skin of my biographical subject. We share a sort of kinship of displacement, as we find ourselves feeling most at home in a terrain not our own. [slides 7,8,9]

Endnotes

1. Special woodblock which is played in the gamelan to signal movements of dancers or puppets
2. Holveg, Barbara, "Weidman-Humphrey Dance to Concerto," New York World, March 31, 1929. Author's note: Barbara Holveg was Holt's pen name when she wrote dance criticism at the World.
3. Holt, C. "Dancers and Danced Stories of Java," Unpub. manuscript, Dance Collection, New York Public Library, pp. 3-5.
4. Correspondence C. Holt to W. Stutterheim, Claire Holt Collection, Rare and Manuscript Collection, Carl A. Kroch Library, Cornell University.
5. Holt, C., "Integration of Language and Culture Study," Unpub. paper, 1942. Claire Holt Papers, Dance Collection, New York Public Library.
6. "Culture-Contact Mediation in American-Southeast Asian Relations," paper delivered to the Assoc. for Asian Studies, 1953. Claire Holt Collection, Kroch Library, Cornell University.
7. Claire Holt papers, Dance Collection, NY Public Library.
8. Holt, C., Art in Indonesia: Continuities and Change, Cornell University Press, Ithaca, 1967, p. 103.

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Imaging Contemporary Dance in Poland

Linda Almar Caldwell

It is hard to describe the indelible bittersweetness of that moment. Which is why, no doubt, it had to be remembered. The very word – *Remember!* – spiraled up like a snake out of a basket, a magic catch in its sound, the doubling of the m – *re mememem* – setting up a low murmur full of inchoate associations . . . (Hampl, 1999, p. 17)

The above quote taken from Patricia Hampl's memoir, *I Could Tell You Stories*, captures the circling and often evasive memories of my fourteen-year experience with contemporary dance in Poland. In 1986, after martial law had been lifted in Poland, I had the opportunity to participate in a semester long study abroad program at the Jagellonian University in Kraków. The course load was confined to studies in Polish language, art history, political history, and economics. Being an American modern dancer and choreographer, I began to search on my own for modern dance companies in Kraków. During this search, I discovered that the only professional companies (those sanctioned by the State with salaried dancers) were ballet or folk dance. Modern, or what the Poles term contemporary dance, was given amateur or unpaid status and relegated to the numerous state supported Culture Houses similar to American YMCAs. My presentation attempts to bring alive to the viewer/listener the search for, what seemed to me at the time, a somewhat hidden, but also paradoxically very present, Polish contemporary dance.

Jacek Tomaszek was the first voice I remember initiating me into the Polish amateur contemporary dance world. His Krakówian dance group, *Tańca Kontrast*, consisting of 25 dancers ranging in age from late teens to early thirties, was technically based in Tomaszek's personal amalgamation of classical Russian ballet, Graham/Limon technique, German expressionism, and traditional Polish folk dance. Tomaszek had trained in American modern dance forms with Conrad Drzewiecki, director of the Polish Dance Theatre in Poznań. Drzewiecki had studied briefly in 1972 with various artists in New York to include José Limón and others working at that time in the Julliard School of Dance (Chynowski, 1975). Through conversations (via a translator) with Tomaszek and the Polish dance students, I realized that, like *Kontrast*, there were a number of small amateur companies throughout Poland now quietly in the process of creating their own individual style of contemporary dance.

In 1989, after the tumultuous fall of communism in Poland, one of Tomaszek's students, Iwona Olszowska,

came to the United States to study for six months. During that time Olszowska took dance classes in Nikolais and Laban based techniques at The University of Alabama and George Mason University. Upon her return to Poland she established her own amateur company in a newly privatized Culture House in Kraków. In 1990 Olszowska began initiating exchange programs, sponsored by her Culture House and various American funding agencies, bringing American dance students to Poland.

In 1993, five University of Alabama dancers and I participated in Olszowska's program as we danced together with approximately 60 dance students and teachers from all over Poland. The Polish students had previous training in movement forms to include: ballet, folk, rhythmic gymnastics, street dance (learned from European MTV), pantomime, a form of "dance expression", with a few having studied a derivative of American Graham and Limón techniques as well as various other techniques with visiting American dancers (Melissa Monteros, Terese Freedman, Rima Faber, Mark Haim, Risa Jaroslaw, Karen Studd and many more.) Most of the Polish teachers had formed amateur dance companies in their Culture Houses and had somehow managed to sustain them through the political turmoil of the late 1980s.

In 1990 Olszowska introduced me to Jacek Łumiński, a dancer and teacher who had studied with Drzewiecki's Polish Dance Theatre and the Jewish Theatre in Warsaw. His dance training included work with various contemporary European, Israeli, South African dancers, and Anna Sokolow at the Julliard School in New York. Bringing this multi-layered background to his writing and dancing, Łumiński began reviewing the Polish dance scene for Germany's journal, *Ballet International*. The early reviews show Łumiński formulating his individual vision of choreography and his work towards establishing a professional contemporary dance company in Poland. In describing the first attempt to form a company in 1988, Łumiński states:

The group is seeking to build its artistic image upon a far-reaching exchange of approaches to the art of dance with artists from other fields as well as choreographers of both the younger and older generations from abroad. Each dancer of the company is responsible for his multidimensional artistic development as well as for the shape of the company as a whole; each has an influence on the artistic direction of the com-

pany and is also responsible for particular facets of its organization. As such the idea seems to be a unique one, not only in Poland, but in all of Eastern Europe. (Łumiński, 1989)

By 1992 Łumiński had sufficient international and local financial support to establish The Silesian Dance Theatre (Śl'ski Teatr Tańca) in Bytom, Poland claiming it as the first Polish professional contemporary dance company employing full time salaried dancers (Łumiński, 1994).

As I look back on what are now remembered historical moments in Polish contemporary dance and juxtapose them to the happenings in the Polish living present, I am dumfounded by the burgeoning paradoxical images that arise from my lived memories and from what others, both Polish and American others, relate as their own. Like Hampl, quoted earlier, the beguiling Polish confusion of fact and fiction becomes a magical murmuring of "inchoate associations." Finding a methodology to present these Polish and American chameleon dance images as they provocatively shift through the reader's and my own perceptions shaped my presentation.

Methodology

While there is some effort to look for patterns as well as differences, our primary interest is in a more interactive way of doing research than is usually the case where researchers are presented as disembodied, "objective" knowers. We are very much in the book, but we have tried to put it together in such a way that our stories are situated among many voices where, accumulating layers of meaning as the book proceeds, the story of these women goes far beyond the pages of this book as they change themselves, their worlds and researchers like us. (Lather and Smithies, 1997, pp. xv-xvi)

Patti Lather and Chris Smithies in their book, *Troubling the Angels*, discuss how their methodology of presentation is inseparable from their methodology of research into the complexly shifting voices of women with AIDS. Personal stories of the subjects, personal reactions of the researchers, along with hovering images of angels interrupt each other and challenge any stereotypical or simple reading. Lather and Smithies position the reader as a thinker and a possible doer "willing to trouble the easily understood and the taken for granted" (Lather and Smithies, p. xvi). For these authors, developing a method to present and even highlight the difficult and shifting paradoxes found within their research data more closely connects the reader with the dimensional depth and powerful mystery of the individual women studied. Lather and

Smithies develop a qualitative methodology that is duplicitous and double troubling opening many possible readings and further possible actions stemming from those readings.

In my video presentation at the conference I choose, like Lather and Smithies, to work through a methodological theory for finding irruptive and paradoxical images. The procedures for this methodology grow out of the desire to question easy pictures or images, easy understandings or definitions, easy stereotypes or assumptions of contemporary dance in Poland and the artists, including the researcher, passing within and through its borders. To this end, interviews with professional and amateur Polish dance performers, choreographers, and educators both before and after 1989 (the initial decline of the ruling Polish Communist Party) are presented in their juxtaposition to each other and to interviews with American dance students, professional artists, and educators who have worked and studied in Poland. Historical research, to include the influence of Russian acting and film techniques and the teaching and work of Polish theatre directors Jerzy Grotowski, Henryk Tomaszewski, and Tadeusz Kantor, will visually interrupt collected images of contemporary Polish directors, visual artists, writers, and choreographers.

The juxtaposed images are presented in the form of a video and spoken performance in which the interviewees and the researcher interrupt entering and exiting characters from the past as the Polish movement drama folds and unfolds. Feminist ethnographer, Kimala Visweswaran, describes her own process of presenting research as a consciously fictionalized play in which the "actors in a social drama try to show others what they are doing or what they have done" (Visweswaran, 1998, p. 77). Presenting the stories of her interviewees as if in a staged play and acknowledging the role of the researcher and interviewee as "tricksters" in shaping this presentation, Visweswaran creates a non-linear written performance in which the reader is spurred to decide what and how to see and read.

Gregory Castle also questions in his article, "Staging Ethnography," how performance can break apart assumptions of ethnographic knowledge: "Does the controversy engendered by the play create a new discursive arena in which the colonized, in a ceremonial redressing of cultural crises, acquire the power to resist colonial ethnographic authority" (Castle, 1997, p. 269)? In this question Castle raises issues of researcher bias, vision, and power positioning found within the traditional presentation of ethnographic practices. He posits fictionalized drama as not only a means for questioning representations of stereotypes, but as an open space for resistance to those stereotypes.

My drama also includes the irruptive voices of feminist and literary theorists entering and exiting the written performance space as they discuss differing viewpoints in

the issues raised by Castle. Questioning my theory of presentation and its representation of Polish contemporary dance, these voices spur possibilities into the transformative power of metaphor reverberating between the juxtaposed images. Metaphor then, taking on the theoretical role of provocateur or agent of action, provokes the viewer to shift between numerous sight lines within the presentational space.

Validity of my theory plays the ultimate paradoxical character through her unforeseen ability to bring the unknown listener/viewer into the play's future scripting. Creating possibilities for connecting and disconnecting the relationship of contemporary dance in Poland and America is validity's goal and can only be determined in the presentation's performance with the viewer. Therefore, like Lather and Smithies, I cannot separate my methodology of actively collecting research from its active presentation; it is in this activity that the theory underlying the methodology's presentation comes to life and raises new questionable (re)presentations.

In 1990, *Polish Realities, the Arts in Poland 1980-1989*, was published by members of the Slavic and East European Studies Program at the University of Glasgow in Scotland. The writers describe their mission in the preface as the "first publication to undertake an overview look at the arts in Poland as they developed in the 1980s" (Pirie, 1990, p. ii). However, there is no mention of dance in any form throughout this entire edition. Movement is only addressed as a visual and ritualistic process used by various modern Polish theatre artists.

This omission of dance in the current artistic literature of Poland tends to be the rule more than the exception and is attributed to the fact that ballet and folk dance were considered the show horses of the communist regime and therefore suspect by artists trying to survive outside of the State supported system. Łumiński writes in *Ballet International*: "Ballet people in Poland are conformists. Afraid of novelties and lacking any desire for a broader, more international outlook, they are always far behind other performing artists in the country" (Łumiński, 1990, p. 32). Yet, within Łumiński's broad statement are exceptions and contradictions discovered in numerous sources.

Articles appearing in *Dance Magazine* (Chynowski, 1975) and London's *Dance and Dancers* (Percival, 1992) document performances of the ballet based Polish Dance Theatre (PDT) during the 1970s and 1980s. These documents are very important in providing a historical lineage between PDT's director, Conrad Drzewiecki, and contemporary dance artists in Europe and the United States. Drzewiecki's influence on Polish contemporary dancers is also mentioned in many of the anonymous taped interviews I conducted with Polish choreographers during the summer of 1997 and further supported by the open interviews I conducted with Polish and American dancers

and choreographers during 2000.

The above interviews included dance teachers and their students from the various Polish "amateur" culture houses relating individual stories about their work and day-to-day survival during and after the communist downfall in 1989. Their stories are now being recorded by Polish dance scholars writing their master theses in various pedagogical schools throughout Poland. Even though these theses are not translated into English, I have had the opportunity to speak with two of the scholars (in English) about their findings and what they have chosen to document as contemporary dance.

This notion of "choice of documentation" is extremely important to remember when reading the various histories of Polish art and theatre. Zygmunt Hubner in *Theatre and Politics* (1992) writes specifically from a clearly chosen political point of view by declaring "that in order for those working in the theater to make an individual statement, it was necessary for them to have a full and practical knowledge of the political situation in which they were working" (p. 1) and portraying himself as a "theater manager in a country where politics cannot be forgotten even for a second, since it permeates all aspects of communal life" (p.1).

Kazimierz Braun in *A History of Polish Theater, 1939-1989* (1996) is also clearly in the political camp as he down plays the importance of Polish theatre artists, like Jerzy Grotowski, who joined the Polish Communist Party after the war. The American Polish scholar, Allen Kuharski, in his unpublished dissertation about Polish theater, describes these various political entanglements as do American theatre historians Richard Schechner and Lisa Wolford in their comprehensive edition of *The Grotowski Sourcebook* (1997).

In my presentation I will not attempt to untangle these contradictory viewpoints, but will instead highlight the paradoxes as they enliven the experience of Polish contemporary arts. By introducing underlying issues of researcher bias, vision, and power positions found within the feminist theories of Joan Scott, Judith Butler, Eve Sedgwick, and James Duncan I will continue to unsettle factual statements and habitual stereotypes coloring the sources I use, my own experience, and the imagination of the reader. Eva Hoffman, writing in her personal memoir as a dislocated Polish Jewish emigré, finds a certain kind of "Polishness" in this method of presentation; a certain joy in complexity. She describes the Polish word, *Polot*:

What counts in a written composition is a certain extravagance of style and feeling. The best compliment that a school exercise can receive is that it has *polot* – a word that combines the meanings of dash, inspiration, and flying. (Hoffman, 1989, p. 71)

I hope to put the viewer of my presentation in the midst of this Polish flying imagination.

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Personal Bodies: Judith Koltai and the Evolution of Authentic Movement Practice

Darcey Callison

“Authentic Movement is a body-based discipline of conscious and articulable spontaneity. The Mover, with eyes closed, follows deep – sometime hidden – impulses and reveals them to consciousness into explicit visible and audible form. The Witness, with eyes open, gives unrestricted and unconditional attention to the Mover while also remaining attentive to his/her inner sensations and experience. The possibility arises to fruitfully bridge conscious and unconscious impulse and imagery into embodied knowing.” **Judith Koltai**

During the last decade, Judith Koltai has trained performers, through Authentic Movement Practice, to experience and surrender to their felt sensations. Following deep, sometimes subtle impulses leads participants to discover the uniqueness of their personal bodies' inner activity. With this felt inner activity, images, emotions, and thoughts appear (sometimes simultaneously) and make available a rich world of creative insights and sensations that can both form and inform the participant's art. Witnessing (seeing) authenticity in another and in yourself bridges the personal with something that is larger: relationship, community, a universal knowing.

Experiencing this work with Judith Koltai has been a revelation for me. I had experienced the power of theatre as both a performer and as an audience member before working with her, but it had always remained an enigma to me. Why did the magical performance happen this time and not last time? How did it happen and how does one recreate it? To bridge the personal with the universal, to be seen in community, to be in relationship with your personal body are essential experiences of the theatre. As Judith points out, “theatre is not ‘about experience’, it is experience”. (Koltai)

The term personal body refers to the muscles, bones and other tissues that form the physical body and to the proprioceptor nerves that provide the kinesthetic awareness of what we just did, what we are doing and what we are about to do. The proprioceptor nerves are the means by which we experience the physical body; they work in relationship with our body's neuromuscular memory and in association with the interconnected activity of our senses.

Most Western contemporary dancers train physically in the studio to accomplish the necessary and difficult

demands of their art; little is done to aid them in knowing their personal body, or the layers of meaning that it can generate. The potential to integrate technique with corporeal authenticity is often left to the rehearsal process (where there is often not enough time), to serendipity or to the dancers to find on their own; mostly it is simply ignored altogether.

It intrigues me that two dancers with the equivalent level of technique can give such totally different performances. One can engage the audience while the other remains competent. What is the difference between them? “One dancer has talent and the other does not”, is an easy and perhaps too flippant response, particularly when both dancers are taking the same class and are equally deserving of sincere, functional direction. Since working with Judith I have begun to develop a new language for what I see. I have learned to communicate the difference between being engaged and being competent, and to aid dancers in bridging their technical achievements with their personal body.

Practicing Authentic Movement can engage one's kinesthetic fabric in a form that parallels the theatrical experience and can potentially give ‘felt meaning’ to the dancer's technical abilities. In this way, the practice of Authentic Movement becomes a complimentary discipline to the training dancers are already receiving and is not a substitute for technique class. In this way Judith Koltai is pioneering a specific context for the application of Authentic Movement that can train dancers (all aesthetics) to integrate the precise form of their art with their personal body. “When I began,” Judith says, “I thought I had to adapt Authentic Movement to the actor's [dancer's] art. It soon became clear that it was the other way around. The guidelines and principles of Authentic Movement are a natural container to the actor's [dancer's] process work. There are two equally exacting demands to reconcile: the precision of the text [choreography] and the unique organism and experience of the actor [dancer].”¹

The practice of Authentic Movement originated with Mary Starks Whitehouse, whose training included extensive study with Mary Wigman at the Wigman Central Institute in Dresden, ballet at the Jooss Ballet School, and also with Martha Graham at the Martha Graham School, among others. An active dancer, choreographer and teacher, in the late 40's Whitehouse began questioning what she was doing and seeing. In an article titled *Reflec-*

tions on a Metamorphosis (1977) Mary writes:

*"As I left dance, and I did leave it, it was not in order to do something else, find another profession, but in response to an urgent need to go beyond assumptions implicit in 'being a dancer'. It became a search for a different understanding of dance and my commitment to it. I had outgrown that marvelous and simple-minded missionary zeal associated with an absolute conviction that dance, and modern dance in particular, would transform the world ... as I looked at the modern dance concerts and classes in the late 1940's and early 1950's, it seemed to me increasingly stereotyped in general content and form, increasingly skill-oriented. It had, in many ways, become an activity to be learned and I could perceive very little attempt to further its original impetus, which had consisted in the basic discovery that the dancer had something humanly significant to say."*²

These concerns lead Whitehouse to ask the question, "what is it that man does when he dances, not only as an artist but as a man?"³, and she began investigating this question with her students. She recalls her initial work with some embarrassment: "What sins of interpretation were committed in those early days. Like somebody trying to analyzing dreams who knows nothing about them."⁴. But in those early days, however, there was no such thing as Dance Therapy to turn to for guidelines. Whitehouse didn't really know what she was doing. At the same time she was aware of something in the air, that there were other people who were using dance with people who had no intention of becoming dancers. She read articles by Marian Chace who was using dance with patients at St Elizabeth's Hospital in Washington D.C. She studied Jungian psychology and was aware of the work of Trudi Schoop, Jeri Salkin and the Sensory Awareness work of Charlotte Selver.

This pivotal question focused Whitehouse's work and started her on a journey to the deep, precise physical work that she eventually became respected for. Authentic Movement remains an important practice for many dance therapists, but has also branched out and redefined itself in a variety of new directions. People interested in many aspects of personal growth, spirituality and creativity are now practicing Authentic Movement. It seems that Whitehouse dared to ask a universal question, one that touched the interest and hearts of many people, for many reasons.

Judith Koltai was introduced to Authentic Movement through the writings and teachings of Mary Starks Whitehouse and Janet Adler. Born in Hungary, Judith fled her country in 1956 during the revolution, living in Sweden and then immigrating to Canada in the mid 60's. Initially she studied acting, received her first degree in

theatre then worked for many years as an actress. After obtaining a Masters Degree in Counseling Psychology in the early 70's, she became a Member of the Academy of Dance/Movement Therapists. During this time she developed her own bodywork system, trademarked *Syntonics*, based on the principles of Francoise Mézières, the Anti-Exercise method of Thérèse Bertherat and the Sensory Awareness work of Charlotte Selver. In Whitehouse's work Judith felt a parallel to her work with *Syntonics* exploration, fundamentally a "commitment to the discipline of conscious participation in the immediacy of each moment".⁵

Much of Judith Koltai's work with Authentic Movement was developed at the National Voice Intensive and it was there, as a participant, I was first introduced to it. The National Voice Intensive is an annual five-week training session for voice under the direction of master vocal coach David Smukler, popular with actors, singers and dancers from around the world. Working as the movement coach for the National Voice Intensive since 1989 Judith has had the opportunity to investigate and hone the guidelines for an Authentic Movement practice that parallels the theatrical experience.

Authentic Movement practice is self-directed and practiced in relationship to another person. It is a profound form of sensory and kinesthetic investigation that requires guidelines that are specific and non-negotiable. For example, when you close your eyes, they remain closed, providing the participant with the opportunity to notice and follow their deep, kinesthetic stimulus. Each participant is responsible for their own safety and the safety of others; before acting upon the impulse to run or jump the eyes are opened momentarily to check the space. The witness also has specific guidelines, the most fundamental being to see without projection, interpretation or judgement. These three examples are combined with other guidelines to create a precise container for the practice and are agreed to by everyone before the practice begins. Not immediately apparent is the freedom contained within these guidelines that allows for the recognition and investigation of conscious and unconscious insights, images and kinetic impulses. As Igor Stravinsky wrote, "*The more constraints one imposes, the more one frees oneself of the chains that shackle the spirit*".⁶ Adhered to, the guidelines container allows for the participant's free, unimpeded investigations.

In Koltai's introduction of the ground form, the participants walking freely through the space, meeting up with the first person they happen to make eye contact with. Then the two people walk together through the space. At one point one of them makes the decision to move or to witness and the second takes the reciprocal role. No words are spoken. The witness walks to the edge of the room while the mover continues to walk. When the mover senses he or she is ready to begin, eye contact is made with the witness. The mover then closes his or her eyes

and the practice begins.

Perhaps there is only stillness to begin with, perhaps there is waiting or a shyness. With so many impulses it is hard to know which one to follow. *"With beginners, Judith says, 'I find that some semi-directed introduction can ease the way. I offer something specific, a step in. I try to get out of specific directions as quickly as possible. Actors [dancers] are often trained that something has got to happen all the time, and if nothing happens they have got to invent something. So they say, 'I close my eyes, I stand there, nothing happens.' Then I say, 'Notice what happens when nothing happens', and they begin to notice an underground wealth of experience out of simple attending.'"*⁷

When I first practiced Authentic Movement as a mover I had an overwhelming need to entertain the witness. I was like those dancers whose desire to succeed in performance is so strong they compensate by over doing, by beating themselves up or by minimizing their tasks. We think, if I could project more, or if my leg was higher I would be better. These thoughts are about what is not happening, and perhaps best dealt with in a technique class.

Within the practice of Authentic Movement I have noted many aspects that relate directly to the integration of the dancer's personal body and their movement technique. One of the first to come to my attention was compensation. When directing dancers or when attending performances, I've noticed at least three compensations that dancers do to deal with their need to be 'doing something'. First, they might hold onto a certain 'state of being' or an emotion (like a trance) and nothing that happens on stage can change it. In this case I think their performance risks becoming one-dimensional. A second compensation is to demonstrate the tasks they have been given. When I see this I feel the dancers are still rehearsing in front of a mirror. Thirdly, they sometimes find a way to hide for fear of getting the choreography wrong or because they feel too vulnerable in front of the audience. In this last case it is not easy to remember what they did while on the stage. Most likely they were always in the right place at the right time with the correct leg in the air, but the space could have been filled by anyone else who had their skills. Each of these compensations is the dancer's attempt to create a certain effect or outcome that takes them out of their own immediate experience. This dancer may be a very fine technician but he or she are not yet integrating the precision of the their technique with their personal body.

When a dancer is fully engaged in an activity, images and layers of meaning reveal themselves, informing the work and making compensating habits unnecessary. Emotions, for example, are one layer of experienced sensation that flow easily when one remains in their kinesesthetic experience. A quote that Judith uses often is that of actor Jean-Louis Barrault saying, *"Emotions to the actor are*

like sweat to the athlete". (Koltai) In other words, felt sensation materializes, evaporates and is replaced with something else.

It is very important that dancers realize that the sensations generated by movement inform our experience and not the other way around. We don't think, I'm angry. I should clench my fist. We clench our fist first and then we know we are angry. Sometimes I think this obvious truth is trained out of the dancer. (I raise my leg and what do I know?) One of the building blocks of contemporary dance is the axiom that movement is enough (dance for dance's sake), and the interpretive instincts of the dancer's personal body has, too often, been stigmatized as inappropriate. When dancers are approached as interpreters and not just as technicians, it gives them a sense of power and ownership of the work being danced and need not take anything away from the choreography's aesthetic point of view.

Inside the Authentic Movement practice one begins by noticing exactly what one's own self is doing, and in time one notices the extra compensations used trying to make something happen. When compensation is consciously experienced the dancer has a choice to either stay with it or to stop the extraneous and superfluous action, thus attending to their *'underground wealth of experience'*. (Koltai) Once a dancer has experienced this kind of revelation in his or her Authentic Movement practice, the dancer on stage learns to trust that attention to the personal body moving in the choreography will reveal all he or she needs to know and do as a performer.

To be seen both by an external witness and from within (self-witnessing) is essential to the practice. The intention of the external witness is to see without prejudice the mover's physical journey while remaining attuned to his or her own sensations. In turn the mover knows they are seen and incorporates the witness into their experience. As well, the mover has an internal witness that also sees without prejudice their experienced journey. In this way the practice of the mover is not a retreat into the na-na-land of the imagination or emotions, but remains a conscious, experienced investigation of their impulses. By consciously being witnessed and by self-witnessing, Authentic Movement facilitates the conscious integration of the dancer's experienced personal body in performance.

Judith points out that the relationship between witness and mover parallels the relationship between audience and performer and she acknowledges Janet Adler's work with this, *"aspect of the discipline and her articulation of the fluent unity and interchangeability between mover and witness"*.⁸ As a performer it is possible, Judith writes, to, *"be in relationship with the audience's experience, rather than their judgment – that's a whole different way of being consciously and willingly seen"*.⁹ She also writes in a yet unpublished manuscript, *"The acquired practice and skill of internal witnessing is of value to the performer not only in the*

*exploratory stages of his work, but also in performance. The actor (dancer) on stage can sense the smallest shift in his sensory/kinesesthetic perception, yet remain faithful to the requirements of form and formality in performance. This awareness enables him to be dynamically responsive and spontaneous in the 'feeling meaning' of the present moment".*¹⁰

External witnessing and self-witnessing clarify the difference between projection and experience. When directing dancers, teaching, or creating a new choreography, being able to distinguish between experience and the interpretation of experience can make a remarkable difference to the overall spirit of the rehearsal or class.

During one personal practice session I remember brushing the floor with my foot – a tendu – and thinking, “this can’t be authentic”. Yet my leg longed to reach down and away and I noticed that the rest of my body felt satisfied so I followed through with the impulse. Allowing myself this luxury raised a complex issue for me. As a dancer much of the technical vocabulary I’d learned felt natural and spontaneous, yet I questioned its authenticity. A prevailing question in the practice is “What is authentic?” and because the work is organic and specific to each individual, answers vary. So, although asking a question about authenticity is interesting and necessary, finding a definitive answer is not the ultimate objective, and doesn’t in any way hinder one’s ability to fully benefit from the practice. In a session this spring Judith suggested that, “Asking a question is not the same as looking for and answer” . (Koltai) It became clearer for me that the key to knowing when a movement was authentic, was looking. Having the participant look and distinguish between his or her felt authentic impulse and movement that generates without awareness from any source (habit, a need to entertain), the looking becomes an essential element of the participant’s investigations. In another session Judith pointed out that the, “*ethnology of the word ‘authentic’ is Greek and means “one of authority”, so it is possible that an authentic movement is knowing (with authority) that which I must do*”. (Koltai) Mary Whitehouse reflected on this question by saying, “*An authentic movement is in and of the Self at the moment it is done. Nothing is in it that is not inevitable, simple. When it is authentic I can almost tell you what is coming next*”.¹¹

In several of my own practices I investigated the question of technique and authenticity. Whenever I found myself moving within traditional dance vocabulary, I stopped myself and waited for the next impulse to come to me. I began to try to move only when I felt like the movement was authentically coming from within my personal body. I interpreted authenticity as having to be idiosyncratic, unique to me. And thus the question arose: how does one use dance technique in an authentic way?

Surprisingly, I began to experience my technique classes differently. I was more inside my own body. While dancing combinations, I had more ownership of my train-

ing. Dancing was something I was doing; my body was integrating as opposed to copying.

Eventually, I ceased to stop myself in my authentic movement practice and allowed learned movement to enter my sessions again. It was a useful investigation for me, whereby I learned to trust that technique was something that I could own in an authentic way. Also, when I practiced in this way, I noticed that certain aspects of technique felt like extensions of my impulses while other aspects never came into my practice at all. I wonder if this has something to tell me about areas of my technique that need attention?

Judith emphasizes that it is important to remain conscious of moving either in found movement or vocabulary derived from codified techniques. To completely surrender to the activity of the present moment, wherever it may lead you, is essential. This “voluntary disorientation”, as Judith calls it, is a necessary element of the dancer’s craft on stage and is fundamental to the practice of Authentic Movement.

Voluntary disorientation is to willingly immerse oneself in the immediacy of the activity without fixed notions about what is happening or maintaining the need for a certain outcome. Judith quotes Eugenio Barba, “*It is not yet the meaning of what one is doing that is essential, but rather the precision of the action which prepares the void in which an unexpected meaning can be captured*.”¹² Voluntary disorientation becomes a pre-condition of the creative impulse that leads the dancer to the felt meaning of his or her movement. For this the dancer’s senses must be fully activated to incorporate both the information in the room and within their personal body. By attending to “*the precision of the action*” (Barba) and by remaining voluntarily available to any outcome, dancers may find themselves moving naturally in and out of learned and idiosyncratic movement.

At a previously agreed upon time, the Authentic Movement practice comes to an end. The mover and witness come together to speak their experience. Words are the voiced experiences of how they each perceived the personal body’s journey. When the experience is voiced it is simultaneously recreated anew, similar to a dancer recreating an experience on stage. It is not the original experience. It is a reflection of this first experience that is now its own experience. Because the language used needs to be specific and may become highly charged, Judith guides the participants through this final stage with the precision of a surgeon. For example, it is important to speak your own journey in the first person. She also aids the participants in recalling and clarifying their physical action while distinguishing between experience and projection, witnessing and self-witnessing, and to bring what otherwise might remain unconscious into consciousness.

Mary Whitehouse captured this necessity of training the dancer’s personal body when she wrote, “*I had to be*

able to begin where people were, not where I thought they ought to be. ...we had to suspend a specific image of dancing and of my teaching them to dance in favor of the discovery of their own bodily condition, their own attitudes, assumptions and feelings in the experience of themselves moving.” She also wrote, “It was an important day for me when I discovered that I did not teach dance, I taught People’.”¹³

Perhaps Whitehouse was inspired by her teacher Mary Wigman who also understood the importance of this kind of practice when she wrote, “My personal experiences have made it clear to me how difficult it is to develop and train a dance talent ... it cannot be pasted on from the outside, it only comes about within a spirited, ideal workshop.”¹⁴

To know and make use of one’s authentic impulse in performance is not a new or revolutionary idea. Modern dance forerunners and many dance artists through out the last century have aspired to this idea. Isadora Duncan compared movement to the harmony of the waves, she wrote that her dance, “blossoms at each of my steps”, and she wrote of the desire, “to no longer dance to anything but the rhythm of my soul”.¹⁵ Doris Humphrey wrote, “There are movements which impinge upon the nerves with a strength that is incomparable, for movement has the power to stir the senses and emotions, unique in itself”.¹⁶ Merce Cunningham wrote, “though it appeals through the eye to the mind, the mind instantly rejects its meaning unless the meaning is betrayed immediately in the action”.¹⁷ Each of these statements relate easily to the practice of Authentic Movement.

If the practice of Authentic Movement is to have a positive impact on training dancers, a strong facilitator is needed, one who knows deeply the underlying principles that guide the work. To facilitate a practice one’s own impulses must be consciously acknowledged, incorporated and witnessed. The facilitator remains available to the precision of the guidelines, not as rigid, uncompromising rules, but rather as a precise framework that may subtly change and grow with experience.

Judith Koltai is such a facilitator. Her work is organic and ongoing. She sheds light on the issue of why two dancers of relatively equal technical ability may not be equally engaging in performance. In part it is the difference between honest experience of sensation and the artificial indications of experience. In Judith’s words, “the dancer does not recreate the choreography, but continues the act of creation by dancing” (Koltai). The question of talent remains convoluted but Judith suggests that:

“It has often been argued that acting [dancing] can not be taught, and what we call ‘talent’ eludes definition and analysis. It is, perhaps, possible to come to a consensus (sensing together) about certain pathways and doors through which the artist can access his deep intuitive uniqueness and gain a wider and higher vista of his talent.”¹⁸

Ideally, Authentic Movement would become part of the dancer’s regular training, and could be established in the same way that conditioning classes (like Pilates or weight lifting) are incorporated into the range of training techniques for supporting the physical demands of the contemporary dancer. It would be an illusion to think that Authentic Movement will find its way into every dance curriculum. It is not for everyone; there are many ways to know the personal body just as there are many ways to see. Like most things, Authentic Movement is best practiced when someone has a genuine desire to do so. However, this precise and careful practice could help fulfill the longing in each of us to be seen and fully realized through our art.

The practice of Authentic Movement has the potential to be successfully integrated in a meaningful way with traditional dance training. By teaching both student and professional dance artists a method of accessing their innermost impulses, one is more assured of a whole performance on the stage, a more satisfying experience for both the performer and audience.

Over time, as the practice of Authentic Movement matures and our insights deepen, it will be fascinating to see its yet unimagined contribution to the art of dance.

Notes:

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2. Whitehouse, Mary Starks. *Reflections on a Metamorphosis* (1969) in *Authentic Movement Essays* by M.S. Whitehouse, J.Adler and J. Chodorow editor P. Pallaro, Jessica Kingsley Publishers, London and Philadelphia. 1999, p. 58
3. *Ibid*, p. 59
4. Whitehouse, Mary Starks. *An Approach to Center* (1972) in *Authentic Movement Essays* by M.S. Whitehouse, J.Adler and J. Chodorow editor P. Pallaro, Jessica Kingsley Publishers, London and Philadelphia. 1999, p. 19
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Callison

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Talking Machines and Moving Bodies: Marketing Dance Music before World War I

Susan C. Cook

As a music historian by trade, I would be remiss if I didn't have musical examples.

1. J. R. Europe, "Castle Walk," Victor Talking Machine Co., 1914
2. "One-Step (Instruction)," Columbia Graphophone Co., 1914

Although the mediation of recording is central to my paper, no less important are the sounds themselves, sounds which provoked both delight and fear in the years 1912-1917. Delight because these sounds accompanied new participatory social dances. Fear because the behaviors this kind of music seemed to stimulate through dance were deemed dangerous.

Historically social dance has occupied a tenuous place in the U. S., provoking deep-seated cultural anxieties rooted in our enculturated somatophobia, our fear of the body and all the body has come to represent: the feminized, irrational Other and, more fundamentally, sex. Social dance with its defining couple seems to imitate or initiate the behaviors of heterosexual mating, becoming a kind of public enactment of that most private of acts. While dancing is NOT sex neither is it sexually innocent. As a SOCIAL activity, ragtime dance did indeed socialize its practitioners. It was a means through which participants learned about social conduct and behavior appropriate to their race, class and gender, such as the power disparity between the active male lead and acted-upon female follower.

The terms "dance craze" and especially "dance mad" circulated widely during the teens to describe dancing's popularity and semantically suggest both the threat and excitement this activity posed for the individual body and the body politic. Critics were concerned not only by the movements of the new trotting dances, but the increasingly informal circumstances under which the dancing took place. At the heart of matter, though, was race, the fears and delights of "white" dancers stimulated by "black" music. Through its characteristic syncopation, "white" bodies might act "black."

Edison conceived of his phonograph, patented in late 1877, as a technology with business applications, like his earlier telegraph. His new invention preserved and reproduced important speech; hence the generic designation of "talking machines" or just "talkers." Edison continued to promote the possible business applications for his machines long after his competitors saw that the fu-

ture lay in reproducing music for private home entertainment.

The identification of a domesticated use for Edison's technology was a comedown, however, from the lofty heights of business and industry. In effect, by replacing the parlor piano, talking machines were at best occupying an already feminized place within the home, and while individuals were spending more money on leisure, by definition leisure is not as valued as work. Subject as well to larger economic forces and seasonal fluctuations, booming at Christmas time and dropping off precipitously during the summer months, the "leisure" and entertainment market was fickle, difficult to predict and even harder to control.

Throughout the first decade of the 20th century, the recording industry fought lingering perceptions that talking machines were mere novelties, and it continued to react defensively to its feminized place in the larger masculine worlds of technology and big business. As the three major companies, Edison, Victor and Columbia, built their corporate identities through record catalogs, in-house journals and mass circulation advertising, they began to make claims for business legitimacy that while different from each other still had much in common. What came to be a shared concern was the KIND of home entertainment they offered.

Nowhere are these ideological claims more apparent than in the pages of Talking Machine World, founded in January of 1905 under the editorship of Edward Lyman Bill. In 1887 Bill acquired part interest in the Music Trade Review and became its sole proprietor and editor in 1891. In the lead-off editorial in his new publication, Bill claimed that the recording industry was no longer a subsidiary to other music trades and warranted its own journal.

While clearly acknowledging the power of the Big Three, Talking Machine World claimed to be an independent voice and provides a wider frame of reference for industry-wide concerns about this emerging technology and its place in American culture. The main editorial office was in New York City, but Bill boasted branch offices throughout the U. S. and carried reports of interest to regional jobbers, dealers, and distributors.

For the first five years Bill spent considerable energy making a case for the industry's legitimacy by speaking against its novelty complex. Not surprisingly he and his subeditors drew upon the then current notions about the

indisputable value of “good” music, what Lawrence Levine, Ruth Solie and others have identified as a process of “sacralization.” Musical sacralization subsumes a constellation of practices and beliefs, and as Solie and others have noted, upper-class women played key roles in this phenomenon and paid dearly for the privilege as the very systems of musical professionalism and prestige they helped create ultimately excluded them from positions of musical power. Bill claimed that anything that gave individuals increased access to the morally uplifting experience of “good” music was an important thing; it could be neither novelty nor fad.

In the second issue of TMW, a story entitled “Exercises a Moral Influence” described the use of talking machines aboard ship. “The best part of it all is that such instruments are a decided moral benefit to those on shipboard. The lives of sailors are lives of dreary solitude and hard work, and this is the reason why, as soon as they reach land, they made for some low dance hall, where there is a barrel organ, a cracked piano or accordeon [sic] grinding out music of a character more villainous even than the surroundings in which it is played.” (p. 21) The sacralization process, so clearly presented in this quotation, also required a simultaneous demonization process. Not all music was morally good, distinctions had to be made, learned and taught in order to be presumed. In renouncing the faddish, Bill similarly rejected the feminized and fickle “popular.”

Two other kinds of stories appeared with enough frequency to become secondary sacralizing tropes. The first is the civilizing story, as “Talking Machine a Civilizer: C. P. Sterns Tells of Trip Through the Philippine Islands in Which a Talking Machine Played a Star Part,” which appeared in the August issue of the first year. In these stories white, Anglo-European males introduce talking machines and recordings to foreign natives with predictable outcomes: the natives allow themselves to be studied, enjoy our music, or work more efficiently. In some cases, the natives weren’t foreign at all but were rural, southern, or African Americans. The second trope, which appeared with the rise of ragtime dance’s popularity, is one of musical Darwinism. Again it assumes a morally superior music, but justifies “other” musics as means to an uplifting end. Consumers start with rag-time or other popular musics, but in time evolve to an appreciation and purchase of better music.

And yet there’s a rub that chafes this process and reveals the illusory nature of its dichotomous categories of value. *Talking Machine World* was a business publication because talking machines were a business. Virtually every issue of TMW contained information on marketing, advertising, good business practices, protectionist legislation, and maintained a separate section for other lines, what were called “trade novelties,” that could be sold along with talking machines and records such as Gillette razors,

postcards, and toys that danced on the tone-arm. The undoing of the sacralization process is that being “good” isn’t really good enough, you still have to succeed within the capitalist economy, and the industry requires the novel to survive.

Through the aggressive leadership of inventor Eldridge Johnson, Victor soon became the industry giant especially with the development of the Victrola in 1906 whose cabinet construction made it an attractive addition to the middle or upper-class home. As early as 1902 Victor began to exploit the possibilities of “good” music with its Red Seal recordings of opera singers. These recordings, while highly touted at the time were not that popular with consumers. Columbia, who followed Victor’s lead in 1903, abandoned its own Grand Opera Series after only 32 issues, and Victor likewise acknowledged that their Red Label series accounted for only a third of their total sales. However, these “good music” records were important to the industry because they marketed self-respect regardless of what consumers actually purchased; they bespoke quality, morality and taste, thereby aiding Victor and the larger industry as it refashioned itself from novelty to respectable business suitable to rational white manhood. “High class” records provided a mask of respectability behind which commercial popularity could work unimpeded.

From the beginning, recording catalogs offered the popular musics consumers might have purchased at live venues. Central to these popular music selections were ethnically- and racially-marked material such as Irish monologues, “coon songs,” and other minstrel show numbers. Popular music, as with popular entertainments generally, remained inextricably linked to racial and class difference in contrast to unmarked “good” music.

Dance recordings were available virtually from the start given the popularity by the 1890s of the two-step which could be danced to marches. By 1909-10 ragtime-designated works—typically syncopated songs with “rag” in the title appeared. Accompanying illustrations and discussions suggest that while this might be dance music, it was music that white folks watched black folks dance to or watched stage performers do in imitation of blackfolk, as had been the case with the turn-of-the-century cakewalk and minstrelsy.

By 1912 increasing number of recordings designated as “tangos,” “one-steps” or “trots” began to appear in response to changing dance practices; white folks, initially working class but soon across class lines, were no longer watching the dancing, but participating. To quote from Irving Berlin’s popular rag song of 1912, “Everybody’s Doing It Now.” In April of 1913 *Talking Machine World* reported from Detroit that “demand for ‘tangoes’ and ‘turkey trot’ records continues unabated.” As distributors noted increased sales over previous summers, industry reps recognized the potential for recreational dancing to

make up for the usual summer slump,

In August Talking Machine World reported on the presence of a new profession, popular dance instruction, an unexpected and profitable development for the industry as it increased both sales of machines as well as recordings. In the same issue a Philadelphia merchant reported strong sales of dance records made all the more newsworthy because his store was “one of the closest to the aristocratic district of the city and enjoys an exclusive trade.”

In September Columbia, at the forefront of popular repertoires, advertised recordings from The Sunshine Girl. This show launched the career of Mr. and Mrs. Vernon Castle, soon to be the most popular and successful exhibition ragtime dancers of the time. Vernon Castle starred as the comic secondary male lead and danced a tango with the leading lady, the first time the dance appeared on stage in a show of this kind. Together the Castles performed another trotting dance to great acclaim and quickly went on to open their own theatrical and instructional venues.

In January of 1914 Talking Machine World noted the overall strength of Christmas sales of dance records, while Columbia announced an innovative series of dance instruction records signaling a conscious turn to marketing dance for home use. In February, Talking Machine World carried reports from San Francisco, St. Louis, Detroit and New York City about the continued popularity of dance records. In some cases dealers reported being unable to meet consumer demands as 3/4 of their sales were now dance recordings.

In March Victor, having followed Columbia's lead thus far, scooped them with their advertising prowess. They signed the Castles to an exclusive contract to supervise dance recordings, including those of their own orchestra led by the noted African-American composer and conductor James Reese Europe. Victor cross marketed the recordings with a dance instruction book and etiquette manual and other materials that capitalized on the growing acclaim for the Castles' “refined” style of “modern dance.” Not to be outdone, Columbia announced that Joan Sawyer, one of the Castles' competitors, would make recordings for their label.

By April, as the Castles were touring the country demonstrating the right and wrong way to dance and appearing widely in Victor's well-placed ads, Bill finally drew attention to the phenomenon. In his TMW editorial he acknowledged that the popularity of ragtime dancing was nationwide and that it had benefited the industry enormously both in sales of recordings and even more so in sales of machines. While Columbia and Victor, and to a lesser extent Edison, consciously and even creatively marketed ragtime dance music once it was in demand, Bill appears to have tried to ignore both its popularity and the success stories from his readership, who appear to have followed his advice about aggressive and up-to-date sales-

manship.

As ragtime dance's popularity continued the industry marketed dance increasingly as informal recreational home-based fun. The trade journals carried advertisements and stories which depicted dancing, accompanied by the talking machine, as a domestic or privatized activity available at the demand of the consumer. Not only could consumers practice at home for live music ventures, but the industry provided numerous examples of how talking machines could create tantalizing dance venues themselves in hotel lobbies, at summer resorts, in private homes, in offices or workplaces over lunch or after hours, and in college dorms where coeds alternately studied and practiced the latest steps. Through ever-more portable and cheaper machines, dancing could be available to practically anyone at any time, especially to consumers outside urban areas. The trade journals carried stories from dealers far removed from urban centers who put on their own dance exhibitions and provided their rural customers with the latest urban fare.

By 1916, when Vernon Castle, a British citizen, returned to England to serve with the RAF, the war in Europe began to adversely affect the industry. Germany supplied key ingredients for the making of recordings, and shipments were increasingly difficult to count on. When the U.S. entered the war, some companies made military-training records, while others, like Victor, turned their factories over to making rifle fittings, detonator cases, and airplane wings. Yet the industry still boasted that fighting men took talking machines with them into battle where music once again served the cause of moral uplift.

During the years the Castles were in vogue they refuted the discourse of dance pathology with an alternative one of health; dancing could be “good” for you because it could be good exercise. In doing so they drew on then current understandings of neurasthenia, a disease identified in the late 19th century as attacking society's “brain-workers”—upper-class, white Protestants, largely male—first bolstered and now beset by industrialized society. Nervous, anxious neurasthenics were diagnosed as overly-civilized and overly-rational. They needed to recharge their male batteries through forays into the savage body. Successful male specimens, such as Teddy Roosevelt, learned to balance cultivated rational white manhood with carefully controlled primitive experiences that left race, class and gender privilege in tact.

Ragtime dance, like hunting, similarly revitalized flaccid white bodies. While dance's detractors despised its racialized savagery, its proponents, like the Castles, extolled its vitality while also speaking for the need to exercise bodily control: a straight back, no flouncing elbows, certainly no wriggling. The “refined” dance style of the Castles and its attending discourse, draws on “primitive” delights. Its simultaneous call for control reveals how potentially destabilizing this music and movement re-

mained.

While discussions about the propriety of ragtime dance raged in the mainstream press, the talking machine publications did not engage in the dance apologies provided by the Castles and others. The technology in many ways deflected criticism; it was dance without the most troubling aspects of dancing bodies. The talking machines themselves effectively removed dance from its potentially disreputable connections with public dance halls where unchaperoned men and women of all classes might meet, mingle and touch. Talking machines domesticated dance, providing the desired experience but within the controlled home environment. Advertisements and editorials depict dancing as an activity shared by familiar equals, and in doing so, further legitimated dancing through a technology which claimed to be a purveyor of moral good. In marketing this domestic consumption, the recording industry fueled ragtime dance's popularity and became part of the claims voiced by the Castles and others, to white, middle-class respectability and modernity. Consumers had the freedom to create and control the social dance contract.

And yet the threat remained. Recordings and machines provided a new accessibility as well to the affective power of a racially-marked music that privileged the feminized dancing body.

Consumers might be removed from actual physical contact with the Other, but by domesticating dance they made themselves vulnerable by bringing into their homes the musical affective power and behaviors of those same threatening Others.

The contradictory response of the industry concerning dance music even as it contributed to its financial health, similarly reflects the complexities of "whiteness" and especially "manhood." Like the neurasthenic male, the talking machine industry experienced newfound vitality in popular dance. Soaring sales of records and machines reinvigorated the market like a restorative tonic. Yet caught up in its own bid for respectability, the industry maintained a position of civilized control, to embrace its success might undo its efforts to win moral credibility.

The talking machine industry tried mightily to market itself as serious, but I would argue that it has yet to acquire the "serious" business status so desired; the history and multiple cultures of recorded sound technology remain underexplored and undervalued, certainly within my field which it virtually created. Talking machines could not escape being judged by their own limited criteria of legitimacy. Like popular music, white womanhood, and people of color, they remained with a place and a function, but with little cultural prestige. In a way Edison and Lyman Bill perhaps feared, this technology instead disrupted the very hierarchy they sought to claim for it. In Edison's desire to preserve and reproduce important talk and succeed at business, he gave to those racially-marked

objects of faddish entertainment the enduring quality and timelessness reserved for "good" music.

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Lady Saw Cuts Loose: Female Fertility Rituals in Jamaican Dancehall Culture

Carolyn Cooper

Iyalode Oshun, Goddess of the River, Daughter of
Promise, Mother of the Sweet Waters.
It is from your throbbing Womb that the rhythm of
Music springs.
It is from your bouncing Breasts that Dance is born¹

Jamaican dancehall culture is commonly disparaged as a homophobic, homicidal, misogynist discourse that reduces both men and women to bare essentials: skeletal remains. In this dehumanizing caricature women are misrepresented as mindless bodies, (un)dressed and on display exclusively for male sexual pleasure. And men are stereotyped as dog-hearted predators stalking potential victims. It is the animal nature of both genders that is foregrounded. It is true that sex and violence - basic instincts - are recurring themes in the lyrics of both male and female deejays. Understandably so. The dancehall is, essentially, a heterosexual space (some would say heterosexist) in which men and women play out eroticised gender roles in ritual dramas that can become violent.

But sex and violence, however primal, are not the only preoccupations of Jamaican dancehall culture. There is a powerful current of explicitly political lyrics that speak to the struggle of the celebrants in the dance to reclaim their humanity in circumstances of grave economic hardship that force the animal out of its lair. Indeed, Jamaican dancehall culture privileges dance as a mode of theatrical self-articulation in which the body speaks eloquently of its capacity to endure and transcend material deprivation. And the politics of the dancehall is decidedly gendered: it is the body of the woman that is invested with absolute authority as men pay homage to the female principle.

Arguing transgressively for the freedom of women to claim a self-pleasuring sexual identity that may even be explicitly homoerotic, I propose that Jamaican dancehall culture at home and in the diaspora is best understood as an erogenous zone in which the celebration of female sexuality and fertility is ritualized. Survival of the fittest and the loosest is the name of the game. Approvingly gyrating to sexually explicit lyrics (usually performed by men), the female dancehall fan, as both spectacle and spectator, revels in the DJ's 'bigging up' of her person as desired and desiring subject - not mere sex object. The dancehall, thus conceived, is a liberating space in which working-class women and their more timid middle-class sisters play out eroticized roles that may not ordinarily be available to

them in the rigid social conventions of the everyday.

In less subtle readings of the gender politics of the dancehall, this self-conscious female assertion of control over the representation of identity is misunderstood. The therapeutic potential of the dancing body is repressed. Indeed, the joyous display of the female body in the dance is misperceived as a pornographic devaluation of female sexuality. But the fantastic un/dress code of the dancehall (in the original Greek sense of the word 'fantastic,' meaning 'to make visible,' 'to show') is the visualization of a distinctive cultural style that allows women the liberty to demonstrate the seductive appeal of the imaginary - and their own bodies. Transparent bedroom undergarments become street-wear, somewhat like the emperor's new clothes. And who dares say that the body is naked? Only the naive. In the dancehall world of make-believe new identities can be assumed. Indeed, the elaborate styling of the body is a permissive expression of the pleasures of disguise.

Complicated sexual fantasies can be fulfilled in the putting on of hairpieces in various hues. Kinky-haired women go to all lengths to claim for themselves the sex appeal that is perceived to reside naturally in 'tall hair' women - as evidenced in the dominant images of pin-up female sexiness in the mainstream media in Jamaica and in international 'high fashion' magazines. As they flash their store-bought Rapunzel tresses, these dancehall divas, appropriating the border-crossing potential of disguise, simultaneously reinscribe and subvert the racial ideology that devalues the beauty of African-Jamaican women and undermines their self-esteem. The wigs do for some women what dreadlocks, and the even more fashionable 'sisterlocks,' do for others. Indeed, this hair-extension aesthetic must be related to traditional patterns of body adornment in continental Africa which have re-emerged in the diaspora.

In the patriarchal discourse of most societies women are required to be beautiful, unlike men who only have to be men. In the derisory words of the self-important male character, Ubana, in the novel *The Joys of Motherhood*, written by the Nigerian novelist, Buchi Emecheta: "[a] woman may be ugly and grow old, but a man is never ugly and never old. He matures with age and is dignified."² For many African diasporan women, the politics of beauty is complicated by racism. Unlike their African sisters, for whom beauty was traditionally defined in in-

digenous terms, many African women in the diaspora are judged by standards of beauty based on non-African phenotypes.

Faced with these marks of erasure, many black women have had to settle for being sexy, instead of beautiful. There is an old Guyanese joke about an African-Guyanese entrant in a national beauty contest in the mid-sixties. The unsuccessful beauty contestant is alleged to have responded thus to a malicious question about how she fared in the competition:

For figure and face
I ain't mek no place
But for bubbly an ass
Ah bus deh rass.³

Not all African diasporan women share the confidence of this contestant. There is a disturbing trend in the Caribbean today for black women to bleach their skin in an attempt to approximate the standards of euro-american ideal beauty. This bleaching of the skin - usually only of the face and neck - is an obvious attempt to partially disguise the racial identity of the subject. The mask of 'lightness,' however dangerous in medical terms, becomes a therapeutic signifier of status in a racist society that still privileges melanin deficiency as a sign of beauty.

This predilection for playing the other - i.e. 'playing mas' - underscores a hidden continuity between the annual rituals of carnival masquerading in other Caribbean societies and the daily gestures of dissimulation in real-time Jamaican culture and its heightened forms of expression in the dancehall. The importation of an adulterated Trinidad carnival aesthetic into Jamaican popular culture has resulted in the cross-fertilization of traditions of role play in which costume, dance and music are primal signifiers. And just as the Byron Lee carnival aesthetic creates a platform for predominantly upper/middle-class brown and white Jamaicans to abandon respectability, parade their nakedness in the streets and 'get on bad' i.e. pass for black, on their terms, even so everyday Jamaican dancehall culture permits the black majority to enjoy the dubious pleasures of release from the prison of identity that limits the definition of the person to one's social class and colour.

There are, it is all too true, profound psycho-sociological underpinnings of this desire to be/play the other that cannot be simply written off as mere entertainment. Role play both conceals and reveals deep-seated anxieties about the body which has been incised with the scarifications of history. Jamaican dancehall culture, mirroring the racial politics of the society, constitutes a paradoxical social space in which race as a marker of identity is contested and sexuality, especially that of the woman, is celebrated with abandon. All of the disguises of the dancehall - the hair styles, costumes, make-up and body language

that are assumed - enhance the illusion of a fairy-tale metamorphosis of the mundane self into desired sex object - as seen, for example, in the film *Dancehall Queen*. Woman as sexual being claims the right to sexual pleasure as an essential sign of her identity. Both fleshy women and their more sinewy sisters are equally entitled to display themselves in the public sphere as queens of revelry. Exhibitionism conceals ordinary imperfections. And the dance is the ideal stage for the display of the eroticised body.

Even more implicated in this discourse of 'objectification' in the dancehall is the female DJ who, having upstaged her male counterpart, takes control of the mike and assumes the power to represent herself verbally and dance to her own beat. The self-assertive female DJ does speak back to the male, challenging many of the chauvinist limitations that are imposed on her gender. But, somewhat paradoxically, she often speaks the very same sexually explicit body-language as the male, causing short-sighted detractors to dismiss her as being even more culpable than the male DJs and the women in the audience who take vicarious pleasure in her daring self-exposure on stage.

The flamboyantly exhibitionist DJ Lady Saw epitomizes the sexual liberation of many African-Jamaican working-class women from airy-fairy Judaeo-Christian definitions of appropriate female behaviour. She embodies the erotic. But one viewer's erotica is the other's pornography. So Lady Saw is usually censured for being far too loose - or 'slack,' in the Jamaican vernacular. The *Dictionary of Jamaican English* defines a "slack" as "a woman of loose morals". Fast rewind to the Garden of Eden and Eve seducing 'innocent' Adam. The gender bias is immediately evident. Slackness has to do with the immorality of women, not men. Women are the guardians of public and private morality; men do their own thing. In an act of feminist emancipation Lady Saw cuts loose from the burdens of moral guardianship.

Indeed, Lady Saw's erotic performance in the dancehall can be recontextualized within a decidedly african diasporic discourse as a manifestation of the spirit of the Yoruba female fertility figure, Oshun. In *Carnival of the Spirit*, Luisah Teish characterizes Oshun thus: "She is Maiden, Mother, and Queen. Yoruba folklore attributes many powers to her. She has numerous lovers and is known by many praise-names. . . . She is the personification of the Erotic in Nature. It is she who sits as Queen of the Fertility Feast."⁴ Teish elaborates Oshun's contradictory moral qualities with reference to Brazil and Cuba. Her analysis of the Oshun madonna-whore complex seems entirely relevant to my affirmation of female fertility rituals in Jamaican dancehall culture, though I do question the characterization of Oshun as 'pagan' with its conventionally negative associations:

In Brazil and Cuba, African religion merged with Catholicism and the image of the Goddess was

greatly affected. In this hemisphere She has been identified with Mary and suffers from the Madonna-Whore complex. She is referred to as La Puta Santa (the Whore Saint) and envisioned as a prostitute of interracial ancestry. Or she may be known as Yeye Kari (Mother of Kindness) and represented by the statue of the Virgin Mary. These appellations speak more to the cultural and political history of these countries than to the power of the Goddess. For she is a virgin but not in the Catholic sense. She is a virgin in a pagan sense - a woman who belongs to Herself and who is free to interact with whomever She chooses. By identifying Her with Mary, 'New World' devotees became ashamed of her promiscuity in folklore and misunderstood the power of Her intercourse. She has, in many places, simply been reduced to a coquette. But in reality She is Iyalode!⁵

In a 1998 radio interview in the "Uncensored" series on Jamaica's Fame FM, promiscuous Lady Saw counters charges of vulgarity with coquettish assurance:

Interviewer: Lady Saw, you do things like, yu [you] grab yu crotch on stage . . .

Lady Saw: Uh huh. Michael Jackson did it and nobody say anything about it.

Interviewer: And you gyrate on the ground. I mean, do you think this is acceptable for a woman?

Lady Saw: Yes, darling. For this woman. And a lot of woman would like to do the same but I guess they are too shy.⁶

Shyness is not one of Lady Saw's obvious attributes. And she is dismissive of critics who naively identify her with her stage persona. In response to the question, "Some people are saying that you are vulgar on stage and your lyrics are indecent. Do you think they are justified?" she asserts: "I think critics are there to do their job and I am here to my job. . . To entertain and please my fans." And she claims a private space that allows her the freedom to escape her public image: "I'm a nice girl. When I'm working, you know, just love it or excuse it."

But many critics find it difficult to either love Love Saw's performances or excuse her transgressions. Most are caught between self-righteous condemnation and open-mouthed fascination. Listen to the ambiguous tone of enthralled reproof in the words of Papa Pilgrim, a reggae radio disc jockey in Salt Lake City, Utah in his report on

the 1993 Reggae Sunsplash "Dancehall Night" in *The Beat* magazine:

Then came a performance that was more vulgar than any I have seen from anyone anywhere! Her name was Lady Saw and as a Jamaican friend commented, you cannot put enough Xs in front of her name to adequately describe what she did. To quote from the August 7, 1993 *Gleaner* "She went to the bottom of the pit and came up with sheer filth and vulgar lyrics which made Yellow Man at his worst seem like a Boy Scout.

Exponentially x-rated Lady Saw was not nominated for a Jamaica Music Award for 1994 on the grounds that she is consistently slack. But this is not at all so. The notorious public image of defiant sensuality and raw slackness masks the true depth of Lady Saw's insights which she reveals, when it suits her, in cutting lyrics that are above reproach. Subverting the conventional understanding of slackness which limits it to the sexual domain, Lady Saw gives a provocative definition in "What is Slackness" that expands the denotative range of the word:

JAMAICAN	ENGLISH
Want to know what slackness is?	Do you want to know what is slackness?
I'll be the witness to dat.	Let me be the witness
Unu come aaf a mi back.	You all just get off my back
Nof more tings out there want deal with	There are lots of other issues to be dealt with
An unu naa see dat.	And you all are not seeing that
Society a blame Lady Saw	Society is blaming Lady Saw
Fi di system dem create.	For the system they have created
When culture di d a clap	When culture was all the rage
Dem never let mi through the gate	They wouldn't let me through the gate
As mi say 'sex'	As soon as I 'sex'
Dem waan fi jump pon mi case	They want to jump on my case
But take the beam outa yu eye	But take the beam out of your eye
Before yu chat inna mi face	Before giving me any chat
Cause Slackness is when the road waan fi fix	Because Slackness is roads needing to be fixed
Slackness when government break them promise	Slackness is the Government breaking its promises
Slackness is when politician issue out gun	Slackness is politicians issuing guns
And let the two Party a shot them one another down.'	And letting Party supporters shoot each other ⁷

In a brilliant riposte to her adversaries on her exclusion from the Jamaica Music Awards, Lady Saw recorded a totally unslack hit about the act of censure. She mockingly asserts that she doesn't need the 'award' - the stamp of approval from "certain guys [who] have big position." She is working for the far more valuable 'reward' of popularity with her fans. Refusing to be put on pause, she defiantly declares 'Mi naa lock mi mout' [I won't lock my mouth]. In deference to the children, though, she carefully edits her lyrics. But you can just imagine the

'breed of things' she really wanted to tell the Advisory Committee of the Jamaica Music Awards:

JAMAICAN	ENGLISH
Chorus	
Them ha fi bun mi out	They have to burn me out
Fi get mi out	To get me out
No matter wa dem try	No matter what they try
Mi naa lock mi mout	I'm not going to lock my mouth
Dem waan mi fi resign	They want me to resign
But it's not yet time	But it's not yet time
Mi gwy bother dem nerves	I'm going to bother their nerves
And pressure them mind.	And put pressure on them
Verse 1	
If it wasn't for the sake of the children	If it wasn't for the sake of the children
Some breed a tings mi wuda tell them	The breed of things I would tell them
But just because of mi commitment	But just because of my commitment
I'm standing firm	I'm standing firm
To please my audience.	To please my audience.
Mi tell dem "Slackness"	I give them "Slackness"
But it seems dem ears cork	But it seems as if their ears are corked
Dem a try and a die	They are trying their hardest
Fi put mi pon pause	To put me on pause
Verse 2	
A no notn if mi no inna dem roll call	Is no big deal if I'm not in their roll call
Mek dem keep dem award	Let them keep their award
Mi a wok fi reward	I'm working for my reward
Through certain guys have big position	Because certain guys are influential
Dem fling mi out of dem nomination	They have flung me out of their nomination
But that alone can't stop mi from nyam	But that alone can't stop me from eating
The more dem fight, the more mi get strong.	The more they fight me, the stronger I get

The hotter the battle, the sweeter the victory. And sanctified Lady Saw knows her bible. You had better take the beam out of your own eye before you start looking for the mote in hers. In a wicked reversal of roles the persecuted DJ sings triumphant praises to God:

When I remember where I'm coming from
Through all the trials and tribulation
Yes, the hardship and the sufferation
I have to go on my knees
And sing praises to God
Glory be to God!
Praises to his name!
Thanks for taking me
Out of the bondage and chains.⁸

Lady Saw proves that she is not consistently slack. She can be as pious as pious can be. And, in any case, she knows that the man from Galilee had a way with all kinds of ladies. So she has quite a few songs in her repertoire that are straight hymns, celebrating divine guidance in her

life. And she is quite pragmatic in matters of religion. In that "Uncensored" interview she makes it clear that economic priorities dictate her lifestyle at present. But she doesn't rule out the possibility of conversion to religious respectability at a more convenient season. It is this kind of contradiction that makes Lady Saw such a fascinating character.

In this same spirit of moral ambivalence Lady Saw refuses to set up herself as a role model for young girls who may not have the fortitude and self-possession she displays:

Interviewer: Lady Saw, you said not so long ago that you wouldn't want your daughter to do what you're doing now. What would you say to a young girl now out there who wants to be nothing but just like you?

Lady Saw: I tell them all the time [when] them come to me with it, 'I want to be like you Lady Saw.' 'Like Me? You choose sopn [something] else.' I can tek [take] my consequences dem right now. I don't know if she strong enough to deal with what I'm dealing with. So I don't encourage them to be like Lady Saw. Sometimes they say, 'I love all yu [your] songs.' I seh [say], 'Yu try listen to the good ones, not the bad ones.'

Undoubtedly, the vast majority of songs in Lady Saw's repertoire are decidedly raunchy. There's no denying it. That is why she's so popular. She's a woman running neck and neck with the men, giving as good, or even better than, she gets. But exclusive focus on those x-rated lyrics diminishes the range of her contribution. Consider, for example, her "Condom" hit which advocates safe sex. She confidently asserts that this song can't be banned. It is not at all slack - in the usual hard-core sense of the word - though it does name sexual acts/positions which are encoded in metaphor: "banana peel" and "pedal and wheel." The song warns against sexual promiscuity and its fatal consequences. Ironically, Lady Saw is on firm moral ground here:

JAMAICAN	ENGLISH
Can't know the right and do the wrong (You see weh me a seh)	You can't know what's right and do wrong (You see what I'm saying)
This is reaching out to all woman and man	This is reaching out to all women and men
You see when having sex	You see when you're having sex
Saw beg you use protection (Safety)	Saw is begging you to use protection (Safety)
Chorus:	
A condom can save your life (men)	A condom can save your life (men)
Use it all with your wife (yes)	Use it even with your wife (yes)
All when she huff and puff	And even if she huffs and puffs
Tell her without the condom you nah do no wo'k.	Tell her you're not performing without the condom
Don't bother play shy - tell the guy	Don't bother pretend to be shy - tell the guy
No bareback ride - no, no, no	No bareback ride - no, no, no
No watch the pretty smile - remember	Don't get taken in by the pretty smile
Aids will tek you life.	Remember that Aids will take your life

Them have fe play this one	They have to play this one
This one caan get ban	This one can't get banned
I predict this will be my next number one	
Reaching out to teenagers, woman and man	
When having sex use protection	
Dem say one man to one woman	They say one man for one woman
That nah gwaan again, so take precaution	That's not happening anymore,
It no matter where you live or who you are	
You could be a millionaire or a superstar	
We all are one, come mek we sit down and talk	...come let us...
When I'm talking don't you dare laugh	
If them say that matey a rebel	If they say the 'other woman' is rebelling
So check yourself before you wreck yourself	
No bother move like Mantel and the gal Sketel	Don't get on like a loose man or woman
Safety first and trust go to hell	
Instead of saying if you did know	
Go pick you condom at the corner store	
Nobody's business, the world nah fi know	...the world doesn't have to know
No make sake a hard ears you name and face	Don't let hard ears cause your name and face
Gone pon Oprah talk show.	To be exposed on Oprah's talk show
How do you feel when you get you banan a peel	
The wickedest slam to make you pedal and wheel	
Only to find out that you have aids disease	
You no want know, so get you condom please	
Some critics say that I am a sex machine	
Me no know bout that, this I will reveal	
If my man don't put on him rubbers him nah be able	
Fi tell the Saw thanks.	
When it come to me health, I'm serious	
Take me pap smear, mi usual check-up	
Then, everything fall back in line	
If him nah wear no condom him nah get no bly.	If he won't wear a condom he's not getting any
No make dem fool you	Don't let them fool you
That when them use it them no feel you	That when they use it they don't feel you
That nuh true, girls.	That's not true, girls.
Some wi want bus' it when dem put it on	Some will burst it when they're putting it on
So open yu ears and watch what a gwaan.	So open your eyes and watch what's going on. ⁹

beyond the dress codes and role play of the celebrants in the dancehall. It encompasses the cunning strategies that are employed by outspoken women like Lady Saw who speak subtle truths about their society. In the spirit of Oshun, Lady Saw cuts loose from the boundaries that would contain her. She is river of sensuality running free.

Notes

- 1 Luisah Teish, "Daughter of Promise: Oriki Oshun," *Carnival of the Spirit*, San Francisco: Harper, 1994, 75.
- 2 Buchi Emecheta, *The Joys of Motherhood*, 1979; rpt. London: Heinemann, 1980, 71.
- 3 For this anecdote I am indebted to Professor Hubert Devonish, a Guyanese and Head of the Department of Language and Linguistics, University of the West Indies, Mona, Jamaica.
- 4 Luisah Teish, *Carnival of the Spirit*, San Francisco: Harper, 1994, 79.
- 5 Ibid., 79-80.
- 6 I am indebted to Mrs. Carol Bailey, my colleague in the Department of Literatures in English, for bringing the radio interview to my attention.
- 7 Lady Saw, "What is Slackness," *Give Me the Reason*, Diamond Rush, 1996.
- 8 Lady Saw, "Glory Be To God," *Give Me the Reason*, Diamond Rush, 1996.
- 9 Lady Saw, "Condom," *Give Me the Reason*, Diamond Rush, 1996.

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Lady Saw's brilliant lyrics, reinforced by her compelling body language, articulate a potent message about sexuality, gender politics and the power struggle for the right to public space in Jamaica. She is a woman who knows the power of her own sex appeal. As an entertainer, she fully understands the function of performance as a strategy for masking the self. Indeed, erotic disguise extends

The Capitalist Contagion and the Dancing Vector: Watch Your Step You Might Catch the Bourgeois Bug

Elizabeth Cooper

...How easily the seeds of excessive hate and intolerance can suddenly develop into dangerous malignancies that spread with lightening rapidity through the whole social system (Murray, xi).

Introduction

In *Silk Stockings*, the motion picture musical released by M-G-M in 1957, dancing bodies and cultural identities are metaphorically analogous. The leading characters Steven Canfield and Ninotchka Yoshenko, played by Fred Astaire and Cyd Charisse, personify through dance, clashing cultures and dueling ideologies. The film's message is simplistic and delivered by means of song and dance. *Silk Stockings* is in essence a simple love story fueled by a caustic anti-Soviet subtext. The film exploits an idea familiar to movie-going audiences during the Cold War—Communism as a subversive ideological scourge and threat to the American way of life—and turns it up side down. In *Silk Stockings*, Capitalism is depicted as the virulent contagion capable of infecting even the most staunch Communists, and Fred Astaire as the dancing vector, carries this “bourgeois bug” from one Communist host to another.

Let me briefly outline the content of this paper. I will introduce a simple epidemiological model—how a vector carries a disease-causing agent from one host to another in an unprotected population—as a metaphor for the spread of political propaganda during the Cold War era. This will be followed by a brief explanation of the political climate at the onset of the Cold War, including the House Un-American Activities Committee attacks on the Hollywood film studios. The bulk of this paper is devoted to examining Canfield's *modus operandi* in seducing the Soviet envoy Ninotchka and explaining his progress in relation to my epidemiological construct. With the aid of a few excerpts from the film, it will become evident that in *Silk Stockings*, how one moves signifies who they are (culture) and what they think (ideology).

A Model for the Propagation and Dissemination of Propaganda

In the field of epidemiology a **vector** is defined as an organism that carries a **pathogen**, a disease-causing agent, from one host to another. Vectors are sometimes capable of infecting numerous hosts and are frequently unaffected by the pathogens they transport. Very often a **contagion** is endemic to a particular locale because the environment

is hospitable to the vector. In such cases, the natives of that locale are frequently infected. In the case of a non-life threatening contagion, the native population may manage to live with the symptoms of the endemic disease and may even come to be identified with particular symptoms. The story is quite different for “foreign bodies.” Great care must be taken by foreigners who visit any region known to be endemic for an infectious disease. It is advisable for these travelers to procure a vaccination against the known contagion prior to travel, but this is not always possible. Science hasn't yet developed antibodies for all known contagion. The unprotected traveler, therefore, assumes considerable personal risk in visiting foreign territory. As with all infectious diseases, it is difficult to protect oneself against an agent that operates beneath the surface and proliferates if undetected. Fear of the unknown contagion and its proliferation has been known to create an atmosphere of insecurity, suspicion and panic among the population(s) at risk. Additionally, the threat of far-reaching epidemics has significantly increased since the advent of commercial air travel. There are numerous documented cases of infectious diseases being brought from one country to another by a host who may or may not be aware of their own contamination and the threat they pose to those with whom they have contact.

I present this epidemiological construct as a metaphor for the widespread deployment of destructive political propaganda in the decades immediately following World War II. Depending on one's politics, this Cold War propaganda was either anti-Communist or anti-Capitalist in nature, and was propagated by all forms of mass media, none more far-reaching and persuasive than the moving picture.

The Political Backdrop—Hollywood Tows the Party Line

The Hollywood studios quickly responded to the new political climate of the Cold War by finding a new villain. The consummate evil once embodied by the Axis and Fascism in the World War II films was replaced by the Soviet Union and Communism (both the international and domestic varieties). During World War II, Hollywood had actually been deeply involved with promoting a short-lived but expedient US-Soviet alliance in unofficial propaganda films. These films attempted to dispel a lingering anti-Soviet and domestic anti-Communist sentiment that had its

roots deep within the nation's past (Heale, 278). The first full-blown red scare occurred from 1919-1920—at the heels of World War I and the Bolshevik revolution. This second wave of red scare politics had been on the rise in the United States since the late 1930's. It was heralded by the formation, in 1938, of the House Un-American Activities Committee or HUAC, whose inquisitorial proceedings neatly paved the way for Joseph McCarthy's communist witch-hunts a decade later.

During the late 1940's and early 1950's, the Hollywood studios produced more than forty anti-Communist films (Koppes and Black, 326). Formulaic in style, these films—many of them B movies with little box office appeal—presented Communist ideology as a maleficent and corrupting contagion capable of eroding and ultimately destroying the American way of life. These films helped to fuel a suspicion and animosity that many Americans still harbored towards the Soviets and their way of life, and succored an obsession with domestic communism that surpassed the actual threat and “gnawed at the tissue of civil liberties” (Fried, 77).

HUAC's Spotlight on Hollywood

Not coincidentally, these post-war anti-Communist films were being produced just as the House Un-American Activities Committee began its investigation of the motion picture industry in 1947. According to the Committee's congressional members, the studios were hotbeds of Communistic activity and HUAC members quickly realized that slanderous attacks on Hollywood's elite made for sensationalist theatre and good press. Friendly witnesses appearing before the committee testified to the presence of Communists in the studio system and condemned the pro-Soviet propaganda evident in the “salute-our-ally-Russia films of the war (W.W.II) years” (Koppes and Black, 326).

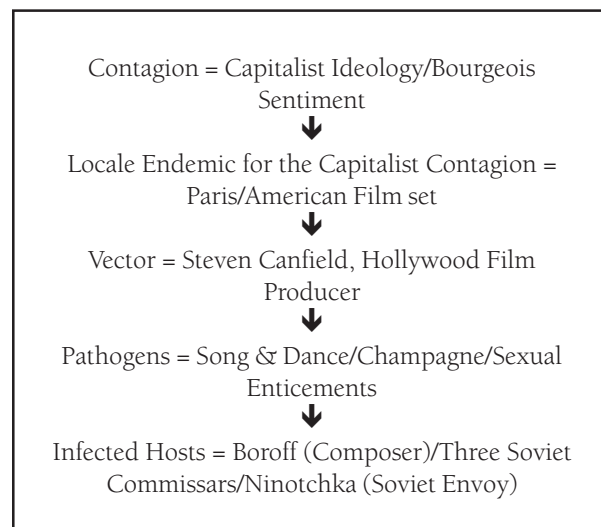
In addition to these new propaganda flicks, studio heads actually assisted HUAC in purging the movie industry of its more radical elements by initiating a blacklist. As the fear of foreign thoughts and bodies reached epidemic proportions, one saw a languishing of basic freedoms of thought, expression and association (Fried, 87). Writers, directors and entertainers faced censorship, unemployment and, in some instances, prison. Careers were de-railed and lives ruined. The Hollywood studios, then as now, were bastions of Capitalism devoted to making sizable profits and avoiding any sort of government intervention. In the face of substantial political and financial pressure to squelch radicalism and promote a distorted ideal of “true-blue” Americanism, it is not surprising that studio executives led the more left-leaning members of their flocks to the slaughter.

The Dancing Vector and the Communist Host

In the film *Silk Stockings*, Fred Astaire as the Holly-

wood producer Steven Canfield, is the embodiment of Capitalism and Americanism. Cyd Charisse, as the captivating yet elusive Soviet envoy Ninotchka, exemplifies the Communist State and the Soviet way of life. The characters of Steve and Ninotchka are constructed around a set of binaries that motivate their behavior: bourgeois sentiment versus communistic zeal, hedonism versus utility and duty to the State, and freedom of the individual versus dictatorial domination. These binaries function to define what Americanism is by pitting it against an overly simplistic and misleading representation of Soviet society. In the end, both capitalist and communist societies are narrowly represented and trivialized.

Most of the scenes in *Silk Stockings* are positioned around Canfield's relentless and calculated endeavors to win Ninotchka's heart. What is most intriguing about his pursuit, is his *modus operandi*, and this is where my epidemiological model comes into play. Steve Canfield is the dancing vector transporting the capitalist contagion and systematically infecting all the Soviets who enter his domain. Canfield seduces Ninotchka by subverting her communistic ways and infecting her mind and body with capitalist ideology. He spreads his ideology/contagion by numerous means/pathogens—a glass of champagne, a mellifluous voice carried into song, an embrace, a kiss, a seductive *pas de deux*.



Rigid Bodies and Antibodies

Ninotchka is not Canfield's first prey. Prior to her arrival, he has already initiated the corruption of the Soviet composer Boroff, and the three cultural commissars who have come to Paris to secure Boroff's return to the Soviet Union. By the time Ninotchka arrives in Paris, perhaps the most decadent city in the western world, her errant comrades have succumbed to the temptations of capitalism and Canfield is responsible for their fall from grace. Capitalist notions and bourgeois leanings are endemic to Paris. Ninotchka must don all her communist armor if

she is to remain untainted by foreign dogma and practices. Yet it is clear from her body language that she is not scared of being contaminated by capitalism. She thinks herself immune to the pathogens surrounding her in this bourgeois society. Ninotchka assumes a rigid stance, a cool, calculating gaze and a tight-lipped expression. She has no interest in absorbing the sights and sounds of "Gai Paris." She wishes only to know the city's vital statistics: she makes her observations as a clinician rather than an aesthetician. When she first walks past a display case holding a pair of silk hose, she looks at them as if through the lens of a microscope, dismissing them as unworthy of her attention. Ninotchka exudes hubris. She thinks herself superior to Canfield, whom she refers to as a member of a dying race of capitalists. She does not realize that her defenses are no match for Canfield's allures and the infinite treasures of Parisian couturiers. As the embodiment of a young Soviet ideologue, Ninotchka has no antibodies for masculine charm and feminine enticements.

After spending time with Canfield, Ninotchka undergoes a physical and ideological metamorphosis. Indeed, the changes we observe in her body language and the manner in which she displays her body signify her ideological transformation from comrade to lover of individual freedoms and material pleasures. This inevitable metamorphosis occurs in stages of increasing severity, much like the stages of an infectious disease affect the appearance and behavior of the afflicted.

Dancing Bodies and Foreign Bodies

Unbeknownst to her, Ninotchka's ideological purity is placed in peril when she accepts an invitation to visit Canfield's hotel suite—that bourgeois den of iniquity. In her cold and analytical manner, she actually challenges Canfield to seduce her, believing that she will never succumb to his advances. She belittles his efforts, stating that physical attraction is purely Electro-chemical. In the Soviet Union, she says, when a man is attracted to a woman, he says to her—"You, Come here!" But this is not Canfield's strategy. He begins making love to her with a song ("All of You")—then he dances/performs for her. Ninotchka appears to retain her immunity to his charms until he pulls her into an embrace and brings her into his dance space—an uncharted territory for Ninotchka, navigated by Canfield. Her legs follow his lead, but her torso, arms and head remain rigid, unmoved, untainted—immune to the pathogen. She walks away from his embrace seemingly intact but somewhat less assured of her ability to resist the vector. It is as if a battle is being waged inside her body—a battle against a foreign body, capitalism, and all its associated characteristics. Sensing that he has gotten "under her skin," Canfield makes a second attempt at seduction. This time Ninotchka makes little effort to resist. Her movement becomes freer. She softens her facial expression, uses her arms to embrace her new partner and experiences a

moment of abandon as she swoons into a supported back bend. She turns and developées as if she has momentarily lost control of her rational senses. When Ninotchka allows herself to smile we know that she has succumbed to the pathogen. At the end of their *pas de deux*, Ninotchka resumes a rigid posture. She hopes that her physical defiance will help to bolster her ideological stance but she is fighting a losing battle and Canfield's kiss seals her fate. Although not cognizant of her condition, Ninotchka has been seduced by the dancing vector and infected with the bourgeois bug. It is only a matter of time before the symptoms reveal themselves to the host.

In the second dance sequence I will discuss ("Silk Stockings"), Ninotchka completely and willingly sheds her communistic persona and slips into a pair of silk stockings, the film's essential signifier of capitalism and bourgeois culture. Before this solo dance begins, Ninotchka makes sure that she can safely divulge her secret. She locks the doors and closes the drapes. She experiences a fleeting moment of shame at abandoning her homeland, to which she responds by placing her bedside photo of Lenin face down. But as Ninotchka shrugs off her duties to her comrades and the Soviet State, she is never contrite. She gazes at the silk stockings as if she were worshipping a newly discovered idol and as the soft fibers brush against her cheek they act as an intoxicant releasing her from her powers of reason and unleashing a body driven solely by individual needs and feminine desires.

One by one Ninotchka's secret purchases are revealed as though they are symptoms of her affliction. Each layer of newly purchased clothing represents an invasion of her body by a foreign body/ideology. As she dons each new piece of feminine apparel, she dances through the final stages of her ideological transformation. She spins whirls, runs and leaps, casting aside her old identity with a freshness and ebullience denoting a sort of spiritual renewal. Her new body/cultural identity has no use for function and utility. Frivolity is no longer unconscionable, nor is material excess. As represented in her new apparel, Ninotchka embodies the feminine ideal of Cold War American society. She has become an object of beauty and desire to be adorned and adored. Soft curves and a *joie de vivre* have replaced her sharp edges and no nonsense manner. Her assertiveness and efficiency have been usurped by an endearing insecurity and an alluring naiveté.

Ninotchka's rite of passage from loyal comrade to the dreamy-eyed ideal of Western femininity is finalized when Canfield takes her out on the town and introduces her to the pleasures and perils of champagne. The resultant state of champagne-induced drunkenness is symbolic of her infatuation with Canfield as well as her intoxication with Americanism and Capitalism. At the conclusion of the evening, she has lost all sense of allegiance to the Soviet State and is put to bed and tucked in by the dancing vector.

In the brassy show-stopping dance number, “Red Blues,” we see the ease with which a foreign ideology can be spread among the masses. The capitalist contagion has been transported, *par avion*, from Paris to Moscow—not by Canfield directly—but by his Soviet friends. Ninotchka and her endearing cohorts have been acting as hosts for the bourgeois bug since their return to Moscow. Now, reunited in her Moscow apartment, they act as vectors in a locale endemic for communist ideology. The composer, Boroff, once a staunch defender of Soviet culture, announces his new obsession with western popular music and launches into “Red Blues,” his “latest and most decadent composition.” Moments later, the numerous occupants of Ninotchka’s apartment are lured from their curtained cubicles by the infectious beat of the music—the new pathogen. As the revelers dance with uninhibited furor to the taboo rhythms, we see the threat, indeed the inevitability, of an epidemic.



Coda

What is simultaneously wonderful and disconcerting about watching the film *Silk Stockings* is that one can view it as pure musical comedy and not even consider the historical-political context that motivated its anti-Communist subtext. Unlike the anti-Communist films produced immediately following World War II, which were humorless, doctrinaire and had little audience appeal, *Silk Stockings* is actually a successful piece of propaganda. *Silk Stockings* had the potential to instruct audiences how to think and how to vote without them knowing it. I have watched this film numerous times paying particular attention to anti-Soviet propaganda. There is a lot to take note of, and lot that is actually quite vicious yet because the propaganda is cleverly masked in humor, irony, and movement, its delivery seems less didactic. I have to keep reminding myself that this funny movie with its gorgeous dancing was made at the conclusion to one of the grimmest periods of US history—a time when blacklisting, loyalty oaths and guilt by association gravely impinged on individual civil liberties and acts of artistic expression.

Movie lovers growing up in the waning years of the Cold War were inundated with films positioned around anti-Communist propaganda. With the end of the Cold War, the movie industry, once again, had to look for a new bad guy. Arabs and aliens were the new villains chosen for cinematic exploitation. The film industry has a great fondness for binary operations and often defines Americanism by pitting it against a simplistic and villainous characterization of a foreign person/place/idea. All too often we take this good guy/bad guy scenario for granted because it is so ingrained in American popular culture, and what is familiar is also comforting. These narrow black and white views of the past, present and future are troubling to say the least, yet they continue to have box office appeal. Perhaps if an effort were put into exploring and understanding the “Other” rather than exploiting and distorting its “Otherness,” the movie industry might begin to chip away at a home-grown mythology that continues to spawn fear and suspicion of foreign bodies and ideologies. What kind of profit margin would such endeavors entail?

Video

“All of You” and “Silk Stockings,” excerpts from *Silk Stockings*, released by Metro-Goldwyn-Mayer, May 13, 1957; producer, Arthur Freed; director, Rouben Mamoulian; screenplay by Leonard Gershe and Leonard Spigelgass; choreographers, Hermes Pan and Eugene Loring. (Culver City, CA: MGM/UA Home Video, 1987).

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José Limón, Modern Dance, and the State Department's Agenda: The Limón Company Performances in Poland and Yugoslavia, 1957

Melinda Copel

During the Cold War, the United States Department of State, in conjunction with the United States Information Agency (USIA), arranged and funded tours of American performing artists as part of its cultural propaganda campaign, which was designed to increase knowledge of American culture around the world and promote mutual understanding between Americans and the people of foreign nations. Although the publicized purpose of the State Department's cultural presentations program was to promote "goodwill," this furthering of goodwill involved presenting a specific image of Americans and American culture in order to achieve specific political objectives. Performances by American artists were intended to influence target audiences to be more favorably disposed toward American democracy and capitalism with the ultimate goal of stemming the worldwide spread of Communism. By presenting American culture abroad, the State Department sought to humanize Americans in the eyes of the world and to dispel the prevailing image of Americans as greedy, materialistic, and uncultured—an image the Soviets had propagated—by portraying Americans as concerned with human and spiritual values. The State Department thereby hoped to inspire confidence in U.S. motives in order to increase trust in the U.S. as a world leader and thus gain greater support for its foreign policies.

In the fall of 1957, the José Limón dance company made a tour to Europe, sponsored by the U. S. State Department. As part of that tour, they performed in two Communist countries—Poland and Yugoslavia. Cultural presentations were intended to promote contact between visiting American artists and opinion-makers, and in Eastern Europe they targeted government officials, media personnel, local artists and cultural leaders, university professors, intellectuals, labor leaders—and two groups of particular importance to Communist Party leadership, students and workers. The State Department also used cultural exchange to promote the values of democracy behind the Iron Curtain. The Department wished to advertise the advantages of living in a democratic and capitalistic society by highlighting the greater individual freedoms and greater material wealth enjoyed by American citizens. Specifically, it wished to emphasize the freedom of expression enjoyed by American artists and the importance of the individual in American society as these values pre-

sented a direct contrast to the totalitarianism practiced by the Soviets. The State Department sought to encourage nationalism and a gradual westernization of internal policies. In this way, the Department endeavored to encourage Soviet satellites to seek greater independence in their internal affairs with the hope that they would eventually gain independence from Moscow and, ultimately, lessen the strength and stability of the Communist bloc. I contend that the U.S. State Department supported the Limón company's performances in Poland and Yugoslavia as part of its larger foreign policy campaign in Eastern Europe, with the intention of influencing the political and intellectual communities of those nations to be more favorably disposed toward Americans, American culture, and the American political and economic system, and that the Limón company's performances and non-performance duties did indeed support these foreign policy objectives.

The Limón company's tour to Europe received funding from the President's Fund for International Affairs, a program initiated by President Eisenhower in 1954 to raise American prestige abroad and to combat the "cultural offensive" launched by the Soviets after Stalin's death in 1953. The State Department formed an agreement with the American National Theatre and Academy (ANTA) to administer the President's Fund, and ANTA, in turn, formed advisory panels for dance, drama, and music which were staffed with professional artists, critics, and arts administrators. The State Department designated geographical areas where cultural presentations were desired and gave an indication of the types of presentations that would advance the objectives listed in USIA Country Plans for those areas. The ANTA Dance Panel chose dance artists from among those who applied for funding. The final decision as to whether a particular tour would be funded rested with the Operations Coordinating Board (OCB) of the National Security Council (NSC), under the jurisdiction of the State Department, which included representatives from the USIA, the Foreign Operations Administration (FOA), the Bureau of the Budget, the Central Intelligence Agency (CIA), the Department of Defense, and the State Department.¹ Thus, final decisions on whether the Limón company would be funded for the European tour were made by the same people responsible for major foreign policy decisions.

In 1955, Limón applied to the ANTA Dance Panel to fund a tour to Europe, and the Panel gave their approval for the tour in October. ANTA began making arrangements for the tour in September 1956, but the OCB did not grant final approval for the tour until December. While final approval for the tour was being decided, two political crises unfolded which destabilized the balance of power in Europe and the Middle East, tarnished the international image of the U.S., and may have swayed the State Department to finalize plans for the Limón company's European tour. The first was the Suez crisis; the second was the Hungarian uprising. The Suez crisis began with Egyptian President Nasser's nationalization of the Suez Canal on July 26, 1956. Great Britain, France, and the United States issued a statement condemning the seizing of the Canal and calling for a meeting of all nations with a substantial interest in the Canal Zone. The situation continued to simmer as the United Nations (U.N.) Security Council sought a diplomatic solution to the crisis. In the meantime, the pressure to liberalize Communist policies in Soviet satellites came to a head in Hungary. Encouraged by concessions recently won by striking workers in Poland, students and workers in Budapest organized a demonstration on October 23 in which they presented a list of demands including freedom of speech, the disbanding of the secret police, and the withdrawal of Soviet troops. Fighting broke out. After four days, nationalist Communist leader Imre Nagy negotiated a cease-fire, and the Soviets began to withdraw their troops. Building on the revolutionary feelings which had swept the country, Nagy announced on November 1 that Hungary would withdraw from the Warsaw Pact. After ascertaining that Eisenhower would not interfere, Soviet leader Nikita Khrushchev ordered Russian tanks back into Budapest on November 4. The Hungarian revolution was brutally quashed. The West looked on, unwilling to risk the beginning of World War III by entering into direct military conflict with the Soviet Union. The Hungarians, who had counted on the West to guarantee their successful revolution, were convinced that events unfolding simultaneously in the Middle East had diverted Western eyes from their plight. While the West's attention was riveted on the events in Hungary, Israel, Britain, and France attacked Egypt. The U.S. refused to support these actions. The U.N. General Assembly called for an immediate cease-fire which Great Britain and France accepted on November 6. Later, it became apparent that Britain and France had colluded with Israel in planning the attacks and had provided the Israelis with arms and planes.

Both of these events had serious foreign policy repercussions for the United States. Relations between the U.S. and its allies Great Britain and France were strained. The U.S. needed to regain its credibility with the Eastern European nations and West Germany which had been eroded by the failure of the U.S. to give military support to the

Hungarian uprising. The Hungarians were devastated that the Western nations did not come to their aid. Citing propaganda disseminated through the Voice of America (VOA) and Radio Free Europe (RFE), the Hungarians and West Germany accused the U.S. of promising military aid and then standing by as the revolutionaries were crushed by the Soviets. In the wake of these allegations, the National Security Council concluded that the U.S. must not encourage revolutionary uprisings which would be likely to end in bloodshed. Instead, U.S. foreign policy should continue to support nationalism and evolutionary progress toward reforms in the satellite countries with the hope that eventually they would break free of Soviet control as Yugoslavia had done.² Poland was a particular target for these efforts.³ As these two international crises unfolded, general manager of ANTA, Robert Schnitzer, appealed to the State Department's International Educational Exchange Service (IEES) to grant approval for the Limón company tour.⁴

Poland and Yugoslavia were considered of strategic importance to the U.S. at the time of the tour; both countries were fiercely nationalistic, and each had achieved some level of independence from the Soviet Union. Demonstrations by Polish workers and students in 1956—in Poznan in June and Warsaw in October—were part of a movement for greater independence from the Soviet Union and had won concessions allowing Poland greater freedom in its internal affairs. Yugoslavia, under the leadership of Marshal Josip Tito, was the only Communist country in Eastern Europe that had maintained its independence from the Soviet bloc. Limón was aware of the strategic importance of these countries, as he explained to Barbara Pollack in an interview just after he returned from the tour. "Poland and Yugoslavia are crucial. Western Europe is on our side in the Cold War. These eastern countries were watched with tremendous attention . . . by [the] American counselor [consular] service and the USIA agency."⁵ The State Department had formulated specific foreign policy objectives for Eastern Europe which were in operation at the time of the tours. The State Department sought to encourage nationalism, support Westernization, foster self-determination and greater independence of Soviet bloc countries, and to "seek every opportunity to weaken or break the Soviet grip on part or all of the satellite area."⁶ By encouraging nationalism in Eastern European countries, the State Department sought to weaken and ultimately disintegrate the Soviet bloc. However, the State Department wished to avoid any identification of official U.S. policy with the movement for Polish nationalism.⁷

The ANTA contract was finalized in June 1957.⁸ USIS Warsaw began a heavy publicity campaign, including radio and newspaper announcements, to advertise the upcoming performances of the Limón company in Poland.⁹ They requested photographs and film segments to be

shown in Warsaw, Poznan, Wroclaw, and Katowice where the company was scheduled to perform. In Zagreb, the USIS post had set up display windows featuring photographic blow-ups of American dancers. The city had been plastered with posters advertising the Limón company's performances. The U.S. Department of Commerce had requested photographs of Limón and the company for inclusion in the American exhibit at the Zagreb International Trade Fair in Yugoslavia to be held in September. The exhibit would include a section on American dance. Alfred Stern, who coordinated the U.S. exhibit, emphasized the political importance of American participation as the U.S. was the only non-Communist country, other than Italy, to be exhibiting at the Fair.¹⁰ Although publicity for the Limón company's upcoming performances in Poland and Yugoslavia appears to have been wide and thorough, publicity concerning President's Fund attractions was kept to a minimum in the U.S., presumably to avoid controversy and the possibility of canceled tours or cuts in funding which had plagued previous State Department cultural presentations.¹¹

The company departed for Europe at the end of August. They would perform in London, Paris, West Germany, Poland, Belgium, Holland, Yugoslavia, and Portugal. At that time, the State Department hoped to include bookings in the Middle East, but these were later cut for financial reasons. In September, the company opened in London to mixed reviews. Next, they performed in Paris, where they suffered scathing reviews and dwindling audiences. They enjoyed their first real success in West Berlin. From Berlin the company flew to Poland. As a member of the Soviet bloc, Poland had been prevented from participating in the Marshall Plan by the Soviet Union. Thus, unlike West Germany, it had not enjoyed the benefits of post-war reconstruction paid for by the Allies. The contrast was striking, and it made a deep impression on Limón and the company. The Polish people, hungry for contact with the West, welcomed the Limón company with open arms. The company was given the best accommodations available. They were greeted warmly in each of the four cities they visited by representatives from local cultural organizations.

The company opened in Poznan on October 9. Tickets for all three performances sold out within three hours.¹² In each of the four cities, tickets sold out within a day. The company added extra performances to meet the demand, giving a total of eighteen performances in fourteen days.¹³ Audiences responded effusively, giving the company a standing ovation in Poznan. Delegations of dancers greeted Limón backstage and besieged him with offers to stay and teach them American dance, but, instead, he exhorted them to find their own style.

You have to search deeply within yourself for the dance which is yours and nobody else's. You must

want to dance as Poles, not as Englishmen or Americans. Search deeply within your bodies and spirits for a dance which is Polish.¹⁴

His statements would certainly have supported and encouraged nationalism on the part of the Poles. Limón also astutely appealed to Polish pride and nationalism by giving his role in *Concerto Grosso* to Chester Wolenski, a dancer of Polish decent, and encouraging Wolenski to give curtain speeches and press interviews in Polish. Wolenski was immensely popular, and Limón considered him to be a valuable asset in winning friends for the U.S.

The company gave many press conferences and interviews and was honored with several receptions. The Minister of Culture in Warsaw met with Limón, Koner, Hoving, Sadoff, and the American Cultural Attache, served them vodka and coffee, and wished the company a successful visit. The American Ambassador gave a reception for the company at the Embassy in Warsaw, and the Polish Artists' Agency hosted a reception for the principals.¹⁵ A USIS reporter commented that this engendered much discussion about trends and developments in dance.¹⁶ It was just this sort of exchange of artistic ideas that the State Department hoped to initiate through the President's Fund in order to highlight America's cultural achievements.

In Poland, Limón was asked to respond to the Little Rock crisis which erupted while the company was on tour. The governor of Arkansas had called out the National Guard to prevent African-American children from entering school per a court order to integrate. The incident had received copious publicity in the Polish press, and the State Department was very concerned about diplomatic repercussions. A government official had asked Limón if he had been permitted to perform *The Emperor Jones* in the U.S. *Emperor Jones* explored the psychological disintegration of a deposed African-American ruler of a small island as he fled his former subjects. Limón used the opportunity to downplay racism in the United States and to highlight the freedom of artistic expression to which American artists were privileged. He answered that the work had been commissioned by the Empire State Music Festival and had been well-received by both public and press. The Polish official expressed disbelief and referred to the civil rights incident in Little Rock. Limón answered that the incident was an exception and did not reflect the general behavior of the American people. He also assured the official "that *Emperor Jones* was first of all a work of art . . . and that even if it were in defiance of prevalent political and social usages, no one would or could prohibit its performance, so long as it was not in violation of the laws which prohibit the obscene and salacious."¹⁷

After Poland, the company performed in various cities in West Germany, Belgium, and the Netherlands. On November 26, the company embarked on a long train ride from Arnhem to Yugoslavia. They arrived in Ljubljana on

November 29. Limón was impressed by the beauty of this city. The company found Yugoslavia very different from Poland; for one thing, it was more prosperous. This was undoubtedly due to Yugoslavia's freedom from control of its economic policies by Moscow. The Cultural Attache in Belgrade gave the company some indication of what to expect in Yugoslavia—fewer creature comforts than they were undoubtedly accustomed to in the West and audiences who were unfamiliar, not only with American modern dance, but also with Americans. The company would be the first American group to perform in Sarajevo, Rijeka, and Subotica.

The company opened in Ljubljana on November 29, and the mayor hosted a reception for the entire company the following morning. Limón told the story of how the mayor had been impressed with the performance and expressed a desire to see the company again, but the seats were sold out. One of the USIS officials immediately offered up his box to the mayor. Later, the American Consul General informed Limón that this had been a significant political event.

After the reception the American Consul drew me aside and informed me that something remarkable had happened. This man was the leading political figure of the northern region of Yugoslavia, and had been completely inaccessible to the Americans. Now he had sat at the same table, and discussed, of all things, the dance, and as a consequence, he could be approached by the Americans in the future.¹⁸

This was exactly the type of outcome the State Department desired.

From November 29 to December 14, the company gave fourteen performances in eight cities: Ljubljana, Rijeka, Zagreb, Sarajevo, Belgrade, Subotica, Novi Sad, and Skopje. The company enjoyed a warm welcome similar to the one bestowed upon them by the Polish people. In each city, local cultural organizations and government officials presented them with lavish floral arrangements. The mayors of Ljubljana, Rijeka, and Sarajevo gave receptions for the company, and cultural organizations hosted receptions in other cities. The company gave press conferences in all cities. The Yugoslavian dancers begged the Limón company to stay and teach them. The American Consul hosted a reception for the company after their opening performance in Zagreb. The Director of Concert Bureau Zagreb invited the company to be guests at several functions including a performance by the Folk Dancers of Croatia. Limón and the company found the folk dances of Yugoslavia quite magnificent. Limón was most politic in publicly praising these dances. At a press conference, he commented:

If Yugoslavia had nothing else to offer the world but its folk dances, it would be enough. I hope you will continue to send your dancers abroad, because they speak with great power and eloquence of what you are as a people.¹⁹

As he had done in Poland, Limón encouraged ethnic pride and nationalism among the Yugoslavs.

The company presented four performances in Belgrade, and Limón gave a lecture-demonstration. Heath Bowman, USIS Public Affairs Officer, held a reception for the company following their final performance in Belgrade. Limón recounts how a member of the press praised the salutary effect of the company's performances. "At a reception after our final concert in Belgrade, a Yugoslavian journalist told Mr. Bowman, our host, in my presence, that our appearances had been the most important piece of U.S. propaganda in recent years."²⁰ The company gave their final performance in Yugoslavia in Skopje on December 14. After that, they traveled to Portugal where the tour concluded.

The audiences in Eastern Europe were effusive, greeting the company with wild enthusiasm, showering them with flowers, begging them to stay. Limón noted that the dancers in West Germany, Belgium, and Holland were not as interested in learning American modern dance as were the dancers in Poland and Yugoslavia, who had experienced virtually no contact with this type of movement before. This warm response on the part of the Poles and the Yugoslavs may have been partly because of their sincere desire to achieve greater independence from the Soviet Union and to strengthen ties with the West. Both countries were eager for contact with the West, and this undoubtedly added to their positive reception of the Limón company. Limón and the company seemed to have succeeded admirably in "making friends" for the U.S. The many receptions, interviews, press conferences, and other non-performance events held for Limón and the company were of tremendous importance in promoting a positive view of Americans in Eastern Europe where people had encountered few, if any, American citizens. Limón was also extremely successful in his dealings with the public and the press, and he did achieve some success in paving the way for more friendly diplomatic relations in Eastern Europe. He met with various government officials in Yugoslavia and Poland, and by all accounts these meetings were quite cordial. Limón's personal warmth, charm, and tact certainly must have aided him in this respect.

The official USIS reports from Poland and Yugoslavia detailed the success of the company's performances. They praised Limón's skill as an official representative of the United States. USIS Warsaw noted that press coverage had been thorough and included prominently placed photographs, interviews, and reviews.²¹ The report stated that the Limón company had increased the awareness of

the Polish people, many of whom had never before seen an American dance company, with America's cultural offerings. USIS Belgrade reported that the company had played to sold out audiences in all cities, and that the Limón company's performances had done much to stimulate interest in American dance.²² The report also commented that extensive advance publicity by USIA, including radio publicity on VOA, had contributed greatly to the success of the venture. Arthur Hopkins, Director of USIS, Zagreb, wrote to Limón in January assuring him that the company's visit had been a phenomenal success.²³

The dances presented by the Limón company would also have supported the State Department's objective of portraying Americans as concerned with human and spiritual values. It may be that the dance of José Limón was perceived as a particularly effective tool of cultural diplomacy because it espoused the values of modern dance humanism. Humanistic modern dance emphasized human and spiritual ideals, frequently using the human condition as subject matter. It placed a high worth on freedom of expression and the importance of the individual, two values the U.S. wished to emphasize in Eastern Europe. These core values of humanistic modern dance closely matched the aspects of American society that the State Department wished to highlight. Limón revealed these core beliefs in his work. He created dances based on universal themes which explored various facets of the human condition. Dances such as *The Moor's Pavane*, *The Traitor*, and *The Emperor Jones* focused intently on the moral, spiritual, or ethical dilemmas of one character, and in this way highlighted the power and importance of the individual. Limón's use of themes which might prove controversial, such as the theme of betrayal in *The Traitor* and the transformation of oppressed into oppressor in *The Emperor Jones*, underscored the freedom of expression which American artists enjoyed. Two of the dances presented explored biblical themes—*The Traitor*, based on the betrayal of Christ, and *There is a Time*, inspired by the verses from Ecclesiastes. These would have highlighted the freedom of religion in the U.S. as opposed to the lack of this freedom in the Soviet bloc, where the practice of religion had been officially banned. The cyclical nature of life and the universal themes presented in *There is a Time* may have had particular significance for war-ravaged Eastern Europe. In the structure of the dance, the life-affirming themes follow the themes of death and destruction. "A time to heal" follows "a time to kill"; "a time to build up" follows "a time to break down"; "a time to laugh; a time to dance" follows "a time to mourn; a time to weep." The final two sections of the dance are, "a time to hate; a time of war" followed by "a time to love" and the dance's finale, "a time of peace." 1957 was indeed a time of rebuilding and healing, not only from the atrocities committed during World War II, but also from the Suez crisis

and the Hungarian uprising.

Limón and company members were cognizant of the diplomatic nature of the tours and took their diplomatic roles very seriously. Michael Hollander recalls the company having been carefully briefed on their roles as cultural ambassadors—company members were expected to be on their best behavior.²⁴ Limón's adept handling of potentially troublesome issues suggests that he may have been instructed by USIS officials as to how best to respond. Limón and company members sent as strong a cultural message as the dances themselves, particularly in those locations where few people had encountered Americans. Company members gave freely of their time, giving lecture demonstrations and interviews, appearing at social events, and adding extra performances to meet the demand for tickets. This certainly contributed to their success at "making friends" for the U.S. Limón felt that the company had succeeded in its diplomatic mission.

I believe that everywhere we made a good impression, and added to people's knowledge and appreciation of things American. I am deeply honored by the great distinction conferred on us by ANTA in sending us on this mission. It was a grave and awesome responsibility. That my dancers and myself accomplished it with success, as artists, and with dignity and distinction as persons, is my great desire and hope.²⁵

Limón received a *Dance Magazine* award in January 1958, shortly after his return from Europe, which honored him, in part, for his professional conduct while on the tour.²⁶

The Limón company had been sent to Europe to influence audiences opinions of Americans and the United States government. But Limón and company members were, in turn, influenced by their experiences. Limón was deeply moved by the spirituality of the Polish people, and he presented this vision in *Missa Brevis*. Through the creation of *Dances (in Honor of Poznan, Wroclaw, Katowice, and Warszawa)* and *Missa Brevis*, Limón was able to bring something of the Polish experience to American audiences. This was an unanticipated outcome of the tour on the part of the State Department, but it illustrates the recursive nature of cultural exchange in which artists are sent to influence another culture but are, in turn, influenced by their experiences and incorporate those experiences into subsequent works of art.

The evidence indicates that the Limón company would have conveyed the image of America and Americans that the State Department was seeking to represent to foreign peoples. Furthermore, the company's performances and non-performance diplomatic duties were aptly suited to supporting U.S. foreign policy objectives in Poland and Yugoslavia and were, by all accounts, successful.

In addition to making friends, raising American cultural prestige, and portraying a positive image of Americans, Limón appears to have supported the State Department's policy of encouraging nationalism in Eastern European nations. Limón appealed directly to the cultural pride and nationalism of the Poles and Yugoslavs when he praised their national dances and when he encouraged them to find their own unique form of modern dance expressive of their unique culture. Whether wittingly or not, Limón had furthered the State Department's objective of increasing nationalism and self-identity in the Soviet satellites to encourage greater separation from the Soviet Union. He also highlighted the freedom of expression and individualism characteristic of American modern dance in his press conferences in Eastern Europe. Limón was expounding the core values of modern dance, but these same core values of freedom of expression, importance of the individual, and searching for one's own individual [or national] way of being were key to the State Department's argument that life was better under democracy and capitalism.

Hopefully, this study sheds light on the relationship between government funded cultural exchange involving dance performance and U.S. foreign policy agendas during the Cold War. It may offer insights into why American modern dance proved to be a valuable tool of foreign diplomacy. The core values of American modern dance closely matched the American cultural values that the State Department wished to highlight. Possibly, it will facilitate the study of similar State Department sponsored tours. I hope it will encourage historians to examine the part that cultural presentations, and dance in particular, have played in America's foreign policy and to attempt to ascertain whether and to what extent these government sponsored tours have affected international relations, the development of dance in the U.S. and in the nations visited, and the relationship between the U.S. government's use of dance in its foreign diplomacy programs and the domestic government funding of dance and the arts.

Notes

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- 2 "Status of United States Programs for National Security as of June 30, 1957: Part 6—The USIA Program," reprinted in *FRUS, 1955-1957*, v. 9, p. 603.
- 3 "Operational Guidance with Respect to Poland," OCB Report, 8 May 1957; reprinted in *FRUS, 1955-1957*, v. 25, pp. 622-630.
- 4 Progress Report No. 36, International Exchange Program (ANTA) Memo—to IEES from Schnitzer, 29 Oct. 1956, Bureau of Educational and Cultural Affairs Historical Collection, Box 48, Folder 5.
- 5 Limón, transcription of interview by Barbara Pollack.
- 6 NSC 5524/1, 7 July 1955, quoted in Editorial Note, *FRUS, 1955-1957*, v. 25, p. 47.
- 7 "Developments in Poland," Memorandum from the Chief of News

Policy Staff of the Office of Policy and Programs of the USIA (Edman) to the Assistant Program Manager for Policy Application of the USIA (Zorthian), 24 Oct. 1956; reprinted in *FRUS, 1955-1957*, v. 25, p. 271.

- 8 ANTA Agreement between the International Cultural Exchange Service of ANTA (ICES) and Jose Limón, 3 June 1957, Bureau of Educational and Cultural Affairs Historical Collection, Box 96, Folder 4.
- 9 Telegram from USIS Warsaw to Sec. of State, 16 Aug. 1957, 032 Limón, Jose/8-1657, Dept. of State, Central Files, Record Group 59, Stack Area 250, 1955-59, Box 111.
- 10 Letter from Alfred Stern, Coordinating Producer, Dept. of Commerce, to Limón, 24 May 1957, José Limón Papers, ZBD-510, reel 8, DC-NYPL.
- 11 Dept. of State Instruction to USIS posts, 8 Oct. 1954.
- 12 Telegram from USIS Warsaw to Sec. of State, 11 Oct. 1957, 032 Limón, Jose/10-1157, Dept. of State, Central Files, Record Group 59, Stack Area 250, 1955-59, Box 111.
- 13 Information on the company's itinerary in Poland and Yugoslavia is based on Performance Record, José Limón Dance Company, [1957 tour], Bureau of Educational and Cultural Affairs Historical Collection, Box 97, folder 9.
- 14 Limón quoted in Pollack, "José Limón & Co. in Europe," p. 76.
- 15 Foreign Service Despatch from American Embassy Warsaw to Dept. of State, 31 Oct. 1957, 032 Limón, José/10-3157, and Telegram from USIS Warsaw to Secretary of State, 16 Oct. 1957, 032 Limón, José/10-1657, Dept. of State, Central Files, Record Group 59, Stack Area 250, 1955-59, Box 111.
- 16 Foreign Service Despatch from American Embassy Warsaw to Dept. of State, 31 Oct. 1957.
- 17 Limón, "The Dancers' Status Here and Abroad," p. 38.
- 18 Ibid.
- 19 Limón to reporters in Zagreb, quoted in Pollack, "José Limón & Co. in Europe," p. 78.
- 20 Limón, "American Dance on Tour," p. 52.
- 21 Foreign Service Despatch from American Embassy Warsaw to Dept. of State, 31 Oct. 1957.
- 22 Foreign Service Despatch from Heath Bowman, Public Affairs Officer, USIS Belgrade, to USIA Washington, 11 Dec. 1957, 032 Limón, Jose/12-1157, Dept. of State, Central Files, Record Group 59, Stack Area 250, 1955-59, Box 111.
- 23 Letter from Arthur H. Hopkins, Director, USIS, to Limón, 22 Jan. 1958, José Limón Papers, ZBD-510, reel 9, DC-NYPL.
- 24 Interview with Michael Hollander, by Ann Vachon.
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- 26 "Dance Magazine's 1957 Awards: The Presentation," *Dance Magazine* (Mar. 1958), p. 33.

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“Who Lost the Arts: Or, Why America has No National Arts Policy as We Enter the 21st Century”

Roger Copeland

In the spirit of the political season, I want to start things off this morning by recalling a rather sorry moment from the last U.S. presidential election, a mere four years ago in the fall of 1996. Now, this is going to require an Olympian feat of recollection on your part—because we’re not talking about one of those political campaigns that left much of a lasting imprint on the memory.

Wellperverse as this may sound, the moment I recall most vividly (if not fondly) from the otherwise forgettable “Stealth Campaign” of ’96 came during a televised debate between Bill Clinton and Bob Dole, one that utilized a town hall format in which the questions were posed by a carefully selected cross -section of the American people.. The moderator, Jim Lehrer, was trying rather desperately to diversify the range of queries being put to the candidates; and when it came to foreign policy; the poor guy had to virtually get down on his hands and knees and beg the live audience, “Doesn’t anybody have a foreign policy question?” Clearly—post-Cold war and with the economy humming along robustly— foreign policy did not loom large in the consciousness of the audience (which merely reflected the fact that foreign policy was not —shall we say—in the forefront of that campaign).

Yet there was alas, one issue that received even less attention from the major candidates in ’96 than foreign policy; and that issue was my topic for this morning: national arts policy, or what many other countries refer to as “cultural policy.” Now, this omission doesn’t seem the least bit odd to most Americans— even to those utterly atypical Americans who actually. care about the arts. Americans don’t expect cultural policy to register even a tiny blip on the electoral radar screen. In fact, the very phrase “cultural policy” sounds stiff and foreign to our ears; it doesn’t flow trippingly off of the American tongue.

But, that’s not the way it is in other industrialized democracies. And let me give you some examples of what I mean: During the Spring of ’97, I was watching the election returns from the UK when Tony Blair’s New Labor Party swept into power. And I had a flashback to the Spring of ’92—back to the previous general election in the U.K. which I remember exceedingly well because I just happened to be in London at the time. And a couple of days before that heartbreaking election in which Labour lost so narrowly to John Major and the Tories, I ran into a friend of mine who’s a dance scholar ; and I asked him what he been up to recently. And with a perfectly straight

face, he said he’d been busy formulating a—get this—a dance policy for the Labour party. Now, maybe because to my American ears this sounded so implausible as to be utterly ludicrous, Istarted.... to laugh. I just assumed he was putting me on. I mean, the whole idea sounded like something out of a Monty Python sketch.

By way of contrast, can you imagine, can you even imagine, a plank in the Republican or Democratic party platform in the U.S. devoted not just to the arts, but specifically to dance? The very idea sounds hilarious. But he then proceeded to whip out the proof: a fourteen page pamphlet entitled “Dance: Our Cultural Future,” subtitled “Labour’s Dance Policy.” And when I share this document with members of the American dance community I tell them to read it and weep. Incidentally, when Labour finally made it to 10 Downing Street three years ago, the party spearheaded a number of policy initiatives—A National Endowment for Science, Technology, and The Arts (NESTA, for short), and a new Creative Industries Task Force, headed by Chris Smith, The Secretary of State for Culture, Media, and Sport.

Secretary of State for Culture. Sounds positively un-American. And indeed it is. But of course, the British Labour party isn’t some weird European anomaly when it comes to matters of national support for the arts. If anything, the Brits have less of a formally articulated cultural policy than do the governments of France, Germany, or The Netherlands. To cite my favorite example, during the French presidential election in May of ’95, there were — needless to say— many heated disagreements between Lionel Jospin the Socialist and Jacques Chirac the Conservative. But when it came to cultural policy, it was difficult to tell them apart: Both vigorously supported an increase in state funding for the arts. Both advocated a higher level of cultural subsidy that would eventually total 1% of the entire federal budget. That works out to well over a billion dollars a year. By contrast, in 1995, the U.S. spent less than five hundredths of one percent of the federal budget on all forms of cultural subsidy combined. And it’s not just a matter of money. The French, of course, also have a cabinet level minister of the arts, a position that’s been occupied by the distinguished likes of Andre Malraux.

Now, let’s return more specifically to the U.S. and to the ’96 presidential campaign that we all remember so vividly—and so fondly. It’s not entirely true that the arts received no attention from the two major parties. In fact, if

you get out your magnifying glass, and microscopically scrutinize the Republican Party's Platform, you can find the following reference to arts funding "Examples of agencies we seek to defund or to privatize are the National Endowment for the Arts, the National Endowment for the Humanities, the Corporation for Public Broadcasting, and the Legal Services Corporation."¹ That's it. The Democratic Party platform, by contrast, contained a whole paragraph that purported at least to be about the arts: Let me read it to you:

We believe in public support for the arts, including the National Endowment for the Arts and the National Endowment for the Humanities. Public and private investment in the arts and humanities and the institutions that support them is an investment in the education of our children, the strength of our economy, and the quality of American life. We support high-quality, family-friendly programming. America is the leading exporter of intellectual property built on a strong foundation of artistic freedom. We are proud to have stopped the Republican attack on the Corporation for Public Broadcasting—we want our children to watch Sesame Street not Power Rangers. And we echo the President's call to the entertainment industry: Work harder to develop and promote movies, music, and TV shows that are suitable—and educational—for children. President Clinton has revived and restored the Consumer Product Safety Commission as an effective guardian of children and families in and around their homes. We will continue to work with industry and consumer groups to protect children and other Americans from dangerous toys and hazardous products.²

That, believe it or not, was all one paragraph. So note how quickly a passage that promised to be about the arts—digressed into a family values diatribe. But this in turn helps explain why Bill Clinton was willing to make a case for Public Broadcasting, but sat idly by in the Wake of the '94 Congressional elections as Newt Gingrich and his freshman zealots proceeded to virtually "zero-out" the National Endowment for the Arts. I'll talk more about this a bit later, but it's important to realize that, for the Religious Right—one of the engines of the so-called "Republican Revolution," the dead carcass of the National Endowment for the Arts constituted an infinitely more coveted trophy than did the limp body of PBS.

Now, I don't want to get too melodramatic. The Newt World Order and The Christian Coalition did not succeed in completely eliminating the National Endowment for the Arts. But, they did an excellent job of emasculating the agency. Between 1995 and 1997, the NEA's already pal-

try budget of 167 million dollars was slashed down to an even more meager, \$99 million. A new cap was imposed on administrative costs which forced the agency to fire a substantial portion of its staff.

But much more serious and much more destructive in the final scheme of things than the radical downsizing of the NEA was the radical re-organization of the NEA. The really bad news is that there are no more grants to individual artists except in the fields of literature and jazz. All of the divisions representing actual artforms—the erstwhile dance program, theater program, visual arts program, music program, etc. have been eliminated. The only remaining grants of any significant size are set aside for organizations of "demonstrated artistic importance"—which all too often (in actual practice) means the big ballet companies, museums, and symphony orchestras—institutions unlikely (or at least, less likely), to generate the sort of controversies we associate with Andres Serrano's "Piss Christ," Robert Mapplethorpe's "X Portfolio," or Karen Finley's chocolate-smeared body. And just to decrease the likelihood that recent history might repeat itself (e.g. the brouhaha over the three artists I just mentioned), there are also new content-based restrictions aimed at subject matter deemed sexually explicit and/or disrespectful of organized religion.

You may be wondering, "How pray tell, did this happen?" To paraphrase a famous question that the Republicans asked about China in the early 1950's, "Who Lost The Arts?" Didn't the Republican Revolution supposedly run out of steam around the time of those highly unpopular Government shutdowns and the Medicare over Medicare in 1996? And hasn't the leader of that Revolution, Newt Gingrich been mortally wounded by ethics charges and a staggeringly low popularity rating which led eventually to his resignation from Congress? And wasn't someone named Bill Clinton re-elected president in '96?

All of that's true; and yet the supposed petering out of the "Republican Revolution" didn't prevent Congress from transforming the NEA into an essentially symbolic, rather than an actual, presence in the landscape of American arts funding. Now, don't get me wrong, I believe in symbols—especially in the domain of the arts; and a symbolic presence is arguably better than none at all. Then again, one can also argue that even though there's not a whole lot left of the NEA, there was never very much to begin with. Certainly not in comparison with some of the other countries I've already mentioned.

It's very, very instructive to approach the topic of international arts funding in a comparative fashion, connecting specific national funding patterns to specific national histories. One begins by acknowledging that the NEA—even at its pre-Newt funding level of 167 million, barely existed. It was hardly a flyspeck in our vast Federal budget. To put this in perspective, 167 million was much

less than the city of Berlin spends yearly on the arts—for a population that's about 2% of ours. Up until re-unification a few years ago, the Germans spent 160 million on just two leading opera companies alone!

And even in the glory years of the late 1970's—pre-Reagan, pre-Bush, pre-Gingrich, the NEA's budget was never more than a fraction of the National Arts Budget in any W. European country. Why is this so? Well, there are many reasons for these differences. France, Germany, and Sweden all had a history of royal patronage for the arts long before they evolved into parliamentary or constitutional democracies. They understood something that Americans seem incapable of grasping and that is: The serious, not-for profit sector of arts activity—by which I mean by principally the classical arts, world-wide. and the avant-garde (not the commercial, self-sustaining, mechanically- reproducible artifacts of popular culture) — have never paid their own way in the marketplace. More about that later.

But there's an even more fundamental difference that needs to be acknowledged. The European countries I've just mentioned are all societies that recognize the value of maintaining a strong public sector and a wider variety of governmentally financed social services. If you don't acknowledge the necessity of publicly funded health care for everyone— not just the elderly— then you're less likely, much less likely in fact, to acknowledge the desirability of public funding for the arts.

There's a very revealing moment in a relatively recent Hugh Grant film called "Extreme Measures." Grant plays an ex-patriot British doctor working in the emergency room of a New York City Hospital. And he insists on running some very expensive tests on a terminally-ill homeless person who has no private health insurance.. In the scene I'm going to play, Hugh Grant's supervisor chastises him with that very American question: "Did the deceased man have private health insurance and if not, who the hell is going to pay for the tests?" His tongue-lashing of Hugh Grant reaches the following crescendo: "This isn't England. This isn't the National/Royal Shakespeare / Taxpayer-Picks- Up- the -tab -sort -of thing." Note —how could you not—the conflation of the National Health Service with the Royal National Theater and the Royal Shakespeare Company. This is very revealing because it seems to me reasonable to assume that the US isn't going to develop a great state subsidized repertory company like the RSC before it institutionalizes national health service in the form of an NHS. In other words, no NHS, no RSC. It's almost axiomatic.

In August of 1999, the Pew Charitable Trust announced a major initiative to encourage the shaping of a formally articulated "cultural policy" for the U.S. The reaction from political conservatives (both "paleo" and "neo") was swift and predictable. Within a week, Alice Goldfarb Marquis, a well-known opponent of government funding

for the arts, published an op-ed piece in The New York Times arguing that "Artists don't need a 'national policy' to flourish."³ A month later, the September '99 issue of Hilton Kramer's neo-conservative journal, The New Criterion opened with an editorial titled "The Pew's Five - Year Plan for Bureaucratizing the Arts." A key passage reads as follows:

We are reminded of nothing so much as the political and statistical propaganda blitz that preceded the endorsed transformation of medical practice in this country into the bureaucratic nightmare it has become today. For in the arts, as in the practice of medicine, every increase in bureaucratization results in a significant loss of standards.⁴

In other words—according to this leading neo-conservative journal—the Pew's call for "cultural policy" is analogous to the Clinton administration's modest efforts to institute some form of National Health Insurance in the U.S. It's no coincidence that the U.S. is one of the few advanced industrial democracies that lacks both national health care and a national cultural policy. And what these two varieties of state subsidy have in common is that they can only exist in a society that prides itself on the strength of its public sector.

Now granted, money alone—or for that matter, even a healthy public sector— can't guarantee a great National Theater, but neither can tradition or talent—alone. No American theater company will ever be able to mount a big cast, nine hour extravaganza like the Royal Shakespeare Company's adaptation of Dickens' Nicholas Nickleby. And "Nic, Nic" as I'm sure you'll recall, was a very low tech production. No Andrew Lloyd Webber chandeliers that descend from on high or swimming pools that rise hydraulically from down under. No helicopters either.

But the fact of the matter is: if you can't pay to put a significant number of live bodies up there on stage, it's very difficult to create an image of the social order on stage. American playwrights for example, know that if they want to get their plays produced, they have to write "one set," "two- or- three character" plays. What does that sort of pressure do to the social, public aspect of the dramatic imagination? Impoverishes it— in my view.

So, to summarize thus far, I would argue that arts subsidy and a strong public sector are necessary, if not sufficient, conditions for the health of the non-commercial arts. This of course leads to the 64,000 question— why doesn't the US have a more robust public sector that can support either an NHS or an RSC? Would anyone like to phone a friend before attempting to answer that question? No? Well, to even begin to really provide an answer to that question would take all morning, if not longer. But for now, suffice it to say that America's national myths

of self-reliant, frontier-style individualism—coupled with an intense paranoia about the centralized power of the Federal Government—conspire to deprive us of these civilized amenities. Speaking of this assault on the very idea of a Federal Government, on the very idea of centralized authority, witness the way the American right exploited the congressional investigations into Waco and Ruby Ridge. Were there abuses on the part of the FBI and The ATF? It sure looks that way. Should the revelation of those abuses have become an occasion for demonizing the entire federal government? I, for one, don't think so.

And speaking of recent investigations that warmed the cockles of the hearts of right wing Republicans: consider the hearings into IRS misconduct. What were these public floggings really about? What was the underlying agenda? Pretty transparent, it seems to me: The good old American aversion to paying taxes. Anybody wondering why Americans have failed to create a viable public sector would do well to consider the deep, almost mythic, American hostility toward taxation. The story of the Boston Tea Party is one of our founding myths; and it's also, not coincidentally, a funding myth. The United States of America remains the most under-taxed of all industrial democracies.

Now, it wouldn't surprise me in the least to learn that the average Swedish or Dutch or U.K. citizen doesn't especially enjoy paying taxes, any more than they enjoy going to the Dentist. But as with visits to the dentist, a rational person realizes that we're talking about something you neglect at your peril. As Oliver Wendell Holmes once wrote "Taxes pay for civilization." And aside from arguments about the progressivity of the tax code and the way it might or might not function as a means of redistributing income in a more equitable way, Holmes' aphorism contains a basic civics lesson that most Americans have never learned.

When people ask me about long term remedies for the sorry state of American arts funding, and when they offer the suggestion that what we really need is better arts education in the schools, I reply, "Well that's fine, but what we really, really need is basic tax education, a civics lesson in the civilizing role that taxation can play in the life of a prosperous nation like the U.S.

Alright, up to this point, I've been focusing on the political dimensions of America's failure to formulate some semblance of cultural policy. But I think the time has come to look into certain aspects of the American character as well. And this may well be the ideal moment for the obligatory de Toqueville quote. No lecture about any aspect of American public life is complete without at least one quote from Alexis de Toqueville's highly quotable Democracy in America: And one of the qualities that de Toqueville attributed to the American character in his early 19th century classic was a rather crude sense of utilitarianism, an impatience with activities—like the arts—that don't al-

ways yield immediate and scientifically-verifiable results. Democratic nations..." he wrote" will habitually prefer the useful to the beautiful, and they will require that the beautiful should be useful." ⁵

Put another way, Americans, it seems to me, often don't seem to understand just what it is the arts do. What exactly do they do? What are they for? Settlers on the 19th Century frontier had a saying that reveals a lot about American attitudes toward the arts. And it went like this: "If you can't mend a boot with it, fix a roof with it, physic a child with it, what possible good is it?" W.H. Auden the British born poet who settled in America, once said of poetry—and he could have been talking about any of the arts—"Poetry makes nothing happen. It survives in the valley of its saying." That's a very difficult concept for many Americans to grasp—including it sometimes seems, many of those who work for art agencies and who award grants based on criteria of social utility rather than aesthetic merit. So this particular brand of philistinism is by no means restricted to those who regard themselves as indifferent to (or actively hostile toward) the arts. In fact, at the moment, it seems to describe a great many people who regard themselves as artists or as arts bureaucrats.

So...utility reigns and when the sort of utilitarianism de Toqueville described is translated into economic terms, it results in an inability to comprehend the very concept that the serious arts—again, principally the classical arts and the avant-garde—can't survive in a purely market-driven economy. Never have and never will. And here we encounter another important reason that we have no cultural policy in this country. Most Americans don't understand the unique way in which the arts have always been financed in cultures that are aesthetically healthy.

Let's look at a scene from a famous 1936 film by Frank Capra, "Mr. Deeds Goes to Town." Here a sweet country bumpkin played by Gary Cooper inherits a vast fortune, moves to New York City, and quickly finds himself surrounded by a variety of people with hat-in-hand, all of whom come seeking charitable contributions for one cause or another. One of the first to hit him up is the head of a local opera company who deviously appoints Mr. Deeds Chairperson of the Board, hoping that his pockets will be deep enough to enable the organization to wipe out a large operating deficit. What we're going to look at is the scene in which the opera fundraiser tries to explain to Mr. Deeds that an art like opera has never turned a profit and always requires some sort of subsidy, some level of deficit financing. Mr. Deeds seems befuddled "You sell tickets, right? And yet you still lose money... Well then you must be giving the wrong kind of shows... I personally wouldn't care to be the head of a business that kept losing money. That wouldn't be common sense...."

Now, just to demonstrate the continuing truth of that old adage, "the more things change, the more they stay the same," here in my next video clip is former Congress-

man Robert Dornan of California on the floor of the House in 1993, during re-authorization hearings for the NEA and other related agencies such as the Institute for Museum Services. Dornan had proposed a 40% cut in the budget for both agencies. The institutions supported by the Institute, Dornan argued “are all private museums. We have no business paying off their debts or building up their cash reserves when all they have to do is up the price of admission.” Admittedly, that is one solution: price everyone but the wealthiest out of the art market. Raise the price of admission at the New York City Ballet to three hundred dollars a seat—which is about what it would actually cost to meet the company’s operating expenses.

Up to this point, I’ve been focusing on right wing and good-old philistine arguments against the NEA and federal funding for the arts. But there’s a very different argument against arts funding that you’re just as likely — perhaps even more likely — to hear from people on the political left as from people on the right. And this argument relates back to de Toqueville’s ideas about America’s deeply utilitarian character, the idea that with so many compelling needs in the social sphere—hunger, homelessness, the Aids pandemic—how can we (or any country, for that matter) afford to spend money on the arts? We’re all familiar with the sort of social reformer, who argues—and it’s not a wholly frivolous argument by any means—that to a hungry person, a piece of cheese is more useful than the collected works of Shakespeare. Or that, to the barefoot, a pair of shoes are more useful than the writings of Proust.

So...how do you justify spending money on the arts when people are unemployed and undernourished and without decent housing —or when the nation is at war? Making such a case is one of the noblest functions of cultural policy at the national level. Here, I defer to the historian, Arthur Schlesinger Jr. who knows full well that great American leaders of the past have been willing to make precisely this sort of argument, even if the argument has often fallen on deaf ears. This is an argument, I might add, that goes to the very heart of what it means to be a human being. For in the final analysis, what distinguishes homo sapiens from the rest of the animal kingdom is our ability to concern ourselves with matters unrelated to brute, bare biological survival. In any event, here’s the Schlesinger quote;

In the third year of the Civil War, Abraham Lincoln ordered work to go ahead on the completion of the dome of the Capitol. When critics protested the diversion of labor and money from the prosecution of the war, Lincoln said, “If people see the Capitol going on, it is a sign that we intend this Union shall go on.” Franklin Roosevelt recalled this story in 1941 when, with the world in the blaze of war, he dedicated the

National Gallery in Washington. And John Kennedy recalled both these stories when he asked for public support of the arts in 1962. Lincoln and Roosevelt, Kennedy said “understood that the life of the arts, from being an interruption, a distraction, in the life of the nation, is very close to the center of a nation’s purpose—and is a test of the quality of a nation’s civilization.”⁶

Certainly, one of the most moving stories of the last few years is the increasingly prominent place the arts have assumed in the reconstruction of Sarajevo. In the wake of the Dayton Accords, the most pressing needs of Bosnia-Herzegovina would appear to be repair of the infrastructure. But to the citizens of Sarajevo, the arts are also an essential part of the infrastructure that makes them human.

Well... that speech of JFK’s cited above by Arthur Schlesinger is about as close to a bona-fide plea for a cultural policy as this country has ever come. And it was in part as a memorial to JFK that the National Endowment for the Arts finally came into existence in ’65. But Kennedy —and later, LBJ —didn’t have to contend with the tax payers revolt that officially got under way with Proposition 13 in California in 1979 or with the steadily increasing political savvy and organizational moxie of the Religious Right in the 1980’s. By 1989, this country was immersed in what’s become known as the Culture Wars, and the idea that your tax dollars may have directly or indirectly funded the sado-masochistic, homoerotic art of Mapplethorpe (etc.) was the final nail in the coffin of any hope for an enlightened cultural policy at the federal level.

I want to conclude with a personal anecdote of sorts. In July of ’95, in the midst of Newt Gingrich’s reign of terror— the so called “First 100 Days” after the republicans took over both houses of congress— I was here in Washington serving on a week-long NEA funding panel. And three days into the meeting, Jane Alexander, the then Chairperson paid us a surprise visit bearing some very depressing news. The House of Representatives had just voted to completely phase out the NEA in two years. That night, some of us raced to Capital Hill and sat in the House visitor’s gallery because we’d heard that there might be amendments offered to an interior appropriations bill that would postpone the Endowment’s death sentence. Instead, we listened to Republican efforts to gut the Endangered Species Act. Now at first, my fellow panelists and I were disappointed that none of the debate focused directly on the NEA. But then we began to realize that—at least metaphorically—it did. To these Newt-onian Republicans, artists occupy precisely the same place on the food chain as the snail darter and the spotted owl. In other words, they’re expendable. And there was no need, this time around, to accuse them of being elitists or pornographers or blas-

Copeland

phemers. In the reckless race to balance the federal budget by 2002—the great rallying cry of the Contract With America—artists could simply be dismissed as a luxury we can no longer afford. But now we learn that that the federal budget has amassed a surplus which may approach several trillion dollars over the next decade. So in the age of the “new economy”, what excuse do we cite now for failing to fund the arts at the federal level? Thank you.

Endnotes:

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Millennium Money: Funding Dance at the National Endowment for the Arts and the Canada Council for the Arts

Katherine Cornell

Please note that the monetary amounts quoted in this paper appear in American dollars when referring to the NEA and Canadian dollars when referring to the Canada Council. At the time of writing, the relative value of a dollar was very similar therefore I did not convert the amounts.

On the occasion of the Millennium, both the governments of the United States and Canada are financing the celebrations of their cultures. The infusion of new money for the arts to celebrate the year 2000 couldn't have come at a better time. Cutbacks and restructuring at both the National Endowment for the Arts (NEA) and the Canada Council for the Arts (the Council) have significantly affected dance. Dance companies continue to close their doors due to financial difficulties. In the past two years, arts administrators across North America feverishly completed grant applications defending their company's right to a piece of the Millennial pie.

The frenzy surrounding the Millennium grants inspired me to compare the policies of the NEA and the Canada Council. I wanted to examine the artists' perception that, at the turn of the Millennium, dance remains on the bottom of the list of arts funded in both countries at the federal level. I began researching the history of the two organizations to appreciate the context of their Millennium grants. Both agencies created programs to support special artistic projects for the year 2000. I quickly realized that the evolution of both organizations substantially influenced their Millennial programs.

"No sector of Canadian life today is more overtly nationalist and anti-American than the arts."¹ Canadian cultural policy developed a strong nationalist position from the beginning. Prior to 1957, many Canadian imperialists lobbied the government about the necessity to foster and, more importantly, protect Canadian high culture in the post-war era. Canada came of age during World War One and through its brave soldiering made an international name for itself in World War Two; logically, it was time to invest in its cultural legacy. "The inspiration and model for the Canada Council, Canada's principal instrument of government support to artists and arts organizations, was British, and a primary impetus for its creation was the domination of American product in the Canadian market."²

The Canada Council was created in 1957, in part, as a protectionist reaction to the invasion of American popular

culture. Its mandate was "to foster and promote the study and enjoyment of , and the production of works, in the arts."³ The Council received an unprecedented endowment fund of \$100 million. This endowment ensured and secured Canada's commitment to arts funding into the next Millennium. Canada Council funding, like the Canada Pension plan and subsidized Health Care, quickly became a Canadian institution and a entitlement of Canadian artists. Like the British Arts Council, the Canada Council stood an "arm's length"⁴ away from the Federal government to ensure that grant recipients would not be the victim of partisan politics. The initial budget in 1957 (earned based on revenue from the endowment) supported grants in the arts, humanities, and social sciences (which today represents the scope of the Council and SSHRC - the Social Sciences and Humanities Research Council - as well).⁵ The revenue of \$2.7 million was allocated to the Arts Office grants for the first fiscal year. The Council dispersed funding based on peer assessments of artistic works. Notably the Council "evaluate[d] artistic significance rather than relying on economic impact as the principal criterion for support."⁶ The Canada Council continues to serve the artistic community first and the public second.

The NEA, modeled after the Canada Council, was created in 1965 to recognize excellence in American art. At that time, President Johnson assembled two separate Endowments, one for the Arts and one for the Humanities, as well as advisory bodies for each Endowment, the National Council on the Arts and the National Council on the Humanities.⁷ Like its predecessor to the north, the NEA was an arm's length organization distributing grants on the basis of peer assessments. Livingston Biddle, chairman of the NEA from 1977-1981, "depicts the Endowment's role as that of a catalyst: by using federal funds to match donations from the private sector, the government is able to point individual and corporate contributions toward the arts in ratios of up to four:one."⁸ Since the beginning, the NEA required projects funded to secure private support as well as public financing.⁹

Unlike the Canada Council, the NEA did not have the benefit of an ongoing endowment fund and as a result has defended its budget and existence to Congress over the years. Its first budget, beginning in May of 1965, consisted of \$2.5 million.¹⁰ The NEA continues to distribute a portion of its annual budget (as much as 40%) to the

State arts councils. This requirement limited the size of federal grants but also increased the scope and influence of the NEA. The National Foundation on the Arts and the Humanities Act of 1965 states, "While no government can call a great artist or scholar into existence, it is necessary and appropriate for the Federal Government to help create and sustain not only a climate encouraging freedom of thought, imagination, and inquiry, but also the material conditions facilitating the release of this creative talent."¹¹ The NEA's financial dependence upon Congress obligated it to be aware of its public image. The NEA has always skated the fine line between servicing the artist and the public.

Both the NEA and the Canada Council have had their share of increases, controversies, cutbacks and restructuring over the years. For example, the NEA experienced its first cutback 10% in 1982. The Canada Council did not experience its first budgetary reduction until 1985 (although grant sizes had suffered in comparison to the rate of inflation from 1974 onwards). The Canada Council's serious crisis period began in 1992 with a \$8.7 million budget reduction; then its configuration was threatened when the federal Conservative government investigated re-merging SSHRC with the Council in 1993. Thankfully these plans were never implemented. After cutting \$2 million from the administrative budget and reducing the staff by 50%, the Canada Council began to build for the future, in its leaner format.¹²

The NEA's major crisis occurred in 1996 with a \$63 million cut to the budget and a staff reduction of 47%. As early as 1990, author John Urice predicted the crisis stating, the "budget will reflect the Endowment's new emphasis: distribution of large multi-year grants exclusively to the national treasure organizations and the state arts agencies. The staff of the Endowment will be reduced to about thirty people to handle administrative reports. There will be none of the discipline-based offices, and grant programs as they now exist will be eliminated."¹³ Urice was right. Congress debated the NEA's existence spurred by the question should the Endowment serve artists or the people?¹⁴ Congress placed specific limitations on the Endowment's future, namely the elimination of all individual grants, with the exception of some fellowships. The NEA reorganized its structure from seventeen discipline offices into four category departments: Heritage and Preservation, Creation and Presentation, Education and Access, and Planning and Stabilization.¹⁵ These new departments recognized the multidisciplinary nature of the arts. The reason for the two crises differed. The Canadian government cut the Council's budget primarily because of a large federal deficit but the American government did more than just cut the NEA's budget. The controversy and crisis led Congress to question the NEA's purpose in American society.¹⁶

After the crises, both the NEA and the Council pub-

lished strategic plans for the near future. In 1995, the Canada Council developed a strategic plan with several priorities for the next Millennium including investment in the arts, leadership, advocacy and appreciation of the arts, partnerships and other forms of support, equity, access and new practices, and improving program delivery.¹⁷ In 1999, the National Endowment for the Arts followed suit with a five year strategic plan with seven goals and a revised mission statement. The goals of the NEA included access to the arts for all Americans, creation and presentation of artistically excellent work, lifelong education in the arts for all, preservation of our cultural heritage, strong and stable arts organizations, community building through the arts, and enhanced partnerships with the public and private sectors.¹⁸ The goals of both organizations reflect the need for accountability and a concern for public image in the future. As a result of the controversies and restructuring, neither organization can claim to be arm's length from the federal governments that dole out their annual budgetary allotment and have an increasing influence on policy.

The impact of the Canada Council's and the NEA's policies on North American dance is immense. For example, in 1965 American Ballet Theater received the NEA's first ever grant totaling \$100,000.¹⁹ The National Ballet of Canada received \$135,000 of funding in the Council's first two years.²⁰ In effect, both grants saved the two fledgling dance companies on the verge of bankruptcy. Both the NEA's and the Council's dance offices have influenced the evolution of the art form because North American dance came of age during the era of the funding agencies. Many modern dance companies in both countries were founded in Sixties or Seventies and therefore have always had the opportunity and entitlement for federal funding. In other words, as the youngest art form in North America, dance has grown up with the support and bureaucracy that goes along with it. In 1966, the Baumol and Bowen Report's characterized the financial difficulties experienced by most American dance and opera companies as the income gap.²¹ The report also recognized the important role the NEA played in organized the dance community. Similar to comments in the Baumol and Bowen Report, Jan Van Dyke summarized the affect of the NEA on modern dance companies:

NEA policies have profoundly affected the organization of the American professional dance world, with wide-ranging impact on the lives of dance artists and their work. Since 1965, the profession has been changed from a disorganized group of small operations to a centrally focused, national field of nonprofit, tax-exempt corporations with boards of directors. In promoting its goals, the NEA has used funding guidelines to reshape the dance world, requiring compliance

for eligibility. It has had additional influence through the creation of funding categories, effectively stimulating interest in government goals by making money available to carry them out.²²

For example, the NEA's dance touring program, developed in 1968, reshaped the community.²³ The funding helped to persuade many dance companies to travel to new cities. The NEA's proactive policy on dance touring would not have happened in Canada. The two dance offices approached their constituencies in different ways. The Canada Council did not consider a new dance policy until after sufficient activity warranted a committee to examine the possibility of a new policy. Prior to the crises of the Nineties, the NEA's dance policies motivated and the Canada Council's policies rewarded.

It remains to be seen if these two trends will continue. Regardless of the timing of the policies, both offices have institutionalized dance. Since their inceptions, the NEA and the Council sought to build national dance institutions and their policies reflected those motives. Today, neither the Council or the NEA have the authority to save dance companies as they did in these inaugural years. Both organizations require financial stability prior to the issuance of grants. Therefore in the new Millennium, the NEA and Canada Council ironically only have the power to withhold funding and in effect close dance companies.

Both agencies created special funding for Millennial projects in 1998 to be completed by 2001. The Canada Council's Millennium Arts Fund is a separate office while the NEA's Millennium initiatives operate under the office of Leadership Initiatives. Both federal governments also assembled offices to oversee the funding and celebrations, the Millennium Bureau (Canada) and the Millennium Council (USA). The existence of the Millennium Council and the Millennium Bureau indicates the federal governments' keen interest in the public's perception of these celebrations.²⁴ While researching these programs, some limitations to my study arose. I conducted my research in Canada which often proved difficult when searching for American resources. At the timing of writing, most of the projects are still in progress and therefore statistical analysis is limited or non-existent. Most of the information available on the projects exists on the internet which is often an unreliable source. Currently both Canadian and American cultural policy is so fluid that I cannot speak in absolutes.

The purpose of the millennium funds was similar to the mandates of the organizations themselves. For example, the press release that announced the Millennium Arts Fund in Canada stated, "The Council's special millennium program will provide individual professional artists and arts organizations in all artistic disciplines with special funds to create works that will have a lasting and

positive impact on Canadians and enrich and enhance collections, repertoires and public places."²⁵ All the funding for the year 2000 is for special projects only not operating money and all the programs and organizations will be dismantled in 2001. Although the competition for Canadian Millennium grants has closed, the American Millennium grants have not been finalized. The perception that the flood gates had opened again with the announcement of Millennium money was quickly dispelled. These Millennium programs had a specific purpose not a grandiose effect of resurrecting dying companies. The impact of these grants remains to be seen, but for the NEA and the Canada Council it will be a bragging right to say, "we were there."

In total, the Canada Council's Millennium Arts Fund invested in 184 projects with \$9.2 million whereas the NEA contributed to nine projects totaling approximately \$5 million. Sadly dance has not represented a large part of either the Canadian or American projects. The nine American projects supported by the White House's Millennium Council and the NEA are grand and national in scope. Only one of the current nine projects, *Artists and Communities* spear-headed by the Mid-Atlantic Arts Foundation, involves a significant number of dance artists. (The *Mars Project* includes one dance artist and the *Live at the Library* could potentially include dance artists allow none appear on the website currently.) *Artists and Communities* pairs more than 56 artists with jurisdictions in every state to collaboratively create works of art that address local concerns.²⁶ Of the multidisciplinary artists engaged, 34 considered themselves involved in dance. The majority of the other Millennium Council projects focus on one discipline, such as the *Treasures of American Film Archives* project and the *Favorite Poem* project. Hopefully, the White House will recognize dance as an art form warranting an individual Millennium project. At this point, more than half way through the Millennium Initiatives, a proposed dance education project would be a welcome addition.²⁷

The Canada Council's Millennium Arts Fund supported 15 dance projects (out of 184) which represented only 8% of the total projects and money. Dance ranked last, just behind interdisciplinary arts, of all seven disciplines funded. The 15 special dance projects occur across the country in primarily urban centres over a two year period. The size of the grants ranged from \$5350 for Toronto Chinese Dance Company's production about the Canadian Pacific Railway to \$150,000 for the Festival international de nouvelle danse's large choreographic outreach project.²⁸

The large number of arts projects supported in Canada compared to those supported in the United States directly reflects the policies of both organizations. The Canadian program chose 15 dance projects to represent and create independent celebrations within their region. The Ameri-

can program, via the Mid-Atlantic Arts Foundation, also commissioned artists from across the country but focused the projects on a national theme. The Canada Council recipients included several individuals whereas the NEA's partnership was established with an institution. Historically Canadian policy has been much more regional, because of the population diffusion and the distinct cultures, in comparison to American policy. Not surprisingly, the Canadian Millennium dance projects celebrated regionality whereas the American project celebrated nationality. The Millennium money is a prestigious addition for the companies selected but it has not signified a change the general financial future of arts funding.

Despite the cutbacks, the passage of time has not drastically affected the different goals of the Canada Council and the NEA. The Canada Council continues to invest and the NEA continues to build partnerships. The Canada Council prides itself in its responsive relationship to the Canadian arts community. The NEA is a cultural guide and has generally been a proactive organization within the arts and philanthropic communities. In the past three years, the Canada Council has received \$35 million in addition to its regular budget of \$112 million. In comparison, the NEA maintains a budget of only \$97.6 million. The Canada Council has greater financial security compared to the NEA because of its endowment fund. The NEA also has the added financial obligation of delegating payments to State arts councils. Since 1996 the scope of the NEA programs have shifted away from the similar format it shared with the Council. For example, the NEA no longer accepts applications from individuals. American arts organizations may only apply to the NEA once a year for projects only (with few exceptions) whereas Canadians can apply to different offices and to many different programs. American companies and artists declare grants on press materials as an artistic accomplishments, however, until recently, the Canada Council was a virtually silent funding partner in the Canadian artistic process.²⁹ Now Canadian companies and artists must display a large and bold Council logo on all print material about the supported project. Perhaps the most influential element that differentiates the two organizations is the relationship the NEA maintains with private foundations.³⁰ It is clear that American private and corporate supporters play a greater role in arts patronage than their Canadian counterparts thanks to the work of the NEA. The Millennium projects are just another example of the position each agency maintains in the two countries. The NEA is a partner in nine major projects yet the Council is the major patron of 184 projects.

Dance is arguably the most multidisciplinary art form yet it will only play a small role in both Canada's and America's Millennial celebrations. Both organizations remain the most influential supporters of dance in North America. Grant Strate, an icon of Canadian dance, re-

marked at a recent dance conference that a European colleague considered Canadian dance the most progressive in North America because of the strong public support for the arts.³¹ Admittedly, Canadians have a extensive network of public agencies to apply to but Americans can rely on a large number of private foundations to support dance. I cannot ignore the tremendous support the NEA and Council have given to dance in the past. But in the new Millennium I am fearful for dance companies that depend on public funding for survival. Regardless of the number of public organizations that support the arts in North America, dance still ranks low on the list of priorities.

Endnotes

- 1 J.L. Granatstein, *Yankee Go Home? Canadians and Anti-Americanism*. (Toronto, 1996), p. 220.
- 2 Joyce Zemans, "The Essential Role of National Cultural Institutions," *Beyond Quebec: Taking Stock of Canada*, ed. Ken McRoberts, (Montreal and Kingston, 1995), p. 147.
- 3 J.L. Granatstein, "Culture and Scholarship: The First Ten Years of the Canada Council," *Canadian Historical Review* 65 (December, 1984), pp. 444.
- 4 "Arm's length" refers to the relationship between the arts councils and their respective governments. This policy allows the council independence from the government and prevents partisan support of specific artists.
- 5 When the Canada Council was created it included grants to the Social Sciences and the Humanities, as well as the arts. In 1977, the creation of the Social Sciences and Humanities Research Council (SSHRC) streamlined the Canada Council's scope to just arts funding.
- 6 Joyce Zemans, "The Essential Role of National Cultural Institutions," *Beyond Quebec: Taking Stock of Canada*, ed. Ken McRoberts, (Montreal and Kingston, 1995), p. 149.
- 7 Keith Donohue, (ed.). *National Endowment for the Arts, 1965-2000: A Brief Chronology of Federal Support for the Arts*. (Washington, 1995), pg. 11.
- 8 Jan Van Dyke, *Modern Dance in a Postmodern World: An Analysis of Federal Arts Funding and its Impact on the Field of Modern Dance*. (Reston, 1992), pg. 38.
- 9 "In its funding of institutions, the Endowment has always been rightly proud of the fact that its money is a small part of total funding-that the Endowment is only one player in a panoply of funders, and (as we have seen) that it provides no more than 3 percent of total funding." Joseph Zeigler, *Arts in Crisis: The National Endowment of the Arts vs. America*. (Chicago, 1994), p. 166.
- 10 Although annual budgets appear in many sources I took the information from two sources produced by the agencies themselves. For the NEA's numbers I consulted Keith Donohue, (ed.). *National Endowment for the Arts, 1965-2000: A Brief Chronology of Federal Support for the Arts*. ; and for the Canada Council's numbers I generally consulted the Milestone timeline present on their website at <http://www.canadacouncil.ca/council/mile-e.asp>.
- 11 Donohue (ed.), pg. 5.
- 12 Canada Council for the Arts, Dance Office. *Review of Priorities and Programs of the Dance Section, Working Document for Discussion with the Dance Community*. (Ottawa, 1994).
- 13 John Urice, "Government Support for the Arts in the United States, 1990-2015: a Forecast," found in David Pankratz and Valerie Morris, (eds.). *The Future of the Arts: Public Policy and Arts Research*. (New York, 1990), p. 255.
- 14 Joseph Zeigler, *Arts in Crisis: The National Endowment of the Arts vs. America*. (Chicago, 1994), p. 151.
- 15 Wendy Stanton, "National Endowment for the Arts Undergoes

- Major Transition, " *Dance USA Journal*, 13 (Fall 1995), p. 22.
- 16 I refer to the controversy over the content of the work of artists such as Mapplethorpe and Serrano raised by conservatives such as Jeeze Helms.
 - 17 Canada Council, *The Canada Council: A Design for the Future*. (Ottawa, 1995), pp 9-22.
 - 18 National Endowment for the Arts, *Strategic Plan in Brief, 1999-2004*. (Washington, 1999), pp. 2-22.
 - 19 Donohue (ed.), pg. 12.
 - 20 Katherine Cornell, "The Ballet Problem: The Issue of Exclusive Funding in the Dance Office of the Canada Council." (Major Research Paper, York University, Toronto, 1998).
 - 21 Professors Baumol and Bowen demonstrated, in their research on the performing arts income gap, that performing arts companies cannot pay for the costs of productions without subsidies. The income gap is the discrepancy between the revenue from ticket sales and the actual costs of the production. William Baumol and William Bowen, *Performing Arts-The Economic Dilemma*. Cambridge, (Massachusetts, 1966), p. vii.
 - 22 Jan Van Dyke, "Gender and Success in the American Dance World," *Women's Studies International Forum*, 19(September-October 1996), pg. 538.
 - 23 Donohue (ed.), p. 16.
 - 24 I primarily obtained information on the Millennium projects via the websites of both agencies (<http://www.canadacouncil.ca/> and <http://www.arts.gov/>). I also contacted numerous organizations by phone and email about the ongoing Millennium projects. (I did not conduct interviews.)
 - 25 Canada Council for the Arts, Millennium Arts Fund Press Release June 1998 [web site] (Ottawa, Ontario: Canada Council, 2000, accessed 25 June 2000); available from <http://www.canadacouncil.ca/grants/millennium>.
 - 26 Mid-Atlantic Arts Foundation, Artists and Communities, Program Background [web site] (Baltimore, Maryland: Mid-Atlantic Arts Foundation, 2000, accessed 18 July 2000); available from <http://www.artistsandcommunities.org/pages/midatlantic.htm>
 - 27 I received an email about dance artists' participation in the Millennium Initiatives from Michael McLaughlin, Coordinator of Millennium and Leadership Initiatives at the NEA, two days before the conference. Although it has not been confirmed yet, a dance education project was proposed. The percentage of dance artists involved in the American Millennium projects will improve significantly if this project begins. His email left me both hopefully and disappointed. I was disappointed because dance appeared like an afterthought in the planning of Millennium celebrations.
 - 28 The percentage of eight percentage is based on the number of dance projects in comparison to the other arts. I retrieved the information on the individual dance projects from the Millennium Arts Fund calendar database at <http://www.canadacouncil.ca/grants/millennium>
 - 29 The Canada Council's policy regarding grant recognition changed sometime in the early Nineties. Prior to that time, programmes and marketing material usually acknowledged the support of the Council with a line of thanks. Today the Council's website includes guidelines and regulations about acknowledging the support. Companies receiving funding must display the Council logo at a minimum size on all print material related to the production as well as on signs.
 - 30 This paper has only briefly touched on where the NEA and the Council stand within the public and private funding communities. The Council is the major public supporter of the arts in Canada whereas the NEA follows the local governments and then the States' arts councils in support. Time and space limitations prevented me from exploring this fascinating relationship further.
 - 31 Grant Strate, a founding member of the National Ballet of Canada and the first Chair of York University's Dance Department, gave a keynote address at the Estivale dance conference at the Université du Québec à Montréal in May 2000.

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Interactive Multimedia in Dance Education

Paulette Côté-Laurence

This presentation introduced the results of an exploratory study on the use of interactive multimedia in an introductory dance course at the undergraduate level. The project history was first introduced, followed by a presentation of the current state of progress on this project. The audience viewed the flowchart and a sample of the dynamic storyboard which included some of the media modules incorporated. Finally, hardware and software requirements for the project were briefly listed. Because this is a project under development, it has yet to reach a beta version; the project will be completed by the Summer 2001 and field tested in the Fall of 2001. This multimedia project is intended to be released as a future dance education textbook supplement.

Brief history of computer technology research in dance

The past two decades have witnessed the emergence of investigations into the role of computer technology in dance. One example of the remarkable progress made in this field is evident growing number of participants and presentations initiated by Dance and Technology- Moving Toward the Future Conference, a landmark gathering held at the University of Wisconsin-Madison in February 1992, through last year's highly attended Dancing With The Mouse Conference held at Winthrop University, Rock Hill, SC, October 1999.

Literature indicates that computers have been used for many purposes. Computers were first used to facilitate dance notation (Dransch, Beatty, & Ryman, 1986; Lansdown, 1978; Savage & Officer, 1978). Later, a new application of computers emerged in dance choreography, where computers generated a language to represent body motion (Bradford & Côté-Laurence, 1991, 1995; Calvert, 1986; Herbison-Evans, 1988; Lee, 1988). Computers have also been used to analyze teacher mobility in the dance studio (Gray, 1989).

With the arrival of the internet however, the latest and rapidly expanding use of the computer, especially in dissemination of information, has been the use of interactive multimedia. This method of sharing knowledge appears to be gaining momentum in its applications to education. More and more questions are being raised regarding the effectiveness and efficiency of traditional texts as learning resources. This presentation was designed to introduce an interactive multimedia project under development for undergraduate dance courses. This author has sought collaboration with colleagues with the techni-

cal expertise to assist faculty who wish to introduce interactive technology in their teaching. The steps taken to arrive at the current stage of this project are described below.

Project history

An intense curiosity about the benefits of interactive multimedia to dance education prompted the present author to enrol in a Interactive Multimedia Design course during the Spring of 1999 which was offered by the Faculty of Applied Health Sciences at Brock University. As part of the course requirements, a modest project was to be developed. The course text, Graham (1999), effectively complemented lectures and labs with its numerous graphics, charts, figures, tables, and photos, as well as presented the course foundations and framework in a simplistic way. The course projects were impressive in their diversity and quality. This author's dance project, which included text, video clips, voice annotation, music, photographs, animation, Internet links, etc., was produced. It was becoming increasingly clear that this multimodal approach to information distribution had great potential to influence a wide range of student learning styles in courses designed to introduce dance.

The next step was to secure research funds to collect data in preparation for this initiative. Through a grant from the Dean's Research Fund, a graduate student video-recorded all second and third year dance labs and lectures during the Fall and Winter semester courses. A major part of the author's present sabbatical leave will be spent developing the final version of this project. This requires editing and digitizing all videos to select specific examples which will illustrate the intended dance content. As mentioned earlier, the beta version should be ready by June 2001, field tested in the Fall of 2001, and completed by December of that year. The project will be described in the next section. Each step of the interactive design process will be presented, followed by the flowchart and dynamic storyboard.

Interactive design of the project

Interactive design, as suggested by Graham (1999) is the meaningful arrangement of all the media used in an interactive text. According to Graham, "interactivity is the combination of different types of media into a digital presentation that allows the user some degree of interaction" (p.2). The chief appealing feature of interactivity is that it offers the audience (or learner) some control over

the material presented. For example, unlike a lecture setting where the audience is the mere recipient of the information once, in the interactive multimedia realm, the learner may view the text or video as many times as necessary, or skip material which is already understood. Giving power of individual choice to the learner has the potential to be attractive, engaging and inspiring. Whether actual gains in academic performance are realized via this medium, remains to be tested.

The process of designing an interactive multimedia document includes, according to Meggs (1989), two major steps: definition of the problem, and implementation of the product. This presentation focuses only on the former. The problem definition is basically a quest to understand the project goal, user characteristics and needs, content, and an organizational scheme. The author identified an important goal which was to design an interactive multimedia document which would assist in introducing dance as an art form to novice undergraduate students. The multimedia product was to be designed to supplement the course content for students who wish to further their understanding of the material. This goal was set with the understanding that the document would be used on an individual basis rather than during whole class meetings.

Next the author had to determine what material would be needed to put together the project. Having extensive teaching experience with such a course, the author decided to continue to use the only valid approach for the study of dance as an art form — to provide students with experiences in performing, making, and assessing dances. As for any course outline, goals, objectives, target population, course delivery, and course content were then identified:

Goal: To introduce dance as an art form to students.

Objectives: At the end of the course, students should achieve the following: 1) acquire a vocabulary of expressive movements, 2) gain knowledge and experience about creating dance sequences, 3) be able to perform dances, and 4) be able to formulate judgement about a dance performance.

Target population: for undergraduate students who experience dance for the first time, and for those who have prior experience in dance.

Course delivery: This course has two components, a one-hour lecture, and a two-hour lab per week. Students gain knowledge about dance through practical experience in the lab, through lecture, readings, written and practical assignments, and attending dance concerts.

Course content: Nature of dance, goal of dance as art, and dance material.

The next step was to develop a flowchart, a diagrammatic box organizer which provided an outline of the navigational scheme, showing the relationships between and the access routes to project databases (Graham) Although the flowchart is shown here in a linear fashion, its actual representation is hierarchical, and thus clarifies all possible navigation routes. Only those terms which presently have components are presented here. However, all those terms listed below will be developed by the completion of this multimedia project. For the presentation, the flowchart was printed on a large board, with 82 color coded entries organized into a hierarchical order. It is anticipated that the finished project may double this number.

Flowchart

Splash screen - Welcome!

Main Menu: Introduction, Dance material, National standards, References, Web links.

Introduction: Goal, Objectives, Target population, Course delivery, Course content.

Course Content: Nature of dance, Goal of dance as art, Dance material.

Nature of Dance: Hanna's (1999) definition of dance is used here, with six key words.

Dance Material: Performing dances, making dances, assessing dances.

Performing Dances: Dance vocabulary, performing skills.

Dance Vocabulary: Body, space, quality, and relationship concepts.

Body Concepts: Bend-stretch-twist, travel, turn, jump, gesture, stillness, shape, body parts.

Space Concepts: Level, direction, extension, pathways, size of movement.

Quality Concepts: Time, weight, flow.

Relationships: Pair, group.

Performance Skills: Alignment, projection, focus, balance, dynamic variations, rhythm.

Rhythm: The dance-music link, defining rhythm and its elements, rhythmic skills.

Defining Rhythm: Structure-periodicity, metric-non metric rhythm.

Elements of Rhythm: Beat, accent, meter, duration, rhythmic patterns, tempo.

Rhythmic Skills: Perceptual skills, motor skills.

Making Dances: Focus, creative process, elements of composition.

Creative Process: Stimulus, improvise, assess/select/refine movements, stage/present the dance.

Stimulus: Music, feeling, movement idea.

Elements of Composition: Repetition, contrast, variation, transitions, balance, climax, unity.

Assessing Dances: Focus, aesthetics in dance, meaning in movement.

Aesthetics in Dance: Concept of beauty, influencing factors.

Meaning in movement: Language, symbolism.

National Standards: Content standards, achievement standards.

Glossary

References.

Web links

Exit

Subsequent to creating the flowchart, the next step was to visualize the project and establish the screen layouts. The layout should make the purpose of the document easy to understand, and engage the user's interest and participation. It should also clearly outline the choices for interactivity. The storyboards (see below) were created on a Mac G3 and intended for review on a Power Macintosh. The intended level of interactivity was high, such that the finished document should offer choices to the user (e.g. adapt the content, rearrange the sequence of content, add sound, video, etc.).

Several questions emerged at the visualization stage. What background to use? what navigation controls to employ? are the navigation controls clear and easy to use? can the user quit easily out of every screen? How easy is it to navigate back to the main menu or home page? Are the screens attractive? Is there too much text on one screen? Are the colors coordinated and pleasing to the eye? Is there a balance between text and video/photos/sound? Does the layout work well with the content? To answer these questions, and help visualize the document, storyboards were created.

Storyboards

A storyboard is defined by Graham (1999) as "a visual document depicting the style, layout, action, navigation, and interactivity on every screen in the document" (p.15). Image ideas of dancers, adapted from Cohan (1986, p.151) and modified with Adobe Photoshop 5.0 (color, space, background, etc.), were chosen for the screen background. The colors for the text matched three colors found in the drawings: one color for screen titles, one for text, and a third color for a third level of text. For consistency, all animated text is "dissolved" on the screen. The font chosen was *Textile*, with three different sizes, one for title, one for text, and a smaller size for a third level of text. Bullets are used when objectives, elements, or components are listed. In order to fit the screen background, most text is centered although there were exceptions where text is aligned to the left. Video or photo examples are situated at lower screen, just above navigation buttons. The navigation buttons are small art easles (selected as a stage metaphor) and are located at the bottom of each screen. The user's choices are to go to: main menu, next, back, glossary, and exit. Note that not all screens include all options. For example, if the user opts to view a video example or verify a term in the glossary, the only option after the video or glossary would be to go back to the previous screen, and proceed from there.

The screens often include hypertext (or hot buttons) which when clicked link to another screen or piece of content. For example, there are video clips illustrating a concept, listed as video one, video two, etc. When the user clicks on "video one", the video clip will appear on the screen. For some screens, the content is introduced by the instructor's recorded voice heard over a soft music (Bach, Concerto in D minor for two violins and orchestra).

In addition to features listed above, the finished project will include rollover buttons (button which will display a second image/text when the pointer "rolls over" it), pulldown menu (list of choices available under a single heading on a menu bar that, when clicked, displays its listings).

The following are examples of screens which were presented: 1) splash screen, 2) nature of dance, 3) goal of dance, 4) the dance material, 5) performing dances, 6) dance vocabulary, 7) turn, 8) performance skills, 9) Web Links, and 10) Exit.

- 1) *Splash Screen*. The title appears first, animated (letters dissolve center of page), then author's name, finally, institution. Synchronized with each of the three texts is a short excerpt of the music by Carl Orff (Carmina Burana). 12 seconds later, the author appears on the screen, introducing the course (document) and inviting students to experience dance. The author "disappears" and the background screen stays a few seconds, transitioning to the main menu. On the Splash screen, there are no navigation buttons. The changes to the video and next screen are preprogrammed.
- 2) *Nature of Dance*. Shortly after the title appears, a voice is heard which explains the difficulty of finding an all-inclusive definition of dance. For the purpose of this course, the definition provided by Hanna (1999) will be used. The voice is heard over a soft music background (Bach, Concerto in D minor for two violins and orchestra). After the voice, the six key elements of the definition are animated one at a time, with a delay of 4 seconds. The reference (author, year, page) is listed at the end.
- 3) *Goal of Dance*. Shortly after the title appears, a short excerpt of Martha Graham's "Diversion of Angels" is screened, followed by text.
- 4) *The Dance Material*. This is a simple screen with plain text (focus), and the three components of performing, making, and assessing dances. Each of the three terms is hypertext, therefore the user may click on any and be brought to the appropriate screen.

- 5) *Performing Dances*. The title appears, followed by the instructor's voice (over background music by Bach), describing the focus of this component. Next, two links appear, dance vocabulary and performance skills.
- 6) *Dance Vocabulary*. Same as previous screen. The instructor's voice introduces four concept links: body, space, quality, and relationships.
- 7) *Turn*. Text on basic biomechanical principles appears. Four hyperlinked video examples are listed. These videos present students performing a variety of turns.
- 8) *Performance Skills*. The title appears, followed by a short excerpt (Three Sinners) from Alvin Ailey's *Revelations*. The text is animated onto the screen.
- 9) *Web Links*. Shortly after the title appears, several hyperlinked web sites are presented.
- 10) *Exit*. This screen concludes the document. Similar to the Splash Screen, three animated lines of text, synchronized with Carl Orff's music, are presented: We hope you enjoyed the presentation, Thank you for visiting, and the author's e-mail address.

Equipment used to create the project

Hardware

Power Mac G3 with DC 30 with Pinnacle MiroMotion
Video Digitizing Card
Sony VHS Professional Video Editor
Sony Digital Camera
Video Lab's A/V Digital Video Camera
Hewlett Packard 5p Color Scanner

Software

Mpower 4.0 used as a dynamic storyboarding tool
Adobe Premiere 5.1 (video rendering and editing)
Adobe Photoshop (image processing)
Sound Effects 1.0 (audio processing software)
Apple Quick Time 4.1 (video editing and support for other software)
Macromedia Director (develop actual multimedia project)
Conclusion

Interactive multimedia texts such as the document introduced above have the potential to facilitate the joy of learning. Fine tuned projects must be shared with educators at all levels of education so that more learners can benefit. Interactive multimedia teaching tools are likely to be common resource learning material in the years to

come. A major concern, however, is the effectiveness of computer technology on learning. Although it is clear that information technology is here to stay, what are the best ways to use it to enhance learning? It is imperative that future research investigate this fundamental question.

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Divine Frivolity: Movement and Vernacular Dance

Robert P. Crease

In this short paper, I'll try to sketch out a way of approaching vernacular dancing philosophically. By vernacular dancing I mean the kind in which people dance amongst themselves, spontaneously, without professional training, in ordinary spaces without sharp borders between participants and spectators — though, as we have seen in a number of conference presentations, vernacular dancing can be done in a range of venues, with more or less demanding audiences, and with a variety of degrees of spectacle. Also, I do not mean to refer to the standardized practices of ballroom dancing.

First, a complaint about terminology. The word “dance” is usually reserved for stage dancing, making it difficult to name this “other” kind. “Vernacular” is awkward and academic-sounding; “social” and “popular” mislead. In some ways, Charles Keil's “participatory” is preferable. Why can't “dancing” refer to vernacular dance, with stage dance — which is dancing *represented* — the kind warranting a restrictive qualifier? The generic term “dance” no more deserves to be reserved for dancing on stage than “sports” deserves to be reserved for professional athletics. But enacting this radical terminology change is an uphill battle I'll put aside for the moment.

Vernacular dancing is hard to talk about, for several reasons.

From the perspective of a spectator, it's unframed, not arranged with the observing eye in mind, with no distinct beginning or culminating moment or story told or even unity. Individuals and couples drift in and out of the dancing space, the music starts, some people begin dancing while others do not, people drift on and off the floor, the music ends, people drift away. Vernacular dancing is not *for* a quiet and respectful audience.

From the perspective of a performer, vernacular dancing doesn't involve the trained and focused attention of a professional dancer in performance. Experientially, vernacular dancing is chaotic and unruly. Its *quality* is always changing: The music works, it doesn't work, it sort of works. You have it, don't have it, sort of have it, lose it and have it again. You're in touch with your partner, out of touch, sort of in touch, with a new partner who's different. Also, there's no commitment of the performer to develop the form for its own sake.

Finally, vernacular dancing is hard to differentiate from the social environment. It's generally done at parties and other social occasions where it's not the only activity but one thread in a complex social event. Even in a ballroom — at “a dance” — lots more than dancing goes on —

people sit, talk, listen, check each other out, party, drink, show off. The dancing is embedded in wider social practices and doesn't exist apart from them. This makes it both necessary but nearly impossible to say whether dancing has a social “value,” and of what kind.

Vernacular dancing is surely a form of performance — but what kind of performance it is, and even the concept of performance itself, are contested. Schechner speaks of the “broad spectrum” of performance, while States has a more complicated notion of “family resemblances” — how do we describe the particular “clan” of vernacular dancing in that extended family of performance activity? And there are well-known tensions in performance studies involving the priority between performance in the sense of an act of an agent and performativity in the sense of a discursive power which precedes and constitutes the agent, as well as the issue of the place of the ethical dimension in each.

The purpose of this paper is to put together this contested conception of performance with this indistinct kind of dancing to suggest each can shed light on and even help stabilize the other.

I'll begin via a traditional philosophical method: to collect a set of different perspectives on vernacular dancing, then ask what makes these possible. I'll sketch out three, and won't try to be encyclopaedic; just to establish them as basic standpoints to which belong most writings on vernacular dancing.

A first, what I'd call *expressive* perspective approaches vernacular dancing as a symbolic cultural product, a microcosm of social forces — a clue to revealing how *we have been*. A second, *existential* perspective approaches it as an emancipator of one's subjectivity, associated with a personal feeling of bodily integration, as involving an *I am*. In a third, *ethical* perspective, vernacular dancing is to be judged by the kind of effect, positive or negative, it has on people or society; how we, either as individuals or as a group, *ought to be*. Each perspective is able to illuminate certain kinds of insights hidden to the others; the phenomenon itself yields itself to all three.

I. Expressive

In the expressive perspective, dancing is treated as pre-eminently a social product, a mirror or representation of society. Because dancing is recreated each time at every moment, it's sensitive to local circumstances. It's always this evening's dance at this place with these people, and the way we did it last night over there with them

doesn't matter. No model looms as an image over its creation the way a legacy of previous paintings or works of architecture or even works of music can loom over their creation (though the video camera has altered this somewhat.) Vernacular dancing is thus a mirror — a very sensitive and fragile mirror — of local circumstances. In vernacular dancing, we represent ourselves as cultural objects.

This is the approach, for instance, that Erenberg takes to the Lindy Hop/jitterbug.

The jitterbug represented both the emotional loosening of American musical culture and its democratization. Emotional spontaneity and personal freedom on the part of the young were linked... to a revitalization of mass democratic culture in which the boundaries — around the self, between various ethnic and racial groups, and around the concept of art — faded (Erenberg 64).

Spencer, in *Society and the Dance*, enumerates some varieties of the expressive perspective: the cathartic theory, functionalism, the organ of society theory, dance as a cumulative process, etc. (Spencer 1985). Each is associated with a body of dance literature. I'll just mention functionalism, in which society is conceived as an interplay of mutually interacting social institutions, no single one of which can be understood apart from the others, and each of which must be viewed as simultaneously reflecting social institutions and as solving certain functional problems. In applying this to dance, Rust says the aim is:

to explore the particular hypothesis that variations in the social dance are never fortuitous or random, but are always closely related to the social structure of society: in particular, to class relationships, ideology and social customs, the attitude to women, and the level of industrialization and technology.... For example, according to this hypothesis, it is not accident that England in the early sixteenth century dances the pavane, in the middle sixteenth century La Volta, in the seventeenth century the gavotte, in the eighteenth century the minuet, in the nineteenth century the waltz, and in the twentieth century the twist. The general underlying argument is that the social dance is very intimately related to human experience, and because of this reflects the spirit of the age in any particular society with great fidelity (Rust 1).

But this approach is a research program rather than an ontology. The reason it isn't and can't be ontology is that society and dance are not self-contained, but present

in each other. As an example Spencer cites Durkheim's encounter with the fire ceremony among the Australian Warramunga: "Here dancing merged into leaping, prancing, singing, yelling, shouting, taunting, practical joking, processing, mock attacks with blazing torches, and ultimately a mêlée among the flying sparks and embers; there was moreover a highly utilitarian purpose — to patch up old quarrels and live in peace" (Spencer 1985, 1).

It's not that society shapes the dance or vice versa; the very identity of dance as an activity, the boundary between it and other activities, is socially defined and constantly in question. "Dance is not an entity in itself, but belongs rightfully to the wider analysis of ritual action," Spencer says. "Society creates the dance, and it is to society that we must turn to understand it" (Spencer 1985, 38).

One might associate this dimension with the performance studies literature on performativity. This literature focuses on discursive power; on, as Butler puts it, norms "which precede, constrain, and exceed the performer" (Butler 1993, 234). The role of dance research is then to make us aware of these norms and our implication in them.

II. Existential

If vernacular dancing's among the most social of human activities, it's also among the deepest and most individuating personal experiences. In dancing we can feel like we're peeling away layers of culture and achieving self-discovery. "I had always believed and feared that dancing involved a certain order or pattern of specific steps," writes Malcolm X. But in Lindy Hopping at Boston's Roseland State Ballroom, a key moment in his self-discovery, his "long-suppressed African instincts broke through." The efficacy of the various forms of dance therapy are related to this experiential aspect and its potential for self-discovery. This perspective has also been adopted by anthropologists. As Franziska Boas writes: "Ordinary gestures and actions can become dance if a transformation takes place within the person; a transformation which takes him out the ordinary world and places him in a world of heightened sensibilities" (in Snyder 1974, 221).

This existential dimension may be correlated with the literature on performance, and more specifically with philosophical literature on the lived body. These include the works of Husserl and Merleau-Ponty, and Sheets-Johnstone's recovery of aspects of the former ignored by the latter in her concept of animate form. For her, the postmodern overemphasis on discourse fails to give the body its due, often turning the body into "little more than an accoutrement of language, one of the many possible trappings of discourse, another text to be read as any other" (Sheets-Johnstone 1994 3). We need to recover the notion of animate form as the "common denominator of cultures," a common denominator which is "the spawn-

ing ground of corporeal archetypes more ancient than we" (Sheets-Johnstone 1994, 3).

In the essay "Existential Fit," for example, she questions the traditional dichotomy of physical vs lived bodies to explore the body as a concrete locus of "I cans". This involves, she claims, the presence of meanings that are not fully fathomed within discourse. It also involves seeing human uniqueness not at the level of features, attributes, organs, or accomplishments but rather at the level of sensory-kinetic domains.

In certain kinds of experiences, the consonance of the physical and lived body is close to the surface; "the lived body rises up as wholly physical; that is, where it is not simply a matter of the felt body in any given experience but a matter of the felt body being felt as a consummately physical presence." Examples of such physicality, experiences of the sheer sensuous density of being, range from what she calls "radical pleasure" to "radical pain," from what Lingis describes as voluptuousness to what Plugge describes as onerousness.

But there are different forms of radical pleasure. While lovemaking involves the experience of sheer physicality in language of the flesh, she writes, dancing involves pure joy of movement. The movement is non-instrumental, not for the organism to imprint itself on the world, but is lived for its own sake. The movement is not in the service of sensuousness, as in lovemaking, nor of the symbolic, as in a pat on the back, but for the movement itself. I don't "do" the movement but ride it like a wave; I and the movement are of the same kinetic cloth. "Its meaning is capsulized in its own wild splendor," she writes. "There is nothing beyond the sheer physicality of the kinetically lived body: movement is all-consuming." It's a "kinetic joyride."

Once dancing is seen as a tactile-kinaesthetic experience, the evolutionary dimension of existence, our connection with other animate beings, suddenly becomes relevant. For dancing then must be a pan-animate phenomenon. The gull riding the updrafts, the otter's cavorting in the waves, the chimpanzee's frolics are all examples of corporeal creatures living movement for its own sake, "cameos," Sheets-Johnstone says, "of the more fully described dance experience." Even a chimpanzee's dancing is very unlike ours, but because dancing has nothing to do with successfully executing a set of patterns or gestures, of doing certain acts. Rather, it's a way of being a body in the world, a celebration of an I-world relationship, and the tactile-kinaesthetic worlds of chimpanzees and humans are very different.

Sheets-Johnstone's account of dancing, along with her claim of the primacy of movement, suggests a radical restructuring of traditional Western classifications of the arts, for it appears to give dancing, even vernacular dancing, special priority as the celebration of animate existence.

III. Ethical

The ethical perspective, the third of my three perspectives, asks whether vernacular dancing fosters or disrupts the human personality or society. The ethical moment lies at the intersection of performativity and performance. Ethics springs from the fact that finite creatures are constantly undergoing, or at least open to, transformation, coupled with the awareness that some forms of functioning are better than others. Ethics thus arises from anxiety over metamorphosis; from the awareness that in pursuing what we may think of as innocent interests or desires, we, or those we love, are vulnerable to being transformed for the worse — through unleashing, perhaps, destructive passions. In the case of vernacular dancing, the anxiety crystallizes around the potentially erotic nature of dancing in the informal and thus apparently safe environment in which it is usually done. Songs about losing a loved one to a strange dance partner comprises practically an entire genre of country music.

There is, of course, a vast literature on the ethics of vernacular dance. The Lindy Hop alone generated much ethical controversy during the 1930s and 1940s, not only in the U.S. but also in Germany, France, USSR, and even Sweden. And many a fun hour can be spent poking through texts and clippings files on "Morals and Dancing" at the New York Public Library Dance Division. But this very entertainment, the sense of "What next?" as you turn over article after article, can be distracting, for it can interfere with our ability to figure out its meaning.

With respect to individuals, evils attributed to dance can range at one extreme from disrupting the human soul, as in much medieval Church literature, to mere time-wasting on frivolous activity. On the other hand, claims are made that dance can provide the foundation of a "corporeal morality" offering "a personal and direct experience of vulnerability and physical limits, in contrast to the pernicious illusions of invulnerability depicted in cartoons and so-called action movies" (Hodes 1995).

With respect to society, some Marxists treat dancing as a displacement consuming energy that should go to the revolution, while others treat dances as having the social and moral value of civic associations. Consider Keil on the Polish-American polka. Keil argues that "ritual happiness," or the communal participation and catharsis achieved in polka music-dance events, plays a fundamental if neglected role in working-class urban culture. His claim that the polka is "people's music" will appear nonsensical to those who associate people's music with social militancy, rebellion, or at least a certain amount of complaint. Polka lyrics are not now, nor have they ever been, known as vehicles of social protest. But that is to view *texts* as the engine of revolutionary experience. And Keil points out that the kind of environment in which polkas happen — parties in which music and dancing are but two strands in a complex community experience of self-

affirmation — amount to secular rituals in which the happiness of each participant plays an important role in community solidarity and self-affirmation. This suggestion runs directly counter to the idea, deeply rooted in Marx and Hegel, that, in these times prior to the Revolution, genuine recognition and community are born of a shared experience of oppression and victimization. Small wonder happiness takes a bum rap in contemporary revolutionary theory: happy members of the working class are treated as simply too dumb to realize their alienation, while participatory rituals whose end is the happiness of each participant are dismissed as superficial and frivolous. But the “will to party,” Keil suggests, has a strong if unappreciated role in forging and maintaining community, and thus a potentially subversive dimension. The Civil Rights movement, he has remarked, would have lost much of its force without the participatory rituals such as those fostered by Baptist churches that strengthened the resolve and self-confidence of southern black communities.

IV. Relation of the Three Perspectives and Performance Studies

These three approaches — expressive, existential, and ethical — overlap and diverge. The expressive approach is third-person and focuses on difference, the existential approach is first-person and focuses on a shared humanness, and the ethical approach is “second-person” in that it focuses on the position human beings adopt to themselves and each other. The approaches have differing advantages and disadvantages. The expressive approach has the advantage of being able to treat dancing in situ, in social functions, as a practice with different meanings, blending in sometimes imperceptibly with other activities. But it also runs the danger of naïveté; it can become impossible to know what counts or ought to count as dance, thus inhibiting critique. And Sheets-Johnston observes that paying too much attention to a human phenomenon as a symbolic behavior can be “myopically self-serving” by possibly misleading us into treating the human phenomenon as culturally unique, reinforce Cartesian dualism, and conceal from us more basic existential and evolutionary matters of fact. Though we can read vernacular dancing as symbolic, to treat it as symbolic behavior is to confuse our judgment with what we are judging.

But others would distrust Sheets-Johnstone’s experiential approach by arguing that our feelings and desires are culturally shaped, thus no reliable guide. Dangerous and oppressive ideologies can be made palatable if they can be made to make us feel good. Experience is not a reliable indicator of what fosters human being; ideological critique is. Also as Marcel Mauss has shown in his article on body techniques, even the most seemingly natural of human activities — including walking, spitting, and love-making — are already cultured. To be human is to

be techniqued.

Finally, while the ethical perspective focuses on how dance fosters human being, it fails to treat dance as a potential source of values itself, capable of adding to or changing culture; able to generate and transform, rather than merely reflect, desire.

Now, any human activity can be viewed from these three perspectives — why insist on the importance of these three? The reason is not only that they exhibit an analogous tension to the one I mentioned in performance studies between performativity and performance, they also show how these depend on each other.

That is, vernacular dances all have as a common denominator the ordinary, unprofessionally trained human body. And yet, the evolutionary trajectory of vernacular dances involves the introduction of new ways of moving into the world. Where were those ways of moving? Were they there all along in our bodies but we just didn’t do them? Or were they our own arbitrary, free constructions, the outcome of some process of expressing desire? To say either that vernacular dance involves the imposition of an arbitrary cultural external order on the body, or that it is the actualization of an internal desire would not only misunderstand it but also deny it as a form of performance. Rather, the evolution of vernacular dances is a hermeneutical process; it evolves out of an already existing involvement with and understanding of, a concrete body-situation. It involves a set of inherited structures that represent the outcome of previous performances, the dance as it stands: we learn to dance by learning existing sedimented practices, by bodily discipline. This is the Foucaultian situation in which we are all minions. While innovation in vernacular dance (as opposed to the standardized practices of ballroom dances) is constant — such dances transform to stay alive — it is due to accretion, with repetition with a difference. Innovation by individuals in vernacular dance is extremely rare.

Yet at the same time, the existential impact of these common structures may be liberating, individuating. We can experience our dancing as fresh and transformative, we can learn about ourselves and expand our range of expression, without being innovative dancers. We must imagine that the Lindy Malcolm X was doing when he discovered himself was what everyone else in the ballroom was doing. Vernacular dancing is a kind of performance that can be salutary even when commonplace, and even outside its cultural dimension — which is why it tends to spread so fast, and cross boundaries so easily.

Thus vernacular dance involves features both of performance and performativity, and only by seeing how they hang together can we understand its ability both to transform and respond, its power to liberate even when being mundane.

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Performing Latinidad: Dances and Technique of José Limón

Lucia da Costa Lima

José Limón, one of the greatest dancers and choreographers of modern dance in the United States was a Mexican American who succeeded in creating one of the first Latino modern dance forms. Even though the term Latino was not coined as such during Limón's lifetime (1908-1972), his work is in fact an icon not only of American modern dance but also of Latino modern dance. His art was grounded in the ideas and training of modern dance but his final product, his choreography and dance technique, were influenced by signs and symbols of his Mexican background and by his experience as a Latino in the United States. In Limón's dances the Spanish and Mexican Baroque, bull fighting and flamenco meet the ecstatic dances of Isadora Duncan and the Humphrey/Weidman dramatic and mimetic style. The focus of my research is to look at the dances and technique of José Limón as expressions of Latinidad.

During my research I was disturbed to find very little written about Limón's dances and even less about the Latin American aspects of his work. A serious critical discussion of his body of work is over due. I was motivated to search in primary sources for Limón's Latino identity. By discussing Limón's Mexican themes and his style, which is aesthetically rooted in the Latino experience, I intend to bring visibility to this aspect of his work. About one year after I had started researching Limón's choreography his unfinished autobiography was published, four months ago Ann Vachon's article "Limón in Mexico; Mexico in Limón" was published. Both of these works provide the reader with biographical detail as well as information about Limón's choreography that give proof of how Limón was motivated as an artist to express a Latin/o American ethos. Perhaps the dance world is now ready to fully embrace Limón, the Latino, without fear of his bicultural edges, and to take a closer look at the cultural significance of his movement language.

Limón's particular brand of Latinidad is in no way simple. It involves a fusion of idioms. His loyalty to modern dance reflects his American identity, which is in constant interaction with his Mexican self. He embodies the universalism and Americanism of modern dance while simultaneously creating heroes of a mythological Mexican/Spanish past. The aspects of Latinidad that Limón evokes are numerous. Limón's themes are Mexican American. His dances speak of Mexican History and independence movements that are relevant to the rest of Latin America, which shares a common history of oppression under colonialism and imperialism. The history of his

aesthetics is Mexican, for he borrows from traditional Mexican and Spanish dances and bullfighting.

The element of fusion I have chosen to develop is Limón's use of Expressionism. Harald Kreutzberg, the German expressionist dancer, inspired Limón to become a dancer after Limón attended one of his performances in New York City. Limón's previous studies as a painter had already tied him to the Spanish and Mexican Baroque and to Mannerism, styles in which an expressionist rendering of emotion prevailed. This fusion determined the creation of his tragic characters, which appear ancient and modern at the same time.

Kreutzberg and Limón shared an aesthetic mission: the rendering of emotion. Mary Wigman and German Expressionism had a definite impact on American modern dance and in modern dance throughout the world. Kreutzberg emphasized emotion by distorting the body. This also occurs in the works of one of Limón's favorite painters El Greco and in other Spanish and Mexican Baroque and Mannerist images. According to Gonzalez, an art historian, the Baroque artist had "a tendency to exaggerate the real in order to make the human figure more intense and dominant" (12-13). Emotion, dramatized to the point of exaggeration is one of Limón's most Mexican characteristics and simultaneously one of his most modern.

During the colonial period Baroque and Mannerist influences reached the Spanish colonies in the form of churches, civil architecture and religious art. Much of this art is standing today as it did during the time of Limón's childhood. Limón's tragic characters, which are related to this colonial Mexican aesthetic, have the power to evoke a Latin American landscape visually and emotionally.

Limón's use of Expressionism can be seen in the dance "Carlota," choreographed in 1972, in the characters of Brutus Jones in "Emperor Jones" and in Yago and Othello in "The Moor's Pavane." The movements of these protagonists are large and unrealistic. "Carlota" is a dance about the Mexican empress who went insane when her husband Maximilian was overthrown and killed by the forces for independence of Benito Juarez. After Maximilian is killed Carlota spins continuously as if falling into an abyss of pain. This hypnotic turning on two feet references the dervish type spins of the expressionist dancer Mary Wigman. The desperation of Carlota's rolls on the floor restates the atmosphere of madness of her opening loud scream: Maximilian! which in turn recalls the expressionist painting "The Scream" by Munch. Carlota's

unleashed emotions contrast dramatically with the formality of the other characters who carry on in stylized dances of war and rituals of the court. The mystical Spanish Baroque and German Expressionism tend to distort the human figure for the purpose of creating a strong image of emotion. Sometimes so intensely portrayed, the emotion hangs in mid air as an abstraction. Limón's profound familiarity with the Spanish Baroque made his encounter with Kreutzberg's dance a moment of recognition rather than one of complete novelty.

Of all of José Limón's dances that involve a Spanish aesthetic, "Chaconne" is the most striking. This solo, done to Bach's "Chaconne," is strong and elegant. Even though his movements resemble those of a matador, as when Limón lunges forward with his elbow in front of his face in brave defiance, the dance is not about Spain or bullfighting but about José Limón, his own heroism clothed in Spanish garb. "Chaconne" is like a painting; the gestures are precise and clear as dramatic rhythms contrast a slow ascending arm movement with its abrupt descent. Limón's most memorable pose in this dance could have been taken from a painting by El Greco. It is inhabited by this painter's mystical flame-like motif. In fact, Limón compared the costume created by Pauline Lawrence to the clothing worn in El Greco's "The Burial of the Count of Orgaz." In the pose, Limón steps deliberately to the side with one foot, the other foot rests on a forced arch in front of the standing leg; the arms slowly rise to the side to reach above the head while the hands curve, slightly, like little flames. The elongated arch created by the body is deepened when Limón bends the standing leg. This trajectory of the ascending arms as well as the final emphasis on the flame like hands reference flamenco dancing as well. "Chaconne" is surprisingly economic for Limón, who was known for making very long dances; it has the powerful quietude of a portrait. "Chaconne" is a statement of identity as no other in Limón's repertoire. In it we see the matador, the flamenco dancer and the El Greco subject. Flamenco and bullfighting always re-appear throughout Limón's dances in images of feet beating rhythms on the floor and hands circling, pushing the air out and gathering it up again. The framing of the face and head by the arms and hands of the Limón technique recalls flamenco directly.

The raw material of modern choreographers emerged from their own life experiences. As Limón started making dances he probed his own soul and culture for inspiration. Limón's first dances were often about themes related to his Mexican tradition and to those of other Spanish speaking countries. For example, "Tango Rhythms," co-choreographed with Ernestine Henocho, "*Cancion Y Danza*," "*Danza de la Muerte*," which was, as Humphrey described, "a symbolic comment on the Spanish Civil war" (144) and "*El Salon Mexico*." "*Danzas Mexicanas*," a suite of five dances choreographed by Limón in 1939, portrayed

Mexican popular characters including "the Indian," "the Conqueror," "the Peon," "the Gentleman" and "the Revolutionary." "*La Malinche*" is one of the most important works of this period. Limón plays the Indian husband who is betrayed by *la Malinche*, the Aztec princess, who becomes the lover of the Spanish conqueror Cortez.

Limón's "*La Malinche*" and "*Carlota*" show different phases of the domination of Mexicans by Europeans. In "*La Malinche*" Spain is the victor, and in "*Carlota*," with Maximilian's fall from power, all of Mexico is redeemed. This patriotic dance is for sure a strong rendition of Limón's loyalty to Mexico and at the same time it speaks of the battle for independence throughout Latin America. Therefore, "*Carlota*" is a symbol of a multicultural Latin/o American identity committed to self-rule and resistant to domination. It's important to consider that in Limón's version of "*La Malinche*," the Indians defeat the Spanish conqueror. The very enactment of this mythological Mexican story is a statement of identity with a revolutionary twist.

Limón is empowering for Latinos because he not only recalls a Latin American aesthetic and emotional landscape, but he reminds us of our history of struggle with foreign powers and of our stubborn will not to assimilate. Today Limón's dances have gained potential artistic and political significance with the growth of the Latino population in the United States. Thus, Latinos need to know and other Americans need to recognize, that one of the greatest dancers and choreographers of "American" modern dance was Mexican American, a Latino, and that his work speaks of the Latino experience.

Even though Limón choreographed extensively about his country, Mexican myths and historical figures as well as about Spanish themes, he saw the role of his art as transcending ethnic identity to express a universal humanity. Amy Koritz explains this modernist shift thus: "another trend that swept through modernity was the concern for the 'universal' and a need to make the personal universal" (97). This approach clouded Limón's direct political relationship to Latinidad and to his role as a Latino artist. His need to defend American modern dance drove Limón, at times, to refer to himself simply as an American. Limón's Mexican American identity perhaps would have detracted from the image of a purely American dance idiom. Modern dancers wanted to steer away from the 'exotic' in dance that had been so capitalized upon by Denishawn.

Limón died in 1972. The idea of the bicultural individual was not understood or accepted then. It would be interesting to see how Limón would or would not change his approach if he were living today when the concern for a politics of identity is much greater. During Limón's time the personal could go only so far: "cosmopolitanism and modernism mitigated against the celebration of regional specificities" (Koritz 94). Today Latinos are the fastest growing "minority" in the United States and this seems to threaten the hegemony of mainstream culture. The de-

velopment of political consciousness of Mexicans in the United States, triggered by the Chicano movement in the sixties, occurred when Limón was an established choreographer. This period of political awakening did affect some of Limón's dances. "The Unsung," where Limón espouses his Indianess, and "Carlota," one of his most overtly Mexican pieces of his mature phase, were choreographed during this politically charged period.

I have spoken of fusion which is an important characteristic of Latino art according to Juan Flores, a Latino American studies theorist. He also believes that Latino artists create alliances with other minority groups, a linking of struggles. The Latino experience of linking struggles with other minority groups also appears in José Limón's work. He shows his compassion and solidarity for his own people and towards other disenfranchised groups when he portrays villains and damned characters struggling between good and evil. His obsession with the fallen could be interpreted as empathy towards the underworld and the criminal. Limón's complex characters express the inner turmoil of humanity and the fact that he chooses the racially marked and socially marginal through which to speak gives them visibility and existential depth.

In "Emperor Jones" Brutus Jones is portrayed simultaneously as a tyrant who rules over the workers of the island and as a victim of slavery and European colonial powers. A journalist for *The New York Times*, in 1956, illustrated how Limón grappled with racial oppression in the dance: "the most effective scenes came with two of his visions of the past, not merely a personal past but a racial past. There was the episode of the chain gang, moving like the cry of a Negro Spiritual, as Jones recalled the fury that had made him murder a guard." The same writer describes Lucas Hoving in Limón's "Emperor Jones" as "the white man who, in various guises, continuously haunts the nightmarish visions, Lucas Hoving was appropriately cold and sinister. As he sat at the end, relaxed and fanning himself on the throne of the dead emperor, he was the picture of a malicious victor." During the chain gang scene described above Limón creates the image of slaves in a tight circle with arms interlocked in sculptural shapes that reference hard labor. The men, tightly connected, begin to twist and turn with an angry tension that seems ready to explode into violence. Limón makes the connection between oppressive slave labor and violence, thus, explaining Brutus Jones' crime of murder.

Limón's Othello in "The Moor's Pavane" becomes a murderer after being involved in a tremendous struggle with doubt created by Yago's evil schemes. Limón's Yago, danced by Hoving, is again a white man and Othello is danced by Limón, a man of color, like the Moor himself. In both dances it is a black man who has to fight. In both dances the white man is portrayed as powerful, cruel and smug. In "The Traitor" as well as in "La Malinche," the two dancers again embody contrasting roles. In "The Traitor"

Hoving portrays Jesus and Limón Judas. In "La Malinche" Hoving portrays Cortez and Limón the conquered Mexican. The racialized struggle for power in modern society is repeatedly expressed in Limón's dances with Hoving. By physically embodying the fallen hero Limón brings him close to the audience evoking the common humanity that connects us as living beings. Limón was concerned with good and evil, existentially, but not in a strict moralistic sense. By placing himself among the fallen he links his personal struggle as a Latino and a man of color to the struggle of other people of color.

Limón also created "The Unsung." "The Unsung," according to Daniel Lewis "was a tribute to José's heritage as a Mexican and to his Yáqui Indian ancestry." Even though this dance was about Native American heroes, through this dance Limón took a momentous step towards his own Latinidad. By finally revealing the Indian in himself – fierce, heroic and spiritual – Limón rescues the Native American from invisibility and completes his contribution to the embodiment of Latinidad.

Limón's intense subject matter as well as the expressionist rendering of his characters demand that the dancing body translate a wide range of emotions. The technique he created served his artistic goals. The emphasis of the Limón technique on the use of weight of the dancing body is an effective dramatic tool. It brings presence into the movement and ultimately emotion. This manipulation of weight, for which his technique is famous, lends itself to the portrayal of intense human experience and brings to life the internal struggles of his tragic characters. Othello, in "the Moor's Pavane," becomes heavier and heavier as the Pavane progresses. As Yago's schemes begin to work their destructive power, his body slithers around and over Othello's. His weight is always controlled and held higher than the Moor's as if he were indeed hiding a secret or a lie. One of the most effective scenes in the dance is when Yago latches onto Othello's back and is carried by him as a scavenger riding on top of a dying lion. Othello lunges deeply as his hands and face become contorted by pain. He violently attacks Yago in disbelief of the accusations. Almost falling, he drags his huge robe around the stage, drunk with horror. In one of the last scenes of the dance, Emilia, Yago's accomplice, stands in front of the dead Desdemona. She leans on Yago and tries to lift her leg in a developé of victory only to let her head drop to the side mimicking the dying Desdemona. This simple drop of the head captures Emilia's sympathy and guilt.

The dignity that Limón embodied was not only an echoing of old world heroism but it counteracted the invisibility and marginality of Mexicans and Latinos in the United States. Unrestrained emotion becomes visible and even lyrical in his dances and his technique is marked with a continuous pouring of emotion through the upper body. Limón's male dancers allow themselves vulnerabil-

ity and emotionality, rare in those days when men's roles were still very stiff and unyielding as can be seen in some of Martha Graham's dances. Limón's emotionality is kept dignified by a strong relation of the movement to a formalism that privileges the defiant stances of bullfighting and contained yet exuberant sensuality of flamenco arm gestures and *zapateado* (foot stomping).

Finally, fierceness is a sign I read in Limón that is culturally significant in that it is a defiant, confrontational stance held by a member of a minority group in the United States and a symbol of Latin American revolutionary history of struggle and resistance. As he beat the floor, stomping his audience into silence, he flung and circled his invisible cape announcing the tragic dance that was to take place. This powerful body was not that of a colonized and subjugated being. He was signaling physical, emotional and aesthetic empowerment. Nonetheless, the tense alertness present in Limón's fighting stances is symbolic, not only of the history of violence in the Mexican collective awareness, but of the fear and uncertainty of the immigrant, the foreigner, and the Latino who, in spite of how well adapted, feels the need to watch his back and defend his cultural territory.

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Rhythms of the Dancing Space: The Banqueting House, Whitehall

Anne Daye

Starting Points

This paper arises out of ongoing research into the Stuart masque. With all the problems of studying an ephemeral art form, one advantage is the survival of the leading dance theatre of the time in the shape of the Banqueting House, Whitehall. Moreover, it is accessible to the public, well-restored and adequately documented. Research into the building has been published from the perspectives of architectural history, the career of Inigo Jones, and theatre design, with the fullest account remaining that of Per Palme in 1957. This paper seeks to bring some aspects of these findings into a perspective related to dance, with the hope of throwing light on the dance performances that took place within this hall.

The current building replaced a wooden banqueting house which was burnt down in the winter season of 1618, so the architect's remit was to replicate that building on the same site, but with heightened dignity. James I's decision to rebuild in stone is astounding, at a time when his finances were so low that he could not afford a decent funeral for his wife, Queen Anne. A Commission for the Banqueting House was formed from leading court officers of the Privy Council, who also happened to be the leading connoisseurs of the age. This included Thomas Howard, Earl of Arundel with whom Inigo Jones had journeyed to Italy in 1613, where he had refined his knowledge of Palladian architecture. As the Surveyor of the King's Works, Jones was charged with the task of designing and constructing the new building. His career with the Stuart family had commenced as a designer for the royal masques, so no-one was better placed to deliver a building suitable for its purpose. Members of the Commission and their families were also leading dancers in the masques. Thus, the tripartite team of King, advisers and servant shared an intimate understanding of the masque genre.

Prototypes

Two building prototypes merged in the court banqueting house. The first prototype was the Great Hall, the central space of a large house or palace. It was a rectangle, with one end leading to the kitchens and outer court, and the other end leading to the private apartments. A hierarchical interpretation of the two ends was consistent throughout the Tudor and Stuart period. The upper end nearest the private apartments was where the lord's table or chair was placed, dignified by being raised on a dais

and well-illuminated by a large window. At the lower end were placed the humbler members of the company, and was more the province of the servants. A wooden screen, with a gallery above, masked the doors to the kitchens and storehouses. The terms 'upper end' and 'lower end' were used consistently by all English-speaking commentators when describing halls at home or abroad. In contrast, French and Italian commentators spoke more loosely of 'one' end and 'the other'. It appears that this notion of the hierarchy of the space was peculiar to Britain.

The route from the lower end to the upper end was a ceremonial one, to be traversed by servants with dishes of food, or distinguished guests arriving in style, or professional performers with a show. The arrangements for dining and seating kept this space clear. The lord's table or seat was placed across the width of the upper end, affording him (along with his family and favoured guests) a clear view and command of the whole space. The tables or seats for the rest of the company were placed at right angles to the upper end, along the length of the rectangle, allowing the placing of the company in descending order from the upper end. These arrangements are familiar, as they persist in the great halls of modern times: the college halls of Oxford and Cambridge; the great halls of the Inns of Court; the two Houses of Parliament and the choirs of cathedrals. When a formal approach to the lord was made, the journey started at the lower end, with honours being made at set points, the deepest bow being made on arrival in the presence (i.e. the close proximity) of the lord. This requirement to pay respect to the lord on his dais is also found in the dance documents for seventeenth century England, in which measures and country dances start with an honour to the presence. Again, dance documents for France and Italy do not make this point. Even in the absence of the physical presence of the lord, this sense of respect for the position of the presence was maintained.

The main use of the great hall was for dining, with the feast being the most sumptuous version of the main meal. At this time, the term 'banquet' was kept for the course of sweetmeats and spiced wine served as a luxurious treat for a special occasion. It was planned to delight the eye and the senses, rather than satisfy the stomach. The serving of a banquet went alongside the provision of plays, masques, shows and music as part of the generous expenditure of a great lord in entertaining his household and guests. It was the custom to present the banquet after

a feast, when the tables and trestles had been cleared, either in the hall itself or an adjoining room. In this way, the consumption of a banquet became ambulatory and informal. A development of this was to build a banqueting house in the gardens or on the roof of a great house, so that guests could add to their pleasure by taking a short walk to a fantastic little room with a beautiful view. Banqueting houses were also erected temporarily as a particularly sumptuous compliment to a great occasion, in the spirit of a pavilion or a modern marquee. They were constructed out of wood and canvas and painted to represent stone and columns, then extravagantly decorated with greenery, flowers and sweet herbs. This kind of banqueting house is the second prototype for the Whitehall building. Elizabeth I had ordered two wooden banqueting houses to be built for two very significant embassies from France. They were used more as ceremonial halls for reception and entertainment, than as places to display and consume a banquet, so became synonymous with masques and shows rather than eating.

The second of the two temporary houses was left standing, and actually survived for 25 years. James inherited this building and used it to present the first masques of his reign. He ordered a third replacement in wood in 1606, when that became too shabby. It was this that was destroyed by fire in 1618, leading James to resolve on creating a permanent structure. By then, the Whitehall Banqueting House had become an essential hall of state, alongside the Great Hall of the palace. The foundations of all three wooden houses lie beneath the present building, both in fact and in concept.

When Inigo Jones started to formulate designs, he also explored a third prototype: the basilica. In one draft of the plans and possibly even in the first stage of the construction, an apse or great niche was placed at the upper end, corresponding to the position of the altar in a basilical church. This elevated the building to a ritual, quasi-religious space, which was consonant with James' view of the monarchy as being ordained by God. This possibility certainly shows the level of importance invested in this building as an expression of monarchy: a view that did not see dancing as incompatible with such a serious treatment.

The Design

Jones drew on a profound understanding of Palladian architecture to construct a noble space, worthy of his master. The site awaited him, with its given placement matching that of the Great Hall of Whitehall Palace. The upper end to the south was linked to the king's privy lodgings, and the lower end to the north was oriented towards the business end of the palace: the kitchen offices, public access to the court, the horseguards' lodgings, the Office of Works itself, and the outlying storage yards, including Scotland Yard where the masquing timbers were stored. One façade fronted the public road of Whitehall, and the other

faced into the main court of the palace, so both were of equal importance and given identical treatment. He improved on the proportions of the previous building by using a double cube of 110 feet by 55 feet. He also chose to raise the principal space on a basement, establishing it as a first floor room, following the model of the Italian *piano nobile*. This was no ordinary basement, either, as it contained the King's Privy Cellar, which was transformed into a shell grotto by Isaac de Caus in 1623. Here the king could enjoy drinking parties in a fantastic setting, in echo of the masques presented above. Further importance was added to the building by the deployment of the three highest orders of columns as decoration. The Ionic order was used for the first floor level both outside and in, whilst the Corinthian order was used for the second level inside, and a version of the Composite order used for the outside. There was no place here for the humble Doric or Tuscan column. Order and symmetry dominate the conception: not only do the façades match, but the outside and inside treatments correspond.

Evidence of Jones' thinking on the façade shows the developing emphasis on the hierarchy of the internal space. One design included a pedimented bay creating a central focus for the façade. This was abandoned in favour of a rhythmical treatment of windows, columns and pilasters, with only a slight accentuation of the centre by the use of columns instead of pilasters. This suggests a wish to preserve the longitudinal axis from the upper end to the lower end both outside and in. For a Palladian villa, a central bay would have served as a formal entrance portico. Such an entrance would have created a major distraction from the internal dynamic. At the time, this building did not particularly require one. The king and his party entered at the upper end, having passed from his lodgings or reception rooms near the Thames along the Privy Gallery. At the lower end, various entrance arrangements were organised for public access via the Court gate, much like the penthouse addition which is the sole access today.

The horizontal rhythm of the façade was balanced by a vertical rhythm. The basement was given a rusticated treatment, with the stone dressed to resemble large hewn rock. A more refined rustication was continued upwards, giving a masculine interest to the background. The rising orders of columns in smooth stone civilised this statement, and were surmounted by fine examples of stone-carving in the shape of swags of foliage interspersed with masks. These effects were heightened in the original by the use of different coloured stone: honey-brown Oxfordshire stone for the basement, darker brown Northamptonshire stone for the upper walls with the columns and balustrade in white Portland stone. It was resurfaced entirely in Portland stone in 1829. The ascending thrust is a symbolic reference to the civilising benefits of monarchy. Jones had already explored this in the set design for Oberon's palace for the masque of 1611, using the same architectural arguments.

The interior decoration reiterated the outside, with the addition of a gallery between the upper and lower storey and an arched window placed at the upper end. The same swags of foliage and masks decorated the top of the walls. These have attracted little attention from the architectural historians, but they are of intense interest to the student of the masque. The swags must surely be read as a tribute to the preceding wooden banqueting houses, and their customary decoration of fresh greenery. The masks bear the blank yet pleasing features of the masquing vizards, always worn by the noble dancers. This frieze, placed at the highest level of the walls both inside and out, was making a very clear statement about the principal function of the room.

The added internal decorations were sumptuous. The ceiling paintings by Rubens were probably planned from the outset, but were not delivered to Charles I until 1634. It is very likely that Inigo Jones devised the programme for the nine panels, to guide Rubens in his task. With the apotheosis of James I for the central oval, the ceiling glorifies the monarchy in the same terms as the masques. The perspective paintings were designed to be best viewed from the upper end, so that Charles I could contemplate the achievements of his father, and aspire to greatness himself. There are strong indications that the walls were hung with tapestries for ceremonial occasions, using the fine products of the Mortlake factory founded by James early in his reign.

By 1622, James I had acquired the most exquisite and luxurious building possible in seventeenth century England. It was so important to his image, that he had it painted in as the background to a State portrait by Mytens of c.1620, when it was still a work-in-progress. It is suggested that the Banqueting House was seen as the principal room of a projected new Whitehall Palace, which remained a semi-secret ambition of James, Charles I and Charles II. Neither the royal finances nor the political situation became secure enough to allow any further fulfilment of this dream.

The finished room had no practical use whatsoever: it was empty and unfurnished; it had no provision for heating; it contained no offices or accommodation, and it stood silent for most of the year. When it was scheduled for use, hordes of craftsmen and vast expenditure on materials were needed to transform the interior, only to be dismantled and discarded after the event. These factors only serve to heighten the grandeur of the building and its owner.

Proportions

The beautiful proportions of the Banqueting House are an architectural device to exalt the monarch. The double cube is the most obvious statement of harmony to the modern visitor. Several writers argue that Jones' design approach, developed from practical observation and

theoretical reading, drew on the Renaissance symbolism of number. Wittkower, for example, proposes that Jones used a modular system of measurement:

We may look for a moment at the beautiful preparatory drawing for the Banqueting House. The design is strictly and subtly developed from the module of the principal order. Inigo divided half the diameter of the left pilaster into three parts, which gave him one sixth, one third and five sixths of the module to work with.

(Wittkower, 1974 p.58)

This line is explored by John Orrell, who sees the use of Serlio's *ad quadratum* principle in two of Jones' theatre designs, by which a square is taken, and the diagonal halved to evolve the measurement of the next stage of the design. This produces a sequence dominated by three and its multiples, with all the symbolic resonance of that number. A further observation by Orrell concerns the carpenter's bill for putting up the seating in the Banqueting House. From the measurements given, the space taken by the seating in relation to the whole is in the proportion 8:5, the Renaissance approximation of the Golden Section. While there is no theoretical writing on architecture at this time, some of Jones' thinking can be discerned from marginal notes in the Palladian treatises of his own library. Gordon Toplis draws attention to the concept of Eurythmia which interested Jones as an idea of 'fayre number' with 'the temperinge of the proportion applied to the matter as Equity is to justice'. (Harris, et al. 1973, p.62) Here we have a partial insight into artistic theory in the early seventeenth century, with architecture sharing the same language as dance and music: 'number', 'proportion', 'measure', 'rhythm' and 'harmony' are recurrent terms. In the masques, Jonson presents dance as the model art form, embodied at this time in the heir apparent:

And now put all the aptness on
Of figure, that proportion
Or colour can disclose.
That if those silent arts were lost,
Design and picture, they might boast
From you a newer ground,
Instructed to the height'ning sense
Of dignity and reverence
In your true motions found:
Pleasure Reconciled to Virtue 1618
(Orgel and Strong, 1973 p. 287)

Making The House Ready

Jones supervised the preparation of this space for use. For every event, the State was created at the upper end. A large dais was installed, surmounted by a canopy, with chairs for the king and queen. The most distinguished

guests were accommodated in boxes, placed near the State, and benches, called 'degrees' were placed along the sides of the room. For a formal reception, the ambassador or prince walked the length of the room, between a lane of honour formed by the nobility of England and Scotland. This processional route is marked out by the columns at each end and the compartments of the ceiling. An embassy would be the time to bring out the tapestries, which were hung between the columns. Per Palme suggests that the first level of windows were commonly boarded up on the inside, so that light fell from the upper level only, to heighten the atmosphere of sacred ritual.

For masques, extensive preparations were necessary. The State was brought forward, still with the dais and canopy and the king was placed where everyone could see him, without turning their backs. A number of boxes were created for the most important members of the court, and degrees were built up higher in several tiers of scaffolding. The windows were boarded up for safety. A stage was built at the lower end, with a proscenium frame. It was commonly about forty foot wide, thus fitting snugly into the fifty five foot wide hall and was raised up six or seven feet. The depth varied across time, from forty feet in 1605 to twenty seven feet in 1634. Steps led down from the stage onto the spacious dancing floor, which was covered in green cotton cloth. Within the stage, Inigo Jones used perspective scenery and special effects created by machinery. While these had been in use since 1605, the perspective set remained an innovation, to serve the eye of the central onlooker, the king, and those who sat near him. As seating was organised by precedent, the most important members of the audience had the best view. This was also the case with the dancing of the revels (the ball incorporated into the masque), when the masquers invited partners from those seated closest to the State and the dancing space. High status therefore demanded high competence in dance.

The perspective set altered the dynamics of the performance. The older style of theatrical production, using a dispersed set of houses and locations around the hall, led the eye and the performers' movements in a circular pathway. The older form of the masque and the ballet de cour featured the march around the space, and this was still a method of presentation in the non-scenic public theatre. The perspective set emphasised the direct route from the stage to the State, as in the processional lane for the reception of an ambassador. The most important stage of the masque was the arrival of the noble masquers within the scene, their descent to the dancing space, and approach towards the State. As John Orrell notes:

For all its lack of physical depth, the scene was still intended to function as the route for a triumphal entry,...

(Orrell, 1985 p.131)

However, once they had descended to the dancing space, the noble masquers could be seen well by everyone. The view would be different according to position in the three sides of the auditorium, but the figured dances and social dances of the revels were of interest from every angle. It is probable that the watching of the noble dancing was the primary experience of the bulk of the audience at a masque.

Inigo Jones also paid attention to the vertical axis, as he had done in the architecture of the Banqueting House. His greatest technical achievements were to develop the upper stage. From *Hymenaii* in 1606 onwards, masquers and gods descended from on high in luminous clouds. In 1622, *The Masque of Augers*, as the first presentation in the new stone house included a new effect: the ascent of a god. Apollo had descended to conduct the proceedings, but later ascended to join Jove in the heavens again. Twelve years later for *Chloridia* of 1631, the curtain was drawn up rather than dropped, and Fame appeared at stage level, and ascended alone to the heavens. Sir Roy Strong infers from this that Jones had developed the fly gallery, allowing Fame to shoot up on a wire rather than travelling in a chair. His last great technical achievement was for *Luminalia* of 1638, when he closed the masque with an aerial ballet of zephyrii. Light and music were used to accentuate these effects, disposed ingeniously at all levels of the scene and the dancing space.

The Dance Triumphant

The two axes of descent from above and procession towards the State were traversed exclusively by the noble masquers and those representing the classical deities or moral symbols. It is likely that the majority of the speaking roles and antimasque dancing was performed on the stage, keeping most of the professional performers at the lower end and distant from the king's presence. The axes already set up by the architecture were reiterated at every masque with as much dignity as possible. They had a powerful ritual force, in the service of kingship. It is as if the frontispiece to James' own treatise on government and the Divine Right of Kings, written for the instruction of his heir, came alive at every performance. In this illustration to the *Eikon Basilike*, the king is shown directing his gaze to the heavens, from whence came his earthly power. Jonson refers to the king as the book itself in *News from the New World Discovered in the Moon* 1620, in words addressed to Prince Charles, inducing him to the main dance of the masque:

Read him as you would do the book
Of all perfection, and but look
What his proportions be;
No measure that is thence contrived,
Or any motion thence derived,
But is pure harmony.
(Orgel and Strong, 1973 p.311)

To the masque audience, the dance made plain in a particularly vivid form, the notions of harmony and proportion underpinning wise government, that were also demonstrated in the new Banqueting House.

As stated above, this house was designed by dancers for dancers. Points of interest are the essential flexibility of the space and the raising of the high galleries of degrees to allow clear viewing of the dancing. It is interesting that the dancing space was never replaced by seating to make better sight-lines for the audience in viewing the perspective set. Another possibility not followed was to concentrate the dancing on the stage, enlarging it to accommodate the noble group, particularly as there are indications that experiments in dancing on the stage were being pursued, for example with the aerial ballet mentioned above.

One of the most interesting developments for a dance historian, is the effect of the installation of the Rubens paintings in 1634. The problems of the stone house, with its lack of ventilation and poor acoustics were now confronted, and King Charles ordered the cessation of masquing in the Banqueting House to preserve the paintings from damage. At this point, masques could have been presented in the Great Hall or they could have ceased, as indeed there was a three year intermission in the court masques from 1635 to 1638. However, in 1637 Charles ordered the erection of a large wooden building behind the stone one with all speed. This was designated for masques alone:

Wee haue a stately buylding toward in Whytehall....to be employed only for maskes and dancing.

(Bentley, 1968 p. 285)

It was set up on the same axis as the Banqueting House and the Great Hall, and took up valuable space in the central courts of the palace. The building was dubbed 'the masque house', and its role as a dance theatre is clear from a dismissive Puritan remark, deriding it as 'the queens Dancing Barn' (ibid.). This provision by the monarch suggests that dancing had become an increasingly independent art form at court. In the Masque House, the three great masques of the last years of the king's peace were performed. Only the outbreak of civil war brought them to a close. The Masque House was pulled down in 1645 by order of the House of Commons, along with a masque house at St. James, and the courts of the guards, so that the timbers could be sold to pay the wages of the King's servants. This hint of the existence of a masque house at the residence of the Prince of Wales suggests interest on the part of the future King Charles II in owning a dance theatre.

In this survey of the Banqueting House, Whitehall, the deeply serious nature of the building and the integral role of dance within it emerges. It reinforces the notion of

dance as central to court culture and politics, and demonstrates the burgeoning of dance into a complex and independent art form.

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The Marginalization of African American Ballet Dancers as Reflected in Dance Critical Literature: 1980-1990

Joselli Audain Deans

Racial biases prevent African American ballet dancers from fully engaging in all aspects of the American ballet world. As we begin the new millennium this issue needs be addressed in order for the American ballet world to reflect the multiple cultures that make up this society. Various responsible dance authors have written about aspects the racial bias against African Americans in the ballet world. Nevertheless, this problem is a complex, multilayered issue that warrants in-depth analysis, since the issue of racism, itself, is too easily oversimplified. Although well intentioned, general discussions accomplish little to change misconceptions and biased practices in the American Ballet world. As a former professional African American ballet dancer, I have come to realize that change will not occur until the specifics of the problem are recognized and understood so that ideas and behaviors might be transformed. Because dance critical literature shapes and reflects the ideas and beliefs of the larger society, this research explores this work to continue the process of identifying ideas and actions concerning the marginalization of African Americans ballet dancers.¹

In 1997, dance critic Jennifer Dunning recorded the small number of African Americans in the major American ballet companies.² The survey conducted by *The New York Times* in Dunning's article examined ten of these companies, excluding the Dance Theatre of Harlem, a predominantly African American ballet company. The survey revealed that though Hispanics and Asians are also minimally represented in these companies, African Americans are the least represented. This is despite that fact that African Americans are the largest minority group in the United States making up 12.6% of the national population. In 1997, there were only twenty-three African Americans (4.6 %) out of four hundred ninety-five performers in ten of the major American ballet companies.³

One of the erroneous misconceptions that continue to plague African American ballet dancers concerns biological determinism. There are those who would argue that African Americans do not have the anatomical attributes required of ballet dancers. Noted choreographer and director of the Joffrey Ballet, the late Robert Joffrey said when asked whether African Americans' bodies were "wrong for" ballet that "Physical problems exist in any race...one can't generalize... Classical ballet is not a natural way of moving."⁴ Bodies come with varying degrees of potential for ballet, for those of both European and Af-

rican descent. Race does not predispose an individual to success in ballet. However, racism⁵ perpetuates misconceptions concerning things African and African American being inferior to and opposite of things European and European American. The idea that black dancers cannot perform ballet or are not as proficient as white dancers is still deeply buried within the American psyche. African Americans always have an extra burden of proof concerning their ability to perform ballet because of their race. Moreover, this burden of proof is always of the highest standard. When Arthur Mitchell⁶ was invited to join the New York City Ballet in 1955 his initial conference with Lincoln Kirstein, co-founder of the New York City Ballet, exemplified this issue.

He [Kirstein] pointed out the fact that Arthur would have to work harder than his white fellow students and that he would always have to be a solo dancer...even as a corps dancer Arthur Mitchell would still have to achieve the technical ability of a soloist...He would have to be three times as good as any white dancer in order to be judged upon the same performance level by a white-oriented ballet audience.⁷

In an already demanding and highly competitive field, this burden of proof is oppressive. Presently charges of bias against African American ballet dancers are dismissed by some as exaggerated. Nevertheless, because of the extreme ramifications of racism, foundationally based in the American enslavement of Africans, racist cultural constructions still need to be identified, acknowledged and transformed.

It is impossible to analyze all the writing that makes reference to African American ballet dancers. Consequently, I decided to compare select performance reviews of the ballet *Swan Lake* as performed by two predominantly European American companies-New York City Ballet (NYCB) and American Ballet Theatre (ABT)—with reviews of the same ballet as performed by a predominantly African American company—Dance Theatre of Harlem (DTH). These companies were selected because they are the largest and internationally renowned American ballet companies. They are also all based in New York City. The Joffrey Ballet of Chicago (JB) was not included in this discussion because *Swan Lake* is not part of its rep-

ertoire.⁸ I chose *Swan Lake* because it epitomizes the ballet aesthetic. Dance historian Selma Jeanne Cohen states that *Swan Lake* “exhibits the classical style at its height: its movement is predominantly marked by outwardness, verticality, skill, clarity, objectivity, grace.”⁹ I also selected *Swan Lake* because it involves a significant number of each company’s dancers as opposed to a smaller ballet or a pas de deux.

I selected reviews from each company’s 1979-80 and 1989-90 New York seasons because all three companies were performing *Swan Lake*. Although these reviews may seem dated, Dance Theatre of Harlem has not performed *Swan Lake* since 1990. I used reviews that appeared in *The New York Times*, the *Village Voice* and *Dance Magazine* because these are accessible and well respected sources for dance reviews.¹⁰ Though this study is limited in scope and very specific in focus, the findings provided specific examples of prejudicial ideas against African American ballet dancers.¹¹ Nevertheless, the reviewer’s names are not cited in the text of this paper. Citing the authors’ names would serve to point a finger at certain individuals. This is not my intention. I am discussing this problem generally and using this specific research project to exemplify biases that function throughout the American ballet world.

Of the twenty articles examined four reviewed NYCB, eleven reviewed ABT and five reviewed DTH.¹² Accompanying the ABT reviews were five photographs, three of the principal couple and two of the Swan Queen. The NYCB reviews had one photograph of the principal couple among the four reviews. DTH’s reviews included two photographs among five reviews, one of the corps de ballet¹³ and the other photograph was of the principal couple, Virginia Johnson and Eddie J. Shellman.¹⁴ Unlike the photographs of ABT and NYCB, the photograph of the DTH principal couple was not taken during a pose or a peak moment of the movement. Johnson’s leg is blurred in the famous Swan Queen arabesque. Though Shellman looked regal partnering the Swan Queen, the photograph failed to show an African American ballerina in a positive light performing one of the most respected classical ballets that can highlight her talents. It is true that poor photographs are attached to any dance company’s reviews in some instances. However, featuring poor photographs of DTH performing *Swan Lake* is particularly damaging.¹⁵ Given that it was the first traditional classical ballet included into DTH’s repertoire this occurrence supports the misconception that blacks are not as proficient performing ballet as whites.

Two of the four NYCB reviews and four of the eleven ABT reviews provided the principal dancers’ names in the review title. Four of the remaining ABT reviews did not provide the star’s names but used phrasing such as: “New ‘Swan Lake’ and ‘Quixote’ Principals,” “Two Ballet Theatre Newcomers in ‘Swan Lake,’ “A Team of Young Stars in

ABT’s ‘Swan Lake,’” and “Roses for a Swan Queen’s 20th Year.” These four ABT articles provided pictures of the stars to identify them with *Swan Lake*. One NYCB article did the same. None of the Dance Theatre of Harlem review titles provided any names. Only the caption under the blurred photograph of Virginia Johnson and Eddie J. Shellman provide a connection between individual DTH dancers and the ballet *Swan Lake*.

All the review titles of the NYCB’s and ABT’s reviews included the words *Swan Lake*, Swan Queen or Odette. These words did not appear in any of the titles of the DTH reviews. It is true that DTH only performs the second act of *Swan Lake*; consequently other ballets are reviewed in the same article. However, the reviews of NYCB were also for the second act of *Swan Lake*. I also examined the reviews from NYCB and ABT’s first performances of *Swan Lake*; their titles also included the words *Swan Lake*. Only the original ABT second act *Swan Lake* in 1940 did not use the words in the title, but the words *Swan Lake* appeared in the first sentence. Those who simply read headlines would not be able to associate DTH with the first great classical ballet it introduced into its repertoire because the title of the reviews omit the words *Swan Lake*.

Although this may seem insignificant, my knowledge of DTH’s history was essential to proceed with this study.¹⁶ A researcher would have to be familiar with DTH’s repertoire and its production chronology to have attempted this project. How I obtained the reviews for this study was by examining the *New York Times Index* for the time frames that I knew that DTH performed *Swan Lake*. Then I searched for NYCB and ABT reviews using the title *Swan Lake* during the same period. I would not have found any DTH reviews in *The New York Times Index* with the above search criteria since the words *Swan Lake* do not appear in DTH’s titles. I utilized the same methodology of searching by date to locate reviews of these companies in the *Village Voice* and *Dance Magazine*. (*Dance Magazine* does not title its reviews; instead the company’s name and performance dates are utilized.) I am aware that headlines and photographs are most probably not chosen by the writers but by editors. Nonetheless, dance critics and the publications for which they write need to address these inequities.¹⁷

The text of the 1979-80 performance season reviews revealed the critics underlying tendency to hold DTH to different standards than the other companies. Two issues were continually discussed. One was the technical ability of DTH. The other was the discussion of DTH’s age. The reviews, two for NYCB and two ABT and three for DTH included some positive and negative feedback. Generally, the issues were qualitative, particularly concerning the principal dancers. The reviews addressed issues concerning the dramatic performance of the roles, the lyricism and connectedness of the movements, and the interaction between the principal couple. Nevertheless, in the

Deans

NYCB and ABT reviews, the quality of the dancing is questioned but not the technical ability of the dancers. It is presupposed that the dancers have the technical ability to perform the choreography, particularly the principals. There is no underlying tone that the dancers are incapable of performing the steps. For example, one NYCB review states:

It was just as surprising to see Miss Thesmar, usually identified as a romantic and lyrical dancer, showing some strain as Odette. Miss Thesmar dances now with a new attack one does not recall from previous appearances.¹⁸

Her style is questioned but not her technical abilities. In contrast, the DTH review stated that,

Lydia Abarca as Odette and Ronald Perry as the birdsstruck prince have a lot more settling in, firming up and filling out their roles ahead of them. Abarca has a beautiful, extravagant body; her arching back, long neck, and serene face are ideal for a Swan Queen's arsenal. The trouble is that her legs don't look strong; they must *be* strong for her to accomplish as much as she does, but she doesn't always use them boldly or articulately. She performs the mimetic gestures convincingly: pushing the prince away she looks truly frightened and distraught. But when dancing, she's more cautious; for example, on opening night, in her solo in the pas de deux, she seemed too insecurely balanced to give that familiar cross-wristed gesture any imploring pressure or let her back arch subtly in response to it.¹⁹

It is not said directly but the language suggests that Lydia Abarca is incapable of performing the role. Some will argue that this is simply the critic's opinion based on his/her expertise or simply demonstrates a performance that was weak. It is also true that DTH had no experience in the classics. However, further examination of other reviews reveals a pattern of different standards applied to DTH's performances.

The comments made concerning the corps de ballet were mostly positive for all three companies. As a matter of fact, two of the three DTH reviewers had more positive things to say about the corps than the principals. For example, one critic states "what is impressive about this *Swan Lake* staged for DTH by Frederic Franklin, is the dancing of its flock of swans."²⁰ However, another critic negates her praise with other statements. Initially, she stated,

It [DTH] has not yet found the style to approach

the core of a ballet like "Swan Lake." Without every phrase of the dancing completed and articulated to its utmost, the choreography becomes meaningless. The Dance Theatre of Harlem performs this "Swan Lake" excerpt as if it were an exercise in design danced to counts rather than one of the most lyrical scenes in the history of "symphonic" ballet.²¹

The critic followed that statement with praise of the corps de ballet.

All the standard choreography is there — and the discipline he [Frederic Franklin] elicited from the 16 swans in the corps is magnificent. Similarly, there was outstanding precision from the four cygnets — Yvonne Hall, Elena Carter, Judy Tyrus, and Karlya Shelton.²²

The positive things she says about the corps de ballet are overshadowed by what she says concerning the company's lack of experience. All three reviews mention either the inexperience of the company with the classics and/or the fact that DTH is a young company, only a few years old. I concluded that perhaps the emphasis on critiquing technical ability in these reviews was, in fact, because this was DTH's first attempt at the classics. Consequently, I decided to examine the first reviews of NYCB and ABT's *Swan Lake* to see if these companies' technical abilities were questioned as well.

The reviews of NYCB's first performance of the second act of *Swan Lake* in 1951 questioned Balanchine's decision to perform an "old war-horse" because NYCB was a neo-classical ballet company that seemed determined to stay away from the classics.²³ There was also some generally positive discussion of Balanchine's choreographic version of the Petipa/Ivanov Classic. The discussion about the dancing was generally positive. All the reviews complimented the corps de ballet as well as Patricia Wilde. One review said nothing about the principals, one raved about the dancing and one stated, "Maria Tallchief is not yet satisfying as the Swan Queen... She hasn't begun to probe the mimetic demands. Mr. Eglevsky's portrayal of Prince Siegfried, although emptier in dance detail, seemed richer by virtue of his warm and sustained mime."²⁴ Like DTH, NYCB's qualitative mastery is criticized. However, none of the reviewers questioned the dancers' technical abilities.

I examined both reviews of ABT's premiere of the second act in 1940 and its full-length *Swan Lake* that premiered in 1967.²⁵ When ATB (known as Ballet Theatre from 1939-1957) performed the second act of *Swan Lake* in 1940, one review states "the performance of the work is technically better than we are accustomed to seeing, but it is not distinguished by style or poetry."²⁶ Although

a backhanded compliment, the critic comments positively on the technical abilities of the company. There are no indications that their technical abilities are lacking.

The reviews of ABT's full-length *Swan Lake* primarily discussed the production. Perhaps this occurred because it was the first evening long ballet in the company's repertoire.²⁷ The comments concerning the dancing were directed to style and artistic interpretation. The reviewer comments that the Chicago premiere was "under-rehearsed" and the New York premiere "certainly is not the best danced" yet there were no comments questioning the technical abilities of the dancers.²⁸ The idea that the dancers are "under-rehearsed" is never questioned as a lack of technique. Conversely, DTH's need for "more settling in, firming up, and filling out" is never mentioned as a lack of rehearsal.

It could be argued that technical standards have become higher since the 40s and 50s and therefore the focus on technique. Of this I have no doubt. Unfortunately, there is no possible way to accurately measure how much the standards have been raised as compared to how much Dance Theatre of Harlem's performances reflect those standards. It is my argument that as a result of African Americans having to prove themselves throughout American history, these reviews demonstrate that DTH has to prove its technical proficiency. The same burden of proof is not required of NYCB or ABT; it is simply taken for granted.

DTH's age also seemed to be an issue for the reviewers. One reviewer stated, "Like all pioneering arts organizations that are still young—just a decade in this case—the Dance Theatre of Harlem radiates a special zeal and enthusiasm."²⁹ Dance Theatre of Harlem was eleven years old. At the time of its premiere of *Swan Lake*, NYCB ballet was three years old. However, NYCB emerged from earlier companies from as far back as 1933.³⁰ Even considering all the organizations as the same, NYCB was sixteen years old when it performed *Swan Lake*. The difference is not that significant. Yet NYCB's age is not addressed in its reviews. ABT's second act *Swan Lake* was performed during its first year. No references were made to the age of the company. ABT's full-length version was performed in its twenty-seventh year of existence; therefore no references were made to the age of the company. I understand that the inexperience with a ballet in its repertoire can explain qualitative comments of a company's performance of a ballet. However, I do not understand the relevance of DTH's age in a performance review. What comes to mind from the comment is the eternal child or Sambo stereotype of the contended slave—dependent and lazy. Author Jan Nederveen Pieterse states in *White on Black: Images of Africa and Blacks in Western Popular Culture* that the "hierarchy of age overlaps with and reinforces the hierarchy of race."³¹ When adults are portrayed as child-like, then the children need parenting. If African Americans

ballet dancers are perceived as eternal children, DTH may never be considered an adult company in the American ballet world, particularly performing a classic like *Swan Lake*.

The 1989-90 series of reviews unfortunately were less revelatory about discriminatory practices than the 1979-80 series for two reasons. First, there were a disproportionate amount of reviews; nine reviews of ABT as opposed to two for NYCB and two for DTH. Second, the ABT reviews discussed the former ballet superstar Mikhail Baryshnikov's new production of *Swan Lake* more than the actual dancing. I could not make relevant comparisons of this material.

The reviews did reveal however, that there was unequal press coverage of the companies. Perhaps ABT received so much coverage because of the new Baryshnikov production of *Swan Lake*. Several casts of principals were reviewed. NYCB had many reviews of its season. However, NYCB's *Swan Lake* was not heavily reviewed. DTH had several casts of *Swan Lake* as well, yet only one cast was reviewed. Interestingly, I could only find one review of the season at Aaron Davis Hall at City College in the *New York Times*, and none in the *Village Voice* or *Dance Magazine*. This could be because DTH had already had a season at City Center earlier that year, which received general press coverage. DTH did not perform *Swan Lake* during that performance season. It is possible that there was too much happening at the time to cover the second New York run. Nevertheless, it must be noted that NYCB is reviewed for different New York seasons in the same year. Some will argue that NYCB is a top American ballet company and that is why it receives significant press coverage. DTH does not have that status. It is possible however; that since the second DTH season was in Harlem (an African American neighborhood) and not in the theatre district that the performances were deemed less necessary to review. It was from this performance that the poor photograph of the DTH principal dancers was published.

I decided to look at DTH's 1983 *Swan Lake* reviews. I did not use these reviews as primary material for this research because I could not obtain any NYCB or ABT *Swan Lake* reviews for the same year. Two reviews, one from the *Village Voice* and one from *Dance Magazine* support my discussions of the 1980 reviews.³² The *Voice* reviewer is mainly concerned with the premiere of Bronislava Nijinska's *Les Biches*. What little is said concerning *Swan Lake* is confusing. The review states,

Sometimes DTH's excellent dancers take a while to warm to dramatic roles. In terms of line, Stephanie Dabney may not yet be a pristinely classical Odette in *Swan Lake*, Act II, but she makes the swan-girl's plight moving and believable. Donald Williams, playing Siegfried the night I went to City Center, has warmed up in another

way; he looks immeasurably strong, bolder, and more technically secure than he did, when last I saw him.³³

The writer seems as if she is going to comment on the dramatic performances of the roles. Instead, she says that Stephanie Dabney does well dramatically but is not “a pristinely classical Odette.” This language implicitly conveys that Dabney is technically inadequate.³⁴ The same is repeated with reference to Donald Williams. His dramatic performance is not critiqued but he is complimented for having stronger technique. What the critic means by “warming up to dramatic roles” is not clear from her discussion.³⁵ Furthermore, if the critic claims that the dancers are “excellent,” on what grounds are the issues of technique being discussed? This exemplifies the subtle burden of proof that African American dancers are being held to even when they are called excellent dancers.

The *Dance Magazine* article discusses how “instructional” watching the growth of a “young classical dance company” can be.³⁶ DTH was fourteen years old at the time the article was written. The ageism stereotype is exemplified in this comment. The reviewer makes a good point when he states that

One truth that DTH has splendidly revealed is that classicism is an ongoing, basic approach to dancing, not a fixed set of physical norms and performance traditions.³⁷

However, this compliment is negated by a wordy description of the company’s technical schooling. He says very little concerning *Swan Lake* only mentioning its corps de ballet still having work to do and the “big” swan choreography making “fine” dancers look “awkward.”³⁸ These comments may seem minor and insignificant but presented all together they indicate that subtle racial biases still effect the author’s viewpoint.

The marginalization of African Americans in American Ballet is a complex and multi-layered issue. Some ideas that seemed to have been abandoned or changed since the 1950s when African Americans began to make some strides in American Ballet still subtly permeate the ideas of many people.³⁹ The issues discussed in this research study exemplify issues of marginalization, ageism and the burden of proving technical proficiency in ballet with reference to African American ballet dancers. The Dance Theatre of Harlem seems to be held to different standards than the New York City Ballet and American Ballet Theater by several dance critics. Issues of biological determinism are at the root of these subtle biases. The continued investigation of these deeply rooted misconceptions concerning African American ballet dancers is necessary to foster impartial cultural criticism of non-white performers. Dance critics can use their power to change

people’s misconceptions since they shape and reflect the ideas and beliefs of the larger society. My intention is that this research informs the dance world how some racial biases operate inside the American dance world to bring about change. It is a step toward further discussions and analyses of the marginalization of African Americans in concert ballet.

Notes

- 1 For the purpose of this research *marginalization* indicates the failure to identify and acknowledge the contribution or existence of specific people or events. It is also a misrepresentation or mistreatment of individuals, groups and or information. It indicates general apathy or resistance toward change that would afford greater acceptance of African American ballet dancers into the American ballet world.
- 2 Jennifer Dunning, “An Uphill Path to Swan Lake,” *The New York Times* 24 February 1997, C11. The companies that were surveyed included American Ballet Theatre, Boston Ballet, Cleveland-San Jose Ballet, Houston Ballet, Joffrey Ballet of Chicago, Miami City Ballet, New York City Ballet, Pacific Northwest Ballet, Pittsburgh Ballet, and San Francisco Ballet.
- 3 Investigations concerning Hispanics, Asians and Native Americans in the American Ballet world need to be conducted as well. However, the study of these groups is beyond the scope of this research.
- 4 Jack Slater, “They Told Us Our Bodies Were Wrong for Ballet,” *The New York Times*, 27 April 1975, II, 1, 11.
- 5 “Racism, the belief in the inherent superiority of one race over all others and thereby the right to dominance.” Audre Lorde, “Age, Race, Class, and Sex: Women Redefining Difference,” *Words of Fire: An anthology of African American Feminist Thought* (New York: The New Press, 1995), 285.
- 6 In 1955, Arthur Mitchell became the first African American male dancer to hold a performance contract with a major white ballet company, the New York City Ballet. He is the co-founder, with Karel Shook, and current Artistic Director of the Dance Theatre of Harlem (founded 1969).
- 7 J.Q.M. Latham. *A Biographical Study of the Lives and Contributions of Two Selected Contemporary Black Male Dance Artists—Arthur Mitchell and Alvin Ailey—In the Idioms of Ballet and Modern Dance, Respectively* (Ann Arbor Michigan: University Microfilms, 1974), 243-244.
- 8 Sasha Anawalt, *The Joffrey Ballet: Robert Joffrey and the Making of an American Dance Company* (New York, NY: Scribner, 1996), 391-439. During the 1979-1980 and 1989-1990 performance seasons the Joffrey Ballet was also based in New York City.
- 9 Selma Jeanne Cohen, *Next Week, Swan Lake* (Middletown, Connecticut: Wesleyan University Press, 1982), 133.
- 10 Although *The Voice* reviewed NYCB and ABT during these seasons it did not review the ballet *Swan Lake*.
- 11 I have not included reviews by African American authors or publications because it is beyond the scope of this research. I intend to include African American reviewers, and their opinions, in future research projects.
- 12 Linda Small, “American Ballet Theatre,” *Dance Magazine*, January 1979, 19, 24, 26-27. Jennifer Dunning, “Ballet: ‘Swan Lake’ and ‘Union Jack,’” *The New York Times*, 10 January 1980, C 18. Anna Kisselgoff, “Dance: A Season Opens With Joy at City Center,” *The New York Times*, 11 January 1980, C 24. Jennifer Dunning, “Dance: Harlem Troupe Shuffles Casts in 2 Ballets,” *The New York Times*, 21 January 1980, III 16. Deborah Jowitt, “Old Triumphs Revisited,” *The Village Voice*, 28 January 1980, 69. Anna Kisselgoff, “Ballet: ‘Swan Lake’ With Miss Thesmar,” *The New York Times*, 29 May 1980, C 16. Anna Kisselgoff, “Ballet: Cynthia Gregory and Bujones in ‘Swan,’” *The New York Times* 27, June 1980, C 12. Anna Kisselgoff,

- "New 'Swan Lake' Opens Ballet Theater Season," *The New York Times*, 10 May 1989, C 15. Anna Kisselgoff, "Two Ballet Theater Newcomers in 'Swan Lake,'" *The New York Times*, 11 May 1989, C 22. Anna Kisselgoff, "A Team of Young Stars In ABT's 'Swan Lake,'" *The New York Times*, 14 May 1989, I 49. Jennifer Dunning, "With Icicles and Attitude, A Chilly 'Swan Lake,'" *The New York Times*, 24 May 1989, C 19:1. Anna Kisselgoff, "Cynthia Gregory in 'Swan Lake,'" *The New York Times*, 12 June 1989, C 14. Jennifer Dunning, "Cynthia Harvey as Odette In Baryshnikov's Version," *The New York Times*, 12 June 1989, C 14. Anna Kisselgoff, "New 'Swan Lake' and 'Quixote' Principles," *The New York Times*, 15 June 1989, C 18. Lynn Garafola, "American Ballet Theater New York City Season," *Dance Magazine*, October 1989, 63-66, 67. Jack Anderson, "Harlem Troupe Challenged By Three Varied Works," *The New York Times*, 23 October 1989, C 16. Anna Kisselgoff, "Roses for a Swan Queen's 20th Year," *The New York Times*, 21 June 1990, C 20. Jennifer Dunning, "Baryshnikov's 'Swan Lake' With Harvey and Graffin," *The New York Times*, 24 June 1990, I 48. Jack Anderson, "Darci Kistler as Swan Queen," *The New York Times*, 1 July 1990, I 49. George Jackson, "Dance Theatre of Harlem: Kennedy Center Opera House, Washington, D.C. March 13-25, 1990," *Dance Magazine*, August 1990, 58, 60-61.
- 13 Deborah Jowitt, "Old Triumphs Revisited," 69.
- 14 Jack Anderson, "Harlem Troupe Challenged," C 16.
- 15 Although in many instances the specific dance company supplies dance photographs to publications; the Dance Theatre of Harlem did not provide this photograph of Virginia Johnson and Eddie J. Shellman. My research determined that this photograph was not in the company's files. The New York Times probably sent the photographer, Jack Vartoogian, to the photo-call or purchased the photograph from him personally.
- 16 I performed with DTH from 1979 to 1989. I was an understudy for DTH's first performances of *Swan Lake* in the early part of 1980. I was in the corps de ballet and the second cast of the *Pas de Quatre* in 1983. In 1989, I was in the corps de ballet and the first cast for the *Pas de Quatre*.
- 17 During my tenure at DTH, I was always disturbed by how frequently the company's name was rewritten. The company was called the Harlem Dance Theatre, Harlem Troupe, and Harlem Dancers to name some of the variations. In this study the Harlem identifier is used three of five times in DTH's review titles. Dance Theatre of Harlem is a long name to fit in a title, but I identified the use of the DTH acronym as early as 1975. On the other hand, American Ballet Theatre if shortened by dance writers becomes ABT or Ballet Theatre; New York City Ballet becomes NYCB or City Ballet. Although none of the selected articles used the NYCB acronym, ABT and Ballet Theatre were each used once. No other name variations were used in reference to NYCB and ABT in these articles. Perhaps the use of the term Harlem in the beginning of DTH's name is a point of association. Is it a manner of identifying DTH as a black dance company without discussing race in the review? And if so, is the label necessary? Or is it a way of stamping DTH with a negative label? Some people associate Harlem with African American people as well as with negative things such as crime and poverty. Harlem is sometimes perceived as a place to be feared—a place that produces nothing good despite its long illustrious history. See Jack Anderson, "Harlem Troupe Challenged," C 16. Jennifer Dunning "Dance: Harlem Troupe Shuffles," III 16. Anna Kisselgoff, "Ballet: Harlem Dance Theater Presents 'Firebird,'" *The New York Times*, 13 January 1982, III 19:2 "Harlem Dancers Step Up," *The New York Times*, 11 January 1980, C 24 for examples of this usage.
- 18 Anna Kisselgoff, "Ballet: 'Swan Lake' With Miss Thesmar," *The New York Times* 29 May 1980, C 16.
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- 28 Chicago premiere: Clive Barnes, "Ballet: Something for the Record Book - David Blair 'Swan Lake' Proves to be the Best," *The New York Times*, 18 February 1967, 21. NY premiere: Clive Barnes, "Dance: Ballet Theater Does a Native 'Swan Lake'" *The New York Times*, 10 May 1967, 38.
- 29 Anna Kisselgoff, "Dance: A Season Opens With Joy at City Center," *The New York Times* 11 January 1980, C 24.
- 30 The dance organizations that preceded the New York City Ballet were: American Ballet (1935-1937), Ballet Caravan (1936-1940), American Ballet Caravan (1941) and after the World War II, Ballet Society (1946-1948). The New York City Ballet was established in 1948.
- 31 Jan Nederveen Pieterse, *White on Black: Images of Africa and Blacks in Western Popular Culture* (London; New Haven: Yale University Press, 1992): 171.
- 32 Deborah Jowitt, "Hothouse Party," *Village Voice*, 15, February 1983, 79. Edward Willinger, "Reviews" *Dance Magazine*, May 1983, 20, 25-26.
- 33 Deborah Jowitt, "Hothouse Party," *Village Voice*, 15, February 1983, 79.
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- 35 Ibid.
- 36 Edward Willinger, "Reviews," *Dance Magazine*, May 1983, 20.
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- 39 In 1951, Janet Collins joined the Metropolitan Opera Ballet. In 1954, The Negro Dance Theatre, an all-male group, was founded by Aubrey Hitchins and performed at Jacob's Pillow for two summers. Arthur Mitchell joined the NYCB in 1955. Raven Wilkinson joined the Ballet Russe de Monte Carlo in 1955. In 1956, Los Angeles based First Classic Negro Ballet (f.1949) merged with the New York based group, and became the New York Negro Ballet. The company only survived a little over three years but had a successful tour of Great Britain in 1957.

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Black Dance and Black Culture: Failures in Reading and Ruptures in Inclusion

Thomas F. DeFrantz

[Author's note: I extend special thanks to the Dance Critics' Association, which sponsored my participation in this conference]

For many African American cultural historians, the critical category of "black dance" encompasses only social dance. We begin inside the circle. Frantz Fanon writes:

"The circle of the dance is a permissive circle: it protects and permits. [dance] may be deciphered, as in an open book, [as] the huge effort of a community to exorcise itself, to liberate itself, to explain itself. There are no limits - inside the circle."

But how does concert dance created and performed by African American artists fall into and outside of the circle that protects and permits?

By beginning with Fanon, I make a gesture towards blackness as an existential and corporeal reality. Unlike Fanon, however, I'm not interested in psychoanalysis here - for now at least. I want to claim the existence of "core black culture" which includes the performative idioms of black expressive culture - music, oratory, fashion, game-playing, dance. All of these lie within the circle that permits and protects. We'll begin well inside the circle, with Bojangles Robinson in the film Stormy Weather. [Video Clip Stormy Weather boat scene]

This we recognize as black dance. Bojangles speaks through rhythm in the so-called vernacular - a designation underscored in this film as a longstanding vernacular tradition. Robinson plays a man who wants to be a dancer, and spends his young adult life teaching himself variations on familiar steps until he is able to land a spot in a glamorous stage production. This sequence comes as he tests his inventions within the protective circle of musicians in the belly of the boat. The irony of calling Robinson's artistry - or the idiom that he engages here - "vernacular" can't be lost on us as viewers; we marvel at his ability to transform open silences into active rhythmic breaks; to describe circles on the deck of the ship with one toe that contain the potency of temporal disruption and control. Surely he achieves transcendent mastery even here within a narrative of the naturalized, self-taught dance. But if this is vernacular, we should each be able to reproduce it, or at least approach it. Any volunteers?

There is danger in talking about "black dance," even within the ubiquitous quotation marks that often surround

"race." How willing are we to compress cultural practices into a neat package? Can we theorize something called "black identity" that contributes to articulations of "black dance?" Like British cultural theorist Paul Gilroy, I think that we have to. Gilroy writes:

"Black identity is not simply a social and political category to be used or abandoned according to the extent to which the rhetoric that supports and legitimizes it is persuasive or institutionally powerful. ... it is lived as a coherent (if not always stable) experiential sense of self. Though it is often felt to be natural and spontaneous, it remains the outcome of practical activity: language, gesture, bodily significations, desires." [Gilroy, Black Atlantic, pp. 102]

My body understands how to be inside and a part of the circle that protects and permits. The practical activity of my dance, my gesture, my words, and what I mean to tell you by my stance all contribute to how I construct my own black identity. It is not a singular construction; it has no proscriptive limits of gender, sexuality, or caste. My life as a black person is coherent and always changing. At this conference I have felt as black as my high-yellow complexion will allow, and I have been sad to see myself so infrequently reflected in terms of this black identity among my colleagues. Listening to papers about Swan Lake I have been unmarked; non-black among audiences until Joseli Deans explained yesterday that Swan Lake didn't allow for dancing black bodies within its proscenium frame or mythical landscape; black identity here has almost only been referenced as a presence in presentations about social dance - club dancing, hip hop dance, ragtime dancing, and now, tap dancing. Or in presentations about classic Negro modern dance; Donald McKayle's Rainbow Round my Shoulder and its sad tale of disenfranchisement, its telling of universal humanity embodied by a black chain gang in the authentically folk, pre-modern South.

But I shouldn't be coy. My point follows Gilroy again, "The fundamental, time-worn assumptions of homogenous and unchanging black communities whose political and economic interests were readily knowable and easily transferred from everyday life into their expressive cultures has, for example, proved to be a fantasy." [Gilroy, Small Acts, p. 1]

So I ask, Does the black body, publicly displayed, automatically become a privileged 'racial' sign? Black people dance inside the circle. The circle permits and protects. Black dance emerges inside the circle. The circle does not distinguish between private and public. Where, then, does this public display occur?

A public space is a white space - a space of production and consumption, a modernist space, a fetishized space, a Europeanist space. A display of the black body in any of these spaces confers a responsibility onto the artist, who assumes "custodianship of the racial group's most intimate self-identity. The black body makes explicit the hidden links between blacks and helps to ground an oppositional aesthetic constituted around our phenotypical difference from 'white' ideals of beauty and a concept of the body in motion which is the residue of our African cultures." [Gilroy, *Small Acts*, p. 246] This public space is outside the circle that protects and permits. Think back to Bojangles and his quick-footed time step: what would he have said had there not been a militia of white crew members, producers, scriptwriters, songwriters, casting agents, studio chiefs and intended audiences tearing open the circle where he danced? Would he have smiled to those omnipresent, but invisible, bodies? Would he have allowed us to feel what his dance meant, beyond the surface effect of what his body was permitted to do?

This paper is the beginning of a project to map Gilroy's articulation of the Black Atlantic onto the practice of concert dance. But why is this a project that needs to be undertaken? Why doesn't the Black Atlantic include concert dance among the expressive idioms of black culture?

Concert dance routinely breaks the circle that protects and permits. Gilroy writes of contemporary social dance: "Instead of taking our places in the circle of the dance where subordination was ambivalently enacted, transcended, and transformed ... we are invited to consume particularity just like any other commodity. The ring shout gives way to polite applause." [Gilroy, "Exer(or)cising Power," p. 22] Here, the performer no longer dissolves into the crowd, thereby enacting a relationship of black identity in antiphonal call and response forms. Instead she balances en pointe in arabesque, a non-black reproduction animated by the response of dance critics she will never meet and who will never learn that she, too, had a childhood vision of lilacs, sugar plums, and most importantly, malevolent queens.

Our concert dancer will do better to align herself with the African diaspora. Here she will take comfort in the multitudes similarly disenfranchised and deposited without recourse to a "real" homeland. The African diaspora is a utopia; an "eruption of space into the linear temporal order of modern black politics which enforces the obligation that space and time must be considered relationally." [Gilroy, *Black Atlantic*, p. 198] It is a tool for

survival. The diaspora closes our circle for the dance across time and space. Through it, we allow ourselves to collaborate whether we understand each other or not.

The diaspora enlivens us and simultaneously reminds us to mourn. Its ubiquity constantly turns us towards death, and "points to the ways in which black cultural forms have hosted and even cultivated a dynamic rapport with the presence of death and suffering." [Gilroy, *Black Atlantic*, p. 198] Because there is no "real" Africa in diaspora, we gain access to inexhaustible storehouses of pain, suffering, expressions of loss, exile, and eternal journeying. Gilroy discusses music, but the same is true for dance; this rapport with death "serves a mnemonic function: directing the consciousness of the group back to significant, nodal points in its common history and its social memory." [Ibid.] The Black Atlantic actually encodes this diasporic longing into a historical moment: born of the rupture of the Middle Passage, the Black Atlantic is a "non-traditional tradition, an irreducibly modern, ex-centric, unstable, and asymmetrical cultural ensemble that cannot be apprehended through the manichean logic of binary coding." [Ibid.] We mourn what can never really be - the diaspora, or its undoing through repatriation - and we dance inside the circle to mourn our loss. Indeed, our black ballerina will do well inside the circle that permits and protects.

The Black Atlantic means to allow us a common dialectic as Africans in diaspora. According to Gilroy and others, antiphony, or call and response, is the principal formal feature of its artistic practices and expressive cultures. Antiphony works best in intimacy, within a circle where all can see those across the way. Bojangles danced for the other actors on the set; without them, how could he gauge the distance to Beale street?

Moving into the circle, I ask: **Where is the Black Atlantic located in concert dance gesture? Where is it?** Richard Wright locates its expression in the diasporic tradition of bitterness. Gilroy calls this the condition of "being in pain." Either articulation suggests that I will recognize the Black Atlantic in concert dance through a pervasive dissatisfaction with existing modes of expression; a need and desire to remake concert dance - that is, dance of the open circle - in some unique idiom or perverse restructuring of what came before. If I must open the circle, I will deny you your expectations of comfort; I will make you mourn, or shout, or enraged that you might enter into dialogue with me; that you might close the circle. I will force you to presence that we might see each other across the footlights.

Let's turn to a concert dance of the Black Atlantic; Donald Byrd's newly minted *In A Different Light: Duke Ellington*. This very short clip comes from the first act of the three-part piece, titled "A Gentle Prelude." [Video Clip Byrd "Reflections in D" 25 seconds]

Here, Byrd takes us outside the familiar, permissive circle of black dance with a work decidedly grounded on the proscenium stage. Still, I recognize his bitter choreo-

graphic tongue. The dance encodes antiphony as a choreographic technique: a slow, extended lean is answered by a fast, erect stride across the stage; a lyrical break in Ellington's piano score is undercut by an abrupt jab of an arm into the air. And there is more revisioning; the dance is a meditation on Balanchine's *Serenade*, danced here by modern dancers to an assembled score by Ellington. As a whole, the work trades on an excess of virtuosic display; an excess of rhythmic progressions; housed within an abstract overarching framework that gathers momentum as it goes along. Even in this first draft, the audience is made aware of what Gilroy calls the "ethics of antiphony" - portrayed here as a cresting and falling tension between the lyrical piano score and weighty, percussive movements. [Gilroy, *Small Acts*, p. 207]

But this dance offers an obviously complex relationship to the Black Atlantic and longed-for, diasporic circle of the dance. Let's land again firmly inside the circle to look at another contemporary work - Ronald K. Brown's grace, made for the Alvin Ailey American Dance Theater, also in 1999. [Video Clip Brown *Grace* 20 seconds]

Well this is much easier to discuss. I sense the "get-down" qualities of the movement and its performance; the celebratory aspects of the house music; the depiction of black machismo in the line of shirtless men whose virility and steamy cool force me to cheer against all my heteronormative tendencies. When I saw the entire dance in performance twice last season, I understood even more about its construction; its arching spiritual dimension in the musical frame of the Duke Ellington spiritual "Come Sunday;" its deployment of black bodies as privileged racial signs able to fully explore the shifting rhythmic changes of the recorded score; its choreographic recuperation of neo-African idioms in its movement lexicon that grant the work an aura of authenticity. The dancing black bodies perform movements that "suit them to a 'T'," a friend told me. Here, in the evening at a proscenium theater, they remind me of a night somewhere else, in a club, of dances that explicitly express desire and regret; desire for intimacy with another, and regret for the lack of true cultural coherency.

In its entirety the dance explores sexuality and its discursive limits; the loss and recovery of spirituality, here described by a devotional leader and her charges; and of course, a certain kind of kinetic bitterness in several solo passages of jagged, inward-focused rhythmic passages. The half hour work begins with a soloist clad in white who enters the stage from an offstage sanctuary; she consecrates the stage for dancing by the group clad mostly in red; after a night on the town, or in the clubs, if you will, the group all change to white clothing and follow the devotional leader into the sanctuary suggested at the back of the stage space.

In telling a story of the black church, choreographer brown evokes the memory of slavery which, ultimately, gave rise to the black church. He positions the dance firmly

within a modernist tradition born of the Middle Passage and the gross cultural ruptures that slavery enacted. The dance becomes black dance, within the protective and permissive circle, not only in its outward, kinetic features, but in its opaque narrative of church practice; in its final tableau of diasporic wandering as the dancers amble away from the audience singly, but as a group, towards an off-stage place of worship.

I didn't read any critical writing that addressed how brown's work here is in dialogue with the Black Atlantic, by virtue of its movement lexicon or its more telling narrative structure. The dance was successful for large audiences in a way that Byrd's "Gentle Prelude" wasn't. Certainly, the more obvious rhythmic signposts of Brown's work, including the generous display of black bodies, aligns it more easily with familiar constructions of black concert dance. More than this, Brown's work references the mythologized "black vernacular" in its use of house music, club stance, and spontaneous-seeming bursts of dynamic physical energy.

This takes us back to vernacular dance and the problem of conflating the everyday gesture with the extraordinary. Concert dance is never vernacular; dance that is prepared can only make reference to dance that emerges within the closed black space. So what of our circle? Is it exclusive to us? **Can "black dance" stretch to accommodate work by white choreographers?** Certainly. Its aesthetic principles can be learned, and then the protective circle can form around a new, hybrid dance. We certainly see this in white hip hop, in cheerleading, in some concert dance choreography by choreographers like Doug Elkins. But this reformation often inspires failures in readings, as audiences, dancers, and choreographers don't necessarily understand their relationship to the circle. The circle protects and permits. When it is opened, we are no longer protected, although we may be permitted. Gilroy reminds us that "...the globalization of vernacular forms means that our understanding of antiphony will have to change. The calls and responses no longer converge in the tidy patterns of secret, ethnically encoded dialogue." [Gilroy, *Black Atlantic*, 110] I propose that we can't comprehend what happens on the concert stage until we focus more completely on the affects and influences of the Black Atlantic as a crucial critical paradigm.

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Video Dance: Fluidity and Disruption

Sherril Dodds

Introduction

The subject of this paper is 'video dance'; dance that is originally conceived and choreographed for the camera and which sets out to explore the creative interface between dance and televisual practices.¹ Video dance largely evolved in the United Kingdom in the mid-1980s² and, already, this incipient hybrid art form has come to occupy an experimental territory with its striking images and innovative filming techniques. Yet it is not restricted to the fringes of film festivals and gallery spaces, but is screened on public access, terrestrial television. It has provoked strong reactions within dance discourses from those critics who decry the technological mediation of the body (Bayston, 1987 and 1992; Penman, 1994 and 1995), through to eminent practitioners who champion its creative potential (Dodds, 1997).

The concepts of fluidity and disruption form the intellectual thread of this paper. As a consequence of its hybrid status, the video dance body can be conceived as a fluid phenomenon which traverses different aesthetic sites and theoretical frameworks. It constitutes a fusion of dance and televisual practices through which a dialectical contest ensues: the codes and conventions of each medium are simultaneously appropriated and challenged thus destabilising symbolic boundaries. In order to interrogate this paradigm of fluidity and disruption, an interdisciplinary methodology is employed drawing on literature from the fields of dance, media and cultural studies (Wyver, 1986; Banes, 1987; Mackrell, 1991; Fiske, 1989; Foster, 1992; Harris, 1996). The first part of the paper traces how televisual devices act on the body to construct dance practices which transcend the capabilities of the live dancing body and can only exist on screen. The second part of the paper examines how stage dance strategies are relocated to the television context to privilege formal components of the screen space that are traditionally overlooked.

A Televisualisation of the Dancing Body

[Video example: *KOK* choreographed/directed by Regine Chopinot, *Tights, Camera, Action!* series, C4, 1993. This work takes pugilistic images as its theme and is set in a boxing ring. In the short excerpt used for the purposes of this paper, there is a close-up shot of four heads, tightly packed into the frame, which pant, blow and dodge as if ducking a series of punches; this is followed by a fast motion top shot of four dancers who race around the ring, rebounding from the side ropes; and ends with a series of rapidly cut images of individual dancers holding classic

boxing poses. The dancers' style of dress is based on generic 'strong man' imagery: leopard skin shorts, wrestling vests, studded belts, balloon-sized boxing gloves and their bodies are marked with tattoos, black eyes and bloody gashes.]

Television technology can distort, manipulate and extend the capacities of the dancing body to produce movement images and offer spectatorship positions that could not be achieved outside the screen (Maletic, 1987-88; Brooks, 1993). In the short excerpt from *KOK* it is evident that the spatio-temporal boundaries that characterise live dance performance are subverted. Whereas theatre dance traditionally employs a fixed, upright spectatorship position, in video dance the perspective of the viewer is mobilised through shifting camera angles and shot sizes. This carries implications for the re-presentation of the body, which can be fragmented, magnified and diminished. For instance, through the use of close-up, the spectator can focus on details of the material body that are barely perceptible on stage. A twitching muscle or wrinkles of flesh can become an intrinsic component of the dance so that the body shifts from a relatively general corporeality to one that is visually complex. Similarly, the use of the top shot offers an alternative depiction of how the dancing body occupies space. In *KOK*, the overhead perspective, in combination with the two-dimensional frame, positions the body as an almost abstract malleable design.

In much the same way that video dance explores and manipulates the spatial possibilities of television, it also investigates and exploits temporal characteristics. Unlike more conventional modes of screen dance, video dance does not necessarily set out to fabricate an illusion of temporal linearity. In many instances it draws attention to and plays on the constructedness of televisual time through such devices as slow, fast and reverse motion, freeze-framing and looping. In *KOK*, the bodies whizz across the screen to create a level of kinesis that could not be replicated by the live dancing body. This fluidity of spatio-temporal boundaries within video dance could be said to construct a more versatile dancing body than its stage counterpart. Through framing the body in distinctive ways and expanding and reconfiguring its temporal capabilities, the capacities of the dancing body, and its representations, are extended.

In addition to a fluidity of spectatorship and physicality in video dance, the concept of 'dance' itself can be problematised and reevaluated. On screen, it is not only the material body which prompts kinetic change; the

movement of the camera and the style of the cut can construct a sense of motion and augment the dynamic quality of the image independently of the actual body (Brooks, 1993).

[Video example: TOUCHED choreographed by Wendy Houstoun, directed by David Hinton, Dance for the Camera 2, BBC2, 1994. This is a black and white film shot entirely in close-up and is based on an evening out in a crowded bar. There are shots of people drinking, smoking, laughing, flirting and so on. The manner in which individuals touch their own bodies and the objects around them, in conjunction with the tactile interaction between people, is a central theme of this work.]

In Touched, the camera acutely captures the mood of a drunken night out as it traces the pathway of the woman who slugs down her drink or when it jerks back sharply as another woman lurches forward in a fit of giggles. Similarly, the sudden and disjointed editing that cuts from a pair of hands to a flirtatious dialogue gives the work a jumpy rhythm that encapsulates the askew perspectives of the intoxicated participants. Hence it is not simply the moving body which constitutes the dance, but the triadic relationship between the physical body, the camera and the cut. The concept of dance is also reconceived in relation to movement content. The use of television as a site for dance has facilitated new choreographic possibilities since movement that is compelling on stage does not necessarily translate effectively to the screen and vice versa. Director Bob Lockyer notes, "There is a greater immediacy with television, raising an eyebrow or turning the head takes on the importance of a grand jeté" (in Craine, 1995, p6). As the camera is suited to picking up on detailed, close range activity, the slightest of actions becomes significant. Quotidian movement and isolated gestures, such as those employed in Touched, can become imbued with a wealth of visual and kinetic information once recontextualised within the television medium.

Empirical evidence indicates a prevalence of gestural and pedestrian movement in video dance, which may be tied in with the links between high art and authenticity, and popular culture and reproduction. Whereas on stage the spectator is able to witness the authentic live performance, video dance can be reproduced thousands of times over and is accessible to anyone with a television set. On screen, the aesthetic value of the virtuosic dancing body is negated as the technology of television can enhance and extend the possible movement ranges of the body to such an extent that exceptional technicality need not be privileged. In many ways, innovation overrides virtuosity. This might suggest a democratisation of the dancing body as one does not need to be a particular age or body type in order to become a 'spectacular' body on screen. The sympathy of the camera to subtle gesture and the mobilisation of the body through televisual techniques has resulted in a diverse range of performers in video dance from a small

child to a group of men in their seventies. Yet these characteristics have also problematised the concept of 'dance' for several critics who take issue with the absence of established vocabularies and condemn the overt technologising of the body (Bayston, 1992; Penman, 1994; Sacks, 1994). In bringing this section to a close, it could be suggested that this 'televisualisation' of the dancing body has produced a fluidity of spectatorship position, physical capacity and choreographic practice, thus challenging received notions of dance in conceptual and aesthetical terms.

The Relocation of Stage Dance Practices to the Screen

I would now like to take up a diametric position to consider the impact of stage dance strategies within the context of television. Although television tends to be seen as a visual medium, it is primarily used as an aural one. As a consequence of its informal, domestic viewing context, it allows for distractions such as channel hopping and other everyday activities (Connor, 1989; Morley, 1995). Television viewing is a habitual and commonplace practice, and its patterns of spectatorship are characterised by a casual and fragmented degree of attention. Indeed, Morley (1995) suggests that many people switch on the television without necessarily intending to watch it; it is simply a part of the domestic environment, which bears more similarities to the aural context of radio than the visual element of cinema. This is because the predominant function of television is to pass on verbal text in a linear and coherent manner (Fiske, 1989). Whether it is in the form of fictional narratives, news programmes, documentaries, or light entertainment, the spectator is able to receive and follow this information without necessarily observing the screen. Consequently, this has significant implications for video dance. Unlike other television genres that can rely on the transmission of information via aural signification, video dance must attract and maintain the spectator's gaze.

[Video example: LOUNGE choreographed/directed by Miranda Pennell, The Shooting Gallery Channel 4, 1995. The work features a couple in their senior years, a young man and his wife and two small children who exist together in a Day-glo coloured house. Some of the work is shot in fast motion so that a frenetic dynamic is created. In the excerpt screened for the purposes of this paper, the young couple pose at the table with a range of tacky ornaments and domestic objects, the elderly man reclines on the sofa while his partner enters from the garden with a fish on a plate, the adults gather around the table shifting jerkily on their chairs and the children tie up the adults with rope and then exit to the garden to play.]

In Lounge the use of kitsch, stylised imagery and bold, fluorescent colours takes precedence over narrative cohesion and psychologically-motivated characters. With ref-

erence to cinema, Cook (1985) posits that whereas in the classic narrative system the organisation of the image is subordinate to the plot, in alternative film-making practices visual spectacle can be privileged.³ In view of the postmodern stage context out of which video dance has developed,⁴ it is perhaps not surprising that video dance demonstrates a concern for stylised costume, a rich use of colour, strong visual backdrops, and arresting images. The employment of elaborate spectacle and ornamentation are characterised as typical features of postmodern stage dance (Banes, 1987; Mackrell, 1991). Since dance signifies through kinetic images, it could be suggested that video dance is drawing attention to the visual properties of television whereby the screen becomes a site of artistic interrogation and innovation. Significantly, this is an area of television that is rarely explored (Rubidge, 1984; Wyver, 1986).

A similar prioritisation of surface spectacle is evident in *Touched*. Although the actions of drinking, laughing and adjusting clothes are meaningful in the context of the bar setting, it is the formal components of the work that are prioritised. As with *Lounge*, there is no underlying narrative or key protagonist; instead the emphasis shifts to the quality of the gestures, which are precise and synopated, to the contrast of light and shade in the monochromatic image, to the motility of the camera, which participates in the heady atmosphere, and to the style of the edit, which ascribes a rich sense of rhythm to the work. It is perhaps debatable as to whether *Touched* is informed by a modernist aesthetic or derives from postmodern concerns. The exploration of the formal apparatus and the attention to pure movement is typical of a modern dance tradition (Franko, 1995; Thomas, 1995), although the appropriation of vernacular movement, the episodic structure and the predilection for surface spectacle are all hallmarks of postmodern stage dance practices (Banes, 1987; Mackrell, 1991; Daly, 1992; Foster, 1992). My concern is less with identifying the generic lineage of this work, but with considering how either of these readings may be situated in relation to television conventions.

Wyver (1986) argues that within television there is neither a discernible modernist tradition against which there has been a reaction, nor a recognisable avant-garde. Instead, television employs a classic realist paradigm which Wyver discusses in relation to the 'primacy of sight'. This notion is based on the idea that 'seeing is believing' and that, culturally, sight is privileged as 'the truth'. Drawing on McCabe's work into the classic realist text,⁵ Wyver suggests that in classic realism there is a hierarchy of discourses in which narrative discourse is dominant. Within film, the narrative is relayed through the camera and, as a result, the camera takes on a position of 'truth'. It could therefore be argued that mainstream narrative cinema supports and perpetuates the primacy of sight. Wyver goes on to suggest that this practice has been echoed in televi-

sion. Television was originally conceived to be a 'window on the world' that unproblematically relayed real objects and events through to the television screen. Although television production is a technical and political process, in that images are selected, taken out of context and re-ordered, the notion of an unmediated 'truth' has continued with the realist conventions of television drama and comedy, documentaries, and news and magazine programmes. The film theorist Metz (1975) posits that the role of the cinematic, or in this case televisual, signifiers is to erase their presence in order to give the spectator an illusion of reality. That is to say, the various cinematic or televisual codes must be made 'invisible' so that an impression of unmediated reality is constructed. In video dance, the play of formal apparatus is clearly a challenge to existing modes of television which privilege linear structures and realist strategies.

Several scholars, however, have identified screen genres that are known for their postmodern play of signifiers, in particular music video, television advertisements and the popular 1980s 'cop series' *Miami Vice* (Kaplan, 1988; Goldman, 1992; Goodwin, 1993; Kellner, 1995).⁶ The postmodern features of these texts are the use of pastiche and parody, the recycling of images from other genres, a liberation of the signifier, a fragmented structure and a predilection for surface image. Although a number of commentators have drawn comparison between video dance and the commercial imagery of television advertisements and pop video (Bayston, 1992; Maletic, 1987-88; Bozzini, 1991; Meisner, 1993; Jordan, 1992), this is not to suggest that video dance should simply be conflated with other postmodern television texts. Harris delineates a commercial postmodernism, which ultimately promotes consumerist practices, from an artistic or experimental avant-garde, which aims at "pushing back artistic boundaries purely for aesthetic purposes" (1996, p171). Although there may be a degree of overlap, any formal or visual innovation in music video and television advertising is closely linked to discourses of promotion, whereas with video dance textual radicality can be an end in itself. Whether video dance employs formal modernist concerns or a playful use of spectacle, both approaches are common within stage dance practice. The pertinence of these strategies in relation to the screen is how they call into question the way that television is traditionally engaged with and their production of striking aesthetic images not normally associated with conventional television texts.

In conclusion I would argue that because video dance is a hybrid of dance and televisual practices, a dialectical contest occurs in which the codes and conventions of each medium act upon the other to produce a fluid dancing body which disrupts the symbolic boundaries of each discipline. The notion of fluidity derives from a number of factors: the mobilisation of the spectator; the extension of

the body's capabilities; shifting choreographic practices; expanding definitions of dance; the manipulation of how the screen is viewed and utilised; and the traversal of the dancing body across different theoretical frameworks and aesthetic sites. As a consequence of this fluidity, the definitions and borders of each discipline are disrupted: televisual devices act on dance so that bodies are constructed which transcend the capacities of the live dancing body; and stage dance strategies are relocated to the screen which consequently privilege the formal, visual and kinetic properties of television. The limitation of this hypothesis is that disruption only occurs at a textual level and does not prompt any social or political change. Video dance occupies a marginal position on network television through being screened during late night slots or off-peak seasons and on channels associated with niche audiences. This marginality is further reflected in its continual struggle to raise funding for production and distribution purposes (Meisner, 1991). Yet the strength of video dance lies in its potential to extend the possibilities of dance and televisual practices in alternative directions thus challenging and reconceiving existing theoretical debates.

Endnotes

1. This form of screen dance has been designated a selection of rubrics that include 'screen choreography' (Jordan, 1992), 'dance video creation' (Chaurand, 1993), 'camera choreography' (Brooks, 1993), 'dance for the camera' and 'video dance' (Maletic, 1987-88; Rosiny, 1994; Pritchard, 1995-96). The term 'video dance' is one of the most commonly used of these expressions and is widely employed in dance media circles. The emphasis on the word 'video' is also significant in that all of the works under examination were screened on television and the television context is vital to the analysis.
2. Video dance primarily developed in response to the problematics of transferring three-dimensional stage dance to the two dimensional screen: choreographers feared that the integrity of the movement would be distorted by the television medium, while directors were restricted to shooting the dance so that the choreography remained fully visible. Because of this inherent tension practitioners sought to explore dance designed solely for the camera, and it is out of this lineage that video dance has evolved. Yet as it is part of a longer screen dance history, other genres, such as Hollywood musicals, the filmic avant-garde, pop music promos and video art, may have influenced its development (Dodds, 1997).
3. Although Cook's discussion is in relation to filmic practice, these ideas can also be applied to television. While there are some theorists who describe television as a postmodern phenomenon in itself due to its 'obscene' excess of endlessly proliferating images, which results in an implosion and collapse of meaning, this conceptualisation is much disputed for its nihilist vision of meaningless signifiers and ambivalent audiences (Connor, 1989; Kellner, 1995; Harris, 1996). Empirical evidence suggests that contemporary television is not solely constituted from a ceaseless stream of fragmented images, but continues to employ realist strategies and linear narratives (Fiske, 1989). For this reason, television texts which privilege formal components and visual elements over realist practices could similarly be described as 'alternative'.
4. The emergence of video dance in the United Kingdom in the 1980s coincides with the beginnings of British postmodern stage dance (Banes, 1987; Mackrell, 1991). The dance artists who became involved in creating video dance works were, and continue to be,

primarily located in this particular dance scene. It is important to note, however, that there are also examples of classicism and modernism within current stage dance practice, which may also have some bearing on the character of video dance.

5. McCabe's concept of the classic realist text was developed in relation to the nineteenth century novel and cinema, but is also applicable to television (Wyver, 1986; Fiske, 1989; Harris, 1996).
6. It is important to note, however, that the postmodernist characterisation of these particular texts has also been firmly challenged (Goodwin, 1993; Straw, 1993; Kellner, 1995).

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Transfigurations: Changing Sensibilities in Schoenberg's *Verklärte Nacht*

Rachel Chamberlain Duerden

In London an exhibition is currently running at the National Gallery entitled **Encounters: New Art from Old**, which comprises new works created by contemporary artists in response to earlier works. Richard Cork, reviewing the exhibition in **The Times** in June remarked that 'Constable, Turner and Van Gogh will never look the same again' (Cork, 2000 p37). It is clear that new light may be thrown on artworks by other artworks which, as it were, provide commentary or critique – as we see in the various re-interpretations of ballet 'classics', for example. As Bonnie Rowell points out in a recent essay¹ Mats Ek's **Giselle** (1982) gains much of its impact and its potential for the construction of meaning through its relation to, and implicit comment on, the Coralli/Petipa **Giselle** (1841), and the audience's knowledge of that latter work. Furthermore – and as the London exhibition also reminds us – an older work can acquire new meaning through the agency of a newer work since '...the possibilities for meaning are indefinite, because new reasons [for making interpretative judgments] might continue to become available, indefinitely', (Rowell 1999 p36). Now when a poem provides stimulus for a musical composition, and that composition is subsequently the source of inspiration for a choreography, and then for another – but very different – choreography, what kind of a relationship is there between them all? The specific instance I am going to look at is one where, although two choreographers (in fact three – but I'm only looking at two) have used the same musical score, the choreographies are not versions of a well-known classic of the ballet repertoire, but simply two responses to a musical idea. They are also separated in time both from the music and from each other, and I am interested in considering some of the implications of this, especially in terms of what the choreographers hear in the music, and lead us to hear in the music.

Schoenberg's string sextet, **Verklärte Nacht** (*Transfigured Night*), was composed just over a hundred years ago in 1899, in response to Richard Dehmel's 1896 poem of the same title. On the brink of the new century, and in the early stirrings of modernism, the work looks forwards to the composer's radical later developments, but also backwards to classical forms, while remaining, in some significant senses, embedded in a late-romantic sensibility. The score was not conceived as a ballet, but Antony Tudor used it for **Pillar of Fire** in 1942, in its arrangement by the composer for string orchestra, and other cho-

reographers have been drawn to the same music since then. For example both Frank Staff and Jiri Kylian have made ballets, in 1955 and 1975 respectively; each, incidentally, called **Transfigured Night**. All three choreographers have exploited the programmatic aspects of the score to a greater or lesser extent. It is interesting therefore to consider some of the different ways in which the music has suggested choreographic ideas, both structural and dramatic, and the ways in which these different treatments may open up different possible responses to the music at the same time as reflecting different cultural and social concerns. In this paper I shall be looking at Tudor's and Kylian's² ballets in relation to the score and, to a lesser extent, the poem.

However, even though the poem is not itself the main focus, I should perhaps begin with it since it is the act which sets the rest in motion. It is one of a cycle of poems by Dehmel entitled **Woman and World**³. In this poem a man and a woman are walking in the woods by moonlight. The woman tells the man that she, having given up hope of happiness with a lover, has become pregnant by a man she feels nothing for, in order to achieve motherhood as a means to some kind of fulfilment. But now she has met and fallen in love with her companion, and is stricken with remorse. The man tells her that the love which unites them will transfigure the child so that it becomes his, and their life together will be whole and happy. They embrace and walk on through the night.

Schoenberg's response to the poem is direct, it is structured with clear reference to the poem's structure, and could be seen as itself a commentary on the poem. However, coming only a handful of years after the poem's composition, perhaps it might be seen rather as offering a different *perspective* but from a similar *world-view*. According to H H Stuckenschmidt the poem 'is a characteristic Dehmel subject, full of expression of a new anti-bourgeois morality, and carried along entirely by the idea of love which overcomes everything and sweeps all conventions aside' (1977 p40). Stuckenschmidt also relates how Schoenberg's pupil Anton Webern praised the score for 'the richness of themes, the free architecture and the novelty of melodic and harmonic events' (ibid). The choice of descriptive words here suggests a perceived relationship between the two works; for example, the reference to the 'free architecture and novelty of melodic and harmonic events' could suggest a parallel with the 'anti-bourgeois' sentiments characteristic of Dehmel's poem.⁴

Tudor's ballet, on the other hand, appearing in 1942, was the product of a new world view which had incorporated the theories of Freud and the knowledge of world war. Kylian's ballet arrived another thirty years on and, again, so much has changed in the world in the intervening years that the implications are considerable in terms of ways of responding to the music and the poem. Visual representations of different responses to the same score highlight this changing availability of meanings through time, as is the case with the two *Giselles* discussed by Rowell. In addition to this, Schoenberg's score itself has been considered from different musicological perspectives, that is both as 'programme music', following the structure and narrative development of the poem, and as a pair of thematically linked sonata-form movements which at the same time both pay homage to classical forms and look forward to the dissolution of tonality. But whichever analytical stance is adopted in relation to the score - and neither excludes the other, indeed Schoenberg himself speaks in terms of both - it is clear that to each choreographer, in 1942 and in 1975, the musical score evidently could embody or suggest a certain range of possible 'meanings' for dance, and that those meanings are different.

When Tudor made *Pillar of Fire* forty or so years after the score was composed, the legacy of expressionism still lingered in some areas of arts practice, especially the need to tell stories in the light of other developments, in particular psychoanalysis. Tudor was, of course, renowned for his exploration of the psychological experience of characters in his story ballets, and the detailed development of character within the framework of narrative structure, and *Pillar of Fire* is arguably his most accomplished and passionate ballet in this respect. It is a drama of the individual battling with society and fate, and ultimately achieving a goal - a romantic notion of the individual pitted against the odds, struggling to find herself. More specifically, it is a drama of a woman struggling with her need for sexual expression and the psychological consequences of that struggle, and in that sense, Tudor goes along with what is happening in the poem and the music, using it to develop his own version of the story, as it were; but the impact of psychoanalytic theory is strongly in evidence here, and while we may perceive similar influences in the music, they are not explicit, nor can they be, in the same way, and this is an important point. As Jenifer Robinson (1998) has argued, when we respond emotionally to music we may recognise it as expressive of something emotional without experiencing that exact emotion. For example, we may feel disturbed or tense because of structural aspects of the music (perhaps delayed harmonic resolutions, or chromaticism) and then feel relaxed when those waited-for resolutions occur, but we may at the same time recognise the *musical expressiveness* as being concerned with conflict, struggle, even danger, which is then successfully overcome; however we have

not felt *ourselves* to be either in conflict or threatened by danger. The emotion will be neither specific in character nor complex, *unless* our imaginations draw a detailed picture for us, prompted by a text, perhaps - or a choreography. And it is through different choreographic responses to the music that our attention is drawn to different availabilities of meaning in that music.

The two-sonata structure of the music is reflected in the structure of Tudor's ballet by a kind of intermediate resolution coinciding with the end of the first sonata, and a new status quo and subsequent drama occurring in the second. The intermediate resolution is Hagar's seduction by the Young Man; but it is an incomplete resolution, clearly, as it does not achieve what she hopes for and, indeed, generates worse tensions. The new status quo at the beginning of the second sonata-form movement shows us Hagar with her two sisters in a family setting. But Hagar is not the same as she was, and further struggles are necessary before a peaceful resolution can occur⁵. Hence the second, related sonata-form movement; although it is perhaps unlikely that Tudor would consciously have analysed the score in that way. In movement terms, progression towards peaceful psychological closure is effected firstly by making Hagar's movement style develop through the ballet from a steely awkwardness which is the embodiment of tension, to a composed and lyrical account of classical *danse d'école*. Secondly, the Friend, who in the initial stages of the ballet has little to do that is not based in mime and pedestrian movement and who also seems, as a character, to lack both definition and initiative, himself develops a style of *danse d'école* which is assured - affirmative, is perhaps the effect of this overall - and this development of movement vocabulary reflects the detailed working out of the second sonata-form movement of the music, and its extended resolution in the Coda.

In Kylian's *Transfigured Night*, by comparison, the narrative has become very much more abstract. The influence of psychology is still apparent, but as a more shadowy, even a more pervasive as well as slippery factor. We cannot explain and resolve things so clearly now, perhaps, and the story *qua* story has definitely gone out of fashion (as of 1975). The poem's theme is pared down, rather than fleshed out, so that what remain are suggestions of tensions, and sometimes their resolutions, in relationships. Two couples begin the ballet, like a pair of *doppelgänger*, initially; and in each duet as it develops, the female of the pair appears to be trying to communicate something to her partner. Each of the women is separated from the others at one point in the ballet, and dances with two shadowy figures who seem to have a malign influence over her, although each time these figures eventually disappear. The two women also have a close supportive relationship of their own. Various things point to a psychological journey undertaken by each woman: the way she could be seen to be speaking to her partner, and to be in some agi-

tation about whatever it is she's saying, also the shadowy figures who appear to each woman and seem to take control of her for a while, isolating her, then melting away. But various possibilities of interpretation are opened up by the ambiguities of this ballet, which the music allows: for example, beginning with two couples and ending with one, the solidarity of the two women who support each other at different times in the ballet, the identity of the shadowy male figures, and the fact that eventually it is male-female relationships which re-affirm the status quo.

Each choreographer has turned to the score and made use of its structures, both formal and expressive (and of course these are two sides of the same coin), and has found different things. In terms of seeing each choreography as, in some way, a commentary on the music, and further, on each other, there are a number of points to consider. One of these is the relative openness of Kylian's in relation to Tudor's, which is dramatically very close to the structure, the content, the narrative and the resolution of both music and poem. Kylian's may leave us feeling that the question has not been answered – things could still happen, nothing is what it seems, nothing is really resolved. Nonetheless, he also uses the music's structures in the structuring of his own ballet, so that on a 'macro' level there are similarities between the two ballets, although at the 'micro' level – that is, in terms of movement vocabulary, characterisation, casting and so on – there are major differences. Do we then hear the music differently, perhaps hear things which were not there before? I would suggest

that we do; the long, calm resolution at the end of the score, for example, begins to sound more unsettled when we watch Kylian's ballet; less an expression of inevitable and unambiguous closure than a temporary respite of uncertain security.⁶

As noted above, Schoenberg's *Verklärte Nacht* has a 'programme' inasmuch as it was inspired by the poem, and its formal structure can also be convincingly accounted for by analysing it as two sonata-form movements linked by a Transition and with an Introduction and a Coda framing the whole:

Introduction – D minor
Sonata 1
Transition
Sonata 2
Coda – D major

The first melody heard is prominent in both the Introduction and the Coda: in the Introduction, it is heard in D minor and, in the Coda, in D major, and this fact is significant in any perception of the music alone or of either of the ballets; 'major' and 'minor' are as yin and yang – complementary opposites. This theme, in its two modes, is used by both Tudor and Kylian firstly to set the scene at the beginning of each ballet and lastly to show the resolution at the end, and I shall return to this shortly as my main illustration. The chart below maps the action of the two ballets and the poem on to Schoenberg's score:

Music: sonata-form analysis	Relation of poem to score	Ballet: Tudor's <i>Pillar of Fire</i>	Ballet: Kylian's <i>Transfigured Night</i>
<i>Introduction</i>		Hagar on the steps of her house; introduction of characters	2 unison couples backs to audience.
Sonata 1 <i>Exposition: first subject group</i>	The Woman : 'I carry a child, but not by you/I walk in sin beside you'	Hagar looks first at the House Opposite, sees the Young Man and watches the Lovers-in-Experience; then the Lovers-in-Innocence.	Woman 1 – as if speaking to her partner. Couple 2 awakens; again as if Woman 2 is speaking to her partner.
<i>Second subject group</i>	'fulfilling her duty towards the demands of nature' ⁷	The three dance together, although Hagar is isolated from the others.	Couple 1 duet. At the end of this, Woman 2 enters, embraces Woman 1.
<i>Development</i>	Developing variation	The Young Man from the House Opposite appears; Hagar is drawn ineluctably to him.	2 shadowy figures enter, dance with Woman 2 lifting and dragging her.
<i>Recapitulation</i>		Hagar is carried into the House Opposite, and almost immediately she emerges alone.	Exeunt ghostly figures, enter Woman 1 who embraces and supports Woman 2.
<i>Transition</i>	'She walks unsteadily' (Reich) having ended her confession.	The Eldest Sister enters, remonstrates with Hagar; the community enter and form a semi-circle round Hagar. Black-out.	Duet for the two Women; much contact and support. At the end of this, exit Woman 1, enter Man 2 who embraces Woman 2.
Sonata 2 <i>Exposition: First subject</i>		The 'Family Portrait' – the three sisters together	Duet for Couple 2.
<i>Bridge</i>		Interaction between the sisters.	Solo for Man 2; duet continued.

continued on next page

<i>Second subject</i>	The Man speaks 'whose love...is capable of ignoring the tragic situation', ⁸	Hagar's sisters leave; Lovers-in-Innocence girls enter and dance, Hagar in their midst but not with them.	Couple 2 exits, Woman 1 enters with the shadowy figures. Trio.
<i>Change of time-signature</i>		The Friend enters, and he and Hagar begin a duet.	
<i>Codetta</i>		The duet continues; towards the end of this section the Lovers-in-Experience enter.	At the end of this the Shadows exeunt and the Woman is joined by the other main characters.
<i>Development</i>		The Friend leaves; The Young Man enters, Hagar humiliated by him and mocked by the Youngest Sister. All leave except Hagar.	Unison duets (W1/M2, W2/M1) ending with Woman 1 and Man 1 exiting, Couple 2 together.
<i>Recapitulation 1</i>		The whole community enters; all then leave except Hagar and the Friend. She repeatedly turns away from his attempts to make contact.	Music cut.
<i>Bridge</i>		Hagar runs to the Friend as he seems to be leaving; is caught and held by him as she collapses over his outstretched arm.	Music cut.
<i>Recapitulation 2</i>	The Man embraces the Woman and they walk on (Reich).	Duet for Hagar and the Friend.	Music cut.
<i>Coda – major key</i>	References to the opening motif and other thematic elements. (Muxeneder)	Hagar and the Friend continue their duet: repeated phrase, across the stage and back, exiting briefly to reappear further upstage. Curtain.	Couple 2 duet – material from opening unison duets; on pause, run to separate, turn, run together and embrace.

I return now to the framing of the music, the poem and the ballets. The music opens with a descending scalar figure in D minor which is treated in various ways but remains simple, and *pianissimo*. When it returns in the Coda, the mode has changed to major but again it remains *pianissimo*. Some of the other differences are to do with rhythmic articulation and instrumentation; for example, the opening motif is supported by a repeated bottom D in the 'cellos and violas which is persistent even though quiet, and capable of evoking a sense of foreboding, as if something unknown, and therefore potentially threatening, is impending. In the Coda, the *ostinato* bass is sustained and therefore lacks the persistent pulse and is, by comparison, calm. In general the melody is heard in higher register in the Coda; eventually very high, very quiet, and accompanied by gentle *pizzicato* in the lower strings, and shimmering, undulating *arpeggios* in the middle strings, before the final chords which slowly die away into silence.

These parts of the musical score correspond with the opening and closing stanzas of Dehmel's poem in which he relates that two people are walking through the night; the difference between the start of their walk and its continuation after the dialogue is conveyed in the contrast between the words 'barren, cool' in the first and 'deep, clear' in the last line of the poem:

'Two figures wander through a barren, cool glade'

.....

'Two figures wander through the deep, clear night.'⁹

In **Pillar of Fire** there are strong arguments for suggesting that the music serves as a representation of Hagar's imagination or psychological state¹⁰. The brooding, descending figure of the beginning could be seen to reflect the way she sees her companions and her family, and her relationship to them, the way she herself feels about herself and the stifling character of her life. This is underscored by the extreme contrast between the tense awkwardness of her movement as she sits, isolated, on the steps of her house, and the relatively easy comings and goings of other characters during this section, and it is through detailed characterisation in movement and close attention paid to the dramatic shape of the music that Tudor knits together the choreography and music, and gives a specificity to the emotional expressiveness of the score. At the beginning of Kylian's **Transfigured Night** we see two couples; the dancers face away from us, they do not look at each other although each couple is linked; the setting is shadowy itself, the costumes non-specific. Their movement is fluid, not tense and awkward like Hagar's, and although it reflects aspects of the music clearly, for example in the phrasing and the descending melodic

patterns, the sense of foreboding in the music does not appear to be centred in an individual, but to be an atmospheric quality at the same time elusive and pervasive. It is clear in **Pillar** that Hagar is undergoing some sort of crisis related to her specific circumstances; *she* is stiff and awkward and therefore we tend to hear the music as suggestive of *her* state of mind; in **Transfigured Night** the aspects noted above add up to a sense of the universal, rather than the particular. The latter ballet makes the poem and the music *less* specific, the former makes them *more* so.

In the Coda, the transfigured musical theme accompanies the dramatic resolution of **Pillar of Fire** as Hagar and the Friend, having come together in an extended duet, now move optimistically towards the future. We have been led through Hagar's experience and invited to identify with her. The Coda is used to similar ends in Kylian's ballet, in that one couple is re-united happily, or so it seems, although I feel that we are left with a tiny nagging doubt; the resolution is less clear because of what has happened in between, also because now there is only one couple, where there had been two,¹¹ and furthermore the network of different 'voices' in the story problematises the notion of identification with any one character.

This also has the effect of dissipating the tension which builds in the music; very different from **Pillar**, where there is a clear sense of progression, demonstrated in the changing qualities of the movement material, especially for Hagar and the Friend, which exploits the tensions and resolutions in the music. There is a sense of ebb and flow in the dynamic in Kylian's, in a way which appears to be responding to the music in the moment, rather than in terms of the structure through time; for example there are repetitions of phrases of movement, or qualitatively similar phrases of movement occurring throughout, which reflect something of the dynamic shape and colour of the music at any given moment, but which do not carry any noticeable sense of development or progression and so seem to be disregarding the structural imperative. The fact that Kylian has cut the score significantly towards the end reflects the greater abstraction of the narrative; there is not the same degree of complexity in relationships to be resolved, so the resolution – such as it is – happens more swiftly and smoothly. In **Pillar**, Hagar's drama still has things to be resolved, namely her infatuation for and humiliation by the Young Man, before she can progress to the happy ending, and Tudor uses the complexity of the score to structure these things. In Kylian's even the notion of a happy ending is problematic – nothing has been clearly stated either in terms of character, relationship or situation, so we cannot tell what there is to be resolved, nor whether resolution is a possibility or even desirable. It is much more open-ended as one would expect from a work made thirty years and several wars later.

It is not easy to ascertain after so brief an investiga-

tion to what extent Schoenberg's score offers new meanings not available a hundred years ago. But the two ballets surely do draw our attention to different ways of responding to and perceiving the music, and these in turn reflect back on the ballets themselves, so that they take on different meaning possibilities, too. The intensity of sexual repression and angst in **Pillar of Fire** brings out the emotional expressiveness of the music and poem very much more explicitly, and in physical and psychological rather than metaphysical terms, through the choreography's close relationship with the structures and colourings of the musical score. Kylian's **Verklärte Nacht**, by comparison, seems to push the music back into relative abstraction, expressing instead, in Suzanne Langer's words 'the felt quality of our emotional life and its dynamic development' (in Robinson 1998, p14). The two ballets could be seen as representing alternative responses to the general emotional and dynamic structure of the music and, because of their separation in time both from the music and from each other, perhaps they show us something else about the nature of 'meaning' in relation to artworks, and the potential for reciprocal commentary, critique and change at the interface of those stemming from a shared source.

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Endnotes

- 1 'The Historical Character of Dances' in McFee (1999).
- 2 It would be interesting to look also at Staff's ballet, but the constraints of this paper preclude it; the ballet is probably less well-known in general, certainly less well documented, and could be

seen, arguably, to be clearly derivative in its relation to Tudor's. Not that any of these points necessarily make it a less interesting study.

3 **Weib und Welt**

- 4 Richard Swift endorses this implicitly, while also recognising the inter-relationship of form and content, when he writes of the score: *If the music does suggest the action of the poem and its psychological motion, it does so because the structural processes of both the poem and the music, considered abstractly, are similar.* (Swift, 1990 p4)
- 5 There is an interesting parallel with the dualities in the poem, both here and in relation to the various pairings in Kylian's ballet – *...pairs of rhymes at the beginning of each division, intricately unfolding rhymes for the woman's speech, and tightly enfolding rhymes for the man's. The "double" exposition of the poem, with direct speech of the woman and the man, must have provided an impetus for Schoenberg's novel structure – a pair of sonatas with contrasting, although closely related, motivic materials and tonal relationships. It must have also suggested the combining and blending of motives from the first sonata with those in the second. The great, if simple, shift of mode from predominantly minor in the first sonata to predominantly major in the second serves to emphasize the relative rhythmic and melodic incompleteness of the first and relative rhythmic and melodic completeness of the second. The development of these contrasts is resolved in the tonal serenity of the coda.* (Swift, 1990 p6)
- 6 Kylian's treatment of the music is like music itself as it is theorised by Langer and others i.e. having the potential to evoke imaginary emotion through a common dynamic shape – dynamic in an emotional, experiential sense – while remaining non-specific. Tudor's treatment could be paralleled with the notion of music being able to be *specifically* expressive of emotion when joined with text, as Kivy has argued. See Robinson in Alpers, P (ed) (1998).
- 7 Schoenberg in Muxeneder.
- 8 Schoenberg in Muxeneder.
- 9 'Zwei Menschen gehn durch kahlen, kalten Hain' 'Zwei Menschen gehn durch hohe, helle Nacht.'
- 10 See Chamberlain Duerden, R (forthcoming) *The Dance in Focus*, Fairleigh Dickenson University Press.
- 11 However, there is a small but interesting anomaly in this: in Tudor's ballets the dancing figures continue to move until out of sight and, in that sense, the resolution is left incomplete, whereas the couple in Kylian's ballet end motionless in a close embrace.

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Access to Somatic Theory and Applications: Socio-Political Concerns

Martha Hart Eddy, Ed.D., CMA, ISMETA-RMT

The Need for “Social Somatics”

Somatic disciplines are those systems of study that view physical reality and specific bodily or even cellular awareness as a source of knowledge, usually to be gained through touch, movement, and imagery as processes of embodiment. Somatic experience focuses on self-awareness and tends to be internal and indulging in time, occurring in a “neutral” environment. This century’s use of the term “somatic” (as a model of holism derived from bodily wisdom), was intended by early thinkers (e.g., Thomas Hanna, Don Hanlon Johnson, John Vasconcellos) to also be applied to external action and social change. Hanna (1984) defined somatic study as a study of the living body existing in relationship to at least five somatic assumptions. One such assumption regards “somatic ecology” in which the soma demonstrates interdependence with the environment, “social as well as physical” (p.34). This talk will focus on somatic movement disciplines, especially as applied to dance, and their role in world interchange.

Dance is a field filled with options regarding philosophical paradigms, pedagogical models, aesthetic choices, and research designs. In the business of dance, daily decisions are made that resist or contribute to the continuation of the Cartesian split. The somatic model generally resists it. A somatic model may or may not be selected by a particular dance specialist or organization. No matter what choices are made, from the perspective of societal power, dance is a predominantly marginalized field (of art; predominantly of women; of the body). Often dance leaders have chosen to ally with those models that are accepted by the mainstream in order to re-invoke some power, often hierarchical, elite, Cartesian, or reductionistic models. These currently favored models dilute the somatic experience that acting from the unified body-mind-spirit inclusive of related emotions makes a unified and powerful statement. “Social Somatics” battles the myths:

1. Holism/Somatics is a weak and undeveloped perspective./ Somatic theories provide strong and integrative concepts, and applications, that generate healthy and creative solutions to age-old problems, many of these problems as of yet left unsolved by the status quo.
2. Holism/Somatics can not be studied systematically./ Somatic practices lend themselves to a variety of research methods. Qualitative descrip-

tive studies inclusive of phenomenological approaches and quantitative research methods emergent from quantum physics are especially suitable. Basic surveys can also make large contributions.

3. Holism/Somatics is only for the privileged. / Somatic practice can be free of cost. For example, anyone can choose to pay attention to the breath process while walking down the street.

Access to Somatics

“Social Somatics” implies taking context and culture into account and being activists to strive for holistic models centered in physical experience. Having access to somatic theory and practices is a component of “Social Somatics.” Some current challenges to “social somatic” inquiry and access to it include:

- Lack of consistent use of word “somatic” across different disciplines. For instance, the meaning of the term somatic differs in the following uses: somatic nerves, psychosomatic, somatic beliefs.
- Continuation of Cartesian thinking in society despite other trends and paradigmatic shifts.
- Complications of existing within a market economy.
- Lack of appreciation of holistic movement and dance practices that already exist in ancient traditions and are constantly being rediscovered spontaneously during on-going creative processes.

Even more problematic is that somatic disciplines sometimes buy into elitist models or can be experienced as oppressive. For example, teaching methods may or may not be inclusive and based in empowerment. Most obvious is that it usually costs a good deal of money to become educated in the most renowned systems: Alexander Method, Bartenieff Fundamentals, Body-Mind Centering, Feldenkrais Awareness through Movement, Laban Movement Analysis, and other Somatic Movement education and therapy programs. However, this is not philosophically driven. Somatic practices have lived outside of the mainstream of educational and health institutions. Without institutional support these programs have limited access to student loans and scholarships or other forms of governmental and corporate support. For those people interested in private lessons (by definition an ex-

pensive service, albeit a powerful form) there are few reasonably priced insurance options or inexpensive types of access to these individually tailored lessons/sessions.

Issues Related to Access

I have come to identify numerous themes that affect access to somatic theories and application during my work at Moving On Center – The School of Participatory Arts and Research. Dialogues often ensue about “how to get the somatic work out into the world,” inclusive of our own neighborhood in downtown Oakland, CA. I have found myself arguing the importance of “fighting for” Time, Space, Quiet, and Understandable Language. I also make a case for the importance of teaching transitions from Neutrality to Action, and the role of both Nature and Nurture, or the Body and Education in the life growth process. These are all treasures; critical to somatic awareness and social change and especially in order for more people to have access to the somatic experience. They all are expensive in our culture. The costs for these treasures must also include our creative output in engaging in a deep process, the risks involved in honest communication, and the energy consumed in forming networks.

Time

We need to find funding for more time since it takes time to receive information, especially when learning by practice, and then more time to absorb and integrate the new knowledge. Educators and therapists, alike need to advocate for the time needed to give classes with substantial length.

Space

Generally space needs to be open, clean, and accessible all of which may cost money to achieve. And at times we need variation in our environment and thus access to a space that is perhaps chaotic or at least art-filled might be called for. At times we may need access to nature to best confirm somatic knowledge.

Language

Somatic language needs to be learned through experiences, which takes time. Language that hasn't been “experienced” and accepted can be alienating. Language needs translation to make concepts or principles accessible in varying settings. Concepts need to be checked within distinct cultural context to determine if they are appropriate and still empowering in different venues.

Quiet

Quiet is less available than ever before. Noise pollution is prevalent even in rural setting due to air traffic. Sound-proofing is expensive. Whereas students of somatic work thrive in quiet, educators can also creatively choose to use sound stimuli as part of the educational

structure. This process is a model of making a transition from neutrality and receptivity to responsiveness and action.

Neutrality into Action

Somatic processes often begin in a relaxed state. Kestenberg (Loman, 1990) postulated that 33% of life occurs in “neutral flow,” a state of rest. Often sleeping for 8 hours a night accommodates this. However when the need for sleep is not met or when sleep is other than “relaxed,” we need more rest, more neutral experiences. The somatic practices provide deep rest. To move toward “social somatics” however, we need to be skilled in taking action as well. Some somatic systems also help us to shift into action. In my experience the Laban/Bartenieff system – Laban Movement Analysis (LMA) and its related modalities (i.e., Action Profiling, Body-Mind Centering, Kestenberg Movement Profile, Movement Pattern Analysis, & Movement Signature Analysis) are great tools for this transition. One of the four primary themes that LMA espouses is that movement includes a fluctuation of exertion and recuperation (Bartenieff, 1980; Eddy & Whitacre, 1984). In order to accomplish much in life a person can find what movement provides recuperation for a particular type of exertion. LMA provides models of making efficient transitions from neutral flow to activity with dynamically varied types of engagement. LMA teaches this through embodied experience. Dance is also a natural inroad to dynamic action. Dance understands creative process and how to take a potent stand, step or leap! These skills need to be practiced in becoming effective activists.

Nature/Nurture as Equal Keys in Somatic Practice

Two basic concepts stemming from the influence of nature that come to mind are: Breath is a reality that can be relied upon while living. The body has limitless resources. A third physical phenomenon, that of development and growth, is less explicitly the domain of nature alone. Developmental theories debate whether growth is neuro-maturational or influenced by nurturing forces. Developmental observations can establish a basis of our human universality, and our common experience. However, the somatic movement systems such as Bartenieff Fundamentals, Body-Mind Centering and Feldenkrais Awareness through Movement (Eddy, 2000) begin with shared qualities of the body and almost immediately introduce movement and touch as avenues for bringing awareness to a person's idiosyncratic and habitual patterns of crawling, creeping and walking. This process implies recognizing both nature and nurture as potent forces. These views of development perceive movement practices as keys to changing patterns and introducing new neural pathways. Dynamical systems theory (based in new physics also known as quantum theory, chaos theory or complexity theory) sees the introduction of disruption as a way to

destabilize a habitual pattern, and thereby induce new learning and change (Thelen, 1995). This destabilization often comes from changes in the environmental constraints that our bodies cope with when dealing with a task. A “soma interacting with the environment” learns from environmental change. Somatic movement experiences by definition introduce a change to a task and frequently invite practice in new and varied environments. Regarding other aspects of the influence of “nurture,” we can consider that in humans our structure and our behavior change constantly. The nervous system is capable of great change due to neural plasticity. Healing and learning have almost limitless capacities. Similarly we change our awareness by opening up our senses, inclusive of intero and extero reception. The ensuing perceptions from these sensations can provide entry points for inviting even our expectations to change. In western society people, inclusive of dance and/or somatic professionals, can become entrained as “user, takers, and manipulators” (Fitt, 1996) easily. Changes in perception, together with a “social somatics” perspective can support another choice, becoming active agents.

“Social Somatics” arising from within dance communities can be exemplified by this conference (Dancing in the Millenium) which involved building networks and supporting political action on Capital Hill from diverse dance and movement perspectives. Dance professionals can also assist in applying somatic theory by following the natural flow of health and communication that stems from dancing. Including direct connections with indigenous cultures and traditional practices during dance and cultural events can help to build stronger networks. However, we must be careful not to co-opt knowledge. Rather, it is wise to find experts to share their knowledge whenever possible and to be selective in choosing those experiences from traditional knowledge that encourage insights from within, leading to empowerment. Meanwhile we also need to be open to change in response to experiencing these forms. At the very least, it is important to make time to credit sources. In teaching experientially we often struggle to have enough time for embodiment, let alone “background” information or resources. I believe we must prioritize providing access to information for it is this access to either internal or external sources of information that deepens knowledge and empowers people. One exercise I devised is to have people move. Simultaneously they are asked to feel and name out loud the teachers that the body memory retraces as important sources of movement learning. Tracing a lineage or otherwise sharing resources can be equally important for participants or observers/listeners, students and audiences alike.

As educators, there are numerous points to consider in creating a “Social Somatics” curriculum or a dance or movement course with a “social somatics” point of view. Some possibilities include:

1. Consciously determine when the uses of Euro-centric models of health (e.g., language of anatomical sciences) are useful or limiting for the larger goals at hand.
2. Provide readings from the early thinkers of somatic theory and the proponents of “Social somatics” (e.g., Green, Hanna, Johnson. Kleinman).
3. Seek to develop programs that cite the underlying influences within the somatic theories. The strong influence of Eastern philosophies is most notable. For instance,
 Bartenieff = Chi Gung
 Cohen = Katsugen Undo of Seitai / Aikido / Zen
 Feldenkrais = Judo
 Laban = *Eastern European Folk Dance and its potential overlap with Eastern cultures.*
5. Open the avenue of research to look into the lives of Rolf, Trager, Erikson, Alexander and other somatic leaders, to discover what philosophies guided them to turn to self-reflection as well as touch and movement as primary sources of information.
5. Provide resources for a wide variety of research views and tools (Capra, 92/93; Eddy, 1999).
6. Give students opportunities to share their “lived” or embodied knowledge through and at performances, in classes and at home, with people who otherwise have less access to the language or experiences that they have valued.
7. Take a cue from qualitative educational research to observe astutely and “Hear Students’ voices. Listen and develop programming that addresses real issues in students’ lives.

Next, I will share some examples of programs and their problems in meeting socially responsible criteria. In the formation of our school in Oakland, Moving on Center — School of Participatory Arts and Research we developed a mission statement that aims to integrate body-mind health and interdisciplinary arts with community activism. In the five years that we have been implementing this mission struggles have included:

- Helping students to feel secure with their somatic knowledge and confident enough to share it. Often the warmth of the somatic experience creates a womb-like relationship that then necessitates a series of “birthing processes” in order to support activism. Some steps that have helped this process have included teaching “participatory values” and then requiring that these values be applied in the final performances.
- Flowing in and out of the community of Oakland with our philosophy and knowledge.

Whereas just being in Oakland, and specifically housed in the Alice Cultural Arts Center has afforded us with numerous heartfelt opportunities to exchange ideas and solve problems with people with diverse backgrounds and styles, we also have had inevitable misunderstandings and conflicts. We view these as opportunities for conflict facilitation (Schaub, 2000).

- Dancing-making from a somatic source often gets lost in personal experience and only grows to the level of personal ritual. We are creative in developing venues for the sharing of personal rituals. Furthermore we strive to differentiate between what is appropriate for intimate audiences and what must be crafted and cultivated to have meaning, albeit derived from deep bodily knowing, across a wider range of individuals. This held particularly true for the outdoor festivals that we sponsored at Jack London Square and our performances in downtown San Francisco venues.

There are numerous other programs around the nation that are seeking to share somatic knowledge with local communities and people in need. Moving On Center invites programs to list innovative and activist somatic programming with us: (info@movingoncenter.org). Other somatic systems, most notably those aligned with psychology or psycho-dynamic models such as dance therapy, have offered movement services for diverse populations for years. In the realm of hands-on touch work however there are fewer opportunities. Two that come to mind are the Lomi free clinic in Santa Rosa, CA, and the program of Somatic Psychology at the California Institute of Integral Studies (CIIS) where participants provide sessions for victims of torture and abuse.

Professional somatic organizations also desire inroads for providing access to their work. Each professional association (e.g., BMCA, Feldenkrais Guild, ATI) prides itself with those practitioners that have found ways to work with diverse ranges of people with special needs. They also attempt to do research or provide services to a broader constituency. The International Somatic Movement Education and Therapy Association (ISMETA) strives to make the field of somatic movement and education known, and to engage all somatic movement modalities in working for national and international recognition together. Furthermore it supports research and community building projects that will ideally contribute to a larger degree of access to somatic practices. In other words, through ISMETA there is an on-going effort to keep opportunities for healthy and skillful touch, movement and dancing alive.

I personally endeavored to find more avenues for somatic applications in educational settings through my dissertation research, entitled "The Role of Physical Activity

in Educational Violence Prevention Programs for Youth," an ethnographic cross-case analysis of six programs around the nation. Emergent findings included a system of evaluating violence prevention program regarding the selection of teaching methods that appropriate met curricular goals. I also discovered a set of teaching "tactics" used by excellent movement teachers. In general these tactics echoed values within somatic learning. For instance they included the use of holistic models, acceptance of complexity, a willingness to be vulnerable and express feelings, providing synthesis and opportunities for self-reflection, and being real. (Eddy, 1998). Two of these programs demonstrated the natural link between somatic experience (inclusive of emotional expression) and social activism. Destiny Arts, of Oakland, CA, integrates dance (choreography, contact improvisation, somatic exercises, modern dance and hip-hop), kung-fu and theater to build moving stories of anti-violence and youth empowerment. The Peaceable School Curriculum (Beardall, 1998), a middle school health curriculum, developed (and presented at this conference) by Certified Laban Movement Analyst, Dance Therapist and educator Nancy Beardall in Newton, MA., uses movement games and dance to discover issues and reclaim strength in light of the challenges youth face.

Somatic awareness informs active decision-making

As part of the Arts Advocacy training this Wednesday (July 19, 2000) advocate Ozlu's advice was to "follow the heart" in order to be effective in speaking to politicians. The Dalai Lama (1997) suggests we "listen to our solar plexus" in confronting violence. Beardall (1998) teaches youth to regard the 'body sense' in making choices about personal and school safety. As movement leaders we can model the possibility in which "clues to difficult dilemmas live inside the body" and can be accessed through reflection, movement and touch. This is a free and inalienable right of all people. A strong goal is to advocate for the right of all to have substantial time and space for embodied learning, self-reflection, and dialogue about meaningful applications of body wisdom. The next step is to actually take "somatics" and dance to the "power table," where policies are decided.

Recommendations

As "social somatics" activists a mandate is therefore to work for the preservation of time for self-reflection, in-depth education, and new models of health care. This is part of appropriating holism. By claiming the right to time we push back the trend toward compressing "lived" experiences. We are reminded to enjoy the present. In asserting the need for space we engage in the politics of holism seen in the view that the body is interdependent on our environment. Time and space are economic issues that will be resisted. Others may already be jealous that studios take up large spaces (and appear empty) and that

smaller size classes, and longer class periods, are a luxury. Be tenacious with your values. I believe everyone has a right to know more about how best to take care of him or herself. It can be powerful for dance-making and dance education environments to add to the cry by choosing to instill these values and to claim the significance of active, as well as neutral, time and space, inclusive of periods of quiet. Classroom teachers can choose daily to dedicate three minutes of their class-time to somatic practice. Administrators can value the skills of educators trained in kinesthetic awareness especially as it informs socio-emotional learning. Everyone can help with translating alienating language to more accessible language. Schools can choose to counter anonymity, build accountability and community interaction, as well as affirm learners as whole people (Eddy, 1998). Alliances between movement and dance organizations can support a paradigm shift as well as choose to heighten access to "social somatic" experiences (e.g., through scholarships, web-sites, free events, outreach, locating in more diverse venues).

Summary

Through embodied experiences of holism we can all become more comfortable with the vulnerabilities and imperfections of our bodies, the outrage and outcries of our emotions, and the insights of spirit (especially by weaving dance and movement more fully into the social fabric). We can empower ourselves to take the "expected and unexpected" in life's lessons seriously and move into action. By embracing "social somatics" we can strengthen our own perceptions, self-awareness, and efficiency and in turn have the energy to strive to build a stronger community of thinkers, movers and activists. Using somatic perception we are more equipped to open to new awareness as well as make personally-informed and impassioned decisions. As activists we need to recognize that time and space are precious and can and are co-opted all the time. It helps to construct an expectation that all people involved benefit from each other's experience of wholeness and strength. Whenever possible, it is worthy to give due recognition to traditional cultures which have a long history of holism and honor them by crediting them. In general, it helps to determine ways to embrace somatic theory with inclusion of all, and activism for all, as a clear intention.

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Jacob's Pillow Archives: A Web Presentation

Mary E. Edsall

Introduction

Since its inception in 1992, the Dance Heritage Coalition (DHC) has engaged in various efforts to develop a national documentation and preservation strategy for dance. To this end, the DHC applied for and received a grant from the Gladys Krieble Delmas Foundation in 1998 to expand access to archival resources for dance and to ensure their future preservation. Funds from the Delmas Foundation allowed the Coalition to continue cooperative efforts to arrange and describe important archival holdings and to utilize current and developing standards to better present information about archival collections through the World Wide Web. The project was developed to provide wider access to performing arts resources and make them available to scholars and the dance community, providing both a means for studying and understanding the rich history of dance.

This particular grant enabled the Dance Heritage Coalition to arrange and describe the archival holdings of one of its constituents, Jacob's Pillow Dance Festival, and to create a unified presentation of finding aids that describe the collections at DHC member libraries and elsewhere on the World Wide Web. This presentation will describe the goals and accomplishments of the project funded by the Delmas Foundation, including the work of archiving and cataloging the Jacob's Pillow Archives and the development of the World Wide Web site for finding aids for collections at the DHC member institutions. A demonstration of the web site will be given as part of this presentation. In addition, the ramifications and future applications of the project results to the dance and archives fields will be explored.

The Jacob's Pillow Archives

One of the most significant dance archives in existence is housed at Jacob's Pillow Dance Festival the oldest dance festival in America, which is commonly referred to as "The Pillow." Founded by Ted Shawn in 1933, the festival has won worldwide acclaim, presenting international dance talents from a wide range of dance traditions. In 1996, with funding from National Initiative to Preserve America's Dance (NIPAD), both a reading room and a video viewing room were established at the Pillow. All archival materials were moved to one central, climate controlled facility in Blake's Barn, the Visitor's Center that provides a readily accessible location. Specifically the Delmas Foundation support has made this important cultural treasure more accessible through the arrangement and description

of more than 90 linear feet of archives and manuscript holdings, and more than 1500 new items including photographs, videotapes and other materials. Additionally, this support made it possible to encode the resulting finding aid and make it accessible on the World Wide Web. The project allowed the DHC to incorporate this dance festival archive into its access work. DHC previously worked with the American Dance Festival (ADF) to process and make available their archival records. The inclusion of both major dance festivals in DHC is crucial both to preserving the work of the many significant artists who perform, teach or train at the festivals, as well as to disseminating information about the importance of preservation and documentation for the future of dance.

Finding Aids for Dance on the World Wide Web

In response to identified needs from the dance community, including dance scholars and researchers, DHC has been working over the past several years to improve the accessibility of materials held in the nation's repositories that document the history of dance. As part of DHC's Access to Dance Research Resources project funded by the National Endowment for the Humanities, collections at the Library of Congress, Harvard Theatre Collection, the New York Public Library, San Francisco Performing Arts Library and Museum, Ohio State University, University of Minnesota, and the American Dance Festival were cataloged. Finding aids for these collections have been encoded according to the current archival standard, Encoded Archival Description (EAD) and a World Wide Web presentation has been designed. DHC has also been working to incorporate other significant collections and to develop improved electronic tools to assist computer aided research across collections. Users are now able to navigate and view finding aids and to easily see relationships between archival collections, library catalogs and other information. Selected digitized images have been used to provide users with a visual menu.

The Dance Heritage Coalition

DHC was established to provide a mechanism for collaboration between research libraries and other repositories, as well as the dance community. The DHC's mission is to preserve, enhance, augment and improve access to the materials that document the contributions of dance in the past, present and future. Underlying this mission is the goal of strengthening the ability of member institu-

tions to serve the needs of the dance community, both dance scholars and dance practitioners and to preserve the materials entrusted to their care. DHC member institutions include American Dance Festival; Dance Collection of the New York Public Library for the Performing Arts; Harvard Theatre Collection; Jacob's Pillow Dance Festival; Library of Congress, Music Division; Ohio State University, Lawrence and Lee Theatre Research Institute; and San Francisco Performing Arts Library and Museum.

The Collection Finding Aid

Collection Summary

The Jacob's Pillow Dance Festival Archives span the period from 1915-2000. The collection consists of 2,266 videos; 245 films; approximately 650 linear feet of multi-format archival materials; 18 trunks of costumes and 1,033 volumes of reference books. The Archives are housed at Jacob's Pillow Dance Festival. The collection has been bibliographically catalogued, physically processed, and preserved utilizing a variety of methods since 1991. The Delmas Project allowed the Pillow to hire its first professionally trained archivist, Mary Edsall, to unify the cataloging and produce a collection finding that met current bibliographic standards. The collection's finding aid was prepared by Edsall and the encoding, using the EAD standard, was done by Morgan Cundiff at the Library of Congress in keeping with the DHC goals.

The finding aid to the Jacob's Dance Festival Archives provides a detailed description of the multi-format archival materials that document the ongoing history of the festival. The collection includes: moving image materials; audio recordings; the business and administrative records of Jacob's Pillow Dance Festival and Jacob's Pillow School; still image materials; programs; posters; music manuscripts; ephemera; sets and props; framed items; costumes; reference books and periodicals; as well as several collections created and given by former members of Ted Shawn's Men Dancers, performers, faculty, and administrators at the Pillow. The Jacob's Pillow Archives documents the history of the Festival and the School and the artists who have taken part in these activities, with particular emphasis on Ted Shawn, Ted Shawn's Men Dancers, and the Denishawn Company.

Introduction

The Jacob's Pillow Archives were collected and developed originally by the Pillow's founder, Ted Shawn. Materials have been continually added, and volunteers from the Board of Directors and the Pillow Staff maintained the collection for almost twenty years after Shawn's death in 1972. In 1991, Jacob's Pillow created the position of Director of Preservation to direct the activities and maintenance of the Archives. Since then, the Archives have been administered by the Pillow's Preservation Pro-

gram that also documents the ongoing activities of the Festival (principally on videotape) and organizes exhibits exploring various aspects of dance. The center for most of the Pillow's preservation activities is Blake's Barn, an 18th century structure which has been relocated and reconfigured specifically for this purpose. In addition to a central area for exhibits and lectures, the building houses a reading room and a video viewing room providing access to the collection. The research facility is open year-round by appointment, and is available to the general public during the 10-week summer season from 90 minutes before curtain time until the end of the performance. The collection is an active archive of multi-format materials documenting the ongoing history of Jacob's Pillow, and materials will continue to be added. Certain restrictions may apply as to the use or copying of the materials in this collection. For further permission, consult the Director of Preservation at Jacob's Pillow.

Organizational History

Jacob's Pillow is the oldest and most comprehensive dance festival in America, located in the Berkshire Hills of western Massachusetts. Founded in 1933 by Ted Shawn, it was the headquarters for his groundbreaking company of men dancers during the period just after his breakup with Ruth St. Denis and the dissolution of their Denishawn Company. After the Men Dancers disbanded in 1940, Jacob's Pillow began presenting a wide range of dance artists and companies from across the country and around the world, and constructed America's first theatre designed specifically for dance in 1942. The ten-week summer season now attracts well over 50,000 visitors each season to see performances on three stages. Ted Shawn continued to direct the Pillow's activities until his death in 1972, simultaneously running a comprehensive center for dance education that continues to offer workshops in a variety of disciplines. The Jacob's Pillow Archives documents the history of the Festival and the School and the legions of artists who have taken part in these activities, with particular emphasis on Ted Shawn, Ted Shawn's Men Dancers, and the Denishawn Company.

Scope and Content Note

The series of materials under the heading of Jacob's Pillow Dance Festival include: festival programs; festival and other posters; printed press and publicity materials; press clippings; business and administrative records; correspondence; historical records; maps; the records of Jacob's Pillow School; artists' contracts, subject files; and choreographic notes.

The moving image series contains performance videos and films, video documentation of other festival activities, as well as videotapes submitted by artists wishing to appear at the Pillow. The majority of these recordings are VHS viewing copies. Materials are added to this

series annually as Jacob's Pillow maintains an ongoing documentation program to continue to record current activities. (Under a cooperative agreement, the master copies of all tapes have been deposited at the Dance Collection of the New York Public Library for the Performing Arts for preservation purposes.)

Audio recordings include cassette tapes, digital audio tapes (DAT), LPs, reel to reel tapes, and compact discs. These materials are recordings of public presentations, performance music, rehearsal music, music and sound used as class accompaniment, published scores, and commercially taped recordings, created at the Pillow or donated to the Archives.

The still image series contains photographic collections of works by John Lindquist, Jack Mitchell, Philip Trager and others, documenting the Pillow's performance history and other on-campus activities. Many of these photographs are used in exhibitions displayed throughout the campus. Also in this series are press and publicity materials. Still image formats include black and white and color photographs, negatives, snapshots, contact sheets and proofs, and slides. A ready reference collection has been developed from these materials and is located in the Reading Room of the Archives. Of particular note is the sub-series of materials given by longtime Pillow photographer, John Van Lund, representing his body of work at the Pillow between 1948 and the 1980s, including a substantial set of negatives from this period.

Included in the series of music manuscript materials are original scores, sheet music and printed music used by Denishawn as well as Shawn's Men Dancers. There is also a sub-series of ballet music. Some music manuscript materials are housed and described within the series related to Pillow composer and accompanist, Jess Meeker.

The Archives holds collections created and given to Jacob's Pillow by several former dancers, faculty, administrators and friends of the Pillow. These collections are represented as individual series in the finding aid as the collections of: Barton Mumaw, Jess Meeker, Marge Champion, Betty Poindexter, Carolyn Brown and Marion Rice, Bill Adams and La Meri, Lucille Smith, Grace Badorek, Lucy Kroll, Joseph Marks III and Peter Derby, Ron Field, Marian Chace, Larry Humphries and Hadassah. Materials in each series include original manuscripts, correspondence, programs, posters, realia, and other documentation largely related to the history of Jacob's Pillow. The Barton Mumaw Collection contains the personal and professional archives of Mumaw representing his entire life and career. Most of Mumaw's photographic materials have been housed in the ready reference collection.

There is a collection of over a thousand modern books are housed for ready reference in the Reading Room, and are represented bibliographically in a local database file. Former Pillow personnel and patrons, including Ted Shawn and Walter Terry donated most of these items to

the Pillow. Some of these items contain autographs, inscriptions and notes.

The Jacob's Pillow Costume Collection consists primarily of eighteen trunks relating to the Denishawn Company and Ted Shawn's Men Dancers. The collection was inventoried in 1981, and most of the costumes were then identified and repacked. Several have since been used in museum exhibitions or in researching historic dance revivals. Among the Denishawn works represented are *Xochitl*, *Feather of the Dawn*, *Cuadro Flamenco*, and *The Siamese Ballet*. Some costumes have labels indicating Ruth St. Denis, Doris Humphrey, Charles Weidman, Louise Brooks and others who wore them. In addition, there is a large quantity of garments and textiles imported from the Orient during Denishawn's 1925-26 tour. Much of the repertory of Ted Shawn's Men Dancers is represented, including *Kinetic Molpai*, *Dance of the Ages*, and *Olympiad*. These, too, have labels referring to Ted Shawn, Barton Mumaw, Jack Cole and others.

Although Ruth St. Denis and Ted Shawn destroyed many Denishawn sets and props when they dissolved the company, some remnants were transported to Jacob's Pillow and remain in the archives. There is no official inventory, but there are recognizable elements from *Cosmic Dance of Siva*, *Feather of the Dawn*, and *White Jade*, as well as many unidentified materials.

The series of framed items in the Archives contains portraits, prints, maps, architectural drawings, photographs, certificates, and other documents. All framed items are housed together and treated intellectually as a series in the finding aid.

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A Dialogue about the Body/A Dance with History

Karen Eliot

Introduction

When I formulated the abstract for this conference, I proposed to restage a lecture/demonstration I had created for students in the Department of Dance at Ohio State University. The lecture/demonstration involved a role-playing “interview,” a series of questions about the body in dance, and the kinetic/sensory/cognitive experiences of being in the dance. In an effort to engage creatively with dancing bodies of the past and the present, I addressed these questions to both a contemporary dancer and a ballerina of the late eighteenth century, whose responses I scripted on the basis of my research on the *ballet d'action* and theatrical dance in the time of Noverre. My excuse for not adhering to this proposed lecture/demonstration structure is that in the intervening year, I have implemented a related exercise in my dance history course, and so decided to let my students speak for themselves. Alexa Chermak and Brienne Billman have come with me to share their own interactions with dancing bodies of the past.

Let me tell you something of my experiences in teaching dance history, and the sequence of events that has led us to come here today. I was immediately drawn to dance history as a student, and lapped it up in every form I could. These were primarily visual: I read books, I saw a few rare and treasured films, and I sought out costume and design exhibits in museums. But, I grew up in large urban areas where visits to museums were common and relatively convenient. I also love to read and it is fairly easy and enjoyable for me to assimilate information this way. But many of my students, I find, have not approached dance studies from the same vantage points; some grow up outside of large metropolitan areas, many are innately body oriented and gifted in alternative modes of learning. Many of my students—all majors in the dance department—love to read and, as I do, learn through writing and reading, but some learn far better when they explore material through less traditional modes. Nevertheless, when I began teaching dance history I naturally imitated my own teachers, shaping my courses and teaching tools to mirror those they had used. Over time, though I find that I grow more brave and I am now fascinated with broadening the strategies I have typically employed in the dance history class. I admit that I am not entirely comfortable working with technology. But, I am interested in utilizing interactive media, and so have begun to experiment with a web site and continually ask myself how I might best use the plentiful resources available at the click of a mouse. It seems

to me that no matter how each of us learns, we can all benefit by learning through all of our senses, through tapping into all our bodily knowledge, and by identifying with dance as a physical, sensory, motor, kinetic, spiritual and emotional body of learning.

Dance History 659 is open to upper-level undergraduate and graduate dance majors; course content covers Western European and American theatrical dance from the late eighteenth century to the present. I teach the course with an emphasis on writing and on enhancing computer skills through access to my web site which contains all the course assignments and course-related materials, including supplementary resources such as reading lists, links to other web sites, pictures and other forms of dance iconography, and a colloquy section which affords the students an opportunity to share their thoughts on topics which are posted weekly.

The written exercise I illustrate today was launched as an experiment and served as the first colloquy topic of the term. I hoped that it would allow students to learn history through modes which were at once, creative, empathic, and sensory, that the exercise would engage their interest and require that they enter into the study of history with greater degrees of sensory perception. The exercise requires that the students first answer a series of questions about their own sensory/kinetic experiences while dancing. Then, during the course of the term, they are asked to select one other historical dancing body to whom they must address the same questions. Using what I think of as “historical empathy,” each member of the class, on the basis of his or her independent research and unique imagination came up with responses for such figures as Isadora Duncan, Lester Horton, Martha Graham, Margaret H'Doubler, a Cunningham dancer, a Balanchine dancer, Alvin Ailey, and Ruth St. Denis. Ideally this research would include analysis of pictures or lithographs—some of which are included on the web—costume and set designs, training manuals, reviews and critical writings, as well as videos and music recordings when available.

Taking as my starting point Susan Foster's substantive essay entitled “Dancing Bodies” (found in Desmond, *Meaning in Motion*). I generated a series of questions which I hoped would motivate the students to consider and articulate their own perceptions in the dance studio. This is how I framed the exercise:

Susan Foster has written that as a dancer “working with, in, and through the body,” she experiences her

body as a “body-of-ideas.” She writes further, “The daily participation of a body in any [particular technique] makes of it a body-of-ideas. Each discipline refers to [the body] using select metaphors and other tropes that make it over. These tropes may be drawn from anatomical discourse or the science of kinesiology; or they may liken the body to a machine, an animal, or any other worldly object or event.” What are the “ideas” by which your body is cultivated and shaped in technique class?

Answer the following questions:

1. What have you done to train your body?
2. What do you do with your mind when you dance? Do you think when you move?
3. Do you have a different body when you’re not dancing?
4. How do you talk to yourself when you are in dance class? What are the signals you send your body to get it to do what you want it to do?
5. Do you ever feel yourself dancing the way you dance in your dreams?
6. What is the ideal body for the dancing you do? Is your body ideal?

Over the course of the quarter, each of you will choose to answer the same questions from the point of view of one other dancing body in history. You may choose your subject, but choices might include:

1. a Romantic ballerina
2. a Classical ballerina
3. a ballerina trained by George Balanchine
4. Mary Wigman
5. Isadora Duncan
6. Ruth St. Denis
7. Doris Humphrey
8. Martha Graham
9. a dancer trained by Merce Cunningham
10. Yvonne Rainer
11. Steve Paxton
12. a contact improviser
13. Trisha Brown
14. Garth Fagan

Responses varied widely but all were insightful and evinced careful research and thoughtful treatment. Some students chose to treat the exercise as a straightforward research topic, and explicated their chosen subjects’ probable responses in objective, third person formats. Others, entering into the spirit of the exercise, submitted essays in which, on the basis of outside research, they imagined responses through their subjects’ points of view. Kristin McClintock described her efforts this way, “Although my knowledge about Trisha Brown is limited, I find her in-

triguing. Most of my fascination lies in trying to understand how her movement style has remained so interesting to audiences. . . . In considering what I have read, I have fabricated what I believe would come close to Trisha Brown’s responses if asked the following questions in an interview.” In formulating her response, Kristin used Deborah Jowitt’s *Time and the Dancing Image* and a select few videotapes of Trisha Brown’s early and more recent work. To the question, “What have you done to train your body?” Kristin, writing as Trisha Brown, says,

My movement included an attempt at not ‘showing off,’ but rather, this ‘fearless and exuberant use of the body engendered a new, unpolished sort of virtuosity’ (Jowitt 327). It was still necessary to remain in shape and maintain technique in order to execute this nonchalant movement as well as to explore pieces of ‘reckless physicality’ without appearing fatigued. I’ve come to realize, however, that I appreciate and embrace my body and what it has become as an individual.

Answering the question, “Do you ever feel yourself dancing the way you dance in your dreams?” Lenita Williamson, a.k.a. Ruth St. Denis, writes, “When my dance allows me to come in contact with my divine self I am dancing the way I dance in my dreams. . . . I have never held back any of my dreams of the east, love, or spirituality in my dance.” Lenita embodies St. Denis’s responses through reading Suzanne Shelton’s *Ruth St. Denis, A Biography of the Divine Dancer*, as well as viewing a number of videotapes such as the ever-fascinating *Trail Blazers of Modern Dance*.

Joshua Monten wrote a fictionalized interview with Josephine Baker for *The Lantern*, the OSU student newspaper. Josh’s headline reads “‘A Frenzy Took Possession of Me’: An Interview with Josephine Baker,” and the article is dated March 8, 1930. Josh quotes Ms. Baker as saying,

I like to stay limber, so every now and then I’ll do the splits or stretch out my calves. Not that I’m lazy, mind you—Josephine Baker is one hard-working performer—but my bones and muscles and the rest of my body, they seem to take care of themselves. . . .

Let me tell you, when I first got to Paris, there were so many things that I loved to eat, those fresh croissants, and pâté de foie gras, and I would have quite a bit of caviar, but all in all I don’t think that I’ve varied more than five or six pounds since I was a girl. I don’t have to do none of that dieting that the other girls in the chorus do. . . .

But it is important for me to take care of my body. A violinist has his violin, a painter his palette, but all I have is myself; I am the instrument I must care for. That's why I spend thirty minutes every morning rubbing my body with half a lemon to lighten my skin and just as long preparing a mixture for my hair. Sometimes I sleep with Vaseline all over my body—I love it, it's great for my skin. I can't afford to take chances.

Jenny Thomas chose to interview a New York City Ballet dancer. In her conclusion, Jenny analyzed her subject's competitive, perfection-driven world with her own training background. Jenny writes,

I guess I was raised with a classical ballet mindset. I found that a lot of my responses to these questions mirrored what a classical ballet dancer would think, do or say. Although I don't feel like I am as extreme, I was at one point in my life. I am still my biggest critic, but I've definitely become less competitive. That has a lot to do with growing up and distancing myself from the intensity of the ballet world. I used to think that when I had a day or two off classes all of my technique would be ruined, now when I have a day off I cherish it. I also can't say that I was never consumed with how much I weighed or how much I ate that day. In the ballet world eating disorders are more common, because there is generally only one ideal body. I'm starting to change this mindset but I think it is an issue that many dancers face at one point in their life. I didn't expect there to be so many similarities, I thought I was growing out of my bun head years but I guess all of life's experiences stay with you in one way or another.

I will step aside now and allow Brienne Billman, who fictionalizes an encounter with Isadora Duncan, and Alexa Chermak, speaking as Yvonne Rainer, the chance to read their work.

Brienne Billman [Isadora Duncan]

Having the privilege of meeting and talking with Isadora Duncan, I sat with her in a quaint café in Piccadilly Circus, London. I was indeed nervous about meeting the notable danseuse, but as she swept into the café, her silky tunic gown rustling through the cedar framed doorway, an overwhelming excitement fired through my blood and I was suddenly more anxious than I was intimidated. We conversed over the inevitable cup of English tea and throughout the endless afternoon, I attempted to record some of her precepts and thoughts on dance and her dancing body. Having distinct philosophies about the art, she captivated me with her scrutiny and beliefs about dance, which she was so gracious to share. As you read on, I

hope that you will also find her intriguing and thoughtful.

One does not **train** one's body to dance, but rather, becomes adept at allowing one's body to move in expressive and natural manners. I have dedicated many hours in search of the most organic flow of movement that would facilitate a devout expression of one's soul. "I spent long days and nights in the studio seeking that dance which might be the divine expression of the human spirit through the medium of the body's movement. For hours I would stand quite still, my two hands folded between my breasts, covering my solar plexus" (1927, Duncan). I would remain in this position as if in a trance for long, motionless intervals, and finally I discovered that the center of feeling was here in the solar plexus and that it initiated me toward movements when inspired by ideas and emotions. Though training doesn't exist in the same manner as runners train for competitions, a dancer might encourage his body to encounter life through the various kinesthetic movements of the human body: waves, spirals, circles, undulations, spins. These movements become a focus because they are essentially all of the patterns and directions of motions inherent in the natural world. In addition, movement experiences should inherently incorporate breathing and vibrating, along with becoming one with harmony and movement.

I traditionally focus my mind on sharing different truths with my audience—sharing the beauty of nature. My mind sweeps to another place of utopian, fairy-tale worlds. Music is a vital aspect of the dance as well. "For dance to attain the supreme height of an expressive art, it ha[s] to avail itself of the finest music of the master composers" (1993, Lowenthal). Out of the inherent rhythmic vitality of music, I perceive various shapes, colors, and motions with are all symbols of the dance.

In addition, my dancing body is different than my everyday body. Simple routine movements require a different source of energy and focus. While dancing, my body becomes a spiritual expression. Its movement and mere existence is sacred.

I am quite aware that the ballet society is convinced that one must endlessly struggle with inner conflict by trying to increase height of jumps, numbers of turns, and range of motion. These mind games have no place in my art. Instead, the inner-self will inherently be awakened by music, an idea, or an emotion and will form a natural flow of movement. This makes inner dialogue and reprimands quite unnecessary. The dance, if an honest and pure expression, will manifest out of natural movements of the body.

I almost always feel myself dancing as I do in my dreams. Dreams are often associated with perfection and extreme beauty. Movement that is harmonious with nature is unfailingly beautiful. As long as the dance continues in purity, I am in ecstasy while dancing. I feel myself transcend to a shroud of peacefulness and euphoria.

An ideal dancing body is one that keeps all its channels open so that it may honestly and effectively express his human spirit. He edifies his body and strives for purity so that his divine expressions through movement are uplifting and inspiring to the audience and to oneself. “The dance of the future will be one whose body and soul have grown so harmoniously together that the natural language of that soul will have become the movement of the body” (1993, Splatt).

Isadora’s Dance is quite different than the Dance of vaudeville or musical theatre. Whereas these venues seek to please an audience, Duncan searches for a dance that is edifying to one’s soul. Many times, these show-tune dances have plots or have an intention of showing off the skills of the dancer. Casts may devote special care to crowd-pleasing moves, tricks, and combinations. Indeed, such spectacles often excite the audience. Isadora Duncan, however, does not investigate this idea of pleasing an audience and simply providing entertainment. Her dancing invades another realm of experience that includes soulful expression. She seeks to be uplifting and inspiring. Both can be discovered through natural flow of movement, which has not yet been extensively explored as a means of dance.

Indeed, it is apparent that Isadora Duncan influenced the seeds of dance and effected the paths in which the art would follow.

Alexa Chermak [Yvonne Rainer]

What kind of training have you had as a dancer?

YR: I began studying with lots of different people in New York. Martha Graham, Edith Stephen, I met Trisha Brown at a workshop with Anna Halprin, Simone Forti and Merce Cunningham have been extremely influential in my work. I also studied composition with Robert Dunn which had a particularly dramatic effect on myself and my peers. Judson was formed out of this movement. I’ve been formally trained as a dancer but my interests lie elsewhere. Having had an eclectic background I have chosen to explore a non-technical, more neutral approach to movement. My dances have often been criticized for not being expressive enough and for lacking dynamics—they’ve also been praised by others for the same reasons.

What function does your mind have and do you think when you dance?

YR: It’s funny you should ask. I did a piece called *The Mind is a Muscle, Trio A*. I’m in my head a lot as a person. I tend to avoid emotion, sentimentality. I like irony, I’m analytical, I like juxtaposition—I think this is why I was attracted to filmmaking. I can express so much more with this medium. Compared to dancing I have more freedom with film. I have been credited with putting women on an “equal” plane with men. I think this was originally intended to be a compliment—that women could be as clever and witty, intellectually sophisticated as their male counterparts. This is something most women have been aware of for quite some time. It’s taken awhile to be recognized, unfortunately. Yes, I definitely apply my intellect to my

pieces more so than my emotions. And yes, of course I *think* when I dance. I think about what it is I may be trying to express or not express in my work in a performance. There are things I don’t want to emphasize or call attention to and so I tend to concentrate and at the same time not look like I’m concentrating. The mind is a fiercely strong muscle.

Do you have a different body when you’re not dancing?

YR: No, absolutely not. I certainly pay attention to what my body is doing in everyday movement. I try to monitor it, observe it. “Task-oriented” movement, pedestrian, natural movement interests me. My dancing is unforced like my day to day actions.

How do you talk to yourself during class? What are the signals you send your body to do what you want it to?

YR: Yes, although I myself don’t strive for virtuosity, technique, acrobatics, flexibility—I couldn’t give a shit about ballon. I just don’t see the point anymore. What do any of these movements and traits even mean anymore? They simply don’t mean much to me. But yes I still take class, I am a dancer. My intentions, what I’m after what I’m looking for is much different than someone who’s dancing for Balanchine. And in that example since I’m not signaling my body to do four pirouettes *en point* with my leg above 90 degrees in this sense it’s a simple question to answer. I spend my time dealing with, thinking about energy, equality of gesture, equality of exertion. I’m not dealing with dynamics and phrasing. I do exert energy I just deal more with philosophy rather than technique. I try not to let one part of my body or one gesture have more importance than another.

Do you ever feel yourself dancing the way you do in your dreams?

YR: There’s usually quite a montage going on in there. For me it’s much more visual than kinetic.

What is the ideal body for the dancing you do?

YR: I’m glad you asked. There is no ideal, no absolute, no perfect body. One body is not more beautiful or more competent than another to me. I like to work with non-trained dancers. They often seem to have certain qualities I like more than someone who’s been dancing for ten years. They have a certain purity. They are not aware of what they possess—there’s not a self-consciousness about them. My movement can be done by humans—you don’t need certification.

Is your body ideal?

YR: It depends who you ask.

In a brief comparison to the viewpoint of Rainer first and foremost I recognize that our aims are two different schools of thought. I don’t necessarily disagree with her ideas of what dance includes but I am still at a point where fine tuning the body interests me. Technique interests me more than pedestrian movement. However, I am fascinated with movement in general, especially the way “non-dancers” view movement. I think the main point I am different

than Rainer is that I am very interested in dynamics and phrasing. I look to my own body to find shapes that I feel are more interesting on my body than other shapes and more interesting visually on my body than someone else's. And vice-versa. I maybe should state for the record that in a particular phrase the transitions are just as important as the "bigger" movements.

Conclusion

The development of such sensory perceptiveness in dance history is a requisite tool if we are to fulfill the mission articulated by numbers of dance scholars over the last decade. Calls to include 'the body' as text," to consider the textuality of the body in motion, and to read dance forms with the same kind of close analysis with which we read literary texts, are widely acknowledged as important and enormously useful agendas [1]. We do not need to convince each other of this important message; we do, though, need to convince our colleagues throughout other branches of academia that we belong. We do need to demonstrate that we have something to offer to the study of history, the visual and fine arts, literature, technology and even medicine; we then can open and expand upon modes of academic study and enhance and sharpen ways of seeing and perceiving the layered narratives, and the complex associations which occur when human bodies move. The vast significance of textual studies of dance, of opening up the discourse of the moving body can not be overemphasized at this point. Such analysis will enrich our own engagement with our past and will strengthen our efforts to gain recognition among our colleagues in art, music, theatre, anthropological, literary and gender studies. Thus, it seems to me that in order to train the dance historian of the twenty-first century; we must make available to our students every possible tool at their disposal. We need to help them sharpen their skills in physical/kinetic/sensory modes of enquiry; we need to use traditional modes of learning and we need to utilize everything that is and will become available to us in technology and interactive learning.

Notes

[1] Jane Desmond, for example, writes: "I have also argued for increased attention to movement as a primary, not a secondary, social text, one of immense importance and tremendous challenge. If we are to expand the humanities now to include 'the body' as text, surely we should include in that new sense of textuality bodies in motion. . . ." (*Meaning in Motion: New Cultural Studies of Dance*. Duke University Press, 1997). Similarly, Linda Tomko, in the Introduction to her *Dancing Class: Gender, Ethnicity, and Social Divides in American Dance, 1890-1920*, (Indiana University Press, 1999), addresses possible points of interaction of dance studies and various widely accepted historical approaches. Tomko sums up her points this way:

What consideration of dance brings to history writing, then, is the cry to recognize bodies as powerful sites for social and political contestation. This consideration of dance equips historians to recognize an expanded repertoire of ways in which people produced meanings in and representations about their lives. It seriously challenges our understanding of arenas in which people contested social categories and struggled for agency, as individuals and within institutions. To study dance is to illuminate conceptions of the body politic as these were put into motion, into play, by particular bodies embodying and bodying forth constructions and protests, changes and continuities in social and political ways of being in the world. . . .

See also, Ann Cooper Albright, *Choreographing Difference: The Body and Identity in Contemporary Dance* (Wesleyan University Press, 1997); Susan Foster, ed., *Choreographing History* (Indiana University Press, 1995); Gay Morris, ed., *Moving Words: Re-Writing Dance*, (Routledge, 1996); Cynthia J. Novack, *Sharing the Dance: Contact Improvisation and American Culture* (University of Wisconsin Press, 1990).

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Creating Choreographers: The Uday Shankar Method

Joan L. Erdman

In December of this year, a group of artists and art-lovers—dancers, choreographers, musicians, writers, critics, producers, former students and others—will gather in Calcutta, India to celebrate the 100th birth anniversary of India's first choreographer, the dancer Uday Shankar. His legacy will be discussed and demonstrated in gatherings and performances of those he taught, and the students they have in turn brought to professional status. Among the celebrators will be Tanusree Shankar, widow of Uday's son Ananda, whose company and school continue to produce high quality dance-and-music programs for national and international audiences; Mamata Shankar Ghosh and her husband Chandroday, whose Mamata Shankar Ballet Troupe recently presented their sophisticated modern Indian dances in Chicago's North Shore Cultural Center and are still touring in the U.S. this weekend (Los Angeles July 22nd); Amala Shankar, Uday Shankar's wife and partner, whose school in Calcutta trains Bengali youth in Shankarstyle movement and repertoire, and whose company continues to tour, often in the Middle East; Sachin Shankar whose Bombay-based Ballet Unit has continued the Shankar traditions; Narendra Sharma's Bhoomika company and his son Bharat Sharma, a third generation Shankarstyle dancer-choreographer who with his new wife, Tripura Kashyap (formerly with Chandralekha's company), is planning new choreography; and many others, less and well known. Probably Pandit Ravi Shankar will be there, now 80 years old (as is Amala), and his wife Sukanya and their daughter Anoushka, a sitarist whose concert and recording career is well underway, and perhaps Lakshmi Shankar, divine singer of classical and light classical music, once a dance company member and married to Uday's second brother, Raju. Zohra Segal, famed actress and former dancer in the company, may come from Delhi, and believe me, I wish I could be there too!

In the 20th century, India's dance culture has produced two concert forms, one the recaptured and reborn classical styles, and the other a modern dance particular to India, which instantiates and introduces Indian concepts of choreography. The classical styles have evolved from temple, princely court, and private renderings; most are solo forms, though Chhau, Kuchipudi, Kathakali and some Manipuri dances are characteristically performed by an ensemble. The tradition of dance-drama narrative is strongest in Kathakali, the regional dance-drama of Kerala's princely states, which became a model for modern Indian ballets, including those of Uday Shankar.

From Uday Shankar has come a veritable who's who

of modern Indian dance, though India's modern Indian dance has multiple sources, including the Uday Shankar India Culture Centre at Almora, classical dance schools like Kalakshetra and Kathak Kendra, Shankar's successors including Ram Gopal and his former troupe member, Kathak choreographer Kumudini Lakhia, as well as indirect influences such as study outside India, and academies founded by Shankar's students and troupe members. A key concern of all India's modern dancers is choreography, the art of creating ballets and dances for stage production.

A continuing problematic for India's dance culture is the development of choreographers who are capable of realizing both their Indianness and the challenges of the stage through dance and dance-drama. It's not that there are no capable talents, nor is it that India lacks eager and trained dancers. The issue is one of preparation. How are choreographers made? Or do they just arrive? My argument here is that **choreographic training** is essential for the development of fine choreographers, and that choreographic training and ideas **reflect cultural structures**. **Teaching students to make choreography is teaching students to be creative, to know themselves**, and like training in all arts, this is a subtle and complex process. All of Shankar's company members and students agree that for this process Uday Shankar was a genius. In discussions, demonstrations and interviews with Amala Shankar, Ananda and Tanusree Shankar, Lakshmi Shankar, Zohra Segal, Mamata Shankar, Narendra Sharma, Prabhat Ganguly, Ann Wetherall and others, I have found their admiration and respect to be unanimous: Uday Shankar was a genius. As one former student, Devilal Samar, said to me more than thirty years later, "He taught me to be creative."

The most fruitful place to search for the content of Uday Shankar's choreographic pedagogy is at his Almora Culture Centre, which was organized in 1939, and closed forever in 1943, when Shankar decided to move on to make his film, KALPANA. There Shankar taught young Indians to be dancers and choreographers, to use their creative powers and their Indian imaginations to produce dances both modern and Indian, some of which entered his repertoire, as well as those of his disciples' companies, and eventually Indian films. From an "Indian ballet" to more indigenously based "dance stories", the development of repertoire for dance companies in India has paralleled the development of the solo repertoires of Indian classical styles.

Uday Shankar was a self-taught genius, who 'picked up' ideas and movements, poses and segues, blocking and lighting from observation and experience with village dances, painting, sculpture, films, theatrical productions, magic, travel, and intense and close observation of human action. His father, Shyam Shankar Chaudhry, was a key teacher, a Sanskrit scholar who became a princely state chief minister, but also played classical music on veena, and studied his country's folk culture. Uday was infatuated with Kathakali, and took as his teacher Shankaran Namboodiri, whom he first met on his all-India search for Indian dance in 1930, with Swiss sculptress and patron Alice Boner. He asserted that Indian dancers should learn classical music and dance forms, and invited Bharata Natyam guru Kundappa Pillai (Balasaraswati's teacher), Manipuri Guru Amobi Singh, and Ustad Alaaddin Khan (teacher of his son Ali Akbar Khan and Uday's brother Ravi Shankar) to join with him in his Almora Center, and teach the students.

But the center of his Centre, the crux of his teaching, the essential embodiment which he shaped for his students, was the creative dance: the development of a dancer who happened to be a human being, rather than the other way around. His own first language was dance, and through this medium, he shaped his own ideas and aesthetic. His pedagogical goal was to teach others to do this as well: to create dances. Never jealous of his students' creations, he encouraged everyone to make dances. The essence of India's arts is improvisation, and for Uday dance was no exception. But for Shankar improvisation was premised on knowledge – of one's body and mind, of one's culture and society, of one's message and impact, of technique and technology. One had to know a lot, but not let knowledge get in the way of "thinking dances." And creativity was based in discipline: cleanliness, timeliness, and mutual respect for each other's work.

On tour in Europe and America he had taken his troupe to see local art and architecture, gardens and palaces, films and shows, so they would know the environment in which they were presenting their dances and music.¹ He adapted this exploration at his Almora Centre, bringing to Almora not only dance gurus and musical ustads, but also those whose works impacted the thinking of his times: nationalists straight from prison cells, psychologists to talk of the latest theories, a professor of anatomy, and others whose ideas stretched the imaginations of the Almora students, company members and teachers. The mountaintop at Simtola and the ridge at Ranidhara became platforms for Shankar's belief that the arts were one, and all learning contributed to the passion for dance and the process of choreography.

In 1938, after touring his Uday Shankar Company of Hindu Musicians and Dancers from 1931, with 889 performances in 30 countries in these seven years, Shankar decided to return to India and found a culture centre,

where he could work out his ideas about Indian dance and make a significant contribution to his own peoples and the expected new nation of India. Before opening the Centre, at a site chosen for its exquisite beauty, healthy environment, and distance from distracting urban complexes (this was the period of agitation for Indian home rule), he traveled to Bali with Zohra, a troupe member, observing the integration of music, dance, ritual, religion in everyday life. On a 1939 tour in India with his troupe to publicize the Centre, he performed in Mymensingh, where his audience included a young girl named Ann Wetherall, who had returned from school in England after war broke out. Her father invited the troupe back to dinner after the performance, and when Shankar talked of his Culture Centre, Ann asked to come. He said no, foreigners could come only to the summer school, if your parents gave their permission, for six weeks. Age 16 and eager for the chance to dance, she came to Almora. "My parents were very progressive," she said. About two days before the end of the six weeks, Dada, as Uday Shankar was addressed, called her and said she could stay on! Her account of Shankar's teaching is one source for my analysis here, as are descriptions by Lakshmi Shankar (the former Lakshmi Shastri), a Bharata Natyam student who came to the Centre when she was only 13; by Amala Shankar, who before she married Uday stayed with his company in Europe and danced with them, and now directs the Uday Shankar India Culture Centre in Calcutta; by Zohra Segal, who was trained in dance and dance pedagogy at Mary Wigman's school in Dresden in the early 1930s, and became one of Uday Shankar's partners in 1936; by Debendra and Rajendra Shankar, and Ravi Shankar, his brothers who toured with the company and were at Almora; by Kanaklata, a cousin who was in his first company; by Narendra Sharma, Prabhat Ganguly, and Sachin Shankar, who were at first students and then troupe members during the Almora years. I have been lucky to have had the opportunity to interview all of these company members and students of Uday Shankar during the past two decades. Access to living accounts places anthropological research at the edge of history.

The Almora India Culture Centre was a completely new type of institution for India, although both Kerala Kalamandalam and later Kalakshetra had been founded in the South to train students in Kathakali and Bharata Natyam, respectively. Shankar's Centre was the outcome of a dream he had been formulating since the early 1930s; he shared his plans in a letter to Alice Boner, and had gained the support of Beatrice Straight (later the well-known actress) whose mother and step-father founded Dartington Hall in 1925. Uday Shankar had stayed for several periods to work on new choreographies, and there he also had the opportunity to observe Michel Chekhov training and directing actors.² Beatrice Straight, and her parents, Dorothy Payne Whitney Straight and Leonard

Elmhirst, were the patrons of the new Uday Shankar India Cultural Centre, supporters of a new chapter in India's cultural history, an integration of arts and literature and philosophy, an Indian affirmation of the cultural identity promoted in nationalist aspirations.

Like many England-returned Indians and Indian anglophiles, Uday Shankar had developed a consciousness of what was Indian about him and his culture through a foreign gaze, and had been urged by Sir William Rothenstein (while head of the Royal College of Arts, which Uday attended), and Prima Ballerina Anna Pavlova, with whom he danced and toured, to return to India and develop his Indian cultural roots. So the Centre's curriculum was fully Indian in content and atmosphere. It was organized into a five-year syllabus based on the program that Zohra Mumtaz (later Segal) had followed in Dresden at Mary Wigman's school. Uday Shankar himself had never had any formal dance training, but was an inspired and observant teacher.

According to Ann Wetherall,³ each day began with an hour of exercises before breakfast, on their own. After breakfast general and technique classes began immediately, with Dada (Uday Shankar).⁴ Lessons with the Kathakali guru, the Manipuri guru and the Bharata Natyam guru, and music studies were in the afternoons. Shankar was generous with his creative spirit, encouraging students to develop the skills which could enable them create dances by themselves. For Ann, who had been eager to study dance but had no prior opportunity, the technique classes were difficult at first:

All my movements were going sort of upwards, as you do, because the center of ballet, and the center of balance, in European dance, is all . . . upwards, and you're moving up, whereas the center of Indian dance is from [the hips and legs, towards the earth]. That is your basic position in Kathakali, Bharat Natyam, and even in Manipuri. . . . It took me some while before I got this change of balance, and the weight, from here down.

Wetherall noted that Simkie had already achieved this shift in her center of balance, giving her the appearance of an Indian dancer. Exercise classes always started off the same way: walking.

You had to walk round the room. He stood in the center. And you were walking every which way. The first thing you had to concentrate on was not banging into each other and I should think there were about 40 people walking around. . . . And then you were having to listen to him, standing in the center. And he would explain a movement to you and perhaps show it, and then say, I don't want you to do that; hold it in your mind, and do it accurately in your

mind. And according to how accurately you'd been doing it in your mind, you produced it or you didn't produce it. But then as time went on, he would build up whole sequences, one sequence after another, with perhaps facial expressions accompanying the hand movements, perhaps something with your voice, and you'd have to hold this entirely in our mind, building it up, building it up.

During the walking, Shankar would sometimes ask everyone to get into the same rhythm, through awareness of each other, then as a group walk slower or speed up. Wetherall remembers Shankar asking them to swing one arm in two-time and the other in three-time, trying it first in your head before trying doing it.

Narendra Sharma recognizes that Shankar's walking exercises

helped his students to discover the balance of walk created by continuous opposite hand movements, which were natural. Though we walk all the time, to walk consciously with perfect balance became difficult. Dada believed that to know the right movement, one should be capable of doing the wrong movement too, and therefore classes were taken for wrong movement in order to clearly discover the right one. (Sharma 1978:32-33)

They also studied characteristic walks, and made students aware of their bodies through exercises Shankar established, belonging to each zone of the body, "which could then be used separate or combined" [Ibid:33]. Technique classes included a series of hand exercises, shoulder and neck movements, and

. . . some unusual steps which were his own creation. These movements perfected by the body were executed in group patterns to make a design on the floor. Sometimes it was revealed that a particular movement was suitable to certain group-patterns but was out of tune with others. This was a class to grasp the basics of group-choreography. (Ibid:33)

Sometimes Shankar would show a movement, sometimes describe it. According to Wetherall,

. . . his genius was that he could tell exactly the capacity of the student, and some students who did it sort of sloppy, he knew they could do it better, and he'd pounce on them. An others, who didn't look so good, but he could see that was all there was, he'd know. You always felt he knew absolutely your capacity for doing it.

Then you'd have whole exercises in imagination. For instance, imagine that you're putting your arm into a bucket of cold water. [According to Zohra, this exercise was learned from observing Michel Chekhov at Dartington Hall.] Now as you put it out of the water, how does it feel Can you feel the drops running down it? Feel it exactly.

Evening classes were conducted in the specially-constructed hall, with a semi-circle of students seated around Shankar who had in front of him the *tabla* (a pair of tuned drums used in North Indian classical music and dance). Subjects selected for dances ranged widely, including stories, characters, moods, events of the day, a musical piece, and abstract ideas (Sharma:33). The Centre orchestra with professional musicians was available for this class (Sharma:33). According to Wetherall,

He'd give you a very simple subject, like somebody walks across to a table, a letter has come for them, and they walk across to the table, they pick it up, it's bad news, and they walk out of the room. And you had to imagine how you would do this, exactly. You had to imagine what sort of person you were being, doing it. He might have told you that you were an old man or a young girl, or whatever, or he might not. And you had to hold in your mind exactly what you were going to do.

At first she was so nervous when it came to her time to show her movements, she couldn't think at all, and heart pounding, would just shake your head..

The next stage was that I could think, but you would think out a whole scenario, and you would get up and you would do something totally different. And then there's a slow process, by which you simplified your thinking, you imagined it a great deal more clearly, and you were able to reproduce it in the end.

And you could tell, always, the people who were doing what they had thought, and the people who were getting up, and improvising as they went along. I don't know what the distinction was, but you could clearly see it.

For Wetherall, morning class was one aspect of body-mind connection, evening class was another. Together it was training in concentration, in imagination, in memory, in perception, and in observation.

You were encouraged, always, whatever you did during the day, – he'd pick up a cup and hold it in his hand, put it down again, and pick it up in this hand, feel the weight of it, how it affects the muscles in your

arm. You were, whatever mood you were in, to be aware of what you were doing, what your motion is, what it feels in your arm. . . And it became absolutely second nature to watch oneself, and be aware of facial expression, tensions, and so on.

Wetherall notes that Shankar was aware in the way she describes. He had composed an entire ballet in his head before he did the first movement; "he didn't build it up as he went along", she said. For Wetherall Shankar's system worked incredibly well. Observing a child who came during the summer take the classes, she felt the system should be taught in all the schools.

Students also presented their own choreography.

Here their progress in choreography was constantly examined and critically assessed. Some choreographers who showed talent in these performances became the country's leading choreographers later on. Through his new training system Uday Shankar enriched himself also as a choreographer. His choreography moved from traditional themes as that of Shiva-Tandava to contemporary ones like Labour and Machinery, and Rhythm of Life. (Sharma:34)

Almora's Centre was an intense artistic gathering, and though it is no more, its legacy continues. Shankar had been influenced by his observation of Michel Chekhov's training of actors at Dartington Hall, by Dr. Rudolf Steiner's methods of training, by Shankaran Namboodiri the Kathakali exponent he accepted as his own guru, and by traditional dances viewed during his tours of India. Eventually he had discovered, after training members of a successful company, seeing India's indigenous dances, learning Kathakali, observing western and eastern movement and action in life experience and films, his own method of training, which was, as Narendra Sharma notes, "suited to a modern dancer and choreographer, perfectly in tune with Indian needs and conditions" (Sharma:32). As Zohra Segal says, he enabled his students to replace self-consciousness with self-awareness.⁵

For the 1978 issue of the *Journal of the Sangeet Natak Akademi* in India, Dr. Kapila Vatsyayan wrote an 'editorial', "On Re-creating a Tradition", in which she listed the 'greats' of India's revival or re-creation of its dance: Uday Shankar, Vallathol, Rukmini Devi and Rabindranath Tagore (Vatsyayan 1978:5). Shankar had "moved away from the whole principle of melodic line and metrical cycle and movemental articulation", to "movement in space rather than circumscribed time" (Ibid:6-7). He had, in fact, evolved his own style, which was instantiated at the Almora Culture Centre and its training.

Perhaps the exercises and the technique classes shaped the bodies and the movements of all those

who worked with him to such an extent that even today one can identify an Uday Shankar product by his mere gait. (Vatsyayan 1978:7)

But it was more than a personal style, it was for India “a new approach to movement and dance.” (Ibid:7). Technically, he offered a creative response to the inhibitions of the students in movement and social interaction; aesthetically, he found a form of communication which conveyed Indian myths and themes giving the impression of authenticity; and culturally, he represented the freedom to make dances which came from inside, from being able to express, in movement, a mood or narrative line, or abstract idea: choreography. It was a method suited to his students, who had taken risks to come to the Almora Centre, and to his own goals, a freedom to incorporate human experience into danced structures. And finally, it was a method which engaged students in being Indian, in accepting themselves as they were, and being aware and proud of their heritage, which they could now present to the world. Why was he reluctant to take foreigners into his regular course? Because, of course, it was **Indians** who most needed the training and courage to dance their own culture, and choreograph dances which would exude an Indian flavor, or *rasa*. Ann Wetherall bridged this gap, and it enhanced her life. We can today admire Uday Shankar as the forerunner of the 21st century’s modern dancers of India, and see his influences in new choreography of ballets and dances which provide the clear fact of an Indian modern dance.

Endnotes

1. Rajendra Shankar, “Uday Shankar. Personal Reminiscences”, in *Sangeet Natak. Journal of the Sangeet Natak Akademi* 48 (April-June 1978):18.
2. My thanks to Ann Hutchinson Guest and Ivor Guest for their hospitality and descriptions of Dartington Hall, and some vintage photographs of its artistic scene.
3. Information from Ann Wetherall is based in an interview by Joan Erdman in Upper Wolvercote, Oxford, England, on June 21, 1990.
4. Narendra Sharma, “Training Methods at the Almora Center”, in *Sangeet Natak. Journal of the Sangeet Natak Akademi* 48, April-June 1978, p 32.
5. Interview by Joan Erdman with Zohra Segal, London, July 25, 1986 [Tape 8, p. 8].

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The Mormon Church and the Gold Bar: A Look at Conservative Religion and Ballroom Dance at Brigham Young University

Amy Cristine Farhood

In the 1930's and 1940's many early dance programs modeled their departments after the pioneering dance major at the University of Wisconsin-Madison created in 1926. Today, the dance program at Brigham Young University (BYU) is a modern version of a pioneer program. The BYU Department of Dance created a unique dance program in 1981, including ballroom dance as part of the academic studies for an undergraduate degree. In the context of this paper I have explored the academic history and evolution of the dance program, as it includes ballroom dance, at BYU.

The Research Design

For the most part, the research design used for this study answered the questions that were posed at the beginning of this research: 1) How did the ballroom division at Brigham Young University gain the international reputation for excellence it currently enjoys? 2) What factors contribute to the success of the ballroom dance program at BYU? and 3) Has BYU developed an academic program or a conservatory program for ballroom dance in higher education?

The Mormon Church and Education

In the case of the BYU Department of Dance, its existence and success is directly related to the importance education and dance have in the Mormon culture. Mormon culture has shaped the success of dance in all its appropriate forms, including its inclusion in education. This paper focuses on the evolution and current status of ballroom dance at BYU with regards to the financial uniqueness of BYU, the Mormon Church and culture, the Mormon holy scriptures, and the Mormon church and "appropriate" dance. As part of my conclusions, I will discuss the views of the Latter-day Saints regarding education, dance and how both contribute to the success of the ballroom division within the Department of Dance at BYU.

"The glory of God is intelligence, or in other words, light and truth" (*Doctrine and Covenants* 93:36). Because Brigham Young University is the flagship of the LDS Church educational system, I felt that views of Mormon leaders regarding education were important to consider first.

I considered two literature examples on the value of education to the LDS Church, the gospel standards of two

Church presidents; Herber J. Grant and Spencer W. Kimball. Both Grant and Kimball include a section in their books regarding education and the value of education to Church members. Herber J. Grant was born in 1856 and became the 7th president of the LDS Church in 1918. In his book *Gospel Standards*, Grant (1969) discusses the value of education to the Church and the importance of BYU:

...The specific purpose of the Church school system is to make Latter-day Saints...if we kept in our minds the one central thing, namely, the making Latter-day Saints in our schools, then they would be fulfilling the object of their existence. The amount of money (tithing) expended would cut no figure at all, because we cannot value in dollars and cents the saving of a single soul.

ON BRIGHAM YOUNG UNIVERSITY. I rejoice in the growth of this institution. I rejoice in the fact that today the taxpayers of Utah and adjoining states are being saved one million dollars annually because that amount is being expended in the Church schools [1926]. They would have that to pay...were it not for the Church. This Church is founded upon the statement that "The Glory of God is Intelligence."

In agreement with Grant, *The Teachings of Spencer W. Kimball*, has a chapter titled "Learning" discussing the many qualities and benefits of BYU. Summarized, these qualities are as follows:

- BYU exists to build character and faith.
- Life at BYU is not just preparation.
- BYU students are guests of the Lord and his tithe-people.
- Maintain a special character for BYU.
- BYU must resist false ideas.
- BYU must grow in excellence.
- BYU passes on a double heritage.
- BYU faculty need scholarly and spiritual strength.
- BYU faculty should communicate spiritual attitudes.

- BYU has great destiny.

"Whether it be in the professions, the arts, or the vocations; whether it be university or vocational training, we applaud and encourage it (education)" (Kimball 1982: 381).

Leonard J. Arrington and Davis Bitton state in their book *The Mormon Experience* (1992) that contrary to popular belief, "...[M]ost Mormons receive all their formal education in public schools and universities that have no connection with the church, although the church does promote its educational goals institutionally..." (Ibid.). Arrington continues to say that "...[E]ducation is valued in the composite Mormon home, and at least some of the children will continue on for college training. There are Mormon families in which six or eight children have gone on to receive doctorates..." (Arrington 1992; 305).

Financial Uniqueness of Brigham Young University

One important factor that I did not fully appreciate prior to my research endeavor involves the financial workings of the school, the Department of Dance, and the Ballroom Division. The financial stability of any art program determines its continuing existence, and the finances involved in supporting the BYU ballroom program are certainly extensive. A brief discussion of some of the fiscal workings at BYU helps clarify this point.

The University is owned by the LDS Church, which provides funding for academic programs from the tithing funds paid to the LDS Church, by its members (Wilkinson 1976). According to Wilkinson:

Another commandment emphasized at BYU, the contribution of a tenth of one's increase or commercial gains, is a gospel tenet in both the Old and New Testaments...While most churches have long since abandoned the practice of tithing and have substituted congregational collections with usually amount to mere token contributions, the LDS Church adheres to the full tithe. On the campus at BYU between 85 and 90 percent of the students pay tithing, thereby fulfilling an explicit covenant they make as members of the LDS Church. (Wilkinson 1976: 841)

The financial and academic success of BYU is related to the dedication of early Church prophets to education, and substantial Church support. More specifically:

[T]he main difference between most institutions of higher learning founded for religious purposes and Brigham Young University...[is that BYU]...is still a wholly owned subsidiary of the Church of Jesus Christ of Latter-day Saints...[F]rom the beginning, the LDS Church was committed to a policy of complete indepen-

dence in the maintenance of its own affairs, including its educational system. It has, therefore, maintained BYU with its tithes and other offerings. (Wilkinson 1976: 543-544)

With complete financial control over BYU, the LDS Church can maintain a learning environment that supports the mission of the Church as established by early prophets, with few Federal-regulating constraints.

Finances and the Dance Program

Dance department chair, Sara Lee Gibb says that financial support for the ballroom program comes from the board of trustees and external sources providing support for the department's touring programs. Costumes, touring, and miscellaneous finances come from the earned income of department shows on and off campus. In addition, a practical approach to the touring and competition schedules also contributes to the current financial stability of the ballroom program. Whenever the Ballroom Dance Company takes a formation routine to the Blackpool Dance Festival (BDF), the cost ranges from \$24,000 to \$36,000 (Gibb 1998). Even though the BDF is held every year, the Ballroom Division sends a performance team to Blackpool once every three years. The two-year interval between visits allows the department and the participating students to raise competition expenses in a timely manner. Also, given that over half the team members are often not dance majors, time between Blackpool visits allows the department to select and train the best possible competition team. Careful training and reasonable financial planning have contributed to the long-term success of the BYU Ballroom Company at the BDF. This success, in turn, reflects on the structure of the ballroom division.

The Importance of the LDS Church to the Success of the Ballroom Program at BYU

In my research, after considering class structures, the evolution of the BYU Department of Dance, the University structures, and the cultural factors, I discovered that the LDS Church plays a persuasive role in the success of the Ballroom Division at BYU. LDS support of dance as a spiritual, healthy activity, and as a way to glorify God supports the importance of the Church's influence and contribution to the success of this program. According to Sara Lee Gibb:

The culture of the Mormons is very important to the success of the dance program at BYU. The only way we (the dance faculty) can have the quality of classes is because of the LDS culture, which supports all things that are edifying... The whole culture makes this program possible... So many of the students that come here like to dance, it is a part of the culture. (Gibb 1998)

Holbrook (1975) agrees in her article “Dancing as an Aspect of Early Mormon and Utah Culture” when she discusses the historic background of dance in the Mormon Church. “Mormon dancing was an outward manifestation of an inner joy, an inner grace,...[D]ancing is a cultural aspect of Mormon life today” (Holbrook 1975: 118).

Dance as an Aspect of Mormonism

In the early stages of my research I thought I might be able to approach the academic analysis of the Department of Dance at Brigham Young University without considering the Latter-day Saint’s influence and views on dance. It soon became apparent that ignoring the influence of the Church to the success of the ballroom program was naïve. Mormon views on education and their views regarding “acceptable” dance play an important role in shaping the culture and values of the academic program in dance at BYU.

The Mormon Church and Culture

According to dance department chair Sara Lee Gibb, the success of dance at BYU is directly related to the Mormon culture and the importance of dance in Mormon culture. Gibb feels that the only way BYU could have the quality program that currently exists is because of the LDS culture, “...which supports all things that are edifying”(Gibb 1998).

Culture is, “the sum total of ways of living built up by a group of human beings and transmitted from one generation to another...the behaviors and beliefs characteristic of a particular social, ethnic, or age group...” (Webster 330). According to Ted Polhemus’s article “Dance, Gender and Culture” (1993):

At the most fundamental level of analysis, dance, gender and culture are one and the same thing....[C]ulture is the glue which holds peoples together....[W]orld view, religion, cosmology, and ethical system and language are some of the most obvious components of culture. (Polhemus 1993: 3)

Polhemus states that religion is an important component of culture. Polhemus continues on to describe a research project called the Choreometrics Project. As a result of this project, it was suggested that “[D]ance styles...constitute a ‘natural’ expression of the cultural system within which they are found....[D]ance is the metaphysics of culture...[A] culture is a blueprint for a way of living” (Polhemus 1993). Polhemus’s comments support the idea of direct relationship between dance and culture. Under the rubric of culture, LDS Church beliefs regarding dance as a wholesome activity are clearly related to the Mormon philosophy of pursuing a healthful, spiritual living.

Dance is an essential element to Mormon culture. “Church (Latter-day Saints) leaders also undertook to supervise the recreation and cultural development of young people” (Arrington 1992: 254). It (dance) is an art form designed to lift the performer to a higher, more edifying level in celebration of God. Spencer W. Kimball (12th President of the LDS Church) writes: “Our art must be the kind which edifies man, which takes into account his immortal nature, and which prepares us for heaven...” (Kimball 1982: 394). Prophets and former presidents of the LDS Church have addressed the issue of dance, as well as some of the cautions against the improper use of dance because dance has been an important symbol of the culture and of the Church.

The Mormon Holy Scriptures and Dance

Churches use spiritual books as their means of governing their members and validating their beliefs. One important LDS conduct guide important to the Mormon’s validity of dance is a book called the *Doctrine and Covenants* (D & C). Reviewing the indexes for the Mormon texts the *Doctrine and Covenants*, the *Book of Mormon* and the *Pearl of Great Price*, one example of dance exists in the *Doctrine and Covenants* and three examples of dance occur in the *Book of Mormon*. For purposes of this paper I will consider two examples from the *Book of Mormon*.

The *Doctrine and Covenants* reference the practice of dancing as a way to praise the Lord. In Chapter 136 Verse 28, LDS members are counseled: “If thou art merry, praise the Lord with singing, with music, with dancing, and with a prayer of praise and thanksgiving.” This clearly suggests that dance is a means to praise God.

Not all references or examples of dance in the Mormon scriptures suggest it as a means of spiritual uplifting. Another reference regarding the appropriate use of dance may be found in the *Book of Mormon*, a Holy Scripture of the Mormon Church comparable to the Bible. In the *Book of Mosiah*, within the text of the *Book of Mormon*, Chapter 20, Verses 1 and 2; dance is discussed with a note of caution.

- 1 Now there was a place in Shemlon where the daughters of the Lamanites did gather themselves together to sing and to dance, and to make themselves merry.
- 2 And it came to pass that there was one day a small number of them gathered together to sing and to dance. (Smith 1986: 185)

Because of their dancing, the Lamanite daughters were abducted by the priests of Noah (Smith 1986). Also another caution regarding the appropriateness of dance can be found in Chapter 8, Verse 10 of the *Book of Ether* when Akish becomes enticed by the dancing of the daughter of Jared:

- 10 And now, therefore, let my father send for Akish, the son of Kimnor; and behold, I am fair, and I will dance before him, and I will please him, that he will desire me to wife..."
- 11 ...wherefore, when Jared had sent for Akish, the daughter of Jared danced before him that she pleased him, insomuch that he desired her to wife. (Smith 1986: 500-501)

Akish in turn, marries the daughter of Jared with the condition that he (Akish) must murder Jared's father. The dancing was used to trap and entice Akish, who in turn caused the "...destruction of the people of Nephi..." because of a secret promise to murder (Smith 1986: 8:21, 501). These two examples serve as a warning regarding the improper use of dance; a use of dance that can lead to spiritual demise.

The Mormon Church and Dance

During the 1830s, Christian church-sponsored recreation did not exist in the United States to the extent it does today (Holbrook 1975). It wasn't until the 1870s and 1880s that the idea of the church as a center of social activity and recreation for members came into its first realization. Unique among fundamentalist or Protestant sects, the early Mormon Church was not hostile to recreational dancing:

In 1830 when the Church was organized, many Christian denominations were hostile toward recreation and play, particularly dance. However, the Prophet Joseph Smith and his successors advocated dance and participated in recreational dancing. (Jacobson 1992: 354)

According to Holbrook: "The Mormon philosophy of play as manifested in dance was radically different from that of other Christian churches in the half century from 1830 – 1880" (Holbrook 1975: 121). In contrast to this philosophy, consider the views of "...[T]he Congregational minister Gustavus L. Foster...(who) declared the impossibility of honoring God and preparing for eternity while engaging in a 'round of demoralizing amusements'..." (Wagner 1997: 146). According to Wagner, Foster's views were typical of mainstream opinions during the mid-19th century. Demoralizing amusements included the immoral act of dancing.

During the 19th century when other religious leaders were denouncing dance as an acceptable social activity, the Mormon leaders Joseph Smith and Brigham Young felt that "temporal and physical welfare were the bases for spiritual welfare..." (Holbrook 1975). During the migration across the plains, the Mormons enjoyed activities such as music, recitations and dancing (Wagner 1997). Mormon leaders considered amusement a necessary step in

building and maintaining "morale."

The emphasis of dance was on propriety, good company (as Kimball notes in his discussion of etiquette), and the spirit of praising the Lord (Kimball 1982). Kimball even warns dance participants of this etiquette when he says:

...for a youth to dance all evening with one partner, which we might call "monopolistic" dancing, is not only antisocial but it circumscribes one's legitimate pleasures and opportunities. Also it can encourage improper intimacies by its exclusiveness. Dancing with dates, single or steady, should presuppose the exchange of partners, which we could call "multiple" dancing.

Well-ordered dances provide favorable places, pleasing times, and auspicious circumstances in which to meet new people and to enlarge circles of friends....[I]n an evening of pleasurable dancing and conversation, one can become acquainted with many splendid young folk...[H]ere partners can begin to appraise and evaluate, noting qualities, attainments, and superiorities by comparison and contrast. Such perceptive friendships can be the basis for wise, selective, occasional dating for those of sufficient age and maturity, this to be followed later in proper timing by steady dating, and later by proper courtship which culminates in a happy, never-ending marriage....(Kimball 1981: 290)

Numerous documents discuss the proper etiquette of a Church dance and the proper dances Church members may enjoy. At the same time, dance is also discussed as a spiritual activity, a way to praise God, a way to bring Church members together, and a means by which to uphold the beliefs of early prophets Joseph Smith and Brigham Young in a spiritual environment.

The preceding comments on the importance of dance to Mormon culture sets the stage for conclusions based on my experiences in conducting this study. Clearly, the Mormon Church values dance for recreational and educational purposes. The question then becomes why? Beyond stock answers of its edifying content, or dance's purpose in celebrating God, the fact that ballroom dance enjoys such support in the University and in the Mormon community may have much to do with the preservation and furthering of traditional views of appropriate male-female relationships. In this case, the dancing couple is a metaphor for marriage (a central sacrament of the Mormon Church). Ballroom dance is also a metaphor for the cooperative, yet male led, relationship between genders (within the Church only the male is permitted to be a "priest" or "elder"). And finally, ballroom dance is a meta-

phor for the image of the body in its corporeal and spiritual manifestations: bodies that please the Mormon aesthetic: the male is bigger, the female is smaller; both bodies representing youth, vitality, and the possibility of procreation.

Academic Program versus the Conservatory Approach

Prior to my site visit in November of 1998 to the BYU campus, I was under the assumption that the ballroom emphasis of the dance major was an academic program exploring all aspects of ballroom dance. The structure and focus of the Ballroom Division at BYU is designed so that a student emphasizing in ballroom as part of their Bachelor's of Arts degree in dance receives advanced training in ballroom technique. The dance major choreography classes do not stress the art of choreography for ballroom dance. However, according to the students I interviewed, a senior student may choreograph a ballroom piece as part of his/her senior choreography project.

The existence of ballroom technique classes at BYU is for the ballroom emphasis with the BA in dance, it is not a bachelor's degree in *ballroom dance*. There is a fundamental difference here. The department has designed the BA degree in such a way as to provide a strong dance core, exploring all dance forms. Above and beyond the core experience, advanced technical training in ballroom dance at BYU represents a conservatory approach to learning and performing ballroom technique.

The ballroom program at BYU trains students with the professional's world in mind. Ballroom dance is a world of medallist exams, competitions, performances and studio-setting jobs. Very few professional dance companies exist for ballroom dancers to join. Teaching in a private studio and competing are really the only two job-related areas for a ballroom dancer. Sara Lee Gibb stated to me that the current situation of the dance department is ideal, because a conservatory has to worry about funding. However, the BYU ballroom program is structured as a conservatory, providing professional level training in the art of ballroom dance, and housed within a broad academic program.

Suggestions for Further Study

Results of the research endeavor also caused me to consider additional questions and avenues for further exploration:

- How are the image of the dancer, the well groomed, aesthetic physical relationships between male and female partners, and the height and weight requirements for competition BYU ballroom dancers indicative of values shared by the ballroom dance community and those particular to Mormon culture?
- There are cyclical relationships between factors

in this investigation that intrigued me. The processes of transferring knowledge, from teacher to students and students to new students seemed infused with implicit rules of conduct that are also reinforced by LDS Church values and cultural norms: if you have knowledge you teach others.

- The review of the literature and this research process has informed me that members of the Mormon Church have generated much of the commentary on this topic. Additional scholarly inquiry on the matter of the topic of this paper by non-Mormon scholars might expand the field's understanding of the questions asked, and the benefits from increased knowledge in this areas.

Final Conclusions

Dance is an important component of the Mormon Church, culture, and recreational activities for Church members. According to Jacobson (1992):

Dance... (is) an integral part of youth and adult activities in the Church. It permeates many facts of campus life,... [F]or example, more than 12,000 Brigham Young University students enroll annually for academic credits in ballet, ballroom, folk, modern, jazz, tap, aerobic, and precision dance courses.... (Jacobson 1992: 355)

However, dancing was an acceptable activity only if it was "...conducted in accordance with Church principles..." (Ibid.: 354). Values of cooperation, cooperation that may be viewed by the non-Mormon as within the strict context of cooperation in a patriarchal and hierarchical society, are also very important to members of the Mormon Church. One gets the sense that the ballroom dance program, like every academic program on the BYU campus, is intimately and purposefully tied to the cultural and social values of the Mormon Church. These values include the importance of marriage and child-rearing, the importance of proselytizing the message of salvation through commitment and adherence to Mormon values, and the merits of a coherent community of shared values.

In conclusion, I feel that I have just begun the discussion of the importance of the BYU Ballroom Division to dance in higher education and to the ballroom competitive circuit. BYU serves as an example for the numerous benefits of ballroom dance to the lives of participants and Church members. The BYU Department of Dance houses, what I feel, is an extraordinary program and I believe is setting standards for other dance departments to emulate.

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Writing Down the Senses: Honing Sensory Perception through Writing about Dance

M. Candace Feck

One of the most profound paradoxes of being human is that the thick spread of sensation we relish isn't perceived directly by the brain. The brain is silent, the brain is dark; the brain tastes nothing, the brain hears nothing. All it receives are electrical impulses — not the sumptuous chocolate melting sweetly, not the oboe solo like the flight of a bird, not the tingling caress, not the pastels of peach and lavender at sunset over a coral reef — just impulses. The brain is blind, deaf, dumb, unfeeling. The body is a transducer . . . and that is its genius.

Ackerman (307)

Becoming a writer is about becoming conscious.

Lamott (225)

Introduction

Borrowing from the title of Natalie Goldberg's popular text Writing Down the Bones: Freeing the Writer Within, the purpose of this paper is to suggest that "writing down the senses" might make a more useful directive for students learning to write about dance performance. Based on more than ten years of experimentation with the writing process in courses from dance history to dance criticism, I hope to foreground the way in which the writing experience itself acts as a kind of channel for sensory awareness; to discuss the actual role of sensory information in a recent study of student writings about dance; and to look at some basic strategies for tapping the senses through specific dance writing assignments in a variety of course contexts.

In the opening pages of her text, Goldberg explains that "writing down the bones" is writing down "the essential, awake speech of [the] mind" (Goldberg 4). As a pedagogical strategy for writing about dance, it is the word "awake" which emerges as the most resonant element of Goldberg's explanation. To write clearly about a particular act of performance demands a heightened level of engagement, a conscious attending to one's sensory experience, not unlike the state of being fully awake. Afterward, the necessity of committing this experience to paper compels the writer to an act of "reawakening," a plunging back into the reservoir of sensory information to retrieve stored sensations and memories of the performance. In this way, writing about dance might be conceptualized as a circular conduit, guiding the writer

to open and attend to her perceptions at the point of performance; to shape those perceptions into a new form, made of words; and in the fermenting stages of reflection, deliberation, and production which comprise the writing experience, to deepen the sensory channels for further rounds of engagement.

Of Writing, Memory, and Materiality

Writing about live performance relies on the author's memory of the sights, sounds, feelings and associations experienced during the performed event. Words written about these experiences cannot be found elsewhere, but are formed through individual acts of multi-sensory engagement with a given performance and the intersection of those combined perceptions with one's personal experience and sensibilities.

It is worth noting that like performance, writing is an embodied practice, one which occurs in a particular place and context. It has temporal and material qualities which differentiate it from thought and speech, and it obliges the writer to shuttle back and forth among past, present and future through the editing and revising processes, thus connecting "the three tenses of [our] experience to make meaning" Emig (129). Awakening the dance student's consciousness of the sensory nature of writing itself can serve as a kind of bridge into writing from the senses, similar to the ritual of warming up the body before engaging in more robust movement.

Christina Haas, from the Department of English at Pennsylvania State University, has written extensively about writing as an embodied practice. Her research opens a theoretical space for the study of literacy and writing which is based on the materiality of writing, both in its cognitive and socio-cultural dimensions. Along with a growing chorus of scholars from dance studies and other disciplines, she is critical of the tendency in western philosophy to privilege cognitive activity over physical experience. Although Haas credits post-structuralist and feminist thought with "bringing the body back" into philosophical discourse, she points out that this tends to center around the body as a cultural construct, rather than the "lived body" of the writer with which she is concerned. Haas' work also offers for consideration a useful distinction made in Paul Connerton's *How Societies Remember*, between materially based *inscribing practices* and *incorporating practices*, which involve remem-

bering through the body.

Other scholars, including Emig, Mason and Washington, who have studied various aspects of the writing experience, situate acts of writing within the framework of other inter-related aspects of thinking, notably the additional language-based activities of reading, speaking and listening — and for Washington and Mason, remembering. Mason and Washington also address the materiality and the particular temporal qualities of writing:

Words on the page stay put in a way that sounds in the air do not. They have a kind of spurious stability. . . The writer can reread what he or she has written . . . With that development, it can become a means of taking stock of one's thinking so far, to look back and ahead. (31)

Two Learning Populations

My experience in teaching dance history has been varied, both in terms of time periods considered, levels of previous education among the learners, and pedagogical methods attempted. Most recently, one aspect of my work has been anchored in a long term teaching assignment, a course in contemporary dance and theatre history which draws from a widely diverse group of students in the large university setting of The Ohio State University. The course is offered every quarter, and I have been teaching it for about ten years. It is designed as a large lecture course, with the majority of students registering because it satisfies a requirement and meets their scheduling preferences. The students enroll at all four levels of undergraduate standing; they arrive from a mixture of rural, urban and suburban areas; and they represent a quarterly changing kaleidoscope of cultural backgrounds. Most of them have little or no previous academic or studio experience in dance or theatre studies.

It is no secret among my colleagues or among the students themselves that aside from the presentation of course content, my underlying mission in teaching this class is to arouse student interest in becoming future audience members of the performing arts. Over the years, I have found that one of the primary obstacles to this outcome is that the average student feels intimidated by the arts in general and, in particular, that students typically express a perceived lack of vocabulary with which to address artistic experience. Poststructural claims that language and power make intimate bedfellows are certainly applicable here, and in the converse of that language/power dyad resides a daunting concern: to lack the means for articulating one's experience tends to breed *disinterest and alienation* — not the stuff out of which a favorable profile will emerge for an artform in search of an audience.

A second population of learners with whom I have utilized the writing experience is a group comprised pri-

marily of dance majors, most of whom are drawn from the graduate students of our department. These are elective classes, and tend to be much smaller groups in which discussion plays a major part in the learning process, and students arrive with extensive domain knowledge and a keen interest in the material. In this population, I find students who have been so absorbed in modes of learning which privilege their kinesthetic intelligence, that they are unaccustomed to exercising their linguistic abilities. Increasingly, and no doubt reflecting the expanding nature of the discipline, I find that these students of dance are hungry to develop ways of articulating their experience, and that this desire grows out of a recognition that activities ranging from grants-writing to collaborating with artists from other disciplines, to building an audience, will demand verbal skills from them as they leave the university and embark on individual career pathways.

Sensory Experience as Equalizer

Wonderfully, perhaps surprisingly, these two course experiences inform each other on a regular basis and at a number of levels. I often feel that I have the privilege of straddling two worlds which harbor many misconceptions about each other, keeping one foot planted in the world of the performer, and the other in the world of the audience. It is out of this place that the central concern of this paper comes into focus, for I have found that nothing is more tangible, more immediately available, more familiar — or more bottomless than our own deep wells of personal sensory information. Similarly, I have come to believe that the process of articulating those experiences offers a learning task as rewarding as it is challenging.

We know and profess that dance is a multi-sensory artform, an art which simultaneously involves the eyes, the ears, the skin and all that it contains — not to mention those harder to locate properties of mind, heart and soul. Moreover, it is an artform which offers these pleasures for practitioners and onlookers alike. But in a culture which increasingly fractures the whole person into ever-narrowing slivers of interest and expertise, it becomes easy for students to forget that whether their major course of study is dance or low temperature physics, each of us possesses the basic equipment to experience the world through our senses. It is thus the primacy of the bodily experience itself that harbors the means to level the playing field among diverse learners.

In her book *A Natural History of the Senses*, author Diane Ackerman has woven together an assortment of scholarly, mythological and practical wisdom about the senses, devoting a complete section of essays to each of the five senses. Precisely because the olfactory sense is one of the least active during the reception of dance performance, it presents a useful model for the peculiar way in

which sensory experience can trigger memories and awarenesses ripe with association but often buried beneath layers of rational thought processes.

Nothing is more memorable than a smell. One scent can be unexpected, momentary, and fleeting, yet conjure up a childhood summer beside a lake in the Poconos, when wild blueberry bushes teemed with succulent fruit and the opposite sex was as mysterious as space travel; another, hours of passion on a sunlit beach in Florida, while the night-blooming cereus drenched the air with thick curds of perfume and huge sphinx moths visited the cereus in a loud purr of wings; a third, a family dinner of pot roast, noodle pudding and sweet potatoes, during a myrtle-mad August in a mid-western town, when both of one's parents were alive. Smells detonate softly in our memory like poignant land mines, hidden under the weedy mass of many years and experiences. Hit a tripwire of smell, and memories explode all at once. A complex vision leaps out of the undergrowth.

(Ackerman 5)

Although, as noted, the olfactory sense is not particularly prominent in most dance performance, there are several tenets of sensory wisdom in Ackerman's text which are worth consideration. Like performance itself, smells, along with other sensory experiences, tend to be fleeting, transient and ineffable phenomena which are hard to translate into words and cannot be satisfactorily captured or contained. Arguably, it is this relative dormancy of stored sensory memory that holds the key to its power. Ackerman invokes language such as "tripwire," "detonation," "weedy masses of undergrowth" out of which complex associations "leap" unexpectedly. Like mischievous children, the senses have a way of acting without our express permission, then sneaking up on us when our heads are filled with more immediate concerns — and they can thus transport us, quite without notice, to places and times less traveled in our quotidian, conscious existences.

Engaging the Senses in Novice Learning Contexts

In working with students who have limited knowledge of dance, I have found it essential to involve them immediately in an improvisational experience, either directly or as spectators, depending upon the size of the group. This presents an opportunity to begin to demystify the dance experience while defining two important terms for the course — "kinesthetic" and "improvisation" — and then to experience those as embodied concepts. Here, the students encounter the immediacy of the artform, the living, breathing, perspiration-soaked ac-

tivity of it all, the simultaneous fragility and strength of the body, and the enormous range of movement invention which comes about in a structured improvisational performance. In the discussion which follows, the conversation is eventually guided back to the new term they've just learned, "kinesthetic," and I ask whether there were any moments when they became aware of their own physical responses to the movement they witnessed.

The responses vary, of course. One student acknowledges that she became tense when the movement turned to suddenness and the potential for collisions seemed unusually high; another describes his heart thumping when the dancers were airborne for an extended period; a third reveals an awareness of relaxation when the movement melted into a meandering and indulgent use of time; a fourth student realizes her body has shifted to the edge of her seat during the entire event. We take a few minutes to savor these as "kinesthetic gifts" — useful bundles of sensory information akin to biofeedback, which can be unwrapped as an aid in figuring out what is going on as we experience something called a dance.

As the quarter moves along, there are many movement experiences, both live and on film; experiences as spectators and experiences as doers. Following the viewing of each new dance, students are given time to generate personal lists of adjectives or descriptive phrases which capture something distinctive about the sensory material of each dance. The words tend to be predictable and generic at first: a dance is called "graceful," or "expressive," or "flowing." With encouragement and gentle prodding, however, these lists grow more interesting: I remind them that by the end of the quarter, they will have viewed dozens of dances, and that their notes ought to be able to conjure up for them as specifically as possible something of the actual *sense* of each dance. If the title of the dance were removed from their notes, I ask, would the words they have written allow them to identify the dance they have described? Alternatively, I question whether they would recognize this dance if it were being performed in the commons area outside as they walk to their next classes. "Yes, they would," the group is often surprised to answer. We explore the particular sensory characteristics which have made that the case: "Was it a way that you *felt* watching it? A way that it *looked*? The *sounds* that were a part of it? The *color* of the costumes? The *brightness* of the light in a certain section? Was it that *frantic shaking* sequence in the opening? The final *tableau of bodies* against the scrim before the lights went down?" Gradually, the vocabularies expand — and then the moment arrives when the paper is due.

The assigned paper is of the standard variety: as part of the course experience, students are required to attend a particular live concert and to produce a short written response to it. By now, they have typically had five or six

weeks of varied viewing experiences, both live and on film, and have become well-acquainted with the task of finding ways to convey that experience with increasingly distinctive descriptive words, phrases, images and ideas. But this task, of filling up approximately four pages of menacingly blank paper with written thoughts about a single experience, poses a seemingly impossible undertaking to many of them. At this point, I want to share the story of Michael, a student whose odyssey from the viewing of choreography on the stage to the recording of his own composition on the page cemented a turning point that had been quietly emerging in my own research journey: a foray into the ways in which the writing experience can actually facilitate an understanding of the performance event.

Michael was in so many ways typical of the kind of student who finds himself catapulted, unawares, into a minor existential crisis at this point in the quarter. A quiet, unassuming sophomore, his attendance record was solid, though he never voluntarily participated in class discussions. He usually arrived clad in some variation of apparel announcing his allegiance to one of the university's ever-popular sports teams, and he always wore a baseball cap, turned backwards atop his roundish face. In his particular quarter of study, the selected performance event happened to be a bit more challenging than usual: The class had been sent to see a production by DV8 Physical Theatre. At the very first class meeting after the performance, Michael presented himself immediately, looking agitated and inquiring whether he could stop by during office hours that afternoon.

Instead of appearing at the expected time, however, Michael arrived two and a half days later, unannounced, with a tentative knock at my door and a draft of the required paper cascading from his hand. Noticing that I had been preparing to leave for the day, Michael stared at his shoes and asked whether he could come in and read a draft of his paper before continuing to work on it. He sat down, and proceeded to read aloud an excellent and insightful reflection and analysis of the concert, after which I complimented him sincerely on his work.

Relieved, Michael admitted that when he had first come forward to set up the appointment, he had intended to argue that he couldn't possibly produce a paper based on his experience of that concert: He felt that he had understood nothing, that it had meant nothing, and that there was quite frankly nothing else to say about it. Following that initial approach, however, he decided his argument would have more credibility if he "at least gave it a try" before insisting on

the futility of the project. Gesturing with astonishment toward the paper he had just read, Michael characterized his experience in this way:

"When I sat down to write, this stuff just came out!"

I'm sorry now that I didn't request a copy of that paper. What I do know, however, is that I have watched as variations on Michael's experience have happened to many other students both before and after him — and in fact, have had similar epiphanies myself through writing. Marcia Siegel, in a lecture in our department two years ago, reminded us that "Writing isn't typing; writing is *thinking* on paper." Similar to a choreographer entering the studio to create a new piece, the writer confronts an empty page, wrestles with the words which should be inscribed there, and shapes them through a process of revision and editing. This creative and reflective process often involves a phenomenon which educator James Britton has described as "shaping at the point of utterance," as when a speaker in a social setting responds to the dynamics of her listeners to produce a thought which had not previously consolidated in her mind (Mayher et al. 5). Following E. M. Forster's famous remark, "How can I tell what I think, till I see what I say?" Britton points to the way in which thought can gel or develop in the very act of forming the language to express it.

I am also reminded of a friend who composes and directs the music for a large church, and weighs carefully the texts to be celebrated in melody: "After all," he is fond of repeating, "The congregation doesn't go home humming the homily." Having attended hundreds of dance concerts over the years, I am equally convinced that the audience members don't go home speaking to each other in sentences like these, excerpted from recent student writings:

Six silver-clad bodies, chiseled by aqua and blue light, bent themselves into symmetrical sculptures.

Dancers stream from the wings with even, sliding leaps, arms raised and heads upturned. These continuous leaps suggest an unyielding progression of time through years, even centuries. But in the midst of this river of time's constant flow, they abruptly stop in sideways poses like modern-day hieroglyphics that freeze in time everyday moments.

The couple in red becomes more central as the piece progresses . . . One stands, tracing a message in the air while the kneeling partner reads, her body responding to the hills and valleys of imaginary script.

[The soloist wears] a blue leotard, with flowing

*blue pants that surround her legs with soft water.
Hands at her side turn back and forth gracefully,
fins swishing in the water.*

In each of these examples, there is evidence of a deliberate organization of language which is distinct from the less formal characteristics of words spoken about a concert, whether verbalized in the lobby following the performance or voiced during classroom discussion the following day. This process, of reflecting upon and selecting the words to produce a desired recollection, seems more likely to involve a greater variety of sensory language than more casual speech acts, tending to combine such elements as color and reference to spatial paths with sound or movement qualities in a single utterance.

Engaging the Senses in Advanced Learning Contexts

With learners who have more advanced domain-based knowledge, such as the upper-level and graduate students who enroll in the dance criticism course, I enlist a variety of simple writing exercises designed to recall, define, sharpen, and make distinctions among the individual's experiences of dance. Free-writing exercises, also known by the more sensual Canadian designation of "ink-shedding," are an effective device both in and outside of the classroom, for example. Though ink-shedding exercises were initially associated with the desire to free the "authentic voice," strategic periods of focused freewriting are valuable for committing to paper as much of the sensory afterimage of dance as possible in a short but proximal time with regard to the performed event.¹

The opening week of classes, however, frames an important assignment which is based on sensory memory. There are readings from Ackerman, and also from the famous passage by Marcel Proust in *Swann's Way* which bears profound connections to the process of writing about performance, as it celebrates the power of sensory experience to evoke the past. It begins, of course, with a rush of memories brought on by the taste of a humble madeleine dipped in tea:

But when from a long-distant past nothing subsists, after the people are dead, after the things are broken and scattered, still, alone, more fragile, but with more vitality, more unsubstantial, more persistent, more faithful, the smell and taste of things remain poised a long time, like souls, ready to remind us, waiting and hoping for their moment, amid the ruins of all the rest, and bear unfaltering, in the tiny and almost impalpable drop of their essence, the vast structure of recollection.

Proust (36)

Having thus emphasized sensory connections to memory, the students are asked to draw from these experiences, to dip, as it were, into their own cups of tea, as they set about composing short "aesthetic autobiographies"² articulating their personal dance histories.

Subsequent writing exercises and assignments continue to draw from the multi-sensory language of dance as students address a wide variety of dance experiences on film, on stage and in the studio, from tap to Odissi to a variety of modern dance works. It is that first very personal paper, however, which sets the stage in many ways for what follows, both in terms of its emphasis on sensory experience and language, its explicit permission to connect one's lived experience with words on a page, and in the careful initiation of a relationship in the margins between reader and writer.

A Close Reading of Student Writings

In an ongoing effort to understand how students approach, organize and express their experiences as viewers of dance performance, I have been involved in recent research which takes a group of student writings and places them under a kind of microscope — "unpacking" them, as it were, through a process of textual analysis to try to get a closer look at the details of what constitutes them. My interest, broadly stated, is twofold: What kinds of strategies do students employ in writing down their experiences of viewing dance? What do these writings reveal about their understandings of dance? Using a sample of nine student papers written about a specific concert, I have broken down each paper into smaller units of meaning, and have charted each of these fragments for the analysis of a number of variables. One of the categories which makes up the charts is a column in which the apparent evidence or source of information from which each statement has been assembled. Did the information in a given sentence fragment come from sight? From hearing? From a kinesthetic reaction? Was it triggered by an association? An opinion? Does it come from previously accumulated domain knowledge?

Each student writing constitutes a concrete mapping of a non-verbal experience, committing to the page a kind of trace-form of the sensory engagement of each viewer. Among other outcomes, the structure of the study has provided a means to sort out the distribution of sensory input which has informed each student's writing, making manifest the multi-sensory nature of dance, and offering a means for sorting and quantifying the sensory references. It is not surprising, perhaps, that one-third to one-half of the students' writing is derived from the sense of sight. Still another variable in the analysis charts the information by type, thus differentiating among the various facets of sighted experience, including references to the color

and intensity of light, costuming details, the speed and duration of movement, involvement of body parts, spatial references, movement qualities, and the number and relationship/s of performers. References to sound can also be isolated, as well as references to the writer's kinesthetic sense.

Already by this stage in the analysis, the study has given rise to several new strategies for teaching the course. Using a working definition from "writing to learn" theorist John Mayher of writing as "word choice on paper" (Mayher et al. 1), it has become the component of "choice" in that formula which has been central in the development of writing assignments, particularly for the course in dance criticism. One exercise that has been useful in the early stages of the course is to have students select a published piece of writing about a specific dance and then to comb through that text, using a highlighter or some other means to identify sensory language and information. After this task has been completed, several students read aloud the highlighted words alone, and listeners are able to come to their own realizations about the substantial presence and power of that kind of language in capturing a sense of what the dance was like.

Another exercise which has come about as a result of these analyses has been the development of a series of work-sheets, which students might be given on the day when the first draft of a given assignment is due. The papers are shuffled and re-distributed among the class members, so that each reader receives the paper of another writer. On each work-sheet, the reader lists in one column the first five adjectives which appear in a given paragraph, for example, and is asked to generate suggestions for alternative words or phrases in an adjacent column. These comments, which are eventually returned with the paper to its original writer, provide useful feedback to the writer, while simultaneously serving to expand both the vocabulary and the awareness of the reader.

In questionnaires distributed to this group of learners at the close of the course, some evidence emerged for the belief that writing about dance can increase the development of clarity and depth of understanding as well as confidence in the ability to be articulate about an essentially non-verbal experience. Here are some direct quotes from the questionnaire data:

I think writing about dance is key in learning more about our field. Writing helps crystallize ideas and impressions of dance that otherwise might float around in the abstract, vague land. — Not to say that words can capture dance completely, but they can guide us towards a deeper understanding of what we see.

I've become a little more interested in dances I see, because writing always makes a dance more mean-

ingful to me. Instead of just writing a dance off by saying it was boring, I've been compelled to examine why I think it's boring.

In writing about [specific dance], I have been reminded that repeated, detailed observation, the placing of a work in a specific context and the postulation of ideas about a work can bring enjoyment and appreciation of a work which at first glance holds no appeal.

I think it indirectly effects my teaching of dance and my lecturing. I feel more secure about what I say and how I express it verbally. Writing is very intentional and personal. Putting my thoughts onto paper organizes my thoughts and this has helped in verbal expression as well as physical.

I close as I began, gesturing again to the looping nature of the dance writing experience. Since the tactile, the visual, the kinetic, and a felt sense of time intersect in individual acts of writing, its practice holds unique benefits for students who want to write about dance. The challenging task of selecting and organizing words capable of evoking the ephemeral art of performance offers a means for deepening one's awareness of sensory perception as well as the opportunity to render it in a new form. The writing experience can be harnessed as a fruitful method for sharpening sensory awareness while serving as an effective channel for giving voice to sensory perception. Whether utilized as a component of dance history coursework or as the central focus of courses such as dance criticism, writing can and should be enlisted to both strengthen and express sensory perception in learner populations ranging from novice to expert.

Endnotes

- 1 Larry Lavender and Wendy Oliver have also reported positive results using similar periods of exploratory writing in order to get dance students in studio contexts to begin generating verbal feedback in response to works shown in class.
- 2 This writing exercise, like so many that I have adopted, comes originally from the classroom of art critic and educator Terry Barrett at The Ohio State University.

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Feck

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What Role Does Computer Technology Play in the Dance History/Dance Education Partnership?

Norma Sue Fisher-Stitt

I am going to begin my presentation with a couple of facts which provide an interesting departure point for the ensuing discussion.

Fact #1

In a study conducted in September 1995, only 15% of first year dance majors in the department where I teach described themselves as regular computer users; 65% said they only used a computer when they had to. In contrast, of the 85% first year dance majors who responded to an entrance survey administered by my home Faculty in September 1999, 100% stated that they have access to a computer at home. The results of the study did not clearly indicate how often they used their computers, or for what purposes, so no conclusions about the sophistication of their computer use can be made, but the survey did reveal that almost half of the respondents (47.5%) had sent at least one e-mail in the previous week. Clearly, dance majors currently enrolled at my university have greater access to computers, and are more computer literate, than their counterparts a mere four years ago.

Fact #2

With the notable exception of Dance and Technology conferences (of which there have been four), I have observed that at most dance conferences, presenters make little use of computers in their presentations. In fact, when I requested a computer for this conference, I was informed that no computers would be provided and that I should bring my own laptop.

Why am I relating these two items? The first is intended to indicate the increased presence of computers in the lives of our dance students. The second point is not meant to be a criticism of this conference, but rather, is intended to indicate how dance researchers are (and are not) making use of computer technology. If computer access was assumed to be a requirement for most presenters, then all conferences would automatically make the necessary arrangements. Instead, it appears that we are not making extensive use of computer technology within most conference presentations.

The very large middle ground between these two realities is where most of us reside. We teach students who are increasingly comfortable with computers, while we continue to struggle with the myriad ways in which we might incorporate computers into our research and teaching lives. In my paper today, I will examine how comput-

ers have already changed, and how they might continue to change, the ways in which dance history is researched and taught.

Up to and including the greater part of the twentieth century, historical researchers spent their time thumbing through card catalogues, leafing through indexes and bibliographies, and if they were lucky, cautiously proceeding through old journals, file folders of clippings or other memorabilia. An engaging account of this process is found in Ivor Guest's *Adventures of a Ballet Historian*, where he shares his research experiences at the Library of the Paris Opéra in the late 1940s:

Photocopying facilities, where they were available at all, were very primitive—the Xerox was not then invented—and passages had to be laboriously copied by hand. Much of my time was spent methodically and painstakingly working through periodicals—notably the daily theatrical papers such as the *Courrier des Spectacles* and *L'Entr'acte*—and the boxes containing contracts, correspondence and records of ballets produced at the Opéra. (18)

While I have to admit a certain nostalgia, flirting with envy, for this hands-on approach, I am grateful for having been spared the time-consuming tasks that were part of every researcher's life before the invention of the photocopier. At that time, visuals augmenting classroom teaching and public presentations typically consisted of slides and overhead projections. In the 1960s, videotapes added the crucial element of movement, dramatically increasing the possibilities to graphically illustrate analyses and comparisons of dancers and dances.

Photocopiers and videorecorders proved to be rather innocent harbingers of the monumental changes that computers have rapidly introduced to all aspects of our lives, including how we communicate with friends and colleagues, how we do our banking, and how we conduct research. Memories of the sometimes reluctant transition from card catalogues to databases are rekindled by examining past editions of *The Modern Researcher* by Barzun and Graff. First published in 1957, the 1970 revised edition includes a section entitled "The Computer: Ally or Distant Friend?" They begin this section with the following less than enthusiastic commentary:

It was inevitable that the advent of the computer in the science laboratory, the registrar's office, and the library should put ideas in the heads of scholars in neighboring buildings. The reputed feats of the machine, its speed and accuracy, its superficial comparability with the mind of man, and its taste for a fast life (obsolescence of each "generation" in ten years or less)—all excited a natural wonder and desire to gain access to the controls, in hopes of lifting from scholarly shoulders the heavy burdens of drudgery and thought. (95)

The negative tone of the above is tempered by a subsequent statement that "for all systematic marshalings of bare facts—indexes, checklists, concordances, frequency tables, and even bibliographies, the computer is a powerful helper" (96). The authors further reflect that "the thought lingers that by a judicious mixture of 'storing' in the machine and thinking in the mind a fuller survey of what is known, a richer substance for analysis, and therefore a greater gain of truth would be possible" (96). As scholars and teachers, it is still this "judicious mixture" that we all must seek to practice ourselves and to instill in our students. As Barzun and Graff perhaps anticipated, the computer can provide access to materials but it cannot replace the thinking that is required in order for the materials to be placed within a theoretical framework for discussion and analysis.

In the 1985 edition of *The Modern Researcher*, the section previously entitled "The Computer: Ally or Distant Friend?" appears, re-worked and re-titled, as "The Computer: Bosom Friend or Occasional Aide?" A new section follows, "The Limits of Computer Indexing." In this edition, the authors support the use of computers for statistical studies of "sharply defined purpose" (104) but advise caution in humanities-related research, where language is fluid and meanings can shift. They conclude that "to use a data bank, one must already know much and want but little more; it gives scraps of information, not knowledge" (108). Databases can be useful but they can also promote complacency. How many times have you had a student tell you that there is nothing in the library about "subject X"? Upon questioning, they respond that they tried the name and nothing came up in the database. Often, they have not considered the possibility of entering alternative terms or names, let alone going up to the shelves to "rummage." When the computer monitor displays the message that no match has been found, too many students accept that response without question.

By their 1992 edition, Barzun and Graff no longer feature a separate section addressing computer usage. Instead, computer references appear throughout the text, including a reference to the ever-increasing presence of computerized catalogues, a list of chief databases, and a lengthy section on employing computers as word proces-

sors. The usefulness of computers is no longer queried, probably attributable to the introduction and rapid acceptance of personal computers. Many of our own stories likely reflect theirs, our interactions with computers moving from a rarity to the everyday. Using my own experiences as an example, I first had access to a home computer in 1984—a Commodore 64. In 1991 I bought a Macintosh LC and began to work with early versions of interactive multimedia using HyperCard. The first Dance and Technology conference was held at the University of Wisconsin-Madison in 1992; QuickTime, the software that first allowed the inclusion of video clips, was introduced there. For dance, QuickTime opened up exciting new pathways for computer-assisted instruction and documentation. In the eight years since the first Dance and Technology conference, advances have continued at a dizzying pace, so much so that it seems impossible to stay abreast of new software releases and capabilities. The other significant event that is integral to the phenomenal growth in computer usage is the proliferation of the world wide web. At the 1995 Computer Pathways to Dance Research conference, the web was in its infancy; workshops were held, introducing participants to navigation strategies and identifying dance-related sites. In a short five year span, the explosion of web sites has made information related to almost every aspect of our lives easily accessible by surfing the net, and there is no end in sight. I recently read an article about a company that has acquired the microfilm rights to more than 11,000 North American newspapers, some dating back to the 1700s. The company, Paper of Record, hopes to digitally reproduce all of these newspapers and make them available online. It is estimated that within five to seven years, the site could require a pedabyte of storage space (a quadrillion, or a one with 15 zeros) (Toronto Star, July 3, 2000). Online access to such information is an exciting prospect, but many web sites contain material that is neither accurate nor academically sound. This is where the "judicious mixture" of information and thinking advocated by Barzun and Graff emerges as a vital research skill to be learned by students and practised by researchers. Creativity and critical thinking are crucial aspects of conducting research. Nurturing these skills remains a key aspect of teaching dance history.

Computer access to materials undoubtedly has altered how we gather information, but has it altered how we communicate information? Have we changed how we teach? The extent to which dance history teachers are employing computers in their teaching was a question I wished to investigate. To find some answers, in early 2000 I distributed a questionnaire electronically to the Dance History Teachers Discussion Group (DHTDG) as well as to members of the Society of Dance History Scholars (SDHS) board of directors. I received 17 responses, a small sample. However, the results are still worth examining.

Responses to Questionnaire

1. How long have you been teaching dance history?

Range 2 yrs to 47 yrs

Mean 16.41 yrs

Median 16 years

- there was a cluster of 5 people <5 years
- 3 people had taught for 20 years

2. At what level(s) do you teach dance history?

undergrads 15

grads 04

studio 01

general pop 01

- some people teach more than one level/type, so the total is >17

3. On a scale from 0 to 5 (0=very uncomfortable; 5=very comfortable) how would you describe your comfort level with computers?

0	1	2	3	4	5
0	0	0	6	7	3

Mean = 3.59

4. Do you use computer technology in your own dance history research? If so, how?

- Two respondents replied NO and a third uses the computer primarily for word processing, not as a means of conducting research. The remaining 14 respondents (82.3%) indicated a wide range of ways in which they use the computer for research,
- including: library catalogues, database and internet searches
- interlibrary loan
- word processing
- e-mail for interviews and correspondence
- using authoring software to create research presentations
- listservs e.g., DHTDG and online discussion groups
- maintains database on personal video holdings
- using a scanner for saving/inputting information

5. Do you use computer technology when you teach dance history? If so, how?

- Three respondents replied NO; two said SOMEWHAT; one stated that they have in the past but not now; and 11 (64.7%) replied YES.
- Once again, there was a range of applications and levels of sophistication, including:
 - encouraging students to access databases
 - having students submit assignments via e-mail
 - communicating with students via e-mail
 - posting class web sites
 - preprogramming selected dance segments to be seen in class
 - projecting web pages and slide shows in class
 - using PowerPoint for teacher and student lectures/presentations

- teaching dance history tutorials in online web-based conferencing

6. Do you encourage or expect students to incorporate internet searches in their research assignments?

- Fourteen respondents (82.3%) replied YES; two said NO; one respondent did not answer this question.
- One NO explained that "since the school where I'm currently teaching has very limited access for students I've avoided making assignments that require them to search the Internet."
- One respondent mentioned being wary of unattributed information.

7. On a scale from 0 to 5 (0=not at all; 5=very significantly) to what extent has computer technology altered your research practices?

0	1	2	3	4	5	Other
1	1	1	2	6	4	2

Mean = 3.53

8. On a scale from 0 to 5 (0=not at all; 5=very significantly) to what extent has computer technology altered your teaching practices?

0	1	2	3	4	5	Other
0	2	4	4	4	2	1

Mean = 3.0

9. Projecting forward, in what ways might you employ computer technology in your future research and teaching?

Here are some examples:

- to use historical visuals and moving images on web pages or CD-ROMs so students will be able to relate to dance descriptions found in texts
- hopes to see more archival material available online
- greater use of presentation software, incorporating pre-selected visuals
- compiling assignments on CD-ROMs
- analyzing dance sequences
- creating course web sites, to include syllabi, readings (flags the copyright issue), links to online research resources
- teaching in a "smart classroom" will facilitate student access to dance-specific software and instructional CD-ROMs
- virtual classroom sharing with a partner institution
- using LabanWriter and Choreography/Composition programs as teaching tools, but "neither has been successful"
- current work on a digital archiving project will make it easier to manipulate footage for teaching, in turn making it easier to make comparative notes about historical works
- greater use of teacher-student and student-student e-mail communication and discussion

- hopes to see more online access to primary sources
- using the computer in the studio with young dancers (9-17 years) for work in Motif and Labanotation online teaching
- creating one's own teaching aids (using presentation or authoring software)

Looking at questions seven and eight, the respondents to this questionnaire clearly indicated that computers have altered their research practices to a greater extent than their teaching practices. In question 7, 10 of the 17 respondents (58.8%) stated that their research practices have been significantly or very significantly altered by computer technology. In contrast, only 6 of the 17 (35.3%) said that their teaching has been significantly or very significantly altered.

The current amount of computer-supported teaching does not equate to an unwillingness to embrace new approaches. Rather, when the respondents were asked how they hoped to employ computer technology in the future (Question 9), the majority of listed applications related specifically to teaching. There is interest in using computer technology in teaching, but there are obstacles. In particular, the two primary impediments are lack of equipment and lack of time. Both of these directly relate to money. Money provides access to equipment and money can buy time.

Financially, depending on where you teach, access to computer labs and smart classrooms will vary. Some universities and high schools have excellent facilities, but a dance department might not easily gain access to the space. Creating your own computer lab is not always a viable solution: start-up money has to be augmented by ongoing technical support as well as funds for regular upgrades of software and hardware.

Time to learn software applications is easier to realize than the time required to develop teaching materials employing those applications. For example, you might find the time to learn PowerPoint, but the process of then inputting personal notes/materials to produce a specific lecture or presentation is very time consuming (and might not be practical if you do not regularly teach the same course).

If we truly wish to change how we teach and how we present our research, what needs to happen in order for us to realize our aspirations? There are several possibilities:

1. seek out courses and assistance at your university; mini-courses might be offered
2. seek help from others who are already using computer technology effectively in the classroom
3. encourage dance associations to offer longer workshops (not limited to a few days)
4. be generous with the materials that you develop;

share when you can (for example, a conference presentation could potentially be re-used by a colleague as a "guest lecture")

In this study, my initial suspicions were confirmed: the dance teachers and researchers who responded to the questionnaire employ computer technology more readily in research than in teaching. However, the ways in which they foresee making use of computers in their future teaching are very exciting. I hope that these respondents and the rest of us here today will have the good fortune, vision, and tenacity to bring these ideas to fruition. If we do not, we run the risk of having our historical content overshadowed by our anachronistic presentation methods.

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Dance Advocacy: A Case Study of a Dance Education Advocacy Project in Calgary, Alberta

Anne Flynn

In the community where I live and work dance is not viewed as an autonomous area of study like English, Music or Drama. It is taught within the Physical Education or Drama curriculum, or as an option course in certain districts that have a locally approved curriculum. Today's presentation will tell the story of how a small group of dancers commiserated at coffee shops over a several year period to plan how to lobby the provincial government to develop a K-12 provincially approved curriculum in dance. Before outlining the details of this isolated effort to bring dance into the mainstream of public education, I want to raise a broader issue about the unfortunate but very real division between dance as an art form and dance in education. I want to suggest that this division weakens our profession in a number of ways and that we must focus attention on it to gain clarity and create new ways of doing things.

In typical dualist fashion our field has neatly divided itself into studying dance for a professional stage career and studying to teach dance. A number of authors have critiqued this structural arrangement of university, college and conservatory dance programs suggesting that a covert hierarchy exists in the dance world with performers and choreographers at the top and educators further down.¹ Further, they question the isolation of dance educators from those who produce and perform artwork. I would like to suggest even further that the dance field will remain immature and unactualized as long as it supports the structural and conceptual division of dance as art and dance education. The marginal status of dance in Canadian culture is reinforced and perpetuated by a lack of dance education in public schools because children grow up without memories of their dancing selves and are less likely to be attuned to dance as adults.

The situation in Alberta and throughout parts of Canada where dance is subsumed under another subject area has happened in part because the professional dance world has not understood the importance of dance in the schools. For many years I participated at meetings of dance service organizations, both provincially and nationally, listening to one story after the next about how difficult it is for theatrical dance to flourish. But hardly anyone ever made the connection between the struggles at the professional level to the lack of presence of dance in the public school system. Or, even if the conceptual link were made, no effort would be made, either in financial or personnel

terms, to address this fundamental issue. In the provinces where dance has attained autonomous subject status (Ontario, Quebec, British Columbia and Saskatchewan), dance educators exerted the efforts that lead to this change, in large part. This division between professional performers, choreographers and teachers, and dance educators is so seemingly natural that we don't examine its implications very often. I would like to suggest, however, that it is erroneous to think of these endeavors as separate because they inform and influence each other in very real ways.

The particular project I want to share with you today was inspired by these cumulative service organization meetings where professionals and educators alike recount stories of struggle. A few of us decided after one particular meeting in 1996 that we couldn't keep coming back year after year and listen to the same sad tales, and thus began our coffee shop gatherings. The group consisted of two public school dance teachers (one with a degree in physical education and one with a degree in drama, but both dancers since childhood), and two university dance professors (a children's dance specialist and myself, a mixed breed of performer/teacher/writer). We decided that we needed to change the status of dance in the Alberta curriculum once and for all and that there was no point talking to the bureaucrats in the department of Education. We had tried that route several different times over the last 15 years. Instead, we decided to talk to parents who vote and who can actually affect change. Our plan was to give presentations about the value of dance in education at school council meetings and ask parents and teachers to sign a petition for presentation to the Minister of Education. The petition asked for the government to support the development of a provincially approved K-12 curriculum in dance. We would tell parents that their tax dollars supported basic exposure to music, art and drama, but not dance. For dance, parents have to spend their own money sending their children to private studios. (To be precise, dance is a small component of the physical education curriculum, but whether it gets taught and what actually gets taught is left up to individual schools.)

At our initial meeting it was clear to us that we would need some visual material to support the presentation. We didn't think we would excite parents about dance by talking to them. So, I applied to the University of Calgary for about \$15,000. to produce a fifteen-minute video that

summarizes the major research findings about the value of lifelong participation in dance. One of the members of our group was working on her M.A. at the time and she was able to do an independent study to review the research literature in dance education. Her work served as the backbone for the video script. The video "Dance: For Our Children" was completed in March 1998.² It was shot on location in Calgary and southern Alberta. Here it is.

In the original grant applications I included a line item to hire someone to schedule and conduct presentations of the video. We knew that without a salaried person to do the work that the video would sit unused. We hired a former teacher because she knew how to maneuver easily through the system. From April 1998 to April 1999 the video was shown at about ten school council meetings. The councils meet monthly but it is not easy to receive a 25-30 minute portion of their meetings. The video has been met with great enthusiasm at every showing and we have collected approximately 400 signatures so far. We have also made presentations to all the school principals in Calgary as well as to the trustees of the two city school boards.

In March of 1999 our group of 4 met with the Minister of Education to present the petitions and request immediate action. He listened politely; told us a few stories about his own dance experiences in school, and then assured us he would take our concerns to the Alberta Curriculum Branch. We subsequently met with a representative of the curriculum branch and re-hashed our story. A likeable middle-aged administrator, he also agreed to take our concerns to his supervisor. Within a few weeks I received a letter from the Supervisor of the Curriculum Branch saying that there was nothing that could be done immediately but that we would be contacted when the entire Fine Arts curriculum came up for review in 2001. Provincial curricula are reviewed about every 15-17 years and so we felt lucky that we were only two years away from a review.

Within several months of our meeting with the Minister of Education, the Premier of Alberta shuffled his cabinet and assigned a new minister to the education portfolio. Our group got together again to plan our strategy fearing that we had lost considerable ground because of the changes. It took over six months to secure a meeting with the new Minister of Education so we used the time to add signatures to the petitions. We distributed petitions to dance classes at the university and had them available at dance performances in high schools and the community. We posted some at a large community dance school.

In May 2000 I gave a presentation to the board of trustees of the Calgary Catholic school board where I showed the video. Several days later I received a call from the editor of the education section of the largest daily news-

paper, the Calgary Herald. She had been observing the trustees meeting and was interested in the issue of dance in the schools. In a few days an article about our advocacy project appeared on the front page of the city section of the paper. I also received a letter from the chair of the school trustees saying: "Mrs. Diodati, Superintendent, Instructional Services, has indicated that her Department is in full support of the consistent teaching of dance within the curriculum."³ A meeting has been scheduled for August 31, 2000 to discuss how the separate board can help increase awareness about the importance of dance in the schools.

On June 13, 2000, our group met with the new Minister of Education. He arrived in the elegant meeting room at the Provincial building twenty minutes late, wearing shorts, golf shirt and synthetic sandals. (Silly us for wearing linen clothing and leather shoes.) I had hounded his assistant for months for confirmation that the materials we had submitted to the former minister were located and that the current minister would review them prior to our meeting. During our meeting on June 13, the Minister assured us that he had reviewed the materials and in less than ten minutes, after I read a very short list of points we wanted to make, he repeatedly assured us that he had no problem whatsoever with dance becoming one of the recognized subjects within the arts.

We left the building a bit stunned and then stood outside to strategize our next move. While we believe this well-meaning Minister, we also know that when the fine arts review begins and it becomes clear that it will cost money to implement a provincial dance curriculum, we are convinced that the review will simply end by saying it's too costly.

So, we are planning an outdoor performance at the Provincial building in late September at noon. We will have a twenty minute performance by elementary, junior and senior high students to show what kind of work can take place in school dance programs, followed by a short description of the advocacy project. We will invite all the Members of the Provincial Legislative Assembly and all the city and provincial media outlets. We know that as a small group of dance educators we have little power to produce changes within the provincial curriculum by going directly to government. We have tried that route. Now we are getting help from parents and the media to promote dance in the schools and it seems to be a much more effective way of producing change.

I believe that when dance is a basic part of every child's education in Alberta that our dance community will have a vibrancy that it has yet to achieve. Only time will tell. At the very least, we no longer have to attend dance service organization meetings and complain about the marginal status of dance because we are too busy describing our progress as we inch closer and closer to independence for dance in Alberta schools. When we do have the opportu-

nity to create a curriculum for dance, we will (hopefully) approach the task with awareness and wisdom, and not institutionalize a distinction between artists and educators. Hopefully, we will not recreate a history that has divided and weakened the field, but will instead apply a more holistic paradigm to the process. Only time will tell.

Notes

- 1 See, for example, Isabel A. Marques, Sherry N. Shapiro, and Susan W Stinson in *Dance, Power and Difference: Critical and Feminist Perspectives on Dance Education*. Sherry B. Shapiro, ed., Human Kinetics Publishers, Inc., 1998.
- 2 The video is available through the National Dance Education Organization (301-657-2880; ndeo@erols.com) or, in Canada, through the Department of Communications Media (403-220-5285; bmurray@ucalgary.ca).
- 3 Personal correspondence from Linda Blaseti, Chair, Board of Trustees of the Calgary Roman Catholic Separate School District No.1, June 9, 2000.

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Dancing on the Ashes of Apartheid

Sharon Friedman and Elizabeth Triegaardt

Introduction

Historically the South African cultural ethos has been dominated first by the colonial aesthetic and second by the deliberate embedding of a Eurocentric, nationalist culture. The theatrical dance heritage has been dominated by classical (in the main British) ballet, and when modern dance exerted an influence, it was American. As Sachs (Finestone, 1995:30) notes: "The culture of the majority was invisible and unacknowledged...". Where traditional African dances were granted recognition, Masakela (Finestone, 1995:20) points out, "they were presented as "primitive, ethnological curiosities".

In 1962 the government established regional Performing Arts Councils funded by public monies. These councils were further indications of the "culture" valued by the government. Councils were established as "end users": the money budgeted for the Arts was available only to the Arts Councils' companies and projects and the dance budget was utilized solely for classical ballet. Although there were some attempts by the ballet companies to delve into indigenous culture by utilising myths or stories as a basis for choreographic works, the form in which this material was expressed was based on western aesthetic criteria. Government sponsorship did, however, allow the classical ballet companies to develop unhindered, producing performance of the highest quality. It was not until the early 1990s that the first contemporary dance companies received any government funding. Outside of the Arts Councils, small contemporary dance companies worked energetically with minimal funding, as did an increasing number of Arts Education projects which promoted dance in the disadvantaged communities. In their work, both these elements sought to find a South African identity.

The years of the struggle for liberation saw an extended use of the Arts as a protest medium. Militancy from artists increased as they rebelled against the inherited, imposed cultural bias. Within the dance community, ideology played an increasingly influential part not only in choreography but also in teaching projects as debate raged around what to teach and how to teach it. A great deal of energy went into the making of "struggle art." The protest choreography was an important step in the move towards a South African aesthetic, and the fact that much of it was ephemeral and now dated, does not invalidate the intention.

A search for commonality was to be a major concern of the 1980s. Experiments were being made with "fusion" dance, i.e., the deliberate combining of western dance forms

with traditional African or township rhythms and dance dynamics. Much of the work produced was original and exciting and seemed for many to be part of the very energetic "melting pot" debate that was part of that era. Finestone, for example, argued that "...the transformation and reconstruction [already then] taking place are directed to what has become identified as the politically correct attitude...any artistic initiative that deviates from this agenda...is seen to be conservative, Eurocentric or self-indulgent". In this way many performances rely on politically correct contents that are as comforting as they are complacent" (1995:30)

Dance In A Transforming Society

Since 1994, the new democracy has created the space for most aspects of life to be revisited. Dance makers have been increasingly challenged to re-appraise the manner in which dance has been traditionally composed and to review the relevance of the subject matter in the search for a South African voice. Although the issues mentioned above have not been fully resolved, the work reviewed for this paper suggests that choreographers are addressing the issues energetically and creatively.

Discussions with choreographers and performers, as well as debates at conferences and seminars, point to the problem of identity as a key issue. There are a variety of approaches to the exploration of this landscape. In examining materials for this paper, I have differentiated between the works of black and white choreographers because both their different historical experiences and their current concerns suggest such a distinction. In time, of course, it is to be hoped that these distinctions will no longer be relevant. It needs to be made clear, however, that the multi-cultural nature of our society excludes clear cut definitions..

The question most debated in the dance community (and beyond) is: What is a South African and what should South Africans be doing? (in the dance context, this is not unlike the questions that faced both the pioneer American modern dance and American ballet.).

Black choreographers are exploring their roots with pride, often for the first time. **Vincent Mantsoe**, international award winning choreographer and Associate Artistic Director of **Moving into Dance** talks of "freeing the spirit of our ancestors" in his search for identity. In the programme notes to his solo *Mpheyane*, (1998) he writes, "There is a final realisation that an assimilation and appreciation of other cultures will lead to personal enrich-

ment but only when the link to your heritage is known and restored." The need to restore this link is reflected in much of the company's work. Younger choreographers, often work with similar themes, for example **Gregory Maqoma's** *Rhythm Blues* (2000) pays tribute to the Black musicians of the 1950s and '60s with the kind of energy and nostalgia reminiscent of **Ailey's** *Blues Suite* of 1958. At the same time it should be pointed out that the impetus for **Mantsoe's** work was a white woman, **Sylvia Glasser** and that **Maqoma** has emerged from the same dance company. These serve as a reminder that the influences on our work derive from all our intermingled hybrid identities.

Women's experience, in particular the gradual but growing resistance of African women to a male-dominated society, is slowly beginning to be foregrounded in the work of the few, at present, black female choreographers. Within the South African context, black men have been afforded a certain level of privilege denied their female counterparts: "...performance dance has attracted far greater numbers of women than men and yet, that the 'mysterious artistry' of choreography has mostly not opened itself to black women says something more about continued racist and gendered structures and to whom support, funding, space and training is given" (Loots, 1999:111) The work of women like **Portia Mashigo** and **Gladys Agulhas** clearly reflects the above concerns and is beginning to draw considerable attention.

Black choreographers are also trying to transcend the years immediately preceding liberation in which anything black was acclaimed by partisan groups in South Africa and most definitely abroad. The European appetite for African performance, while certainly providing funding, a platform for performance groups and choreographers, and recognition not generally available in South Africa, did not necessarily stimulate the development of new and thoughtful choreography. In some ways it perpetuated the "curio" image. According to **Boyzie Cekwana**, this is largely due to a "kind of romantic view of what.... African dance should look like without taking into account the leaps and bounds in intellectual development that have taken place". (quoted in Matshikiza, 1999)

Most of the work produced by predominantly black companies is based on a mix of contemporary and African dance techniques. For example, **Tumbuka Dance Company** from Zimbabwe has, since its inception in 1992 exhibited a commitment to African culture and themes emanating from a strong technique based on a fusion of classical, contemporary and African dance techniques. Training in western dance forms and exposure to work abroad raises other questions concerned with a South African dance aesthetic, particularly for black dancers. Young black dancers are increasingly spending time on training scholarships abroad. This is considered both valuable and necessary. Yet they often bring back a "total" experience

including new vocabulary, which is placed "as is" on the South African stage.

Culture in any of its manifestations can never be transferred unchanged from one context to another. Returning dancers and choreographers must be sensitive to the need to 'translate' acquired concepts and vocabulary into the South African context. The same may be said for choreographers from abroad who arrive with strong financial backing to work with South African companies. The companies need to learn how to use the new pieces to extend what they are doing. And this produces a problem of its own: how does a company which wishes to develop and extend its repertoire do so while retaining a signature style which their fledgling audience has come to expect. Can one take one's audience along? This problem is, of course, no different from other parts of the world, but is crucial in South Africa where there are fewer companies and very conservative audiences. In this regard, it is noteworthy that those working outside of mainstream contemporary dance, for example the Physical Theatre companies and Performance Artists (including the award winning, internationally recognised work of **Robyn Orlin**,) play only to small select audiences.

Not all black dancers are consciously concerned with issues of roots. For example **Boyzie Cekwana**, who works and performs internationally, feels his work emanates from intellectual concepts and ideas although his background has a subtle influence. He claims that he is not consciously aware of making a statement or referring specifically to the South African context although he had performed in such pieces and that he is comfortable with who he is and no longer has the need to search for identity.

White choreographers and dancers struggle with the issue of whether they are truly South African and to what extent they need to minimise eurocentric training and aesthetics. There is much concern with the need to comment on South African issues. Of course this is the case with black choreographers as well, but there seems to be more criticism within the dance community for white choreographers who make no statement. And there are certainly issues to be dealt with. We are a very damaged society, one only has to look at the rape and incest statistics to understand this. It is reflected in how we look at the body, which in turn affects the exploration of body and movement in dance. In South Africa in particular we are still dealing with the stereotypical, ideal dancing body.

Jeanette Ginslov's *Written in Blood* (1998) for the **State Theatre Dance Company** deals with a heinous attack on a farm which left victims either raped and speechless, injected with chemicals, or shot or burned. She attempts to tell both a "personal story and South Africa's story...to reveal [in a dance work], the pain and horror of the event." (Ginslov, 1999: 65-73) The almost commonplace violence with which we live also provoked **Sarah Tudge** to write *Nu-Clear*. Created by Tudge, in collabora-

tion with other members of the **Heel Arts Collective** a Cape Town based physical theatre company which she directs, *Nu-Clear* derives inspiration from the spate of urban terror attacks Cape Town has suffered, in particular the bombing of a seaside restaurant in October 1999.

Much debate surrounds how these issues are dealt with. From within the dance community come accusations that pieces reflect the issues without commenting on them. Choreographers retaliate by pointing out that there is a need to face the issues and allow audiences to take what they want from the performance. Not all choreographers choose to address South African issues so directly. Rather, as with **Boyzie Cekwana**, they deal with concepts that are ultimately informed by the SA context and again, questions of identity surface constantly. **David Gouldie** in a collaborative work with **Tamlyn Martin** : *when shadows of your past have finally faded*, seen at the **Jomba Dance Festival** in Durban 1999, attempts to “scrutinise and re (dis)cover our position as artists in a transforming society. We address the notions of dislocation, disarmament and dysfunction, and look at the disharmony of femininity, which has been damaged but is still brave” (quoted in Jomba Dance Festival programme notes, 1999) There are also those who react with frustration against the constant call for “relevance”: **Mark Hawkins**, who formed the independent **Fantastic Flying Fish** company in 1998, while admitting the need for statements, cries out for dance which focuses on artistic worth alone, “it’s just that we are so bombarded with politics, I decided to do something where I am not chasing after a new dance vocabulary, or a new dance style that is special to South Africa or rich in social commentary...” (quoted in Jomba Dance Festival programme notes, 1999)

While the “melting pot” debate of the 1980s raged in academic circles, the work with inter-cultural elements has continued, the multitude of cultures in South Africa providing fertile ground. Because of the myriad of cultural forms in South Africa, and because growing up in a divided society we were deliberately kept separate for so long, much work involves moving through cultures in order to both explore and celebrate our poly-culturalism. **Jay Pather**, director of **Siwela Sonke Dance Theatre** in Durban, uses ‘democratic choreography’ as embodied in workshop theatre to achieve a synthesis of meaningful art works. He points out that “Democratic choreography is a complex process in constant evolution... in a more robust democracy, the process demands a greater interrogation of the various ethnic dances from *isicathimiya* to classical ballet before they are juxtaposed or even overlapped... hat this process is not without its pitfalls and clichés... but that the process is vital in developing a large enough palette to contain a vastly complex, multi-(dance)lingual culture, the dance between dances.” (Pather, 1999:131). Pather uses multi-cultural forms symbolically {the ballerina losing her pointe shoes at the end of *Shifting Spaces*

Tilting Time is... less a representative of white South Africa and more a symbol of the New South Africa, on pointe, teetering, fragile, a fairytale democracy} (ibid: 132). Others like **Jaysperi Moopen** who uses a combination of African and Indian dance or the black choreographers mentioned above, move towards the development of new, poly-cultural dance vocabulary. “Fusion”, of course, has become a catchword with many pitfalls. The constant and extended debate around the use of the term and its equally contentious companion, “appropriation” is not peculiar to South Africa and is beyond the scope of this paper.

The works quoted above are only a sample of the explosion of work South Africa is experiencing in the contemporary dance field. There is a drive and a need to write our stories on the body, to express a South African voice while at the same time looking for individual voices in the rich and varied landscape. (Gordon, 1999) There is much work which can be lauded as exciting and innovative. There is also a great deal of work where there is clarity about what needs to be said but often not great clarity in the product. Dealing with the expression of personal crisis often leads to the pitfalls of self-indulgence and self-obsession. The artistic value of much of the work is constantly under scrutiny. It would also appear that while we are most certainly producing highly skilled performers, we are not yet adequately training choreographers in the skills of their trade. And beyond the physical, “the dance community in South Africa –must formulate, express and communicate our observations, thoughts and even visions on a subject that has for far too long remained a marginal activity because it is regarded as beyond spoken or written language...”. (Gordon, 1999:77) There obviously remains a great deal to be done if the current foment is to be converted into a sound body of work.

Funding remains an underlying problem: the SA government has been trying promote the idea of the Arts as a tool for development as well attempting to redress the fact that culture and artistic expression has been brutalised by our historic process. This comes with the understanding that Arts and Culture are profound ways in which any community can begin to re-establish its common humanity. The problem is that there seems to be a lack of understanding of the extent to which this process requires money, space and time. (Loots, 1998).

There has been a shift in the past five years away from the arts funding which was issued to the Arts Councils of the previous regime. The National Arts Council set up in 1998 offers funding for dance projects that have a primarily national impact. There are also regional bodies and a few other organisations which create awareness in the business community of funding for the Arts and which have recently commissioned a number of works. Private and corporate funding is also available but offers from corporate bodies are dependent on their individual policies towards the Arts. Tax incentives are available for Edu-

cational Arts projects but direct donations to the Arts do not qualify for a tax exemption. Obtaining this money is time consuming and beset with political overtones. Writing a funding proposal for a performing dance company requires careful organisation of intent to convince the funder of the educational and developmental aspects of the project. While it can certainly be claimed that funding is now allocated on a more equitable basis than previously, it is often increasingly difficult to understand the criteria that decide how funding is allocated. In addition, with so few bodies involved in the funding process, there is the increasing problem of donor fatigue.

In the particular circumstances of the South African socio-political transformation, with the need to redress so many deficits in so many spheres, the lack of funding for the arts is an especially acute problem. It affects the availability of both rehearsal and performance space. It also curtails the time available for movement invention, compositional exploration and the space needed to develop new repertoire, as well as the availability of the technology which would allow development of innovative theatrical lighting and design. It is also crucial that funding supports the rise of an independent dance scene in reaction to the influence of the established companies and their apparent steady demise, for many believe that it is these independent companies which will be the saving grace of the art form in this country.

If the work of the contemporary dance companies is coloured by the issues outlined above, then the work of traditional classical ballet companies is in greater crisis. Relics, for the most part, of the former regime in both structure and repertoire, the art form struggles to transform itself by broadening its boundaries, incorporating new repertoire and cutting costs while insisting on the right to preserve its heritage. Classical companies carry an excess of political baggage. As the sole recipients of state funding during the apartheid years, they are bound to be seen as white, elitist and anachronistic. This hampers the work that is required for them to survive. While there is no reason why traditional white ballets should not continue to be staged, we live in a time when there are strong arguments being made against the continued existence of these reminders of the colonial and apartheid era.

The Classical Perspective

Why should traditional white ballets still be staged in the new South Africa? Asking such a question is tantamount to questioning the relevance of **Shakespeare**, **Bach** and the old masters to what is presented on the world's stages today, and who are we to deny the structure of a **Petipa** pas de deux or an Ivanov white act, the precision of **Balanchine** or the romance of **Fokine**.

The history of ballet in South Africa is long and illustrious. **Mr Jan Ludwig Petersen** produced, in 1802, the first ballet to be seen during the British occupation of the

Cape, and from then until the early twentieth century, ballets with largely South African themes and written to locally composed music were seen in the many theatres that were established in Cape Town in the second British and subsequent Dutch occupations of the colony. The tradition of formal classical ballet was, however, pioneered in South Africa and in particular in the Cape by **Helen Webb** and **Ruby Levine** in the first two decades of the twentieth century. Their work was taken further by the legendary **Dulcie Howes**, aided by **Cecily Robinson** and **Yvonne Blake**, in the Cape, while the perceived "colonialisation" of dance in South Africa was heralded in the Transvaal by **Madge Mann** and **Pearl Adler**, with the **Keegan** sisters playing a role in the advance guard of the invasion of Natal by the classicists.

Performing companies were, prior to 1962, largely amateur or semi-professional, with corps de ballets comprised of students and principal roles being danced by teachers and ad-hoc artists. Most were short-lived: **Les Danseuses** of **Madge Mann**; **Ballet Theatre** started by **Faith de Villiers** and **Joyce van Geems**; **Festival Ballet** founded by **Poppy Frames**, **Marjorie Sturman** and **Ivy Conmee**; **The South African Ballet**, brainchild of **Frank Staff**; the **Durban Ballet Club** and the **Cape Town Ballet Club**. Ballets reflecting a predominantly Russian and British heritage and facilitated by strong links with companies in the United Kingdom and Western Europe formed the basis of the repertoire, with some valiant attempts made by local choreographers to produce works peculiar to South Africa, without any notable or lasting success, although **Howes' La Famille**, written in 1939, was seen as late as 1967 and **Jasmine Honoré** exerted her influence as a teacher of choreography at the University of Cape Town Ballet School for over forty years. Productions of *Giselle*, *Swan Lake Act 11* and *Coppelia* were commonplace, while other ballets regularly performed included *Les Sylphides*, the *Polovtsian Dances*, *Aurora's Wedding* and *Le Spectre de la Rose*.

The establishment from 1962 of the fully state-funded Performing Arts Councils enabled each of the four provinces which then constituted South Africa to establish their own opera, ballet and drama companies and orchestras to both serve these companies and perform regular symphony concerts for enthusiastic audiences steeped in the classical tradition. Some of these performing bodies survived the forty-six years of apartheid rule, despite the sanctions imposed by foreign unions and other artists in their attempts to isolate the Nationalist government and its perceived white man's culture. Others, particularly in the Orange Free State, succumbed to the apathy and over-regulation of state-funded institutions and the accompanying audience and artist indifference and did not last beyond the late 1970's. Of the classical ballet companies, the two that remained were in the Transvaal (now Gauteng) and in the Western Cape. When the new democratic Gov-

ernment, elected in 1994, issued its White Paper on Arts and Culture in 1997, it struck at the heart of all that many artists had held dear for decades. The **Cape Performing Arts Board (CAPAB) Ballet Company**, then still attached to its parent performing arts council in the Nico Malan Theatre in Cape Town, nevertheless complied with the dictates of the Paper and formed itself into an independent Section 21 (not for gain) company, the **Cape Town City Ballet (CTCB)**. This Company received diminishing State funding from 1997 and since March 2000, has received no State funding whatever. The Gauteng company, originally the **Performing Arts Council of the Transvaal (PACT) Ballet Company** and latterly the **State Theatre Ballet Company**, remained part of its parent council and was closed two months ago. The past eight weeks have seen the closure of three theatres, with a fourth closure imminent, three orchestras and one ballet company.

The **CTCB** has, in the meantime, gone through the unpleasant task of down-sizing from 60 dancers to 30, and retrenched several other administrative and artistic staff, to a chorus of criticism from many of their staunchest supporters. It employs 99% local artists, trained in South Africa, yet continues to enjoy international recognition as a world-class company. The staff and artist profile remains demographically compatible and all the required employment equity and development policies are firmly in place. There are two development projects within the Company, one actively teaching pupils of all ages in the township (and formerly disadvantaged) areas of Khayalitsha, Guguletu and Nyanga, the other promoting the performance of ballet in schools and other community groups, to stimulate an interest in and awareness of the art form. The long-term goal of both these projects is to increase audience numbers, with the resulting box-office returns, while in the short term it has become an essential funding tool, used to convince potential donors of the sincerity of the Company in its attempts to transform.

In South Africa it is impossible, without State support, to sustain a large company in any performing arts discipline. It is also difficult to mount classical ballets - those that traditionally generate box-office income - with a smaller company. Reducing the number of artists to 30 has forced the **CTCB** to find new ways of performing the grand classics such as *Swan Lake* and *The Sleeping Beauty*. Extensive use is made of the **University of Cape Town (UCT) School of Dance** tertiary-level students and ad-hoc dancers in corps de ballet and other supporting roles, which not only supplements the numbers, but provides excellent in-service training for the students.

It is relevant at this stage to trace briefly the background and shape of the **CTCB**, now the sole surviving classical ballet company in the country. Started by **Dulcie Howes** in 1934 as the **University of Cape Town Ballet** and professionalised in 1963 as the **CAPAB Ballet Com-**

pany, it had, even then, a demographically representative staff and artist complement. Throughout the apartheid era, both its founder and her successor, **David Poole**, vehemently criticised the regulations governing the profile of performing companies and their audiences. It was as a dance educator that **Howes**, in particular, was able to defy the politics of the day to ensure the inclusion of people of colour in her school and company. Her determination to provide a platform for all South Africans to participate in and appreciate classical ballet and her rigorous defence of her principles in the face of criticism enabled many that would otherwise not have had the opportunity, to practice and observe this magical art. **Poole**, himself the victim of an irrational system of race classification, was equally pro-active in his attempts to have the country's theatres open to all. Their foresight provided the crucible for the art of classical ballet to develop in South Africa's diverse cultural communities, and provided a blueprint for its survival.

The question must be asked, however, whether they did enough in the promotion of local choreographers to develop a South African identity for the **CTCB** and for classical ballet. The emergence in 1974 of **Veronica Paeper** as a choreographer of distinction, mentored by her late husband, **Frank Staff**, allowed the **CTCB** to perform a repertoire of 87% local works with an energy and style that is recognized as uniquely South African. Her ability to choreograph in the classical genre without resorting to rhetoric and unnecessary embellishment and to produce three-act ballets with astounding regularity, puts her among the world's most prolific and productive choreographers. That she had a captive audience and every available material assistance at her disposal during the latter years of the apartheid regime, amplified by her appointment as Artistic Director of the **CAPAB Company** in 1990, with the sole jurisdiction over the artistic programme of the Company, does not diminish the value of her contribution to the history of the art in the country, but possibly exacerbates the situation in which we now find ourselves.

Sadly, it is becoming clear that some of the classics are no longer attracting the same numbers as in the past. While interest in, and respect for, the value of the classical discipline as a basis for a dancer's technique remains as keen as before, the subject matter of many of the classics is so far removed from reality and current issues that they have become irrelevant and insignificant to the average audience member. The challenge that lies ahead for us is to find topical themes and stories that will rejuvenate audience interest, and to present athletic, neo-classic ballets that demonstrate the beauty and artistry of the classical technique to the full, while preserving the traditional classics in the context of period pieces of historical interest only. If we look at the repertoire of the two main classical companies over the past four decades, we see, apart from the **Paeper** contribution mentioned above, a predomi-

nance of imported ballets, abstract and narrative, with little attempt made to access the wealth of folklore and local topics easily told in the balletic genre. Since 1963, there have been fewer than a dozen indigenous themes explored.

The first attempt was by **Frank Staff** in 1967, when he wrote one of his greatest ballets, *Raka*, for the **PACT Ballet Company**. Based on a poem of the same name by one of South Africa's best-known Afrikaans poets, **N. P. van Wyk Louw**, "Staff succeeded in telling a traditional story in a very contemporary twentieth century idiom. This makes *Raka* a milestone in South African ballet history" (Grut, 1981). The music was a commissioned score by **Graham Newcater**, who was again approached by **Staff** to write the music for his ballet *Rain Queen*, due to be danced at the Republic Festival of 1971 by the small company of the **Performing Arts Council of the Orange Free State (PACOFs)**. **Staff's** version was doomed never to be performed, as he died before it could be staged. It was rewritten by **David Poole** on the **CAPAB Company** and shown for the first time at the Nico Malan Opera House in 1973. The *Rain Queen* told the legend of the Venda tribe beseeching their Queen to bring rain to their drought-stricken land. **Poole's** programme notes state that "while the legend of the *Rain Queen* is very beautiful and richly evocative, I would have found it distasteful to write an African ballet for a white South African company. I have therefore placed the action in a primitive society - anywhere..." **Veronica Paeper** subsequently re-choreographed this ballet for the open-air Oude Libertas Theatre in Stellenbosch to the music of **Mahler**, perhaps in an attempt to further remove the largely classical vocabulary from an African identity. A second **Staff** work, *Mantis Moon*, written for **PACOFs** in 1970, was inspired by Bushman paintings based on a Bushman legend. "**Hans Maske** has composed the specially commissioned score from basic Bushman rhythms, and it blends in superbly insistent harmony with the dancers' movements" (Jenkins, 1970).

Apart from the *Rain Queen*, **Poole** added two further indigenous works to his portfolio. The first was a ballet written to the music of **J.S. Bach** for the students of the **UCT Ballet School** for their visit to the Lausanne Music Festival in Switzerland in 1972. "**Poole's** *Le Cirque* was a dramatic comment on social pressures and repression, which sat well on the multi-racial (student) company" (Grut, 1981). When the same ballet was performed by the professional **CAPAB Company** in 1973, a critic described it as a savage attack on the South African social scene. **Poole's** choreography for his ballet *Kami* (1976) made a rudimentary stab at portraying the Malay influence on dance in the Western Cape. This work, based on a play, *Van Noot se Laaste Aand*, by South African playwright **C. Louis Leipoldt**, speculating on the unidentified cause of death of the Governor of the Cape in 1729, succeeded largely due the masterly dramatic portrayals of the dancers in the leading roles and not because of any

innovation in the choreographic content.

1973 saw two works written on a South African theme, **Gary Burne's** *Nonguase* and **Veronica Paeper's** highly amusing *Herrie-Hulle*, created for a festival to commemorate the author of the South African national anthem, **C. J. Langenhoven**. The eighties witnessed two works by local black dancer, **Mzonke Jama**, written on the **CAPAB Company**. Neither work had any lasting success as ballet audiences were clearly uncomfortable with the concept of classically trained bodies interpreting unrefined and seemingly clumsy tribal rhythms and movements. **Paeper's** *Drie Diere* was written in 1980 to the music of local composer, **Peter Klatzow**. The ballet again interprets the writings of **N. P. van Wyk Louw** and arguably remains her best work. The mantle of Resident Choreographer of the **CAPAB Ballet Company**, draped over her in 1974 when the Performing Arts Councils were at their richest and funding was abundant, should have provided the opportunity for experimentation, innovation and the creation of a uniquely South African style and ambience. Instead, we have seen innumerable ballets of indeterminate character from this choreographer, reflecting a continued Eurocentric slant in style and subject matter.

Paeper's rendering of *Cleopatra - an African Queen*, written in 1999, two years after the **CTCB's** independence from **CAPAB**, was another attempt to clothe the classical technique in an African blanket, with minimal success. Dance historian **Gary Rosen** questions the validity of her choice of subject and writes "If nothing else, **Veronica Paeper's** *Cleopatra* will no doubt help to foster the imminent apocalypse of South African ballet"

The **State Theatre Ballet Company** demonstrated even less enthusiasm for adopting an African identity. In the thirty-seven years of their existence, with the exception of *Raka*, their repertoire consisted almost entirely of imported ballets with frequent re-stagings of the classics and this remained virtually unchanged since 1994. However, in 1999, the ballet *Lambarena*, written by San Francisco-based choreographer **Val Caniparoli** and described as cross-cultural, was presented to great acclaim. "The choreography springs from Caniparoli's familiar dance language, but is layered with movement from authentic African dance" (Flatow, 1999). Caniparoli is quoted as saying that it is influenced by African movement, while **Marilyn Tucker** of Contra Costa Times, wrote in 1995: "The elemental power of African rhythm and classical refinement of ballet are joined together in a theatrical marriage of sheer bliss"

This ballet was followed earlier this year by local choreographer **Sue Kirkland's** interpretation, titled *Incwadi*, of the stories woven into African beadwork. "The language of beads speaks distinctively to me of African traditions, yet the universal theme of love provides the perfect vehicle to reach across cultures" and "The final link to completing this work demanded that I develop a movement

vocabulary that blends a uniquely South African style incorporating the classical technique. I found myself thinking back to African dance classes during my three years at **UCT School of Dance**, trying to incorporate various African dance movements and rhythms. This exploration highlighted interesting contrasts in movement between South Africa and other African nations. It became clear that although dance in Africa stems from the same root, South Africa has its own sensual and energetic style of movement.” (Kirkland, 2000)

Since 1994, the **CTCB** has regurgitated its pre-election productions of *Swan Lake*, *Giselle*, *The Nutcracker*, *La Sylphide*, *Carmen*, *Cinderella* and *The Sleeping Beauty*, combined with **Paeper’s** *Hamlet*, *Manon Lescaut*, *A Midsummer Night’s Dream*, *Daphnis and Chloë* and *Spartacus*, all to ever-decreasing audiences. But lack of local content and relevance to South African society is not the only threat to the classical discipline in this country. Government policy designed to promote equal access to funding for all performing groups has forced arts administrators to improvise, prioritise and make extensive cutbacks in all areas of performance. In 1998, a move initiated by the **CTCB** and prompted by the need to preserve a classical heritage in the face of ever-decreasing funding, resulted in the first significant collaboration between the **State Theatre Ballet** and themselves. **Adrienne Sichel**, dance writer for the Star, Johannesburg, said “So what took so long! On seeing the two companies collaborating in Cape Town in terms of dancers, repertory and audiences, it was a little bit like seeing Nero, tutu flying, fiddling wildly while South Africa’s ballet tradition was about to go up in smoke”. The second collaboration, in 1999, saw the staging of **Dawn Weller’s** production of the classic *La Bayadere*. Received with critical acclaim in Johannesburg and Cape Town, this ballet “confirms even more emphatically the advantage of combining resources and talents in the interest of artistic excellence” (Brommert, 1999). Sadly, this was undoubtedly the last time a production of a purely classical ballet on this scale by a local company will be seen on the South African stage.

Where, then, does this leave the teaching of classical ballet in South Africa. The country’s tertiary institutions are being forced to choose between providing an education in the humanities or one with more emphasis on the practical implementation of scientific theory and principle. While there is still a call for classical ballet training at pre-teen and teenage level, tertiary training for an unpredictable career in classical ballet is not an option for even the most starry-eyed young dancer, and this magnifies the threat to the survival of classical ballet in the new millenium, notwithstanding its irreplaceable value as a training method for practitioners of many other dance disciplines.

The introduction in 1997 of a degree programme at the UCT School of Dance, the first such programme at

university level in South Africa, gives students the opportunity to major in classical, contemporary or African dance. This has gone some way towards creating potential avenues of employment other than on the professional dance stage, but nothing can replace the performance of a finely honed and disciplined human body making rhythms, both audible and silent, visible to an audience.

As the sole surviving classical ballet company in the country, the **CTCB** is now even more aware of the need to identify choreographic talent which will marry the wealth of local topics with the classical technique, an unexpressed but clearly essential requirement to attract funding from regional and local Government. This Company faces an uncertain future in the knowledge that it is largely a relic from the past and is on the list of African endangered species, unless private and corporate sponsorship is forthcoming. This is extremely unlikely in a third-world country such as ours, where, of necessity, priorities centre on health care and education, and corruption whittles away any residual funds that might be available. Balancing the budget, while simultaneously creating new audiences to support emerging local choreographers, as well as importing exciting but expensive international works, has become akin to walking on a very long and unsteady tightrope, where one miscalculation will send the remaining ballet establishment into oblivion.

Where To In The New Millenium?

To the question “are we moving anywhere at all?” must come the answer: We are still trying to find out where we are now! Transformation is a long and complicated process. That South Africa now has a democratic constitution does not bring about instant democracy. The fact that we have one of the most liberal constitutions in the world does not mean that suddenly there is no discrimination, no prejudice and immediate gender equality. Nor does it mean that poverty and crime have been eradicated. The state of the country is reflected in its arts. Music and literature seem to have moved ahead to produce exciting, innovative work, but those art forms, in the opinion of many, are not only rooted in less conservative traditions, but also managed to grow outside the country during the apartheid years. There is no doubt that dance is undergoing a very awkward and bumbling phase. However, despite the difficulties as outlined in this paper, somehow the contemporary dance world in particular, has managed to grow. More people are making dance related works than ever before and the fact that so many international artists want to be part of the dance festivals is an important step to South African dance as participants in the global dance industry.

(Waterman, 2000)

In the forefront of South African society are issues and causes which drive our dance work with passion. We have to be optimistic. Given the wide variety of traditions

and the equally wide variety of people's responses to these traditions, it is likely and desirable that the poly-cultural composition of this country will lead to several phoenixes rising from the ashes of Apartheid.

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This paper, while being presented jointly, may be considered to be two individual submissions.

Robert Alton: The Doris Humphrey of Musical Comedy

Michael G. Garber

Although I am now a theatre scholar focussing on musical theatre, in the 1980s I was an improvisational modern dancer. During that time, I studied for four summers with Barbara Mettler. Her approach to Creative Dance emphasizes group dance patterns. And, in this, I think Mettler was partially influenced by Doris Humphrey — for Mettler, in the 1930s, was an understudy for *New Dance*, Humphrey's masterpiece of abstract group choreography, which uses Humphrey's trademark fall-and-recovery technique, as well as sophisticated contrapuntal effects, platforms of varied height, etc. All of us who trained with Mettler became appreciative of group dance patterns — for which we have to thank, I believe, in part, Mettler's senior colleague, Doris Humphrey — and it is this appreciation that informs this paper.

My talk today is about Robert Alton, the musical comedy choreographer — or, as they put it in his day (the 1930s and 1940s), dance director. He is one of the many figures in the history of musicals who is under-appreciated and largely unsung. The reputation of Agnes De Mille, for instance, lives on — I notice at least three papers about her at this conference. Jerome Robbins and Bob Fosse receive adulation from historians, and whole Broadway revues have been built around recreations of their choreography. But Robert Alton is largely forgotten.

Alton was born in 1897 in rural Vermont. He trained with Mikhail Mordkin, the famous ballet dancer. Alton was in Mordkin's ballet troupe, appeared as a chorus boy and specialty dancer on Broadway, and toured vaudeville in a dance act with his wife, Marjery Fielding. Then Alton staged live shows for cinema houses. Beginning in 1933 he staged the dances for the first of what would become a long series of Broadway and Hollywood musicals. Among his thirty Broadway musicals and twenty-four Hollywood musicals — such as *Du Barry Was a Lady* (1939), *Panama Hattie* (1940), and *Pal Joey* (both the original 1940 production and the 1952 revival) on Broadway, and *The Harvey Girls* (1946), *Words and Music* (1948), *Show Boat* (1951) and *There's No Business Like Show Business* (1954) in Hollywood — the vast majority were tremendous successes. After 1952, however, Alton had three failures on Broadway. He died in 1957, in Hollywood, sixty years old. Alton himself appeared in only one movie; this was a brief appearance in a 1941 film called *Two Faced Woman*, in which he partnered Greta Garbo. Alton's dance with Garbo was the pretext for a well-remembered advertising campaign that centered on the slogan, "Garbo Dances." The scene reveals Alton's good looks, amiable persona, and

limited acting ability, and hints at his skill as a dancer, which is reputed to be considerable.

Alton seems to have been at his creative peak in the late 1930s and early 1940s. According to newspaper reports of this period, he broke up the standard, all-in-unison chorus line, giving the different dancers special, individualized steps.¹ He is supposed to have used some effects of modern dance, such as contrapuntal group patterns and other effects associated with Doris Humphrey and her collaborator, Charles Weidman.² According to one reviewer, Alton's "makes a group flow in counter-currents, or sparkle in individual movements within the mass."³ Another reviewer claimed that "Alton has revolutionized musical comedy dancing."⁴ By 1953, however, Alton was criticized for his use, in his chorus groups, of monotonous unison. Nevertheless, even in this late period, Alton's work could be described as spontaneous, lively, and brash, with a breath taking pace.⁵

Film critics are equally confused in their assessments of Alton. Various writers claim different things. For instance, one implies that Alton was only good at directing the groups that backed up the stars.⁶ Another disagrees, claiming that most of Alton's memorable choreography is for solos and duets.⁷ Yet another implies that Alton was bad at making up dance steps, that he really wasn't a good choreographer at all — but adds that Alton was great at moving people around naturally as they sang.⁸

Luckily, most of Alton's Hollywood musicals are available on videocassette, and we can assess this part of his work, at least, for ourselves. For myself, I am intrigued, particularly, by two aspects of Alton's dances: his skill in creating ingeniously shifting group patterns; and the sometimes related influences of modern dance on his work.

Alton's direct connections with the modern dance world are uncertain. Certainly, Charles Weidman and his troupe appeared in a 1934 revue, *Life Begins at 8:40*, for which Alton was dance director. One journalist claims that Alton studied the Humphrey-Weidman technique and that his choreography of the 1939-1940 period reflected the Humphrey-Weidman influence.⁹ And Alton was a mentor and friend of Gene Kelly, who vividly remembers his own awareness of modern dance trends in the 1930s.¹⁰ So, if Alton was close to Kelly, and Kelly was aware of modern dance, I assume that Alton was aware of modern dance, too. But, today, I am presenting internal evidence — the style and techniques of Alton's film choreography — as proof of the influence of modern dance on Alton's work.

For instance, in Alton's first film, *Strike Me Pink* (1936), starring singer-comic Eddie Cantor, there is a number called, "The Lady Dances," in which Alton has his female dance soloist briefly use the whip-like flexible spine and flattened, 'neutral' hands of the modern dancer. Another production number in the same film features Ethel Merman singing "First You Have Me High" on a nightclub stage. At first Merman, dressed in black, stands alone in the dark, her back to a black lamp post, and her face, arms and hand seeming to float in an abstract black void. Low key lighting then reveals that she is positioned stage left; her figure is the converging point of two lines of African American dancers — one on the ground and one on a silhouetted staircase. The strong diagonal slope of the staircase creates a visual motif typical of Alton's work — the diagonal, which he uses in both the horizontal and vertical planes in a wide variety of dances. Here, various elements call to mind the expressionist aesthetic in general and the expressionistic modern dance stagings of the 1930s in particular: diagonals and conflicting lines (created through set design, choreography, and, in this case, also through tilted camera angles, often juxtaposed against each other in abrupt, surreal film editing); high contrast lighting; and massed groupings.

In his next film, *You'll Never Get Rich* in 1941, starring Fred Astaire and Rita Hayworth, Alton breaks up his chorus group into contrasting units in a number called "Boogie Barcarolle." There is a tap dance group and two groups (who then combine into one) who do lyrical movements that mix the influence of ballet and modern dance. Each group is led in turn by the soloist, Astaire. The dance starts with the lyrical groups. The dancers in the first group (stage right) perform a combination that includes a backbend on one leg that throws the dancer's weight off balance in the style of Humphrey's work; one dancer in the middle of the group lends the gesture a particularly strong feeling of fall-and-recovery. The second group (center stage) then performs a sequence that ends with a loose arabesque. Group Two then backs away, as the tap dance group (stage left) answers with a routine of their own. Off-camera, the lyrical groups join into one. The tap and lyrical groups then use traveling steps to exchange position on the stage. Astaire leads the lyrical group in a combination that includes the kind of upper body swings that I remember so well from my own training in modern dance classes. As Astaire rejoins the tap dancers, who are now massed in an oval center stage, the lyrical dancers create a line of male-female couples who leap and spin as they encircle the furiously tapping group. For a finale, the tappers drive their steps into the ground as the lyrical couples perform lifts around them in a semi-circle; meanwhile, the soloist, Astaire, combines taps and aerial work in front of this choreographic curtain. The dance is contrapuntal in its simultaneous presentation of contrasting movement vocabularies, rhythms, and group configurations and floor

patterns. (And, incidentally, this dance provides a good example of the buoyancy, enthusiasm and high spirits that Alton inspires in his dancers.) This dance was so much more demanding technically than the run-of-the-mill Hollywood choreography of the day that the dancers went on strike and succeeded in winning a higher salary for their efforts.¹¹

As in the "Boogie Barcarolle," Alton sometimes makes the chorus group a background for the individual dancer or a spotlighted couple. The 'look' of these sequences remind me of a film clip I have seen of the Humphrey-Weidman dancers outdoors in Bennington, Vermont in the 1930s: a chorus in the background repeats a simple movement pattern and this establishes a dancing accompaniment and backdrop (like a drum beat, a riff, a bass line, or a pedal point) for individual soloists who emerge to fling themselves into solos in the front. Despite the extreme differences, Alton creates an effect reminiscent of this at the end of "Boogie Barcarolle" in *You'll Never Get Rich* (and also during the same film's finale, "The Wedding Cakewalk") and during portions of other film dances, for instance: "Varsity Drag" in *Good News* (1947); "Stepping Out with My Baby" in *Easter Parade* (1948); and "Choreography" in *White Christmas* (1954).

The quality of Alton's work varies widely, sometimes even within one dance. Nevertheless, I almost always notice serendipitous group patterns in his choreography. Parallel lines turn into diagonal lines, which turn into rectangles, which turn into circles, which open and close and open only to then turn into triangular wedges, etc., etc. Each shift of configuration is accomplished with a feeling of magical sleight-of-hand. Each transformation in the group formations appears as a kind of witty surprise, yet each change also flows quite naturally, one out of the other.

Even in a relatively stereotypical production number, such as "The Girl on the Magazine Cover" in *Easter Parade*, featuring Ann Miller, Alton's group configurations fascinate me. Like "First You Have Me High," the dance is supposed to take place in a nightclub theatre, and this time the featured soloist is a dancer, Ann Miller, who is backed by a chorus of eight men. At first, the men are in a line parallel to the upstage wall, but they quickly shift into a diagonal line, from upstage left to downstage right. This line is then penetrated by Miller, whose floor pattern entwines with theirs, breaking them up into units of one or two. The men then walk backward to form a rectangle, upstage left. From there, Miller leads them in a combination of lightly-flowing steps. Then the camera cranes slightly upward as the dancers move together on a downstage diagonal; Miller and her huge fan (with the help of the camera angle) turn the rectangle, now, into a triangular wedge. Miller then spins back up that stage diagonal, into the middle of the group, and the men form a semi-circular crescent around the soloist and lift her to shoulder height. This configuration then rotates

counter-clockwise 135 degrees and the chorus lowers Miller to enable her to launch out independently on another diagonal, this time from upstage right to downstage left. All these shifts of configuration take place within only twelve bars of music.

The second chorus for "The Varsity Drag," the finale of *Good News*, starring June Allyson and Peter Lawford, provides another good example of Alton's inventiveness, both in general and, in particular, with group choreography. Alton uses a mix of abstract gestures and pantomime to evoke the Varsity Drag, a dance which is only vaguely described in the lyrics. Alton creates a call-and-response pattern between the lead couple (Allyson and Lawford) and the group, and then uses unison movements of the couple and the chorus together to create a massed effect that takes advantage of the varying height levels of the set. Amidst all this is what I consider the most amazing moment in all group choreography in Hollywood musicals: in a successive wave-like movement, front to back, the dancers bend over, and, for a split second, all the dancers have their heads down in a moment of stillness. To understand how unusual this is, we have to remember that Hollywood choreography tends to emphasize personality, through facial expression or the virtuosity of the individual performer. Within the context of Hollywood musicals, then, such a moment as Alton creates here is extraordinarily abstract.

Alton spent from 1945 through 1951 exclusively in Hollywood. I suspect that, during these years, he fell out of touch with New York, the hub of the modern dance world. Meanwhile, he had been superseded on Broadway by choreographers with more thorough backgrounds in modern ballet and modern dance — Agnes De Mille, Jerome Robbins, Katherine Dunham, Hanya Holm, Helen Tamiris, and others. In the 1954 film, *White Christmas*, Danny Kaye sang an Irving Berlin song satirizing the influence of concert dancers on show business, "Choreography"; Alton, the dance director, goes with the joke. Alton once had fun with modern dance, using elements of its style with relish: the flattened hands, the flexible spine, the asymmetrical groupings, the ramps, platforms and stairs, and other modern art set design elements. Now, instead, Alton makes fun of these elements. Alton's specific targets include Jack Cole (alluded to through an 'Asian' arm gesture for Danny Kaye), but, more predominantly, Martha Graham. For, by 1954, Graham had come to dominate the popular conception of modern dance, to the exclusion of Doris Humphrey and others. In "Choreography," Alton creates an interaction between the 'show biz' dancing of Vera Ellen and Johnny Brascia and the 'modern dance' of Kaye and a group of six women dancers. The 'modern dance' group's flattened hands, flexed feet, and angular, anguished gestures contrast with the "taps," "kicks," and "steps" which Berlin mentions in his lyrics and which are embodied by Brascia and Vera Ellen. Un-

fortunately, the usual video transfer of the film does not present the wide screen proportions; the width of the screen in the original prints probably more clearly presented the contrast between the two choreographic units.

As theatre historian Denny Martin Flinn writes: "It was Robert Alton who bridged the generations from the [nineteen-] twenties musicals to modern choreography."

¹² I believe Alton did this, partly, through incorporating influences from modern dance — particularly Humphrey's work with group choreography. I think the reason Alton's film work has been under-appreciated is largely because commentators have not been trained to notice group choreography and group dance patterns. (This is, perhaps, a reflection of the ascendancy of Graham's work over Humphrey's.) But, Alton dances deserve more notice: they were consistently inventive, and they fill me with delight.

Endnotes

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- 2 Margaret Lloyd, "Dance in Show Business 1: Robert Alton," *Christian Science Monitor*, 3 October, 1942.
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- 5 Review of Hazel Flagg, *Dance Observer*, April 1953, 57; Review of Me and Juliet, *Dance Observer*, December 1953, 153; "Alton Sets Fast Pace for Dancers: 'Me and Juliet' and 'Hazel Flagg' Sparkle with Movement," *New York Post*, 22 June, 1953.
- 6 Jerome Delamater, *Dance in the Hollywood Musical* (Ann Arbor: UMI Press, 1978), 108.
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- 8 Hugh Fordin, *The Movies' Greatest Movie Musicals: Produced in Hollywood USA by the Freed Unit* (New York: Frederick Ungar), 156.
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- 10 For instance, see Delamater, 209.
- 11 Richard Kislán, *Hoofing on Broadway: A History of Show Dancing* (New York: Prentice Hall Press, 1987), 65.
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The Eternal Return: Oriental Dance (1900-1914) Versus Multicultural Dance (1990-2000)

Iris Garland

I admit that I am tired of Western culture. I think Western culture is tired; it's played out. Or at least this phase of it —ballet and modern dance as we've understood them are in a fallow period.¹

Marcia Siegel made this statement at the Dance Critics Association Conference in Los Angeles in 1990, but it reflects the sentiment of many artists and critics at the end of the 19th century in Europe. A parallel may be drawn in western theatrical dance to a heightened interest in traditional dance forms from cultures outside the western tradition between the end of the 19th Century and the end of our Millennium. Artistic movements and genres are parallel to life cycles; new forms are born, flourish and degenerate into sterility. The final stage of a drought of innovation tends to produce nostalgia for the roots of primal sources. This return to origins is the basis of all ritual.² Ritual is not a mere repetition, but has the potential for transformation. In this paper I will compare the ideological issues surrounding the preoccupation of the West at the turn of the twentieth century and at the Millennium with non-Western dance forms. I contend that the Oriental dance phenomenon in the early twentieth century has parallels to the heightened interest in multicultural dance in our present time. Moreover, burgeoning attention to multicultural dance at the end of the 20th century is not as altruistic as it appears on the surface. I hypothesize that the perceived need for revitalization of Western dance through the incorporation and fusion of non-Western dance forms is comparable to that which occurred at the beginning of the 20th century. The stagnation of Western cultural forms is a significant factor in both eras.

Orientalism, a 19th and early 20th C. Western fascination with the Middle East and North Africa, had a context of political and social factors mediated by an extant Anglo-French imperialism. Defined as the representation of the East by Westerners, the term 'Orientalism' has multiple ramifications and originally was perceived in a positive light in the nineteenth century as "the study of languages, literature, religions, thought, arts and social life of the East."³ The scholarly studies were intended to educate the West in the cultural traditions of the Orient and mitigated the flagrantly superior attitudes of the imperialists' mandate toward their colonies. The European Oriental dancers in the early twentieth century embodied this

erudite perspective of scholarly Orientalism and they capitalized on the already aroused public fascination with all things Eastern. I refer here only to the dancers who performed Oriental dances as a serious artistic pursuit, emphasizing the ancient mythological and spiritual aspects.

The term 'Orientalism' was also applied to a group of nineteenth century French, British, and European painters, who took the Middle East and North Africa as their subject matter. These artists achieved a popularity that alternatively waxed and waned even beyond World War I. It is true that Matisse, Renoir, Delacroix, and Ingres are known for their work in other genres, but their Orientalist works are considered relevant to their *oeuvre*. For example, Delacroix's *Sardanapalus* is regarded as one of his most famous paintings. Equally influential in Orientalism were British and French writers, including Flaubert, Chateaubriand, and Kinglake in the nineteenth century, and Gide, Conrad and Maugham in the twentieth century. Orientalism, a view of the Orient through Western eyes pervaded popular and elite culture. Multiculturalism, on the other hand, enfranchises the members of non-Western cultures, particularly those in the Diaspora, to represent their 'difference', previously 'ghettoized' or muted in the dominant mainstream of Western culture. It is beyond the scope of this paper to fully address the complexities of Multiculturalism. Issues of 'who is entitled to represent who' are at the crux of the current debate sparked in part by Edward Said's landmark book, *Orientalism*, published in 1978.⁴ According to Said, any representation of the West about the Orient is a reflection of the imperial project and its strategy is to dominate and iterate superiority over the colonized. Although challenged for his binary, polarizing and narrow interpretations, all discourse of colonial/post-colonial theory in the 1980's and 90's acknowledged Said's critique.⁵

Desmond and Koritz applied Said's analysis to the Oriental dances of St. Denis and Allan, and indeed, found both dancers guilty of appropriation and complicit with imperialism.⁶ The Western dance representations of the Orient in the early twentieth century are characterized as either decadent, exotic spectacle (Allan, Fokine) or shrouded in mysticism (St. Denis). The word 'exotic,' inextricably associated with the Oriental dance, has a pejorative association that implies a co-optation with commercialism, mass culture, Hollywood exploitation, sexual display, and/or a risqué fashionable amusement in the salons

during the early twentieth century. Lately, feminist scholars have referred to Western female Oriental dancers as fetishes and phallic women, 'acting out' off stage the characteristics of their onstage *femme fatale* roles as Sémiramis, Thaïs, Cléopâtre, and particularly, Salomé. Emily Apter cites Ida Rubinstein, Mata Hari, Collette, and Cléo de Mérode as symbols of feminist and lesbian camp, despite Jane Marcus's seminal article (1974) that situates Salomé as a feminist 'New Woman'.⁷ Reevaluating the art forms of the past through the lens of poststructuralist and postmodernist theories yields a skewed interpretation of early twentieth century Oriental dancers.

Moreover, the Oriental dance of this period is deemed, either explicitly or by innuendo, as irrelevant to the modern dance project that privileges an original dance language appropriate to Western progress. Fokine's Oriental ballets are well documented in ballet history and it is generally acknowledged that the exotic, neo-romantic period (1909-1912) was the most popular in the Ballet Russes history, but Fokine's role as choreographer (in *Schéhrazade* for example) is not generally regarded as the major aspect of this success. Ruth St. Denis's legacy is valued chiefly in terms of her role as progenitor of Graham, Humphrey, and Weidman.

American dance scholarship has marked the beginning of the modern dance as occurring in late 1920's and early 1930's with the advent of Graham, Humphrey, and Weidman, who forged idiosyncratic movement styles that have been characterized as distinctly American. Graham is quoted as saying: "[t]he concert dancers were opposed to the weakling exoticism of a transplanted orientalism."⁸ Such statements fostered the myth that a new American dance was invented without any influences from foreign traditions or past conventions. In 1929 John Martin, American dance critic, viewed the new modern dance as moving toward a "unified entity", a characteristic "national expression," a notion that is diametrically opposite to today's trend of 'cultural pluralism'.⁹ In 1933, Martin claimed that the modern dance "has thrown aside everything that has gone before and started all over again."¹⁰ Disdained by the modern dance icons and maligned by the postmodern cultural theorists, early twentieth century Oriental dance remains undervalued as a loose thread, rather than part of the fabric of Western dance history.

However, the Western critics and writers during the early years of the twentieth century respected the Oriental dance as a legitimate art form. There were several well respected European Oriental dance artists, who received much acclaim in their time, but they are largely neglected in dance history. Although St. Denis and Allan paved the way, one or two artists within a genre cannot say everything there is to be said. Oriental dance was accorded a category of its own, equivalent to the 'classic' Greek dance and the ballet. The Oriental movement vocabulary and aesthetic were new to Western audiences. For example,

the *Tatler* of London (1911) described the Oriental dance as an advance in the mode of expression over the clog dancing and "twinkling feet of the Gaiety" which had "exhausted our conceptions of the dance."¹¹ The *New York Herald* (1913) featured photos of Sahary Djeli and Tórtola Valencia with the caption:

All of our dancing in recent years has been influenced by the rhythmic body movements of the Oriental dances, which in their original form greatly shocked society but which as modified have merely infused a new fascination into the Western dances [...].¹²

The subtext of this quote suggests that Western dancers mediated and bridged the gap for audiences between the familiar and the incomprehensible. I hesitate to use the term 'other' here because it is a polarizing construct of postmodern cultural theory and arguably poses its own mode of post-colonialist imperialism.¹³

In the late nineteenth century, Léon Sari, the director of the Folies Bergère, appropriated the dances of a traveling troupe of four authentic almées and reconstructed their dances for the regular Folies dancers. Olivier Métra, director of the Folies orchestra, composed the music. The ballet, a parody, was titled, *Les Fausses Almées* [The Fake Almées]. Perez describes the appropriation as a "conventional Orientalism agreeable to the taste of Parisians."¹⁴ The authentic almées were judged by the Parisian public as too static, remaining on one spot and not moving enough; the sexual innuendoes of shaking thighs and belly apparently did not suffice to satisfy the Parisian audience accustomed to circus acts at the Folies Bergère. Whistles and shouts demanded that the curtain be rung down. This tumultuous negative reception continued in subsequent performances. The Fake Almées of the Folies Bergère danced nude and Sari recouped his box office losses from the disaster of the authentic almées.

May it be assumed that audiences could appreciate the non-Western dance forms only when filtered through Western imagination and incorporated into familiar Western theatrical conventions? Such consideration is not only applicable to the West, but conversely affects every transplanted cultural representation. For example, in 1990 Bharucha described the numerous alterations made to adapt his intercultural production of Franz Xaver Kroetz's wordless German play, *Request Concert*, to the Indian cultural experience. It was performed in Madras by experimental Indian dancer, Chandralekha. However, Bharucha is unforgiving in his criticism of Western versions of classical Indian themes, such as Peter Brook's *Mahabharata* and Philip Glass's *Satyagraha*.¹⁵ It has to cut both ways.

With the advent of the Western female solo Oriental dancer in the early twentieth century a new interpretation of Oriental dancing emerged from spectacle oriented

appropriations in the nineteenth century. The Western solo dancers constructed imaginary Oriental ancient rites. Postmodern cultural theorist Homi K. Bhabha argues that the return to the past generates the future:

The post-colonial passage through modernity produces that form of repetition — the past as projective. ... It is the function of the [time] *lag* to slow down the linear, progressive time of modernity to reveal its 'gesture', its tempi, 'the pauses' ... When the dialectic of modernity is brought to a standstill, ... its progressive, future drive — is staged.¹⁶

According to Bhabha (1994), such a time-lag does not preclude time or history. "What Foucault and Anderson disavow as 'retroversion' emerges as a retroactivity, a form of cultural reinscription that moves *back to the future*."¹⁷ Ramón Valle-Inclán, literary giant of early twentieth century Spanish *Modernismo*, iterates a similar conception of revisiting tradition as revealing the secrets of the future. "Past, Present, Future, [...] are detached and each one expresses the secret code for all the others." New artistic forms emerge from a search into antiquity.¹⁸ Deepti Gupta, an Indo-Canadian choreographer, explains the paradox of preserving of her culture versus creating new work in the postmodern world:

[...] preservation does not mean ending, it means continuing. [...] Going forward is not possible if you don't know where you're coming from. In India we say that tradition is a river that flows out of the past and into the future. I went into the past to come closer to the center of this stream of tradition. [...] It is naive to think you create something from nothing; it's from one's roots that one draws strength.¹⁹

Sahary Djeli is one of the European Oriental dancers credited with bringing the "unmodified dances of the East" to the West and transporting her audiences to the ancient past. She accomplished this, according to one French critic (1908) "by falling into a state of trance and religious ecstasy."²⁰ The *New York Herald* (1913) said: "[as] a female contortionist she surpassed all her predecessors in Salome dancing."²¹ One unidentified London newspaper claimed that she was Hungarian and debuted in Budapest, but the press at the time should not be trusted for accuracy on matters such as a dancer's country of origin. Sahary Djeli's arm movements were described as the "coiling and uncoiling of snakes," and photographs show that she was extremely flexible and acrobatic.²² Maximoff, a Paris critic in 1908, described her performance of the Nautch as the most astonishing choreographic exhibition he had seen.²³ A Madrid critic said in 1915: "The classic dance [here re-

ferring to Oriental dance] requires in its execution, form, line, temperament, talent, study, culture and exquisite taste in costuming."²⁴ Western connoisseurs of the Oriental dance did not appreciate nudity as vulgar display, although Oriental costuming revealed an uncorseted body with bare midriff and feet.

Many reviewers of the time attributed a standard of authenticity to the European female solo Oriental dancers, although it is unlikely that any Western dancers actually achieved it. The measure of perceived authenticity resided largely in the archaeological, literary, and artistic artifacts of the East as recognized by Western audiences, and involved research and creative interpretation by the dancers. Scholarly and field research (related to the archaeological discoveries during the same period) created an aura of cultivation, refinement and authenticity for the Oriental dance that critics praised in press features and reviews.²⁵

The ultimate aim of performance in sanskrit theatre is to "lead the audience to absolute bliss," as stated by Tara Rakjumar.²⁶ Aesthetic satisfaction and an initiated, empathetic audience are the two factors necessary for a successful performance of Indian theatre and dance, according to the *Rasa* theory that appears in the ancient texts, the *Natya Shastra* by Bharata. The most appreciated solo Western Oriental dancers attempted and often were successful in achieving a quasi-religious experience that was long absent from Western theatrical dance. For example, a response to Valencia's dances in a Spanish review (1915) stated: "[...] in order to understand the ancient rites of the Oriental dance, one must go beyond the Spanish 'soul' to a universal soul, attentive to the rhythms of eternity."²⁷

Hispanic critics agreed almost unanimously that appreciation and comprehension of Tórtola Valencia's Oriental dances required more than a single viewing and needed a cultivated audience; in other words, the upper class, artists and intellectuals.²⁸ Valencia's *Incense Dance* (1908) was described by a *New York Herald* critic in 1917 as unique and "infinitely more strange and mysterious" than that of St. Denis.²⁹ The choreography of her Oriental dances was intentionally adjusted to the expectations of Western audiences. She could dance *La Bayadera*, she told an interviewer, as she had learned it in India, but she altered this *Nautch* dance for the stage in order to make it theatrical and artistic. She claimed to have discovered new rhythms and harmonies that complemented those of the dance of the *bayaderas*.³⁰ Her dance was not a mere reconstruction, but a creative endeavor that provided opportunity for her personal innovations. While appropriation in the service of individual expression is clearly apparent here, there is a suggestion that the result is a hybrid form that transcends both Eastern tradition and Western conventions. The adaptation of traditional dance forms for stage venues is a common but controversial practice even for native culture bearers who present traditional

dances in theatrical venues for tourists and Western audiences today.³¹ As Deepti Gupta (1992) observed, “Few people are performing in temples these days.”³²

Although the term ‘fusion’ was not in the theatrical vocabulary before World War I, it does seem applicable to the practices of Oriental dancers. Fusion for Tórtola Valencia and other dancers normally included the use of Western classical music for their Oriental dances; for example, Delibes, Grieg, and Tchaikowsky. Today multicultural experimental choreographers, such as Shobana Jesasingh, Menaka Thakkar and Deepti Gupta, incorporate music of Western contemporary composers in their fusions with Indian traditional dance forms and Western contemporary dance.

In Valencia’s explorations to find original movements she claimed to have “invented a way of dancing” by placing her arms and hands in Egyptian angles. She rushed to the British Museum and was thrilled to discover that the ancient Egyptian figures had similar poses. Assuming that no one else had reproduced them, Valencia believed that she had discovered something new within a historical and classical art.³³ The material of abstraction in Cubist painting around this same period also made use of angles and geometrical forms. It was an idea whose time had come. “St. Denis never quite freed herself from a static, pictorial approach to movement” and moved “centripetally “toward her soul and stillness”, according to Suzanne Shelton, her biographer.³⁴ Valencia’s style suggested a predominance of centrifugal force and was described as fiery and vigorous, like a “force of nature unleashed”.³⁵ St. Denis and Duncan were undisputedly an inspiration to many Oriental dancers, but the movement styles that evolved from their successors were unique.

Such a unique dancer was Sent M’Ahesa, Swedish born as Elsa Margaretha Luisa von Carlberg, known for her original style described as sharp cornered and geometrical.³⁶ In contrast, St. Denis stated her oriental aesthetic was that “[n]o motion should be sharply abrupt. There must be no angles. A cat lies down in a series of curves.”³⁷ M’ahesa debuted in Germany (1909) and remained popular with the public well into the 1920’s, although by then the *Ausdruckstanz* of Wigman and Laban was the dominant theatre dance style in Germany. Sent M’Ahesa preceded both Laban and Wigman, but I found no acknowledgement in the literature that her work influenced the *Ausdruckstanz*. Indeed, Wigman claimed at her debut (1913), “whatever happened on the concert stages in those days was hardly more than diletantism.”³⁸ Press reviews and photographs during that era indicate otherwise.

In 1910 a German critic, Karl Ettlinger, wrote that Sent M’ahesa’s technique was so completely new that it did not make sense to compare her to other dancers.³⁹ The *Dance of Wings* was inspired by strange ancient Egyptian drawings of winged mythical beings and pictures of

the vulture goddess, Mut, identified with Isis. M’ahesa extrapolated the myth into the fear of a superhuman power represented in lightning fast dance images. Her dance was not a slavish copy of Egyptian bas-reliefs, but rather an abstraction with psychological overtones that preceded by almost fifty years Graham’s *Errand into the Maze* (1947) in which another mythological being, the Minotaur, was translated into a metaphor for fear.⁴⁰

Roshanara, born in Calcutta as Olive Craddock, the daughter of a British army officer, formally studied the classical East Indian dance with Ghoor Jehan. Similar to postmodern dancers today, Roshanara actively pursued study in various disciplines throughout her career, including training in ‘jui jitsu’, voice and acting. After her debut in London (1911), she performed before the Rajah in 1915, an honor for a non-Indian performer. The *Times of India* reported: “So thoroughly does [Roshanara] enter into the spirit of her subject that it is difficult to realize that she is not herself a native of the country whose art she has studied so closely.” The *India Daily Telegraph* said, “...[Roshanara] took the house by storm. Indian critics present were as much impressed as the Europeans and gave vent to their enthusiasm freely.”⁴¹ Despite the favorable impression of Roshanara’s dances, India was not politically in a position in 1915 to embark upon a renaissance of Indian dance traditions. At the time of Roshanara’s performance the Indian classical dance had degenerated and was not highly regarded by either the British colonists or the Indian people. It is ironic that an English dancer received acclaim for appropriating traditional dances that the British had suppressed during their rule in India and that the Indians themselves held in disrepute.⁴² According to Erdman and Coorlawala, the interest in India for reviving her own neglected dance traditions and presenting them as theatrical events occurred in the 1930’s, shortly following the tours to India of Denishawn and Pavlova with their Western interpretations of Indian dances.⁴³ This influence of Western dancers exemplifies a conceit of Orientalism, according to Taxidou:

The Orient in the decline of the present is somehow seen as being unable to acknowledge the treasure of its past. That past has to be preserved by Europe if it is to survive and in its term add to the regeneration of Europe.⁴⁴

The resurgent recognition of non-Western traditions under the rubric of today’s multicultural dance has not rid itself of the specter of imperialism. Government agencies, upon which all professional art groups seem to be dependent, set the parameters of who is eligible for arts funding. Culture specific groups have expressed discontent with the priorities in multicultural dance funding in Britain. For example, Reginald Massey wrote in the *Dancing Times* (1998) that Indian classical styles are allegedly

ignored in favor of new forms of cultural hybridity. The message is given that “Asians living in Britain must be encouraged to create a new genre of dance that is neither Asian nor British but something new.”⁴⁵ The situation is even more convoluted for the African People’s Dance Forms in Britain. Peter Gadejo explains:

If we want to conform to neat funding categories we have to siphon off the aesthetic element of African Peoples’ Dance Forms and present it in isolation from its other functions. In other words, we have to deform the dance in such a way that denies its very heart and soul.⁴⁶

Post-colonialism and Diaspora may suggest a changing social order, but thus far, the dominant power structure remains ‘eternal’.

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Garland

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Principles of Construction and Stress: The Shoulder in Relation to Today's Dancer

Pamela Geber

Abstract

In contemporary dance, choreography is being developed that challenges dancers in new ways, therefore challenging the ways in which they have been trained. The approach to using any part of the body as a weight-bearing surface has reached a new level of complexity. The vocabulary, inspired by a variety of sources (contact improvisation, capoeira, street dancing, and others) includes movement in which the upper body is being used as a weight-bearing structure: "inverted movement." Both men and women are required to perform such movements, often at high levels of speed and momentum.

Most traditional training does not adequately prepare dancers for inverted movement because it requires a very different arrangement of musculoskeletal support. In light of the physical challenges that contemporary dancers are being increasingly asked to undertake, it is important that training ideologies be addressed so that dancers are adequately prepared for these choreographic demands.

I will be identifying the musculoskeletal arrangement in the shoulder girdle when doing a traditional ballet *port de bras* in *a la seconde*, *en haut* and *en avant*, the musculoskeletal support that occurs during handstands and looking at the biomechanical discrepancies between the two. Injuries could potentially occur in the shoulder mechanism from overuse and/or unprepared musculature if a dancer performing inverted movement has not trained versatily.

Functional Anatomy

The shoulder girdle consists of four bones: two clavicles and two scapulae which rest on top of the thorax. Each humerus (upper arm bone), articulates in each of the glenoid fossas, somewhat shallow bowls of support on the anterolateral portion of the scapulae. As the humerus flexes, extends, ABducts, ADducts, rotates and circumducts, the entire shoulder girdle serves to absorb any shock which otherwise might be communicated to the sternum and thoracic cavity (Todd, 1937). In other words, the movement of the humerus is translated via the shoulder girdle to the axial skeleton. One can think of the shoulder girdle's function similarly to that of the pelvis as the pelvis absorbs the forces through the femurs (thigh bones), lower legs and feet, absorbing and translating these forces to the core of one's body. As this basic, functional similarity exists between the shoulder girdle

and pelvis, it is important to note that the iliofemoral joints and the glenohumeral joints themselves have distinct characteristics. The glenohumeral joint has much greater mobility than that of the iliofemoral joint. In fact, it is the freest movable joint in the body. This is true in part because the glenoid fossa is much shallower than that of the acetabulum (which articulates with the femur). The capsular ligaments are also much looser.

The humeral head may glide as well as circumduct in the glenoid fossa with surprisingly little ligamentous resistance. The shoulder girdle, in order to support all of the possibilities for movement at the glenohumeral joints, is different from the pelvis in the sense that it, as a unit, is freely movable. The bones of the shoulder girdle are not fused together as they are in the pelvis. The only bony attachment that the shoulder girdle has to the axial skeleton is at the sternoclavicular joint. The clavicles can rotate on themselves reflecting movement at the sternoclavicular and the acromioclavicular joint. The scapulae elevate, depress, retract, protract, superiorly or inferiorly rotate and tilt. All of these scapular actions "conform somewhat to the shape of the rib cage" (Fitt, 1996) and move the glenoid fossas in collaboration with the humeral heads. This collective relationship is termed "scapulohumeral rhythm" and is natural to the way the mechanism was designed (Greenfield, Catlin, Coats, Green, McDonald & North, 1995). For every three degrees of humeral ABduction, for example, the scapula should superiorly rotate one degree (Larson, 1973). For every three degrees of humeral flexion, the scapula should superiorly rotate and protract by one degree as well.

Traditional Training Principle #1 - ABduction to 180 Degrees

In terms of the upper body in the traditional ballet *port de bras*, the design is such that as the arms ABduct to *a la seconde* and up to *en haut*, the shoulders (acromion processes) cannot rise up with the action of the humerus. In order to accomplish this, there is a slight holding pattern in the thoracic and cervical spine keeping the scapulae depressed and slightly retracted. As a dancer keeps his/her shoulders down when the arms rise, scapulohumeral rhythm is disturbed. With practice, this "learned" coordination becomes automatic.

"In order to depress the scapula, one must activate the lower trapezius, the pectoralis minor and the sub-

clavius" (Fitt, 1996). Because of pectoralis minor's angle of pull as it constantly is being put in a state of contraction, it causes the scapulae to ABduct slightly and wing posteriorly, calling upon the levator scapulae and rhomboids to be in a constant stretch. In this scenario, "the stretch reflex is constantly being activated for those muscles, and the rhomboids and the levator scapulae subsequently get constant impulses to contract" (Fitt, 1996). The scapular depressors are contracting simultaneously with the elevators (upper trapezius and levator scapulae) and "whenever there is a constant activation (co-contraction) of antagonistic muscles, tension will build" (Fitt, 1996). As the levator scapulae contracts with the scapulae fixed in this way, it causes cervical lordosis to decrease as well (Calais-Germain, 1991). Fitt goes on to say that "it is no wonder that many dancers have excessive tension in the upper back and neck. The very nature of the aesthetics of dance brings tension to that region" (Fitt, 1996).

If dancers are training exclusively in this way, it is important to regularly stretch the scapular muscles. Of the scapular depressors, this includes the pectoralis minor, subclavius and lower trapezius. The scapular elevators, upper trapezius and levator scapulae, also need to be stretched along with the scapular retractors which include the rhomboids and middle trapezius. It is also important for dancers to become aware of over-holding with the scapular muscles more than is necessary to achieve the proper design. Dance technique, primarily being learned from visual example is often interpreted by students' over-stabilizing. It becomes increasingly important for the health of the muscles to stretch. If a dancer were to enter a handstand laterally (ABduction at the glenohumeral joint), he or she needs to build elastic strength in all of these scapular muscles. Exercises that utilize the full range of motion in the scapulae and build dynamic strength would be extremely beneficial.

Traditional Training Principle #2 - Flexion to 180 Degrees

At the glenohumeral joint itself, the head of the humerus is not supported squarely within the glenoid fossa as scapulohumeral rhythm is disturbed. Even though the glenoid fossa is a shallow one and the capsular ligaments are loose, a strain is placed upon the muscles that maintain the clearest glenohumeral relationship: the four rotator cuff muscles. These are the supraspinatus, infraspinatus, teres minor and subscapularis. As the scapular muscles' job is to "position the glenoid for optimal alignment with the humeral head," the four rotator cuff muscles position the head precisely within the glenoid fossa (Pink, M.M. & Perry, J., 1996). Balanced rotator cuff support is necessary for the shoulder to work with maximum efficiency and safety.

With scapulohumeral rhythm altered as the scapulae are retracted, the glenoid fossa faces more laterally. In

order to maintain a clearer apposition between the joint surfaces, the humerus naturally wants to respond by rotating externally, assuming a more posterior relationship to the body. If a dancer has been practicing a traditional *a la seconde* position with the humerus slightly forward of the body and slightly internally rotated (in order to elevate the elbow somewhat), more muscular support across the anterior portion of the glenohumeral joint has been recruited and the articulating surfaces of the joint are no longer flush to one another. Biomechanically, the subscapularis' angle of pull is placed at a disadvantage and over time, "a reflexive inhibition or premature fatigue may occur and the other muscles begin to compensate" (Pink, M.M. & Perry, J., 1996). The pectoralis major and anterior deltoid, for example, may compensate for a lack of support from the subscapularis, especially if the arms move from *a la seconde* (an ABducted position) to *en evant* (a flexed position). Since both muscles are distal to the axis of rotation, an upward motion of the humeral head occurs and thus, disturbs the precision in centering the humeral head in the glenoid fossa (Pink, M.M. & Perry, J., 1996). One can think of the deltoids' relationship to the rotator cuff muscles similarly to driving a motor: The rotator cuff muscles are the "low gears" and the more superficially placed deltoids are the "high gears." The deltoids are designed for less precise movement than the subscapularis, for example, and thus dancers training in this way may find themselves in jeopardy when performing inverted movement with a weak subscapularis.

As a dancer's shoulder joint flexes into *en evant* and up to *en haut* with the scapulae depressed and retracted in order to keep the shoulders down, there are several muscles that work in a completely different collaboration with one another than they would normally. Mostly, the serratus anterior, which attaches the interior portion of the scapulae to the costals, is not able to guide scapular movement over the ribs. Only the last four digitations of the serratus anterior are used to assist in scapular depression (Jenkins, 1991), while the upper fibers become extremely weak. The scapular retractors (middle trapezius, rhomboids and levator scapulae) being held in this movement, inhibit the upper fibers of the serratus anterior from performing its natural function: to maintain contact of the medial scapular wall to the thoracic wall. (Hoppenfeld, 1976). Basmajian and Deluca write about their EMG findings for this very action if it were performed for optimal efficiency rather than an aesthetic "look." In shoulder flexion up to 180 degrees, "the activity of the middle fibers of trapezius decreases during the early range but builds up toward the end. In general, then, the middle trapezius serves to fix the scapula but must relax to allow the scapula to slide forward during the early part of flexion. The rhomboid muscle...imitates the middle trapezius" (Basmajian & Deluca, 1985). The scapulae can then be directed over the costals with the assistance of the anterior serratus.

Collectively, these muscles form a scapular rotary force couple, tethering the scapulae on all sides such that it can absorb and expend “the impacting and telescoping forces that would be capable of dislocating the glenohumeral joint” (Depalma & Flannery, 1973).

If a dancer is entering a handstand sagittally, it would be beneficial for him/her to build elastic strength in the muscles that collectively form a scapular rotary force couple: middle and upper trapezius, levator scapulae, rhomboid and serratus anterior, for example. These muscles, in order to guide the scapulae most effectively and safely over the ribs, need to work collaboratively. Dancers should work within the natural integrity of the glenohumeral joint, strengthen their subscapularis and rather than using their deltoids as primary stabilizers of the glenohumeral joint, strengthen all of the four rotator cuff muscles. A dancer who has trained exclusively in a traditional *port de bras* recruitment of these muscles may also need to stretch his/her pectoralis major in order to achieve an overhead handstand without hyperextending in the thoracic spine.

Other Inverted Options

The mobility of the shoulder joint allows for a vast range of possibilities in inverted positions. For example, dancers may enter a handstand sagittally and once weight is transferred onto the hands, horizontally ABduct. One of the most common maneuvers on the hands in the past four years in the downtown New York City contemporary scene has been a variation on a barrel turn that begins low to the ground and is assisted by one arm that reaches diagonally back to the floor. This movement, somewhat similar to the *macacao* in capoeira, requires a collaborative balance of strength and mobility, especially with the increased level of speed that is necessary to perform the action.

Stability in such movements, particularly with the arms going overhead, require that the shoulder girdle be allowed to move in its intended “rhythm.” In order to perform this type of movement safely and efficiently, a balance in the strength and flexibility of the muscles that attach to the shoulder girdle is required. “If one corner of the scapula is not controlled, scapular lag or winging could occur” (Cain, Mutschler, Thomas, Fu, Freddie, Lee & Kwon, 1987) and the weight of the body could be capable of dislocating the glenohumeral joint.

In order for a dancer to have more possibilities open to him/her when doing inverted movement, he/she needs to develop general, all-over elastic strength for both the scapular and humeral muscles. The rotary force couples that need to work within their natural coordination include the trapezius and serratus anterior relationship as well as the subscapularis, infraspinatus and teres minor relationship. (Basmajian & Deluca, 1985). Additionally, the pectoralis major, pectoralis minor, latissimus dorsi

and teres major have an important collaboration. A dancer can press down on parallel bars which calls into action the pectoralis minor, which acts on the girdle, and the pectoralis major and latissimus dorsi assisted by the teres minor, which both act on the humerus. “When one falls on one’s outstretched hand, the timely contraction of these muscles saves the clavicle from fracture” (MacConaill & Basmajian, 1969). Dancers can work with resistance such as surgical tubing or springs in order to build dynamic strength. The abdominals, erector spinae and quadratus lumborum are also important muscles to strengthen such that they can support the core of the body dynamically when one is in an inverted position. A dancer’s biceps and triceps will also need strengthening. When the arm is medially rotated, as in a traditional ballet *port de bras* in *a la seconde*, the biceps do not contribute to ABduction as they normally would in natural movement (Basmajian & Deluca, 1985). Most importantly, dancers should train such that the same joint angles are being utilized as will be needed for the choreographic demands. For inverted movement options, specificity of training is essential.

Conclusion

As inverted movement continues to be a part of choreographic trends, the demands placed upon the shoulder mechanism need to be addressed in conjunction with preparatory training. Additionally, dancers can train effectively in a variety of styles if they approach each one with a proprioceptive awareness of their musculoskeletal habits. Even though one style may require a different biomechanical arrangement in the shoulder girdle from another, it is still possible to cross-train as long as excessive “holding patterns” do not emerge in the expression of the aesthetic.

If the shoulder girdle is trained to be honest to its functional design, then inverted movement may be a more accessible skill for dancers to develop. In the long run, maintaining the integrity of the design will help in its longevity. Its stability relies on its ability to be mobile and if this dynamic arrangement is maintained, then both expressive and supportive possibilities will increase. The body, as the instrument in service of the art form may, in turn, surprise us with new choreographic possibilities.

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- Lisa Race in "Three Wishes" (American Dance Festival, North Carolina - 1999)
- Eric and Holly Handman in David Dorfman's "The Family Project" (Dance Theatre Workshop, New York - 1996)
- David Dorfman & Lisa Race in David Dorfman's "Approaching No Calm" (Dance Theatre Workshop, New York - 1996)
- Curt Hayworth & Tom Thayer in David Dorfman's "Counting Laughter" (Dance Theatre Workshop, New York - 1996)
- Nicholas Leichter Dance in "Gringo Romp" (St. Marks Church, New York - 1995)

Photographs

- Lisa Race, 1996
- Doug Elkins Dance Company, 1993 & 1996
- Nicholas Leichter Dance, 1995

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From Bauhaus to Playhouse: Tracing the Aesthetic of Alwin Nikolais

Claudia Gitelman

The title is a rip-off of Tom Wolfe's well-known irreverent critique of modernism, *From Bauhaus to Our House*.¹ "Playhouse" refers to the theater in the Henry Street Settlement on the lower East Side of Manhattan where Alwin Nikolais, who became director in 1948, created an integrated theater of motion. First I will point to similarities and dissimilarities between his work and that of Oskar Schlemmer in Germany in the 1920s and 1930s and then discuss Nikolais within specific historical conditions in the United States during the post World War II period.

A personal beginning: In 1971 Nikolais and his partner, Murray Louis, invited me to join the faculty of their newly expanded school at the Space for Innovated Development. I had not been in contact with Nikolais for a number of years so I sat in on his classes to hear him articulate his theory of movement and observe him design material to mediate that theory. It was also in 1971 that a copy of *The Theater of the Bauhaus* fell into my hands, and as I read Schlemmer's essay, "Man and Art Figure," I heard myself exclaim: "This could be Nik's script!"² I asked Nikolais about his connection to Schlemmer and he brusquely waved the idea away: "Oh no, that was something else."

The following words had sprung out from Schlemmer's opening paragraphs: form, color, motion, sound, light and space. I reached for an early program book of the Dance Theatre of Alwin Nikolais and in the introductory essay I saw the words: light, sound, time, motion, space and color. But for "form" in Schlemmer's list, substituted by "shape" and "time" in Nikolais', the ingredients of theater are identical. There are many similarities in the artists, and despite the two decades separating them, more than one dance writer has sought to connect their work.³

German painter and sculptor Oskar Schlemmer (1888-1943) matured during the artistic revolution preceding the first World War. His *Bauhaus Stairway* (1932) is such an icon of modern art that it received pop art reincarnation from Roy Lichtenstein in 1988. Schlemmer is remembered today as much for his theater productions as for his painting. He conceived his most substantial work, *The Triadic Ballet*, in 1912 and reworked it until 1937 when there were plans for a New York production. (It did not materialize.) He joined the Bauhaus in 1920 as Master of Form and in 1923 took over the Theater Workshop,

making it one of the most vital parts of the institution.

Alwin Nikolais (1910-1993) worked as a jack-of-all theater trades in his youth in Connecticut. Once captivated by dance, he studied and performed with German immigrant Truda Kaschmann. He attended Bennington Summer School of the Dance in 1937, 1938 and 1939, and in 1940 he and three other dancers made a 10,000 mile barnstorming tour of North America. After service with the army in Europe, he became director of dance at Hartt Institute in Hartford, Connecticut, and began assisting Hanya Holm in New York and Colorado. The careers of both his teachers, Kaschmann and Holm, embody the debate between expression and form current in European dance in the 1920s.⁴

As the lists referred to above indicate, and the precision of their work confirms, Nikolais and Schlemmer shared ideals of rationality and exactitude. Both assumed that elements of movement theater are definable. Yet a metaphysic is readable in the theorizing of both: Nikolais embedded the human figure in a staged environment which was, for him, a metaphor for the universe; Schlemmer sought a connection to fundamentals of existence, which, for him, were mathematical. Undeniably, both artists accepted modernism's belief in a universal and unified subjectivity.

Both constructed meaning through dedication to abstraction, and both saw themselves as humanists. Passages in Schlemmer's diary reveal him struggling to reconcile his embrace of abstraction with his dedication to the figurative.⁵ Nikolais, defending choreography without narrative and characterization, argued, "it will, rather, enhumanize."⁶ Both men sought to resolve conflict between the body and technology. Schlemmer: "... artists love the machine, technology, and organization ... a longing to find the form appropriate to our time."⁷ Nikolais: "modernism today ... embraces the aluminum, chrome and steel sleek."⁸

The list of similarities and dissimilarities continues. Schlemmer built costumes that are geometric and sculptural, as is consistent with his art background. They often render the body jointless. Dancer Nikolais constructed shapes that metamorphose and his ballets include sections of free motion in which figures move aerially. Both artists worked with light, shadow and reflection, Nikolais later profiting from advances in technology that made it possible to focus projected light design. Both were fascinated

by carnival, circus and puppetry and did not regard popular culture as remote from elite values. However, Schlemmer's experiments at the Bauhaus were often infused with irony, and solopistically directed to his colleagues and their interests.

The practice of masking and extending the human figure is what most readily springs to mind in connecting Schlemmer and Nikolais. It is a superficial point of comparison unless we question what the maskings unmask in creator and spectator. Discussing Schlemmer, the French dance historian Laurence Louppe notes that costumes and properties are texts that tell bodies their options for movement. She sees anti-naturalism as the motive for their use and also reads in an effort to erase the "psycho-anecdotal." Louppe marks the tendency to give dancers a puppet-like aspect a threat to spectators' belief in initiative and free will. The delicate being of the marionette also suggests innocence and a lost state of grace. This doubled inferencing can cause a troubling loss of orientation in the viewer.⁹ All of Louppe's reasoning helps us consider Nikolais' mature work.

It is instructive to examine what he did not do as he put together a career after three years in the army. His most noteworthy prior choreography had been a 1939 collaboration with Truda Kaschmann. Eight Column Line (music of Ernst Kreneck, costumes by A. Everet Austin) was meant as an anti-war statement and was perceived as such. It was consistent with dominant American art during the thirties, which, though innovative in style, was representational and socially configured.

Extrados was Nikolais' first choreography in a New York venue. A word used in architecture to mean the outer curve of an arch, extrados referred, in this case, to space beyond the finite. Nikolais subtitled its three sections "Anticipation and Preparation," "Ceremony," and "Release." Prophetically autobiographical, Extrados signaled a move toward self-referential construction.

The choreographer's first success with a dance audience away from Henry Street was at Connecticut College where he premiered Kaleidoscope in the summer of 1956. It was greeted with enthusiasm by critics, who nonetheless revealed anxiety about boundaries of dance that the work threatened. "There was not an emotion anywhere on the premises," wrote John Martin.¹⁰ P.W. Manchester warned, "This dehumanization of the dancer is an inherent danger ... though on this occasion it is part of the fascination of an altogether enthralling work."¹¹

Kaleidoscope deerotizes dancers with unisex costuming. One sees constructivist concerns in the ballet's design, and it is possibly to read in cubist and surrealist elements. Faces are halved by makeup; headgear is at once geometric and other-worldly; dancers interact with circle and line. Nikolais rationalized his play with physicalized geometry as a means of defining and extending motional possibility (texts that tell bodies their options) and of re-

stricting the intrusion of personality (the psycho-anecdotal).

In 1957 Nikolais returned to New London with two works, Prism, a study of light, which he had already premiered at the Playhouse, and Runic Canto, commissioned by the American Dance Festival. Critics were better prepared to articulate their unease. Margaret Lloyd allowed that "modern dance is shooting off in unexpected directions" and that new ideas can bring "irritation just as pioneering ideas were resisted in the past."¹² Several critics expressed interest in the ritualistic nature of the works: Louis Horst saw an "ancient era of wild sagas and glyphs of Nordic mythology."¹³ Selma Jeanne Cohen accepted that Runic Canto was devoid of literary base and found that it "throbbed with energy of primitive ritual." She hoped, however, that it was "a step toward a communication of feeling," and away from "cold and clinically applied devices."¹⁴

The ideals for which critics may have been nostalgic were articulated in the late 1950s by the loved dance pioneer Doris Humphrey. Though caveats braid through pages in which she denounces the clean line cult of contemporary architecture and design, she advises: "If you are completely satisfied with the key shapes of our time, do not seek to compose."¹⁵ Perhaps Humphrey voices the ultimate connection between Schlemmer and Nikolais. She seems to warn against theater that pursues the invented over the natural, spectacle over sentiment, and the new over a mythologized past.

Nikolais' break with modern dance canon occurred within political, social and gendered conditions to which he returned after the war. Stephen Polcari, who studies painters of the postwar period, has written: "World War II left an indelible mark on people of the Abstract Expressionist generation ... bringing to the forefront of art the elimination of man's dominant role in nature."¹⁶ Nikolais recalls that his turn away from personal and emotive art was sealed by the "apocalyptic explosion [of the atom] bringing awareness of invisible realities of nature." Pre-stating Polcari's point, he writes, "It is essential to erase the ego as the noun which is clarified by motion and instead put motion in clarification of itself."¹⁷ Understanding the challenge to isolation posed by the nuclear age, he put dancers in a multi dimensional energy field, observing that humans take on resonance in congress with, rather than in domination of their world.

To sensitize dancers to interact with the environments he invented, he used a European-derived teaching method that trained, in part, through improvisation. Requiring skillful selection of constraints of choice in the nanosecond of delivery, improvisation denies dancers the opportunity to perfect a dance vocabulary. (Watching early Nikolais ballets — I was not a member of his company — I noted recapitulations of movement segments, calculated, I suspected, to assure viewers of the choreographer's con-

trol over apparently unstructured movement.) Choreographer and dancers challenged a craving for order implied in codified techniques of first generation modern dance masters. Daniel Belgrad extends this notion to view spontaneity as a critique of social conformity required in a Cold War economy of corporate liberalism.¹⁸

Nikolais also challenged psycho-sexual concerns of prevailing dance practice, voicing objection in the *New York Times* to a generation “schooled to interpret every shape and motion into phallic, foetal [sic], fertile symbols.”¹⁹ In unpublished notes he penned: “Puberty is the classroom of centralization and sexual fixation from which many do not graduate.”²⁰ Although Nikolais referred to himself as a Jungian, he modified Jung’s idea of the collective unconscious in order to arch over male-female archetypes and challenge the binary model of gender which he felt was suffocating modern dance. His notes compare dance unfavorably with painting, sculpture and music “which have found a new language while dance goes on merrily with its boy-girl stories.”²¹ Self aware in attempting to situate his work beside new art of his time, he wrote, “abstract conceptions that are esthetically valid to sculpturing and painting do not become non-art when applied to dancing.”²² Further evidence that he wished to be considered beside artists who were his contemporaries can be found in his first souvenir program book. Of the eleven critical “blubs” he chose to accompany photographs of his dances, eight contextualize his work with comparisons to modern painting, action painting, contemporary art, and the abstract.

The notion of abstraction is problematic, of course, for an art form that centers the human figure. As many have noted and Deborah Jowitt states clearly, “The body, as a medium, automatically evokes human action and feeling, no matter how abstract the choreographer wishes to be.”²³ Nikolais’ pedagogic method was formalist — “The medium is the message,” we all heard him say — yet his choreography was consciously structured to carry metaphoric meaning. Anna Kisselgoff points to human evolution and human folly as recurring themes.²⁴ I could add to her list a testing of the audience/performer bond. As spectators gaze, Nikolais often sets them up to see themselves. Marcia Siegel asks, “those scurrying, posturing, grinning people could have been ourselves, couldn’t they?” In another passage she writes, “Nikolais rejects the symbolic-psychological premise on which most modern dance has rested, but his ideas are always founded in human experience.”²⁵ Many ballets end with cataclysmic suggestion. Even the jolly pop art ballet, *Gallery*, concludes with the unsettling image of heads being blown apart.

Dance reviewers have written insightfully about the work of this complex artist, yet he has remained at the margins of the discourse about modernism. In summary, I’ll suggest four ways in which Nikolais can be linked to a destabilizing avant-garde. By integrating dancers with a

dynamic theatricalized universe, he suggested a corrective to the narrative of human perfectibility. Second, he mounted a resistance to gender fixity. Third, he developed a dance style void of movement codes, challenging a desire for order and predictability. Fourth, he replaced conventional dance texts with mythic recollections, continuities, instabilities and evolvings. I believe that Nikolais should be studied as a component of the transgressive art culture of the post World War II period in the United States.

Notes

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3. Of many examples, the following four: Joanna Harris’s profile of Murray Louis in *Fifty Contemporary Choreographers* (Routledge 1999) refers to the protégé of Nikolais, as “Trained in Bauhaus-influenced stage magic.” The final chapter in Deborah Jowitt’s 1988 classic, *Time and the Dancing Image* (University of California Press) groups Nikolais with Schlemmer and others who responded to the allure of metamorphosis. Glenn Giffin, reviewing a performance of the Theatre of Alwin Nikolais in 1980 found the choreographer more successful than Schlemmer or Mary Wigman in wedding costumes, props, masks and music (*The Denver Post* June 17, 1980). The last image in Ernst Scheyer’s essay on Oskar Schlemmer in *Dance Perspectives* 41 (Spring 1970) is of a Nikolais ballet which he captions with a quote from Schlemmer about the transformation of the human body with costume and design.
4. Biographical factors suggest that Nikolais had access to the European contest with abstraction in the early decades of the century. He was in the midst of the progressive intellectual and artistic community in Hartford during the 1930s when the application of abstraction to American art must have been discussed. (George Balanchine made his first impression on America in Hartford in 1934.) Nikolais’ admiration for the German-speaker, Louis Horst, is another avenue of familiarity with high modernism of Europe, as is his Russian parentage. His training with Kaschmann and Holm puts him in a lineage reaching back to Wigman, Jooss, Laban and others in Europe who sought to universalize the performer.
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Gitelman

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Coquetry and Neglect: Hester Santlow, John Weaver, and the Dramatic Entertainment of Dancing

Moira Goff

'Coquetry' and 'Neglect', these were two of the passions which Hester Santlow was required to imitate when she danced the role of Venus in *The Loves of Mars and Venus*, John Weaver's first dramatic entertainment of dancing given at the Drury Lane Theatre in 1717.¹ They typify the view of her in general histories of dancing where, if she is mentioned at all, she is seen as little more than a beautiful woman with an alluring stage presence.² Hester Santlow has remained in the shadow of the dancing-master John Weaver, who wrote about expressive dancing and is thus seen as single-handedly creating the first narrative dance works. Yet Hester Santlow was closely involved in Weaver's practical experiments in expressive dancing, for she performed the leading female role in each of his dramatic entertainments of dancing. This paper explores Mrs Santlow's contribution to Weaver's works, within the contexts of dancing on the early eighteenth-century London stage, Weaver's career in the London theatres and his theories on expressive dancing, and her own career as a leading actress as well as a leading dancer at Drury Lane.³ It seeks to show that Hester Santlow was not merely an interpreter of Weaver's ideas, but that she was a co-creator of his works, and that without her Weaver could not have developed his theories into the dramatic entertainments of dancing he presented on the London stage.

John Weaver

John Weaver, the son of a dancing-master, was born in 1673.⁴ By 1700 he was working as a dancer in the London theatres; between the 1699-1700 and 1702-1703 seasons his repertoire of entr'acte dances at Drury Lane and Lincoln's Inn Fields included the comic dances 'Roger a Coverley ... after the Yorkshire manner' and 'Tollet's Ground'.⁵ He produced his first work for the stage, *The Tavern Bilkers*, in either 1702 or 1703.⁶ During his first years in London, Weaver became part of a circle of leading dancing-masters, several of whom were interested in the newly published Beauchamp-Feuillet notation. Through the patronage of Mr Isaac, in 1706 Weaver published *Orchesography* (his translation of Feuillet's *Choregraphie*) together with a collection of Isaac's ball-dances. Weaver left London in late 1707 or early 1708 and did not return until the 1716-1717 season. In the intervening years he developed his theories about expressive dancing, publishing these in 1712 in *An Essay Towards an History of Dancing*.

On his return to London, Weaver put his theories into practice with productions at Drury Lane of *The Loves of Mars and Venus*, followed by *Orpheus and Eurydice* in 1718. He also produced pantomimes, including *The Shipwreck; or, Perseus and Andromeda* and *Harlequin Turn'd Judge*, and resumed his career as a comic dancer with performances of the 'Irish Trot', and 'Sailor and his Lass', as well as the 'English Clown' (a dance with which he was particularly associated).⁷ Weaver left London again at the end of the 1720-1721 season and did not return until 1727-1728, when he worked with Monsieur Roger on the pantomime *Perseus and Andromeda* (Roger created the serious scenes and Weaver the comic scenes).⁸ He again performed comic dances in the entr'actes, but stayed in London only until the end of the 1728-1729 season. In 1728 he published *The History of the Mimes and Pantomimes*, in which he revised some his theories from the *Essay*. Weaver returned to London for the last time in 1733 to produce his final work for the stage, *The Judgment of Paris* given at Drury Lane, but at the end of the 1732-1733 season he left London for good.

Weaver's Theories of Expressive Dancing

Weaver's development of the dramatic entertainment of dancing began theoretically, with his publication of the *Essay* in 1712. He drew on classical precedents for expressive dancing, preferring to say almost nothing about his practical involvement in dancing on the London stage. In his final chapter, 'Of the Modern Dancing', Weaver declared that 'Stage-Dancing is divided into three Parts, viz. *Serious, Grotesque, and Scenical*', and appealed to classical antecedents for a definition:

Stage-Dancing was at first design'd for *Imitation*; to explain Things conceiv'd in the Mind, by the *Gestures and Motions* of the Body, and plainly and intelligibly representing *Actions, Manners, and Passions*; so that the Spectator might perfectly understand the *Performer* by these his *Motions*, tho' he say not a Word.⁹

Weaver did not see serious dancing as expressive, linking it to 'the *Common-Dancing* usually taught in Schools' (perhaps meaning ball-dances of the type he had notated for Mr Isaac), and French theatrical dancing (citing Desbarques, who had danced Isaac's *The Union* with Hester

Santlow in 1707, as a notable exponent of the genre).¹⁰ Weaver saw grotesque dancing as 'wholly calculated for the Stage, and takes in the greatest Part of *Opera-Dancing*, ... requiring the utmost Skill of the Performer', and he linked it to 'Historical Dances (which consist most in Figure, and represent by *Action* what was before sung or express'd in Words)'.¹¹ He described scenical dancing as 'a faint Imitation of the *Roman Pantomimes*, and differs from the *Grotesque*, in that the last only represents *Persons, Passions, and Manners*, and the former explains whole *Stories* by *Action*'.¹² Surprisingly (in the context of his desire to raise stage dancing to the status of a serious art form), Weaver linked scenical dancing to the 'merry conceited Representations of *Harlequin, Scaramouch, Mezzelin, Pasquariel, &c.*'.¹³

In 1728, with the experience of *The Loves of Mars and Venus* and *Orpheus and Eurydice* behind him, Weaver revised his views. In *The History of the Mimes and Pantomimes* he described serious dancing as 'not only that *genteel Dancing* in which the *French* have excelled, ... but also where such *Dancing* shall represent any Character that is either Natural, or belonging to ancient Fable, or otherwise', and he relegated grotesque dancing to 'only such Characters as are quite out of Nature; as *Harlequin, Scaramouch, Pierrot, &c.*'.¹⁴

During his first years in London, Weaver saw performances by dancers and actors which influenced him when he came to produce his works for the stage. Leading French dancers, like Balon, L'Abbé, and Mlle Subligny performed entr'acte dances which showed London audiences the most sophisticated *belle dance* style and technique. French and English players, like Sorin and Baxter, appeared in 'Night Scenes' built around *commedia dell'arte* skills of expressive movement and gesture. Leading English actors, like Betterton, Mrs Barry, and Mrs Bracegirdle, drew audiences with their refined and expressive acting styles in comedy and tragedy. Weaver's first thoughts towards his dramatic entertainments of dancing, in the *Essay*, owed far more than he admitted to his experience of performances on the London stage.

The period between 1700 and the mid-1730s was one of unprecedented change and development, as the amount of dancing on the London stage steadily increased. In his dramatic entertainments of dancing, which gave dancing an independent status on the London stage and which he later defined as works 'where the Representation and Story was carried on by Dancing, Action and Motion only', Weaver used serious and comic solos, duets, and group dances similar to those performed in the entr'actes, as well as movement and gestures derived from both tragic and comic acting and the *commedia dell'arte*.¹⁵ Weaver's dancers undoubtedly drew on their own repertoires of entr'acte dances to represent his characters. As an actress as well as a dancer, with a wide repertoire and a range of skills to draw on, Hester Santlow must have been

a particularly powerful influence on Weaver.

Hester Santlow

Hester Santlow was born about 1690, and made her debut as a dancer at Drury Lane in 1706, after only two years' apprenticeship with the French dancing-master René Cherrier.¹⁶ Almost immediately she began to work with leading choreographers: following Isaac's *The Union* in 1707, she danced his *The Saltarella* with Delagarde in 1708.¹⁷ Anthony L'Abbé created the 'Passacaille of Armide' for her and Mrs Elford, probably in 1706, following it in the next few years with a solo 'Menuet' and another duet for her and Delagarde, the 'Chacone of Galathee'; L'Abbé's solo 'Passagalia of Venus & Adonis' for her is probably close in date to *The Loves of Mars and Venus*.¹⁸ Hester Santlow spent most of her career at Drury Lane, and over the years she built a repertoire of both serious and comic entr'acte dances, ranging from a solo 'Harlequin' (one of her most popular dances) and a solo Chacone to 'French Peasant' and Passacaille duets, and including popular group dances such as 'Myrtillo'.¹⁹ In 1709 Hester Santlow made her debut at Drury Lane as an actress. She specialised in pathetic heroines in tragedy and witty heroines in comedy; her most popular acting roles included Ophelia in *Hamlet*, Cordelia in Nahum Tate's *King Lear*, Harriet in Etherege's *The Man of Mode*, and Hellena in Aphra Behn's *The Rover*.²⁰

By 1717, when she appeared in *The Loves of Mars and Venus*, Mrs Santlow was a leading actress and the leading dancer at Drury Lane. She had a repertoire of about eighteen acting roles in which she regularly appeared, and more than a dozen of her entr'acte dances had been named in advertisements. In 1710 a foreign visitor to London, Zacharias Conrad von Uffenbach wrote that 'She is universally admired for her beauty, matchless figure and the unusual elegance of her dancing and acting'.²¹ In 1721, in his preface to *Anatomical and Mechanical Lectures upon Dancing*, John Weaver wrote that Hester Santlow was 'allow'd by all Judges in our Art to be the most graceful, most agreeable, and most correct Performer in the World'.²² John Essex, in his preface to *The Dancing-Master* published in 1728, made an indirect comparison between Santlow and Françoise Prévost (who had been praised by Pierre Rameau in his preface to *Le Maître a danser*). Essex wrote:

We have had a great many Women attempt to be Theatrical Dancers, but none ever arrived to that Height and Pitch of Applause as the incomparable Mrs. Booth [i.e. Hester Santlow], in whom Art and Nature are so beautifully wove together, ... the Produce of the many different Characters she represents is the Wonder and Admiration of the present Age, and will scarce be credited by the Succeeding.²³

Hester Santlow is one of the very few English dancers of the early eighteenth-century whose portrait survives. The portrait of her in Harlequin costume, now in the Theatre Museum London, is particularly well-known. When she appeared in *The Loves of Mars and Venus* in 1717, Hester Santlow was far more famous and far more popular than John Weaver.

Hester Santlow, John Weaver, and the Dramatic Entertainment of Dancing

The Loves of Mars and Venus was first performed at Drury Lane on 2 March 1717. By the standards of the early eighteenth century it was a success, for it was performed seven times in its opening season, revived each season until 1719-1720, and performed again in 1723-1724. Weaver's source was a masque by Peter Anthony Motteux given at Lincoln's Inn Fields in 1696, which told the story of the love affair between Mars and Venus and the revenge of Venus's husband Vulcan, but he cut and rearranged the action so that the narrative and the characters could be presented solely through dance and gesture.²⁴ The published description of *The Loves of Mars and Venus* not only provides details of the action but also describes the gestures used by the principal characters to express their passions and affections. Hester Santlow was Venus, Louis Dupré was Mars, and Weaver himself was Vulcan.²⁵

The published description of *The Loves of Mars and Venus* shows that (not surprisingly) the largest role was that of Vulcan, who appears in four of the work's six scenes. However, the central character in the entertainment is actually Venus, who is introduced in scene two with a display of serious dancing, a passacaille, quickly followed by a 'Dance being altogether of the *Pantomimic* kind' with Vulcan, for which Weaver specified in detail the passions expressed and their associated gestures.²⁶ Those for Venus included 'Neglect', 'Contempt', 'Distaste', and 'Detestation', as well as 'Coquetry ... seen in affected Airs'.²⁷ Weaver's explanations show that all are gestures which can be performed while dancing. In scene four, Venus appeared with Mars, beginning with a short mime passage, in which Mars showed 'Gallantry, Respect; Ardent Love; and Adoration', to which Venus responded with 'affected Bashfulness; reciprocal Love; and wishing Looks'. Weaver declared that 'the Gestures made use of in this Scene; they are so obvious, relating only to Gallantry, and Love; that they need no Explanation'.²⁸ The scene ended with an 'Entry' for Mars, Venus, and their followers, and it probably included a virtuoso exhibition of serious dancing by Dupré and Santlow.²⁹

The final scene brought Venus together with both Mars and Vulcan, as Vulcan imprisoned the lovers in a net and exacted his revenge. Venus expressed 'Shame; Confusion; Grief; and Submission'; Mars expressed 'Audacity; Vexation; Restlessness' and finally joined Venus in 'a kind of unwilling Resignation'. Vulcan expressed 'Rejoicing;

Insulting; and Derision' before finally forgiving Mars and Venus.³⁰ Weaver's first experiment in scenical dancing ended with the well-tried convention of a 'Grand Dance' (drawing on the entr'acte repertoire), with Mars, Venus, Vulcan, and six gods and goddesses.³¹

Weaver's theatre background was as a comic dancer, and there is no evidence that he ever performed dances which required a virtuoso *belle dance* technique. Apart from his duet with Venus, Vulcan always appears with the Cyclops, played by 'the Comedians'.³² Although Weaver undoubtedly created the mime sequences within *The Loves of Mars and Venus*, and Vulcan's scenes and dances, he probably had to depend on his performers for much of the rest of the choreography.³³ Hester Santlow was the obvious choice for the role of Venus, because of her status in the company, her popularity with audiences, her range and experience as both an actress and a dancer, and her personal beauty. As a dancer, no other woman in the Drury Lane company, or on the London stage, could equal her.³⁴

No evidence survives as to how she and Weaver worked together, and it is very difficult to draw a line between his part in creating the role of Venus and her part in interpreting it. What evidence there is suggests that Hester Santlow herself created the role of Venus, drawing on the skills and experience she had gained during eleven years on the London stage. L'Abbé's 'Passagalia of Venüs & Adonis' (a dance which probably imitated a series of passions) shows what she was capable of as a dancer at this period, and may have been a source for Venus's passacaille.³⁵ As an actress, Santlow's regular repertoire would have provided her with plenty of material to draw on as she developed the role of Venus, and the gestures that Weaver wished to use were probably not 'entirely novel and foreign' to her, allowing her freedom of interpretation.³⁶ Although Weaver could provide the framework, he did not have the knowledge, skills, and experience to create the 'Actions, Manners, and Passions' of Venus in dance and gesture; Hester Santlow did.

Orpheus and Eurydice was first performed at Drury Lane on 6 March 1718. It was a far more ambitious, and far more expensive production than *The Loves of Mars and Venus*, for it had 'proper Scenes and Habits' (unlike the stock scenery and costumes of the earlier work), and it included a spectacular scene showing 'a poetical Hell in all its Torments'.³⁷ The afterpiece was not a success. It was performed four times in 1717-1718, and 'Alterations' were made when it was revived for single performances in 1718-1719 and 1719-1720.³⁸

Weaver devised his own action for *Orpheus and Eurydice*, based on classical literary sources.³⁹ The published description is in two parts; the account of the action is preceded by a lengthy discussion of the fable, but there are no explanations of the gestures to be used, probably because they were the same as in *The Loves of Mars and Venus*.⁴⁰ *Orpheus and Eurydice* was the most original

of John Weaver's works for the stage, in which he tried to depart furthest from the conventions of dancing in the London theatres. The afterpiece had eight scenes, which told the story of the marriage of Orpheus and Eurydice, her sudden death, and the journey of Orpheus to Hell to reclaim her, only to lose her again. Weaver ended the entertainment with the death of Orpheus.

The role of Orpheus dominated the work, appearing in six of the eight scenes. John Weaver (as Orpheus) danced only in the first scene, the wedding of Orpheus and Eurydice, in all his other scenes he used gesture alone to represent Orpheus's passions. Eurydice appeared in four scenes. Hester Santlow (as Eurydice) danced in scene one, but in scene two, as she and her attendant Nymphs danced together, 'suddenly in the middle of the Dance, *Eurydice* stung by a Serpent falls down dead'; her only other appearances were in scene five, as Orpheus rescued her from hell, and in scene six, as she followed him out of hell's confines and, when he turned to look at her, 'sinks, and vanishes from his Sight in Thunder and Lightning'.⁴¹ No passions were ascribed to Eurydice which Santlow could have represented with gestures; the role was almost entirely passive. Weaver treated *Orpheus and Eurydice* as a tragedy, ending with the death of Orpheus at the hands of the Bacchae, who 'carry his dismembered Body of [sic] the Stage in Tryumph'.⁴²

Orpheus and Eurydice failed because Weaver paid too much attention to his theories, and too little to the practicalities of the theatre and the demands of audiences. The work's structure was less focussed than that of *The Loves of Mars and Venus*, there was more mime and less dancing, and the only clearly presented character was that of Orpheus; even Eurydice remained a shadowy type rather than an individual. Hester Santlow was given very little dancing, and the character of Eurydice offered her few opportunities to draw on her experience in tragic acting roles. Weaver's decision to end with the death of Orpheus meant that Eurydice did not return to the stage after scene six, and there was no opportunity for a 'Grand Dance' (in which Santlow could have appeared) to end the entertainment.⁴³ Weaver's major miscalculation, however, may have been in casting himself as Orpheus. At the time of the performances of *Orpheus and Eurydice*, he was forty-four years old with an established career as a comic and not a serious dancer; audiences who applauded his performances as Vulcan may well have found him unacceptable as Orpheus, a role in which they would have expected to see a leading male dancer like John Shaw or Louis Dupré. The failure of *Orpheus and Eurydice* reveals Weaver's dependence on his leading dancers, and particularly Hester Santlow, for success.

The Judgment of Paris, Weaver's final work for the stage, was first performed at Drury Lane on 6 February 1733. The titlepage of the description, published to accompany the performances, called the afterpiece a 'Dramatic Enter-

tainment in Dancing and Singing, After the Manner of the Ancient *Greeks and Romans*'.⁴⁴ The work told the story of the contest between Juno, Pallas, and Venus for a golden apple intended for the most beautiful of the goddesses, and the decision of Paris in favour of Venus who rewards him with the love of Helen of Troy. Weaver derived his plot from William Congreve's masque, *The Judgment of Paris*, first given at Dorset Garden in 1701.⁴⁵ Denoyer took the role of Paris, with Mrs Walter as Juno, Miss Mears as Pallas, Miss Robinson as Venus, and Hester Santlow as Helen of Troy 'the fairest Woman in the World'.⁴⁶ Weaver, who was now sixty years old, did not appear.

Weaver made numerous changes to Congreve's masque, in particular the introduction of Helen of Troy (who is merely mentioned in the earlier work), but Congreve's structure provided him with a coherent framework for his danced action.⁴⁷ The afterpiece opened with Paris, and the descent of Mercury to explain the contest and herald the arrival of the three goddesses. Juno, Pallas, and Venus each danced for Paris, offering him in turn power, conquest, and love. The scene with Venus was central to the plot, and thus longer and more complex than those with Juno and Pallas. After her dance, Venus commanded scene changes, first to discover a 'beautiful Garden' with Shepherds and Shepherdesses, and then to reveal Helen in a 'beautiful Grotto'. Paris was duly 'astonish'd at her Charms' as she came downstage to dance. Helen's 'Entry' was followed by a short mime scene for her and Paris: he approached her 'with all the Actions of Love, Respect, and Desire' for a scene of 'Love, Courtship, &c.' on his side, and 'respectful Coyness and unwilling Refusal' on hers. When Helen was taken from him, Paris returned downstage 'in Despair'.⁴⁸ The scene contained many echoes from *The Loves of Mars and Venus* and *Orpheus and Eurydice*.⁴⁹ When all three goddesses returned to the stage and Venus again revealed Helen, Paris unhesitatingly awarded the apple to the goddess of love. The afterpiece ended as Paris embraced Helen and they danced a duet, followed by a song and a final chorus to which a 'Grand Dance' was performed.⁵⁰

The role of Helen of Troy was central to Weaver's version of *The Judgment of Paris*. Although Helen appears in only two scenes, she has as much (if not more) dancing as the three goddesses, and Weaver gave the most extended passages of mime to her and Paris. Although Weaver undoubtedly worked closely with Denoyer, his dependence on Hester Santlow's unrivalled experience and undiminished skills as both an actress and a dancer was as great as ever. She could undoubtedly have created both the dance and mime elements of her role as Helen with the minimum of direction from Weaver. Her presence in the afterpiece was crucial to its success.

After six performances, *The Judgment of Paris* was included in a new afterpiece *The Harlot's Progress* between 31 March and 25 May 1733. Hester Santlow, whose hus-

band Barton Booth died on 10 May, probably made her last appearance in Weaver's work on 4 May 1733 and she retired from the stage before the 1733-1734 season began. Although *The Harlot's Progress* was revived in later seasons, *The Judgment of Paris* was no longer played, despite Denoyer's presence in the Drury Lane company. Its omission provides mute testimony to the importance of Hester Santlow's appearances in the role of Helen of Troy.

John Weaver worked closely with Hester Santlow over a period of more than fifteen years. The leading male roles in his works (other than those he performed himself) were, over the years, played by a number of different male dancers. Hester Santlow took the leading female role in each of his dramatic entertainments of dancing, and appeared at virtually every performance. Several of Weaver's male dancers were virtuoso exponents of *belle dance* style and technique, and included *commedia dell'arte* roles within their repertoires. Only Weaver's female dancers also acted and, among them, only Hester Santlow had dancing skills which ranged from *belle dance*, at its most refined and sophisticated, to *commedia dell'arte*, at its most lively and expressive, as well as acting skills in both comedy and tragedy. Her skills, and her experience as an actress and dancer on the London stage, were far greater than those of John Weaver. Would a woman with Hester Santlow's technical and interpretative abilities, her willingness to experiment and take risks, her creativity, and her ambition, have been content to be merely a passive participant in Weaver's works? The evidence indicates that she was not, for it suggests that she actively created her roles for Weaver, and that he could not have presented his dramatic entertainments of dancing on the London stage without her.

Notes

- 1 John Weaver, *The Loves of Mars and Venus* (London: W. Mears, J. Browne, 1717), pp. 22, 23.
- 2 See Richard Ralph, *The Life and Works of John Weaver* (London: Dance Books, 1985), p. 56. Writers who take a more considered view of Hester Santlow are: Selma Jeanne Cohen, 'Theory and Practice of Theatrical Dancing: III Hester Santlow', in Ifan Kyrle Fletcher, Selma Jeanne Cohen, Roger Lonsdale, *Famed for Dance: Essays on the Theory and Practice of Theatrical Dancing in England, 1660-1740*, (New York: New York Public Library, 1960), pp. 49-58; Alastair Macaulay, 'The First British Ballerina. Hester Santlow c1690-1773', *Dancing Times*, 81 (1990), 248-250; Patricia Weeks Rader, 'Harlequin and Hussar: Hester Santlow's Dancing Career in London, 1706-1733' (unpublished master's thesis, City University of New York, 1992).
- 3 Information about entr'acte dances in the London theatres and performances by Santlow, Weaver, and their contemporaries is taken from: *The London Stage 1660-1800. Part 2: 1700-1729*, ed. by Emmett L. Avery, (Carbondale, Ill.: Southern Illinois University Press, 1960); *The London Stage 1660-1800. Part 3: 1729-1747*, ed. by Arthur H. Scouten, (Carbondale, Ill.: Southern Illinois University Press, 1965).
- 4 For Weaver's life and career, see Ralph, *John Weaver*.
- 5 Ralph, *John Weaver*, p. 8. In the London theatres, each season usually ran from September to the following May or June.
- 6 Ralph, *John Weaver*, p. 9.
- 7 *The Shipwreck* was first performed at Drury Lane on 2 April 1717; *Harlequin Turn'd Judge* was first given there on 5 December 1717. Weaver performed the 'Irish Trot' at Drury Lane on 17 May 1720 and the 'Sailor and his Lass' (with Mrs Bullock) at Drury Lane on 20 May 1720. The 'English Clown' or 'Clown' featured in his repertoire between 4 May 1719 and 2 May 1729.
- 8 The division of work between Roger and Weaver is declared on the titlepage to the published description, *Perseus and Andromeda. With the Rape of Colombine: or, the Flying Lovers* (London: W. Trott, 1728).
- 9 John Weaver, *An Essay Towards an History of Dancing* (London: J. Tonson, 1712), pp. 158-159, 160.
- 10 *Essay*, pp. 162, 164. *The Union* was first performed at Drury Lane on 8 March 1707.
- 11 *Essay*, pp. 164-165.
- 12 *Essay*, p. 168.
- 13 *Essay*, p. 168.
- 14 *Mimes and Pantomimes*, pp. 55-56.
- 15 John Weaver, *The History of the Mimes and Pantomimes* (London: J. Roberts, and A. Dod, 1728), p. 45.
- 16 Information about Hester Santlow's career is drawn from the sources listed above, *The London Stage*, and the author's research for her doctoral thesis.
- 17 Isaac's dances were published in notation separately: *The Union* [London, 1707], *The Saltarella* ([London]: J. Walsh, J. Hare, [1708]). Santlow danced *The Saltarella* with Delagarde at the Queen's Theatre on 21 February 1708.
- 18 L'Abbé's dances were published in notation together in *A New Collection of Dances* ([London]: Mr Barreau, Mr Roussau, [1725?]). For the dating of the 'Passagalia of Venüs & Adonis', see Moira Goff, 'Serious, Grotesque, or Scenical? The Passagalia of Venüs & Adonis and Dancing on the London Stage 1700-1740', in *On Common Ground. Proceedings of the Dolmetsch Historical Dance Society Conference, 24th February 1996, Middlesex University School of Dance, Bedford* ([Bedford]: Dolmetsch Historical Dance Society, [1996]), pp. 8-26 (p. 11).
- 19 Santlow's first certain appearance in the solo 'Harlequin' was on 6 June 1710. She was first advertised in a solo Chaconne on 12 April 1710, in a 'French Peasant' duet on 17 May 1714, in a Passacaille duet on 10 February 1724, and in 'Myrtillo' on 5 November 1715.
- 20 Santlow first appeared as Ophelia on 14 February 1710, as Cordelia on 9 December 1714, as Harriet on 22 February 1711, and as Hellenia on 1 January 1720.
- 21 *London in 1710. From the Travels of Zacharias Conrad von Uffenbach*, trans. and ed. by W. H. Quarrell and Margaret Mare (London: Faber & Faber, 1934), p. 30.
- 22 John Weaver, *Anatomical and Mechanical Lectures upon Dancing* (London: J. Brotherton, W. Meadows, J. Graves, and W. Chetwood, 1721), p. x.
- 23 Pierre Rameau, *The Dancing-Master*, translated by John Essex (London: [J. Essex], J. Brotherton, 1728), pp. xv-xvi. Hester Santlow married the Drury Lane actor-manager Barton Booth in 1719.
- 24 For Weaver's use of Motteux's masque, see Ralph, *John Weaver*, pp. 53, 58.
- 25 Dupré was not the French dancer Louis 'le grand' Dupré, see Moira Goff, 'The "London" Dupré', *Historical Dance*, 3.6 (1999), 23-26.
- 26 *Loves of Mars and Venus*, p. 20.
- 27 *Loves of Mars and Venus*, pp. 22-23.
- 28 *Loves of Mars and Venus*, p. 26.
- 29 *Loves of Mars and Venus*, p. 25.
- 30 *Loves of Mars and Venus*, pp. 27, 28.
- 31 *Loves of Mars and Venus*, p. 27.
- 32 The Cyclopes were first mentioned in advertisements, billed as 'the Comedians', on 12 March 1717, see *The London Stage. Part 2*.
- 33 This may be the reason that Weaver admitted that he had 'too much inclin'd to the Modern Dancing' in *The Loves of Mars and Venus*, Ralph, p. 743.
- 34 In 1716-1717 the only other women in the Drury Lane company who danced regularly in the entr'actes were Mrs Bicknell, Miss

Younger, and Elizabeth and Mary Willis. At Lincoln's Inn Fields there were only four regular female dancers, Mrs Schoolding, Miss Smith, Mrs Bullock, and Letitia Cross. None had both the range and the experience to undertake a role such as Venus.

- 35 See Moira Goff, 'Imitating the Passions: Reconstructing the Meanings within the *Passagalia of Venüs & Adonis*', in *Preservation Politics: Proceedings of the Conference Held at the Roehampton Institute London, November 1997* (London: Dance Books, forthcoming).
- 36 *Loves of Mars and Venus*, p. x. Some of Weaver's gestures are similar to those described (in the context of acting) by Charles Gildon, *The Life of Mr. Thomas Betterton* (London: R. Gosling, 1710), pp. 44-46.
- 37 *The London Stage*. Part 2, advertisement for Drury Lane, 6 March 1718. John Weaver, *The Fable of Orpheus and Eurydice* (London: W. Mears, J. Browne, W. Chetwood, 1718), p. 37.
- 38 *The London Stage*. Part 2, advertisements for Drury Lane, 25 October 1718, 21 March 1720.
- 39 Ralph, *John Weaver*, p. 66.
- 40 Ralph, *John Weaver*, p. 67.
- 41 Weaver, *Orpheus and Eurydice*, pp. 34, 42.
- 42 Weaver, *Orpheus and Eurydice*, p. 44.
- 43 Ralph, *John Weaver*, p. 71, indicates that Weaver could have provided a happy ending, in which Orpheus and Eurydice were reunited, if he had wished.
- 44 John Weaver, *The Judgment of Paris* (London: J. Tonson, 1733).
- 45 Weaver's titlepage says 'The Words by Mr. Congreve'.
- 46 Weaver, *Judgment of Paris*, p. [4].
- 47 For a detailed comparison between Weaver's work and Congreve's, see Ralph, *John Weaver*, pp. 76-81.
- 48 Weaver, *Judgment of Paris*, pp. 9, 11.
- 49 See Ralph, *John Weaver*, pp. 80-81.
- 50 Weaver, *Judgment of Paris*, p. 12.

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Social Somatic Theory, Practice, and Research: An Inclusive Approach in Higher Education Dance

Jill Green, Ph.D.

We are at a significant crossroads in the field of somatics.¹ As somatic educators, practitioners, and theorists in higher education dance, we are beginning to identify a growing discipline, yet, we sometimes seem unsure which path to take regarding its identity and emergence as a field of study. The term, “somatics” has been used widely in dance departments throughout this country and the world. However, there has not been much attention given to the paradigmatic lens through which it is viewed.

Despite the growing popularity of the term and the proliferation of body/mind practices and methods, “somatics” is not a monolith. Not everyone recognizes it as part of a larger paradigm or agrees about the possible directions that somatic practitioners and theorists may take. Further, the concept of somatics as a paradigm, has not been addressed or directly discussed in relationship to the field of dance as a whole. We often use the term without providing a context for the practices or a grounding in the theories from which we work.

In order to discuss somatics as a discipline, moving its way into the 21st Century, it may be helpful to take a look at the field and explore its emerging meaning to dancers and educators in higher education. Do we wish to define somatics as a conglomeration of therapeutic disciplines, separate but useful to dancers and educators? Do we view somatics as an alternative “body awareness” approach to teaching dance? Do we wish to define somatics within the context of a growing and emerging field with a particular epistemology undergirding its practice? How we see somatics may influence its place as a discipline in the future.

Up until now, somatics has often been grouped along with the “dance sciences.” There have been a number of conferences, symposiums, organizational committees, and publications, centered on the theme of “dance science and somatics.”² Further, course work required or offered at many major university and college dance programs is often envisioned around somatic study as an adjunct to the study of anatomy and kinesiology. Moreover, particular job openings often require experience in both dance science and somatics; they are often conjoined as a field of expertise.

There have been some good reasons for associating these two areas. For one, their emergence as fields of study began to become popular and useful at about the same time (late 70’s to 80’s). They both approach the body and

offer dance educators a plethora of information regarding the safe care of the body as well as techniques and approaches that improve the facilitation of effective dance technique. They have been at the forefront of research on injury prevention. With the aging of dance professionals, such information has been invaluable.

However, I believe that it may be a mistake to simply continue grouping dance science and somatics together, without also looking at their differences and points of tension. And by viewing somatics as a paradigm, we may see that it may be a mistake to collapse it under the umbrella of the dance sciences.

What is Somatics

Somatics, as a field of study, generally views the body from a first-person perception. Thomas Hanna, who is credited with terming the phrase somatics, asserts that data from a first-person perception are quite different than data observed from a third-person view (1988). He says that somatics is a matter of looking at oneself from the “inside out, where one is aware of feelings, movements and intentions, rather than looking objectively from the outside in (p. 20). Although he emphasizes the point that neither the first-person mode or third-person mode of observations are more factual or better, Hanna claims that there is a distinct difference between the two, as represented by soma and body. According to Hanna,

When a human being is observed from the outside—i.e., from a third-person viewpoint—the phenomenon of a human *body* is perceived. But, when this same human being is observed from the first-person of his [sic] own proprioceptive senses, a categorically different phenomenon is perceived; the human *soma*...Physiology, for example, takes a third-person view of the body and sees a body. This body is an objective entity, observable, analyzable, and measurable in the same way as any other object....From a first-person viewpoint, however, quite different data are observed. The proprioceptive centers communicate and continually feed back a rich display of somatic information which is immediately self-observed as a process that is both unified and ongoing. (1986, pp. 4-5)

Thus, according to Hanna, somatics is the study of the soma, not as an objective “body,” but an embodied process of internal awareness and communication. Process is an inherent concept in this field.

So there are distinctions between the perspectives and approaches of the dance sciences and somatics. Where the sciences generally view the body as an objective entity with particular characteristics that can be observed from a third-person viewpoint, somatics, acknowledges the inner proprioceptive messages that inform the body. The two, therefore, operate from a different epistemology, or way of knowing the world. Where the dance sciences seek objective truths, somatics may not seek truth, as measurable facts, but more often refers to bodily knowledge itself.

I would like to clarify that I am not advocating an approach that is anti-science. I certainly affirm the great contributions science offers dance education. For example, there has been much significant research in the area of dance injury and prevention that teachers have used to help their students dance safely and effectively. I use much of this research in the body courses I teach; the scientific information is not excluded or neglected.

However, somatic knowledge is often a minor consideration in discourses about the body. Although many somatic practices are used and taught, they are often taught without a somatic perspective or approach. So my call is not to eliminate the dance sciences or the value of dance science, but rather to open up the discussion and arena to somatic knowledge and knowing too.

Let me take this point a bit further. Recently, some somatic theorists have begun to address socio-political issues related to the soma. Although somatic theory and practice tend to focus on inner experience, there are some somatic theorists and educators who move into a more macro socio-political sphere and address how our bodies and somatic experiences are inscribed by the culture in which we live. I call this body of literature “social somatic theory” because it addresses socio-political issues related to somatic theory and practice. Again, by no means, a monolith, these various discourses bump up against each other and may not be consistent with some components of Hanna’s somatic theory in general (See Green, 1993; 1996-a, 1996-b). However, one commonality among the literatures of social somatic theory is a general shift that moves outward from micro to macro dimensions and from self to society.

Social somatic theory draws on the ideas of such writers as Don Johnson (1992) and Elizabeth Behnke (1990-91) who have addressed issues of bodily authority and have demonstrated how our bodies are shaped by the cultures in which we live. According to these theorists, Western culture creates the myth of a body/mind split. This split does not simply separate our minds from our bodies and favor mind over body. Rather, there is an ac-

tive obsession with the body as an objective, mechanical entity. However, according to these theorists, this split removes us from the experiences of our bodies and often results in disconnecting us from our own inner proprioceptive signals and from our somas as living and changing processes.

Furthermore, as Johnson suggests, dominant cultures often perpetuate this body/mind split in an effort to maintain somatic weakness and disconnection in order to preserve control. By disconnecting people from their sensory and sensual selves, through the imposition of external models of “ideal bodies,” or standards of what the body “should be” and how it should act, the dominant culture maintains control systemically as people in oppressed groups distrust their own sensory impulses and give up their bodily authority. And, according to Johnson, it allows human exploitation and suffering to take place in the name of science. Resonating with some feminist thinkers, Johnson points out that early women health practitioners, for example, were ostracized and condemned as witches for providing alternative health practices that were basically somatic and worked with an authority of perception and inner awareness. He contends that,

The most disastrous result of splitting mind from body and intelligence from perception, and of giving value to the former over the latter, is the topsy-turvy system of social values found in the recent history of human slaughter, which has been carried out by...‘experts,’ justified by scientific rationalism, and supported by masses of citizens who have been trained to perceive only in the most truncated fashion. (1992, pp.112-113)

Additionally, much of social somatic theory also intersects with postmodern literatures of the body. Postmodernists such as Lyotard, Foucault, and Derrida question assumptions of the modern age such as the belief that reason and scientific inquiry can provide an objective and universal foundation for knowledge. They argue that “hegemonic metanarratives [grand theory of modernity], rather than reflecting a universal reality, are embedded in the specific historical time and place in which they are created and are associated with certain political baggage” (Parpart, 1992, p. 1). They argue that there are privileged social discourses that silence other voices.

This association of bodily experience with postmodern thought may appear problematic. Certainly postmodernists may be skeptical about the field of somatics, which is grounded in embodiment. Further, somatics is not anything new; other cultures have used and applied what we call somatic methods and knowing for many years. Yet, I believe that we can work through the body while still studying the social construction of our bodies too.

Much of Johnson's work is grounded in the discourse of Michel Foucault, who looked at power and its relationship to knowledge (1979; 1980). Although Foucault was interested in studying power and extremes of standardizing bodily behavior that have characterized institutions in a historical context, through the use of language, and did not directly address the body as a source of pedagogy (and rejected power as repressive but rather explained it through discourse), his studies similarly approach the body as a site of social and political control and power.

Likewise, as part of a growing interest in the body, many feminists have addressed such issues as bodily authority, the gendered body, oppression through the body and body objectification (Bordo, 1989, 1993; Dallery, 1989; Dimen, 1989; Farganis, 1989; Gallop, 1988; Grosz, 1994; Haug et al., 1987; Irigary, 1985; Jaggar, 1989; Jaggar and Bordo, 1989; Johnson, 1983; King, 1989; Northrup, 1990; Wilshire, 1989). Like other discourses, feminist literature on the body covers diverse theoretical perspectives; there is not one feminist literature of the body based on a specific world view, but many perspectives that emanate from contradictory standpoints.

I mention all these bodily discourses, which are directly or indirectly related to social somatic theory, in an attempt to demonstrate the possibilities of somatics and expand the definition of somatic practice and somatic theory. As Johnson points out, somatic practice alone, without a larger global context, may actually harm students rather than help them. He points out the dangers of a rigid scientific rationalism, but he also cautions us against any fundamentalism, even regarding somatic practices, dance training and educational systems that become models of authority themselves and that impose external models of correctness without helping students experience their bodily and sensual authority (1992). Therefore, any educational system is suspect if it encourages students not to listen to their inner voices and somas and forces them to apply external standards, forms and models.

With this mind, I would now like to turn back to higher education dance and present three areas that affect the future of somatics. These specific areas include curricular considerations, research considerations, and institutional considerations.

Curricular Considerations

While most dance major programs usually embrace the need for dance science studies and require anatomical and/or kinesiological studies, rarely do universities include course work that embraces a somatic curriculum, designed to investigate bodily differences or perceptions of the body from an inner perspective. Although, I do believe that this is slowly changing, the scientific model still tends to prevail when addressing the body in education. The body is sometimes discussed as a cultural construction in areas of dance history and performance studies. However, the

body, as a soma in a pedagogical context, is often overlooked as a subject of study in academe.

There may be a number of ways that a somatics perspective may find its way into the curriculum. First, of course, is through the continuation and addition of somatic approaches and practices. Many universities are beginning to incorporate somatic practice and offer course work in this area. However, besides offering courses in specific modalities and approaches, students may be afforded the opportunity to learn more about somatics as a perspective, theoretical framework, and field of study.

Further, alternative approaches and somatics practice are key. But, rather than include somatic practice as an adjunct to anatomy and kinesiology, perhaps students may first take course work regarding the body more globally and culturally, and investigate a myriad of approaches and bodily perspectives. They can then begin to specialize in specific areas but first they would learn that there are diverse approaches to studying the body. In this way, somatics would not be delegated to a lower hierarchical position or considered an adjunct to a field that may be limited in defining a social somatic theoretical base.

Research Considerations

I must say that many of my concerns about somatic research have been directly linked to personal publishing experiences. From my standpoint, we have somehow learned to define somatics as a body of knowledge in a very specific way. For example, I have been researching the body in dance education as a social construct for a while. Yet, when I discuss somatic practice and theory in relationship to socio-cultural considerations, there is often a peculiar response. I have been told that what I am really doing is cultural studies and not somatic research. I have also been informed that I cannot do somatics without using a scientific model or provide proof that what I am doing "works." Very often I have been referred to readings by dance scientists or those working on research on the efficacy of particular somatic approaches. In other words, there seems to be an assumption, that the scientific method must be applied to somatic research. Yet, this fit seems very awkward to me. If somatics is about inner proprioceptive communication, wouldn't it make sense to use more qualitative and postpositivist³ field work methods? Certainly there is much valuable research on the efficacy of particular somatic systems. But isn't it also important to look at how dancer bodies are constructed and habituated? For example, there are many studies regarding eating disorders in dancers. Many significant statistics and explanations have been offered. However, most of this research has been done regarding the dancer as an individual psychological entity responsible for the problem. Social somatic theory may offer particular insights that include an analysis of how society and dance culture re-enforce stereotypes about dancer bodies and how we

can change the ways we teach. Somatics research may investigate how teacher and student power relationships affect how dancer's respond to their bodies, and lead to an understanding of how we can help students see how the perceptions of their bodies are inscribed by and informed by society and the dance world itself.

In order to embrace an inclusive research agenda in dance, it may be crucial to begin to envision the research process as a more open system of study. We tend to do this within our classes yet resist this in research, possibly in an attempt to prove we can be scientific in dance. However, the use of alternative research paradigms, particularly those which resonate with a social somatic model, are not necessarily less rigorous or valid. But they do use a different set of guidelines that establish the rigor of such projects. As Miller, Nelson, and Moore explain, in an article based on a study about the problems and frustrations of qualitative researchers in academe, "What is important...is the distinction most study participants made between what they saw in their contexts as the major competing approaches to research, approaches deriving from different values, goals, assumptions, principles, and beliefs." (1998, p. 379) The authors further profess that, "Editors, reviewers, dissertation committee members, advisers, and colleagues often unwittingly imposed requirements which undermined interpretive research goals, assumptions, methods, and designs. (p. 383)

Consequently, if we wish to embrace a social somatic perspective in dance, we need to educate ourselves as academics about the rich research possibilities available to us and cease to base all research value on a single set of criteria. Somatics and dance offers academe a wealth of material based on inner experience, bodily narrative, and poetic expression. It would be sad to shun this realm of research in the name of science.

Institutional Considerations

Lastly, our somatic futures are dependent on an area that actually overlaps with both curriculum and research. When I use the term "institutional," I do so in respect to the systemic character of academe. Very often, institutions work with dominant frameworks and models that tend to define practices and provide particular languages through which specific bodies of knowledge and ways of knowing are contained. The concepts of truth and value may be negotiated within these closed systems in such a way that it becomes difficult to change or shift such a dominant hold on a field. Interestingly, Foucault, Johnson, and other bodily thinkers, address such issues of institutional power. For example, Foucault does not claim that the body can provide us with a grounded truth or that education through body knowledge and bodily practice can free us. His writing offers an approach rooted in a critique of institutions through the discourse created by the dominant culture, and how power plays itself out through dis-

course. His writing demonstrates how power controls bodies historically and institutionally..

Thus, in order seek knowledge about our bodies, it may be important not only to look at body physiology and kinesiology, but also to look at how we speak about the body in academe. Do we wish to control student bodies through a language of "corrections" and "manipulation"? Do we provide only expert "scientific advice" in order to help us learn how to be in and move our bodies? "Do we attempt to provide models of, for example, "correct alignment" for our students? Do we talk about students taking ownership of their *own* bodies?

Unfortunately, I believe that in most cases, we follow a more oppressive discourse in relationship to the way we address dancer bodies. We more often talk about bodies in the realm of correction, manipulation and control. And institutionally, we have defined body practice through a need for efficiency, efficacy, and maximum performance. We can do much more to address the living and changing soma itself.

Institutional concerns also manifest themselves through policy and language regarding the body in academe. For example, as I said previously, we tend to collapse the study of somatics under the umbrella of the dance sciences. In this way dance departments begin to assume that these two areas go together neatly. As a result, for example, in a number of calls for tenure-track positions in dance departments throughout the country, there have been ads for singular positions in "dance science and somatics." By asking for one faculty member to be responsible for these two areas of study, dance academe as an institution, is disregarding and silencing the voices of difference, as well as the complex issues and questions that may come from the diverse perspectives and "truths" that each bring.

The Future of Somatics

In order to embrace a somatic future in higher education dance, I would like to see a broader discussion and definition of the bodily arts and sciences. We need a concerted effort to look ahead, and re-envision the possibilities of somatics on diverse levels and dimensions. But first, we need to recognize the many approaches to and applications of the body in dance.

Johnson claims that our bodies and bodily experiences are shaped by history and culture. He sees the body as a viewpoint and claims:

My body—its sensibilities, movements styles, reaction patterns, and health—is not simply an individual reality governed by its own biophysical laws and idiosyncratic effects of my personal history. I am also a result of the ideologies within which I move. (P. 65)

In other words, bodily experience is not neutral or value free; it is shaped by our backgrounds, experiences, socio-cultural habits, and biases. There is not a generalized body given to us and all bodies are not the same. Our bodies are constructed and habituated. Therefore, it is helpful to study the socio-cultural effects on the body as well as how our bodies work in practice.

An exploration of diverse paradigms and approaches is challenging, however, through such discussions about the body in dance, we may raise thought provoking issues and questions that help form significant student experiences in dance.

Only by opening pathways to different kinds of knowledge, will we yield thinking dancers. And by doing so we may tread a road to an inclusive framework for somatic work in the future. Through such an open framework we may provide diverse and inclusive ways to educate our students, but, also to educate ourselves.

Endnotes

1. I address a particular audience here only because I wish to point out that we are at a particular place in the field of somatics. However, I invite those scholars in other fields to hear what I am saying and apply the presentation to their own frameworks and areas of study.
2. Some examples of symposiums and conferences include The Symposium on the Science and Somatics of Dance at Temple University in 1991 and The Symposium on the Science and Somatics of Dance at The University of California, Irvine in 1993. Reports from these conferences and papers from the events have appeared in *Dance Magazine* (Sept. 1991), *Dance Research Journal* (1991), and *Kinesiology and Medicine for Dance* (1991). A number of articles and papers have addressed the dance sciences and somatics as a whole topic. Some examples include Eddy (1991-92), Fortin (1993), Myers (1991-92), Newman (1995).
3. For a discussion about postpositivist research methods see Green, (1993; 1996-a, 1996-b) and Green and Stinson (1999).

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Practicing the Body: Contact Improvisation and Body Awareness

Hellene Gronda

This writing that I am performing is a duet between philosophy and dancing. It is staged between my practice of Contact Improvisation and my reading of French poststructuralism, especially the work of Jacques Derrida and his strategy of deconstruction. Out of this duet between body awareness training and philosophy I wish to offer the concept: “practicing the body”. Practicing the body is a way to think about embodied subjectivity: it is both a political framework and a philosophical intervention. I will focus on how it disturbs the traditional metaphysical link between agency and conscious control of the material world. Instead of a secure agent-subject, it offers a moment of empowered, embodied, engagement.

The concept of practicing the body comes out of an attention practice that I’m sure many people will be familiar with: most literally, it is the ability to follow a somatic process using heightened internal perception. It combines an embodied consciousness and a research attitude. We find it in the growing field which I call the “body awareness” movement which includes alternative health therapies, artistic practices and eco-spiritual concerns. This sometimes gets called Somatics. For example, aside from Contact Improvisation, I’ve particularly studied Yoga, Vipassana meditation, and the Feldenkrais Method. More fleetingly I’ve encountered Laban Movement Analysis, Alexander Technique, Body-Mind Centering, and Authentic Movement.

But the concept is not simply a descriptive term. I want to suggest that “practicing the body” can also be applied to everything from tooth-brushing to aging, from sleep to orthopedic surgery, to both natural and cultural activities. (eg drawing on trainings and not) I want to insist on such a broad scope because the term carries a heuristic argument: it is an investment, a hope and a belief. It is a choice for engagement with the body rather than mastery.

This choice finds an early advocate in the father of poststructuralism, Friedrich Nietzsche. He has his prophet, Zarathustra, declare:

“I say you are proud of the word. But greater is that in which you do not wish to have faith — your body and its great reason: that which does not say ‘I,’ but does ‘I.’”¹

Nietzsche linked his nineteenth century critique of Western philosophy with a valorisation of the body. And the ensuing century saw a sustained assault on metaphysics combined with growing theoretical interest in the body: notably, feminist and anti-racist struggles against the oppressive universalizing of Western Reason. My argument

today is a part of this broader debate and is in the context of corporeal feminism which links poststructuralist critiques of Western philosophy with a body based politics.²

I’m assuming some familiarity with Contact Improvisation, my purpose is not to define the form, but to examine some consequences of the body awareness it requires.

In any case, ever since its naming by Steve Paxton in 1972, Contact Improvisation has been plagued with definitional questions: Is it art or sport? Is it performable? Is it therapy or is it a social outlet? Never quite settling into one thing but drawing on all these reference points, Contact has a successful, and influential, life on the margins of contemporary dance. We can describe it simply as an unchoreographed dance of two bodies falling in contact with each other. It involves physical touch and can look like risky acrobatic wrestling or a slow, tender tango. Contact has inspired passionate advocates. For example, in a recent *Contact Quarterly* (the journal which has promoted dialogue on Contact and new dance for over twenty-five years) (Winter/Spring 2000), Sara Shelton Mann calls dance a “physics and philosophy of life” and suggests that it might be something that “our planet needs”. She refers to “a metaphysical technology which is growing fast within our movement arts community.”³ I’m interested in this technology and the relation it constructs between awareness and materiality.

I’ll begin with some body theory and then return to Contact...

Since the work of Michel Foucault on the disciplinary systems of the school, military and prison, it has become commonly accepted in social theory that political power is exerted through bodily practices. The body, we now feel, is not simply an expressive property of the self but that very experience of self is constructed through bodily disciplines. Techniques of the body are now considered an integral part of political and historical analysis. But there is a tendency in Foucauldian analyses to reduce subjectivity to the product of these operations of power. We study how class, gender and ethnicity mark our bodies and selves in the most concrete term but often agency becomes little more than a middle-class illusion, or worse still, just a luxury...

The traditional, metaphysical concept of agency is based on a conscious intentionality grounded in its ability to master and govern the physical world. Crucially, this relies on control of one’s own body. In the seventeenth century Rene Descartes famously inaugurates modern metaphysics with the mind-body dichotomy that supports this scheme. Agency is thus founded on the mind-body binary.

Now feminist theory has profoundly criticized this dichotomy and the discourse around body awareness practices often claim to transcend the mind-body split. But it is worth remembering that Descartes was trying to secure a place for free will in the face of the spectacular success of scientific determinism. What I am proposing is not a resolution of that binary because I would argue that the relation between body and consciousness is irreducible. However, for that reason, the way we negotiate that binary is a crucial ethical and political issue.

Derrida's deconstructive critique is to my thinking the most convincing strategy for engaging with our heritage of binary thinking. In the simplest sense, it involves two steps: firstly reversing the binary and then identifying terms which exceed the dichotomy. Deconstruction, he explains, is "a kind of general strategy [...] to avoid both simply *neutralizing* the binary oppositions of metaphysics and simply *residing* within the closed field of these oppositions".⁴ Derrida describes metaphysics very broadly as any totalizing discourse: one that claims to control the truth about existence. Yet he painstakingly shows that we can't simply discard metaphysics and move on. That would be a modern conceit: to demolish the bad old traditions and erect a new progressive culture on the ruins.

What Derrida reveals in his patient readings of key philosophical texts is that even the most metaphysical discourses contain within themselves the resources for their own deconstruction. He describes this as a "formal necessity".⁵ Deconstruction is not a strategy that a clever academic applies to naive texts; deconstruction is somehow an opportunity, a possibility always already available, to reveal the unexpected within powerful determining systems. It is a mode of engagement rather than traditional critique because negating the system just produces yet another system to be deconstructed. In a 1991 interview, Derrida claims evocatively that it "is carried and thus exceeded by much broader, more obscure and powerful processes, between the earth and the world".⁶ In the context of dance training, metaphysics is physical and technical virtuosity. The totalizing impulse is the desire to harness all the body's resources toward a goal. The goal is the transparent body - a body able to carry out intentions, a body that doesn't "get in the way". We can see how this is the standard mind controlling body relationship. Yet there is also a Derridean 'formal necessity' in that submission to the body you have is always prior to any mastery of that body. (eg.) It is only because consciousness is at the mercy of existence, that it can be desiring and intentional. This is not just a modest acceptance to your limitations: in fact to "know your limitations" is a terribly metaphysical claim! The implication of deconstruction is that we can't escape metaphysics because it is a desire, and it is a desire which belongs to us.⁷ Yet, as I will show, we can situate that desire within a framework that supports a deconstructive process.

this section is called: "Contact gave me back my body"....

The first step in deconstruction is to overturn the hierarchy implicit in a binary pair. Contact Improvisation, like many body awareness trainings, enacts this first phase by prioritizing the body over the mind. Daniel Lepkoff, one of the co-developers of the form, explains how Steve Paxton's early teaching was designed to bypass the cognitive mind and free the body to respond to the physical circumstances.⁸ Cynthia Novack, in her landmark ethnographic study of Contact Improvisation (*Sharing the Dance*), concludes that all Contact training favors somatic sensation and physical reflexes and minimizes the importance of conscious choice.⁹ Lepkoff states: "This precedence of body experience first, and mindful cognition second, is an essential distinction between Contact Improvisation and other approaches to dance".¹⁰

While I don't think Contact Improvisation is alone in valuing body awareness, it is especially supportive of this reversal because of safety issues. In Contact, body awareness has survival value. Out of control falling and weight sharing makes danger and risk a structural part of the dance form. Only the body's heightened awareness in the moment can provide the resources you need as a dancing subject. Steve Paxton puts it dryly when he notes, "Commitment to something which isn't happening is a barrier between me and my body's circumstance". (which might be falling toward the floor at speed).

In the context of everyday life this is a radical practice. Nietzsche once joked that philosophers need "undemanding but obedient intestines, busy as windmills but distant". But there I am typing and my forearms ache. I notice that my lips are pursed and my belly falls over my tilted pelvis. It's hard to imagine what I can possibly do with such sensory detail because body feeling isn't given operational significance in the regime of writing and thinking. Resist, ignore, focus. Don't fidget. Sit still. Concentrate. I can only marvel at the years of discipline which make it possible for me to do this activity, and for which I am both grateful and resentful. Without rejecting it, we might wonder why it forecloses certain questions, or consider what is excluded in the desire for undemanding and obedient intestines. Can I investigate, in other words, the way my own critical voice is supported by the specific bodily practices I may want to criticize?¹¹ Practicing the body means I choose to be interested in the offers made by the body, means I listen attentively to that which I'm at the mercy of. And then I make them part of my reason, part of my ground for action.

There is an obvious danger in any revolution however and for Contact Improvisation it leads to an overemphasis on physical virtuosity. After more than twenty-five years of practicing the form, Contact Improvisers have developed a substantial set of physical skills and techniques which can be taught and perfected to virtuoso level. In a

recently published article Daniel Lepkoff expresses concern that “subtle and essential questions” at the heart of the work can be obscured by too strong a focus on physical skills. He fears that “a misunderstanding is growing in the dance world” and that Steve Paxton’s “original vision” could be lost. I would align this “original vision” to the second stage of deconstruction: that is, the production of terms that are necessary to the system but can’t be restricted to either side of the binary. Lepkoff describes the concept of “one’s animal” that Paxton used in his early teaching: “One’s animal is a physical intelligence composed of movement patterns and reflexes, both inherited and learned, that form our ability to survive and meet and play”.¹² This is not then the unthinking body of Cartesian dualism. A slippage occurs here between physical intelligence being something animal, that is given and natural, and being something learned, desired and cultural. “One’s animal” destabilizes the metaphysical binary because it is neither properly body or mind.

But if we stop here we risk simply re-establishing another metaphysical system based on the new term. We must be wary of setting up the body or even body awareness as yet another figure of God. And poststructuralism also warns us to avoid any normalizing model. The point is not to set up a correct kind of body awareness which would then found theory of knowledge or coherent political system.

So while Contact Improvisation can be understood straightforwardly as a deconstruction of the mind-body opposition, we must push the analysis a little further to develop an alternative philosophical position on agency. A deconstructive model of agency will reposition consciousness in relation to materiality, and especially the physical body but without simply disowning the metaphysical desire for mastery. This is what I will claim for practicing the body.

The concept of practicing the body has an in-built ambiguity that makes it useful for avoiding normalizing models. Practicing the body means that you never get it quite right and that you wish you could. It is a term closely related to the phenomenologist’s “lived body. The lived body or *lieb*, in German, distinguishes between the strictly physical, objective body - *korper*- and the body as it is experienced.¹³ But like a good dance concept, practicing the body is in motion. The word practice moves between two senses that are important to us. Firstly, to practice is to rehearse: to repeat an activity in order to perfect its execution, or to maintain a level of competency. But to practice is also to carry out a regular, ongoing performance for its own sake; thus we practice religion. Both senses are useful for describing Contact Improvisation. I practice the skills demanded by the dance form: falling, following a point of contact, lifting, giving weight, rolling. I train my body in order to improve my movement options. But I also consider the dance form as a movement practice. It

is not a technique which I will eventually master and then be done with. As Daniel Lepkoff puts it, Contact is a way to “live in one’s experience of the body [...which] need not be confined to dance class, but is a way to spend time, any time, and perhaps all the time”.¹⁴

By ‘practicing the body’ I affirm that I cannot give up my desire for mastery, yet I employ it in a deconstructive attention practice. Virtuosity in witnessing replaces virtuosity in control. Just for the space of a breath, I try and notice what is: what dance am I actually having? Dance the dance you are having, says my teacher. Breathe.

And this is not easy.

As an intermediate Contact dancer, I want to learn flying skills. Flying refers to the exhilarating sense of weightlessness associated with lifts. It is most commonly associated with dancing with a contact point above your partner’s shoulders. Flying is considered, by some people, a sign of a good dancer. The height and momentum bring a greater level of danger and a consequent glamour: it looks impressive; it is spectacular. So, I want to be a flyer. I want to be good at dancing. I am not satisfied with the dances I am having. I come face to face with my own metaphysical desire: the desire to control my body, to have it carry out my intentions.

I train my body to be stronger, more responsive. I try and learn the pathways by which people “get up there”. However, I discover, in practice, that I am a lift-resistor. I discover that my body likes to keep its feet on the ground. My partner makes offers to lift me and I refuse them. I can only laugh as I notice this recalcitrance. What kind of agency can we articulate here? Who is the ‘I’? Certainly not a subject in control of their body, but neither am I simply a passive victim of forces. Commonsense might suggest that I should simply train harder. I should simply pit my conscious willpower against my body’s inertia. But this would return us to the original relation between a disembodied mind with the body as its tool. If I am committed to practicing the body I might risk a transformation of my intention. Can I accept my body’s offer? What would that mean? By attending to the dance I am actually having, as a lift-resistor, I experience connections between my gender identity and my relation to weight. I have to bear my actual weight. And I have to bear the difficulty of that project. Aiming to practice my body means affirming all parts, especially those which seem to be obstacles or result in suffering.

I have discussed the desire for skill and virtuosity as a metaphysical approach to the mind-body relation and Contact Improvisation is not outside of this system. Contact supports a deconstructive practice because this desire is always secondary to the commitment to dance with the body you have. In practicing the body we exceed the Cartesian project because there is not a subject in control of this consciousness. But this does not mean relinquishing the desire to control, to be an agent. I want to leave

you with the words of Janet Adler: “As a mover,” she writes, “I knew in my bones about the relationship between surrender and will”.¹⁵ Witnessing this relationship is a new articulation of agency. I think it might be something that our planet needs.

Endnotes

- 1 Friedrich Nietzsche, *Thus Spoke Zarathustra*, trans. Walter Kaufmann, (Harmondsworth: Penguin Books, 1980): 34.
- 2 Corporeal feminists include Elizabeth Grosz, Judith Butler, Moira Gatens, Vicki Kirby and Gail Weiss. See Linda Alcoff's review essay, “Philosophy Matters: A Review of Recent Work in Feminist Philosophy,” *Signs: Journal of Women in Culture and Society* 2000 (25.3): 841-882.
- 3 Sara Shelton Mann, “Write the article —why bother?—why continue?,” *Contact Quarterly*, (Winter/Spring 2000): 15-17.
- 4 Jacques Derrida, *Positions*, trans. Alan Bass, (Chicago: University of Chicago Press, 1982): 41.
- 5 Derrida, “Ousia and Gramme,” *Margins of Philosophy*, (Chicago: University of Chicago Press, 1982): 60-1.
- 6 Derrida, *Points...Interviews, 1974-1994*, ed. Elizabeth Weber, trans. Peggy Kamuf et al, (Stanford: Stanford University Press, 1995): 357.
- 7 I am indebted to Kevin Hart's penetrating exegesis in *The Trespass of the Sign: Deconstruction, theology and philosophy*, (Cambridge: Cambridge UP, 1991).
- 8 Daniel Lepkoff, “Contact Improvisation,” *Contact Quarterly*, (Winter/Spring 2000): 62-3
- 9 *Sharing the Dance: Contact Improvisation and American Culture*, (Wisconsin: University of Wisconsin Press, 1990): 150.
- 10 *Contact Quarterly*, Spring/Summer 1982: 17.
- 11 I am referring here indirectly to Judith Butler's recent book, *The Psychic Life of Power*. Butler explores a contradiction she perceives in the Foucauldian understanding of the subject: If we accept that the subject is an effect of power, how can a concept of political agency be theorised? *The Psychic Life of Power: Theories in Subjection*, (Stanford: Stanford UP, 1997).
- 12 Lepkoff, 63.
- 13 This distinction was an important advance for body theories. It was established by the German phenomenologists, notably Edmund Husserl, at the beginning of the twentieth century. See Donn Welton, ed., *The Body*, Introduction, (Malden, MA: Blackwell Publishers Inc, 1999): 4.
- 14 Lepkoff, 62.
- 15 “Who is the Witness?” *Contact Quarterly*, (Winter 1987): 24.

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The Biomechanics of Poorly Controlled Turnout

Gayanne Grossman, P.T

Introduction

Scientific methods are employed frequently to enhance the performance of athletes. Yet, the application of scientific principles to enhance dance training is not readily accepted in all dance situations. Why is there skepticism within the dance world but not within the sports world? Dancers may be concerned that the artistic components of dance will be affected negatively by the integration of science. Even the word "science" may have negative implications for some artists. Others may be concerned that the dance scientist will attempt to influence the teaching of dance. These concerns, of course, do not exist in sports. However, perhaps the most likely explanation may be that scientific principles are not understood clearly or the information is inaccessible to some portion of the dance population. This difficulty may be related to language. Quite often scientific literature uses the language of anatomy or statistics. Unfortunately, difficulty in communication between the dance scientist and the dancer may impair the integration of the scientific principles, which may enhance performance and prevent injury. The presentation explained the benefits of integrating scientific principles to enhance performance using turnout as a targeted dancer skill. Further, scientific principles were described clearly for the non-scientist dancers in the audience.

Confusion regarding the use of turnout is prevalent within the dance community. Dancers are frequently uncertain how much turnout they have or how to use turnout properly. In fact, a dancer may display anxiety when demonstrating turnout. The medical practitioner may find a discrepancy between the measured amount of turnout and the amount of turnout used by the dancer. Dancers may create discrepancies by over or under turning out the feet. Or a dancer may have more turnout in one leg than the other leg (Bachrach, 1992). Dancers in this situation may over turnout the less turned out leg to promote the appearance of symmetry of the feet (Grossman, 2000). Further, it is common knowledge that dancers employ certain compensations to achieve the perception of greater turnout. The dancer may not employ any compensation but simply may not be able to control turnout in all movement situations. For example, the dancer may demonstrate adequate control of turnout while executing the take off for a jump but may not be able to control turnout during the landing phase.

Differences of opinion exist in the literature regarding the potential of affecting change in turnout (Liederbach, 1997). Some research has indicated that turn-

out may decrease after childhood. Other research has suggested that turnout can be increased until the age of eleven or twelve. Some authors say there may be an increase in the total amount of turnout until the age of fifteen. Others say that one is born with a certain amount of turnout that cannot be increased at any age.

Does the question of how to maximize potential turnout need to be asked? Certain forms of dance require greater total degrees of turnout than other forms. Perhaps, a change in focus is warranted. All dance forms that use turnout require control. Dancers can easily employ scientific principles to correct restrictions of full turnout or to enhance control. These corrections may improve placement of the spine, pelvis and the lower extremities. A basic understanding of anatomy and biomechanics will be useful to explore which components of turnout can be improved.

The Anatomy and Biomechanics of Turnout

Virtually all of the bones and joints between the spine and the toes contribute to externally rotate the dancer's leg. The weight of the body is transmitted through the bones of the spine to the pelvis, the femur, the tibia, the ankle, and ultimately is borne by the foot. Motion does not occur in the bones however, but in the joints. The joints that are relevant to turnout are the joints of the foot, the ankle, the knee, the hip, the pelvis and the spine.

The ankle is a hinge joint. Hinge joints move in only one plane. Therefore, the primary motions possible at the ankle joint are dorsiflexion (flexion of the ankle) and plantarflexion (pointing the foot) (Magee, 1987). The motion commonly observed in dancers where turnout is forced or poorly controlled is rolling in (pronation). Pronation is a combination of motions generated largely below the ankle joint within the foot (Magee, 1987). Pronation is a normal component of walking, running and other forms of locomotion because it distributes the forces. Pronation is only a problem when excessive or prolonged. Pronation can be a problem when it is a compensation for another movement that is biomechanically unsound. This may occur for several reasons. For example, dancers require approximately 10 degrees of ankle flexion for normal biomechanics and shock absorption (Stephens 1989). Tightness in the calf or inflexibility in the Achilles tendon are possible restrictions of ankle flexion (Grossman, 2000; Liederbach, 1997). Limited flexion of the dancer's ankle results in a shallow plie. A dancer may drop the arch and roll the foot inward to increase the depth of plie.

The knee is a modified hinge joint. The primary ac-

tions of the knee joint are flexion (bending the leg) and extension (straightening the leg). The knee joint, however, unlike the ankle joint, has a small rotary component. External rotation of the tibia (shin bone) on the femur (thigh bone) is a natural consequence of straightening the leg (Brunnstrom, 1983). The purpose is to lock the knee when standing. This very small amount of rotation is fully utilized when the leg is completely straight. This action is a biomechanical event; it cannot be voluntarily controlled, enhanced or restricted (Brunnstrom, 1983). Further, tibial rotation during extension of the knee will most likely be imperceptible to the dancer.

Why would a dancer force the knee to rotate beyond what is natural and is it worth the risk? There is growing acceptance within the dance medicine community that forcing the knee to rotate to gain additional apparent turnout may be stressful to the knee joint. We advise dancers not to force turnout from the knee down and teach them how to find and use the turnout they have with the knee straight and the hip extended, such as when standing in the first position. The first position stance incorporates only the amount of knee rotation that is normal to the biomechanics of the joint. Any rotation beyond this amount is forcing the knee past its natural limits.

The hip is a ball socket joint with a large degree of motion (Gray's Anatomy, 1976). The hip can flex and extend (move forward and back), abduct and adduct (move away from and toward midline), and internally and externally rotate. The stability of the hip joint is due to the bony configuration and the soft tissue (Calais-Germain, 1993). This presentation addressed the components of hip stability that are relevant to the understanding of turnout efficiency. The Y ligament and selected muscles were considered.

The bony structures of the hip joint are encased within a thick capsule. Intertwined within the front of the capsule is the Y ligament. The Y ligament is the strongest ligament in the body. So strong that paraplegics who have little or no muscular control can lean on it when ambulating. The function of the Y ligament is to restrict hip extension and external rotation. The Y ligament becomes taut when the thigh is in line with the trunk (hip extension) and is less taut, or on slack, when the hip is flexed or internally rotated (Gray's Anatomy, 1976, Brunnstrom, 1983, Watkins, 1990).

The spine has three sections, the cervical spine, the thoracic spine and the lumbar spine. The actions of the lumbar spine and its relationship with the pelvis were examined. The lumbar spine can flex, extend and side-bend. There is limited rotation in this region of the back (Grimsby, 1897, Magee, 1987). The pelvis is attached to the spine by way of the sacrum; therefore, any pelvic movement will produce spinal motion. The pelvis consists of a right and left half. Both sides can move in unison (Greenman, 1996). When both halves of the pelvis in-

cline forward and downward the position is called anterior pelvic tilt with concurrent lumbar hyperextension. This position may be familiar to many dancers; it is known in the dance world as lumbar hyperextension or simply swayback.

Swayback or lumbar hyperextension combined with anterior pelvic tilt (hip flexion) is a common mal-alignment in dancers that interferes with efficient use of turnout. As the hip reaches zero degrees of extension (the thigh is in line with the trunk) it may be possible for the dancer to gain stability with less overall muscular effort by leaning on the Y ligament in much the same way as a paraplegic. A maximally taut Y ligament completely restricts any additional hip extension and external rotation. Less muscular effort is needed to stabilize the turned out position when the dancer has found this end range of movement. The dancer may state that he is really "on" the hip. Or the dancer may have a sensation of pressure or stretch in front of the hip joint. A flexed hip cannot achieve this stable posture as easily. Unfortunately, many dancers may attempt to gain addition turnout by placing the Y ligament on slack with hip flexion. However, dancers should realize that it is not the femur that moves to flex the hip because when the foot is firmly planted on the ground the femur is upright and fixed. When hip flexion is impossible from the bottom up it must be achieved from the top down. In that case, hip flexion is accomplished by anterior pelvic tilt. This combination of actions provide a clear demonstration of how motion of the hip joint directly affects the pelvis and the spine (Brunnstrom, 1983).

There are also muscular components to this mal-adaptive posture. Pelvic alignment is affected by the hip flexors including the iliopsoas complex. The hip flexors attach to the pelvis and the femur; when tight, these muscles flex the hip joint or, with a fixed femur, pull the front of the pelvis into anterior tilt. In addition to anterior tilt, a tight psoas muscle may also cause the leg to internally rotate (Bachrach, 1992). Sub-optimal hip extension (less than zero degrees-the hip is slightly flexed and the leg cannot line up with the trunk) creates increased stress on the lumbar spine during certain dance activities. For example, when the dancers' leg moves to the back (such as in arabesque) and hip extension is restricted the pelvis is pulled into anterior tilt and the joints of the spine hyper-extend. The less hip extension a dancer has the more contribution from the lumbar spine is required for all posterior motions of the femur. Tight hip flexors are a common problem in dancers.

Another common problem in dancers is weakness of the lower abdominal muscles, which results in an inability to maintain correct pelvic alignment during the execution of certain dance movements (Liederbach). Proper pelvic alignment in dancers requires that the abdominal muscles and the hip flexor muscles function together. Strong abdominal muscles cannot level the anterior pel-

vic brim when the hip flexors are tight nor can stretched hip flexors prevent anterior pelvic tilt. The iliotibial band (ITB) also causes anterior pelvic tilt when tight.

Why is anterior tilt of the pelvis a problem in dancers? In addition to the potentially unsafe mal-alignments described, anterior tilt may interfere with maximal strength of certain muscle groups. The length-tension relationship of muscle means that muscles are strongest at their resting or mid range and weaker when elongated or shortened. Anterior pelvic tilt is counterproductive because the abdominal muscles are lengthened, the hip flexor muscles are shortened, and the hip extensor muscles are lengthened. These muscle groups are at a mechanical disadvantage for maximal strength; therefore, trunk and hip stability in the turned out position will be reduced.

The muscles of the foot and ankle also contribute to a stable turned out position and affect correct alignment of the lower extremity. Inflexibility in the calf muscles impairs ankle flexion (dorsiflexion) resulting in a situation whereby the dancer must drop the arch and roll the foot inward (pronate) to achieve a deeper plie. Though the arch is supported mainly by bony and ligamentous structures during standing, it is theorized that the strength of the intrinsic muscles in the foot may help to prevent excessive pronation during gait (Brunnstrom, 1983). The intrinsic muscle group lifts the arch and provides added support when the ability of the bones and ligaments is stressed (Brunnstrom, 1983). Therefore, strength in this muscle group is an integral component of optimal foot function for the dancer. Unfortunately, the intrinsic muscles of the foot are often weak in dancers that frequently wear ballet slippers (Liederbach, 1997).

The Weight Bearing Chain

With these structures in mind, envision if you will a perfect world. One in which the pelvis hangs beautifully erect beneath a stable trunk, the thighs turnout with little effort and there is no strain on the legs and feet as they are placed with perfect stability upon the floor. This is the weight bearing chain without compensations.

Unfortunately, compensations in the weight bearing chain are common in human beings and dancers are no exception. Correction of restrictions or compensations will permit the dancer's body to achieve a properly aligned weight bearing chain. Problems of mal-alignment can often be corrected with simple exercises or stretches that can be added to the dancers daily regimen.

The dancer must have adequate length in the structures anterior to the hip joint and posterior to the ankle joint. Stretching the hip flexors and the ITB can help the dancer achieve approximately zero to ten degrees of hip extension for the purpose of leveling the pelvis and finding the stability gained by a taut Y ligament. While it is common for dancers, particularly those involved in ballet, to have restricted dorsiflexion; this mal-alignment can

be corrected by stretching. Once the restrictions of turnout are corrected the musculature will need to be sufficiently strong to support the joints. Weakness of the abdominal muscles and the intrinsic muscles of the foot are common strength deficits in dancers. Fortunately, an effective exercise program will remedy weakness.

Tightness in the lumbar extensors, hamstrings and adductors is often considered a major player in pelvic alignment. **Yes, this is possible.** But, in medicine they say "when you hear hoof beats think horses not zebras". We encourage you to think of the most likely compensations first before expanding the corrective program for your dancers. The problems described above are known to be common compensations that dancers employ to achieve the illusion of greater turnout or are common restrictions to optimum use of turnout. The corrective exercises should be simple, effective, and easy to perform. Ease of performance may influence dancer compliance. As always, compliance continues to be a challenging aspect of dance medicine. A meticulously designed program, which may be supremely beneficial to the dancer, is useless if not incorporated it into the training regimen.

Strengthening the external rotators of the hip is another frequently prescribed exercise when conditioning a dancer. It is common to assume that weakness in this muscle group interferes with poor turnout control. Again, are we hearing the hoof beats of horses or zebras? The external rotators are active during any dance activity that involves turnout. So, are they really weak? Perhaps, if they are weak is it due to chronic shortening. Stretch may be as useful a solution as strengthening. Certain external rotators may be at a mechanical disadvantage because anterior pelvic tilt places the muscles in a lengthened position. Finding neutral pelvic alignment may create a position where these muscles can function optimally.

Summary

Dance science principles can enhance dancer performance of turnout. It has been suggested that dancers consider conditioning programs which address controlling rather than increasing turnout. To do this dancers should find an amount of turnout that can be used at all times. Dancers should not over turnout; they should use only the range they have. Dancers should not under turnout; they should use all the range they have. Furthermore, a properly aligned entire weight bearing chain will improve turnout control. Dancers can find correct pelvic alignment and gain stability from the Y ligament when adequately lengthened hip flexors facilitate an environment in which strong abdominal muscles can lift the anterior brim of the pelvis to a neutral position. The correct alignment established in the pelvic region will cascade down the entire weight bearing chain to the foot and ankle if not restricted by tightness in the calf muscles. Strong intrinsic muscles in the foot may provide the extra support needed to con-

trol pronation in difficult movement situations. Conditioning programs to facilitate performance enhancement should be designed with dancer compliance in mind. Simple and effective exercises that address common problems, which can be easily incorporated into the daily regimen of dancers, are likely to improve dancer compliance and facilitate the greatest change in alignment and the improved use of turnout.

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Quiet Legacy: Valuing the History of Dance Education to Educate Dance History

Thomas K. Hagood, Ph.D.

I caught “Oklahoma” on cable recently and was reminded of the origin of the introductory title for this panel presentation: “The Farmer and the Cowboy Should Be Friends: Perspectives on the Divide Between Dance Education and Dance History.” I have used the title to frame some of my thinking - about the “Farmer”: the settled cultivator, and the “Cowboy”: the free-ranging explorer - and about their respective roles in defining and shaping dance history. While I agree that the Farmer and the Cowboy should be friends, it seems to me that for many years an intellectual and cultural fence has separated them.

Fence building between the realms of dance education and dance art began in earnest during the “Bennington” years 1934 - 1942. It didn’t take long for Bennington’s attention to professional art standards to begin raising eyebrows in the field of physical education - the academic home for many of the “Bennington-ites” who spent a summer in Vermont only to return to their colleagues and gymnasiums as changed women. In 1936 Mary Jo Shelly, Administrative Director of the Bennington Summer School of the Dance, addressed the topic of fence building for a meeting of the National Section on Dancing at the American Physical Education Association Convention in St. Louis, Missouri. Sensing the friction that was developing between those who would keep dance a part of physical education and those who would move dance into the realm of art expression, Shelly delivered a paper titled *Art and Physical Education - An Educational Alliance*. Shelly’s paper was subsequently published in the *Journal of Health and Physical Education* in October of that year. In her article Shelly looks, “...over the fence at the area of art education, which appears to lie no more than a stone’s throw away from our own area of physical education” (Shelly 1936: 476). Shelly points out that the dramatic growth of modern dance as a part of physical education had caused great conflict and “agitation” in the field as dance and physical educators sought to negotiate some new relationship. Shelly argued that dance as art, and physical education as play, both sprang from a human urge to give outward form to internal impulse. While play and art may find different expressions in the urge to give form to each, their tangent had a common origin, and it is this that Shelly asked members in both fields to remember. But her argument also reminds us that in fact “a fence,” was going up and that while art and play may spring from a common urge, it is how the urge is manifested, the form

taken, that counts. The field was becoming split between those who championed a future for dance aligned with other arts disciplines and art-making, and those who wanted dance to continue its affiliation with physical education: to remain, as Shelly termed it, “physical education’s own art.” It is in the context of this divide that much of the timber for the fence we have today was cut. Throughout the 1930’s and 1940’s subsequent discourse on dance as art and in education illustrates the growing tension between these two sides. This discourse, as discussed in my text *A History of Dance in American Higher Education: Dance and the American University* (Hagood 2000), was about fence building. In large measure I believe that it is here that a conflicted sensibility in the historian’s attention to dance in its art and educational contexts originates.

It seems right that dance history is about dancers and choreographers, about the performance of dances, and the processes of dance making; both in art and in culture. But, one might well also ask, what about the story of dance in education; and specifically the history of dance in higher education? Why doesn’t this history appear in the literature as an important and valued part of the canon? One reason the history of dance in the academy has been largely neglected by historians is that, for many years following Bennington, most dance programs in higher education continued their academic affiliation with physical education. As a result dance in higher education was regularly disparaged by professionals as being “too intellectual,” and as the realm of the dilettante. As late as 1970, Agnes deMille, speaking to the US House of Representatives Congressional Select Sub-Committee on Education, is quoted as saying that dance in higher education was “largely fraudulent” (deMille 1970: 81).

But this is 2000, and things have changed much in the last 30 years. This panel presentation has brought Farmer and Cowboy back to town in hopes that we might re-envision our common heritage. For my part I’d like to discuss a few events in dance history that, it seems to me, were important moments in opening up the fence that has separated academic and professional dance; and thus represent the creation of a new geography for dance history to consider. These events illustrate the need for reclaiming the “quiet legacy” that is the history of dance in American education: The Dance as a Discipline Conference of 1965, The Developmental Conference on Dance of 1966 - 67 and The American Dance Symposium of 1968.

The Dance as a Discipline Conference - 1965

In 1961 the National Section on Dance (NSD) of the American Association for Health, Physical Education and Recreation (AAHPER) sponsored its first independent conference; the "Conference on Movement." Following their success in organizing this event, Section leaders began planning a second conference under the working title "Dance as a Discipline." Organized by Charlotte Irely and Miriam Gray, the Dance as a Discipline conference was a milestone in the history of dance in the American university.

In an article titled "New Spirit In the Colleges," published in the New York Sunday Herald Tribune Magazine on July 11, 1965, author Walter Terry described the Dance as a Discipline conference. The following excerpts from Terry's article provide a sense of the importance of events for dance in the academy at this time:

Dance history is not always made by glittering performers and choreographic innovators on the great stages of the world. Sometimes it is made behind ivied walls in administrative offices, in gymnasiums, in assembly halls on college campuses.... This summer, again in ivied halls, dance history has again been made.... The site of this significant event in dance education was the campus of the University of Colorado; the sponsoring agency was the Dance Division (until last March only of "Section" status) of the American Association for Health, Physical Education, and Recreation....

...The need for joint re-appraisal (agonizing or otherwise) was recognized by dance leaders of the AAHPER as far back as a meeting held four years ago.... At this meeting of the dance members of AAHPER, Dr. Alma Hawkins, the powerful, persuasive, and highly respected chairman of the dance department at the University of California-Los Angeles, posed the blunt question, 'Is dance a discipline of college caliber?' Dr. Hawkins, naturally, was certain it was. But how about academic leaders - college presidents, deans, department heads, boards of regents? The time had come for dance to prove its right to a place as a vital and valid discipline in our educational system.

'We all felt,' says Mrs. Irely, [director of dance at the University of Colorado-Boulder] 'that we were at the crossroads. We couldn't stay still, we had to move forward. Certain teaching methods were outmoded. How to explore new uses for dance as a discipline? Departments of physical education opened the doors of colleges to us years

ago. But should we stay there? Or move into Theatre arts departments (and would we be regulated there to minor duties) or fine arts? ...All of these delegates, having pooled experiences and opinions and knowledge, hope to take back to their colleges and their presidents concrete proof of their reason for being.'

...No longer do these educators want dance in college viewed merely as a physical activity within a physical education program - that is, if you don't go to basketball, go to a dance warm-up. That, the teachers, felt, would not do, for dance must be treated as an art as well as an activity and that would necessitate periods beyond the simple warm-ups, periods for study of styles and history and purposes and esthetics; periods for the relating of dance to the sister arts, to the sciences, to the disciplining of the total man himself (Terry 1965: 30).

The 1965 Dance as a Discipline Conference marked the beginning of academic independence for dance in American higher education. Never before had so many university dance educators been so united in their thinking about the scope and substance of their field. This event set the stage for the professoriate in dance to effectively argue the merits of their discipline and its strengthened commitment to, and academic identification with, the fine and performing arts. The conference helped begin the task of turning curricular design for dance away from the standing model of "activities in dance" and toward the "making and doing" of concert dance.

The Developmental Conference on Dance 1966 - 1967

Following the success of the Dance as a Discipline conference, Alma Hawkins returned to her position as Chair of the Dance Department at UCLA. In the summer of 1965 Hawkins submitted a grant proposal to the US. Office of Education-Arts and Humanities Program for \$10,000 to support a two-part conference planned for the fall of 1966 and spring of 1967. In early 1966 Hawkins' request for federal support was granted. The two-part "Developmental Conference on Dance" was held at UCLA, November 24 - December 3, 1966, and May 28 - June 3, 1967. Conference meetings were organized to further the work begun at the Dance as a Discipline Conference, but with a smaller more manageable group of invited participants representing professional and educational interests in dance. The Developmental Conference was planned to allow:

...[A] representative group of experienced and knowledgeable artists, scholars, and educators

to explore together the role of dance in education, and to evolve a point of view that would give direction to the immediate as well as the long range curricular and research developments in dance (Van Tuyl 1968: v).

Phase One of the Developmental Conference was organized to consider the nature of dance instruction in higher education and to develop guidelines for dance curricula. Phase Two was concerned with developing a 25-year projection plan for undergraduate and graduate programs, and with defining the role of the professional dance artist and performer in education.

By bringing professionals and academics together, the Developmental Conference furthered the reconceptualization of dance in higher education. In an interview I conducted with conference participant Helen Alkire in the spring of 1989, Alkire recalled:

In 1966 Alma Hawkins initiated the first developmental conferences on dance. This event was one of the most important ever held for the professional and academic dance worlds. It was the first time leaders from both arenas sat across from one another and spoke freely and frankly. This was a time when dance (through government grants and sponsorship) was 'exploding.' At the same time dance educators were separating themselves from programs in physical education and joining programs in fine arts, music, theatre, or moving into their own departments. The conference evoked a new freedom of thought and a confidence that had not existed before. The conference provided the impetus for many of the attendees to return to their institutions and establish dance as an independent artistic and educational medium (Hagood 2000: 350).

In 1968 the journal *Impulse* dedicated a special issue to the proceedings of the conference. Titled "Dance: A Projection for the Future," this volume is an invaluable document for appreciating the tenor of the times and the tone and flow of the group's dynamic. Of special interest is a chapter titled: "Dance in Education - Four Statements." Here, dance professionals Jean Erdman, Alwin Nikolais, Patricia Wilde, and José Limón, discuss their views on the nature and substance of dance in the university. These statements constitute the first time that dance professionals were formally asked by leaders in the academic realm to comment on and advise dance as a discipline. There is a delight in the tone of the discourse, and a lancing of the old myth that dance education was for "dilettante's" or that dance in the college was "physical education's own art."

Both the Dance as a Discipline and Developmental

Conferences greatly facilitated the field's separation from physical education. Between these two events much progress was made in articulating the argument for an independent, arts-related discipline and identifying the specific characteristics and elemental properties of the discipline's curriculum.

The American Dance Symposium: 1968

While the first two conferences I have discussed may be known to those interested in the history of dance in higher education, the third and last conference I would like to discuss is one that is rarely mentioned in historical texts, the "American Dance Symposium" of August 20 - 23, 1968. The American Dance Symposium was held in Wichita, Kansas and was planned and organized by members of the Kansas Dance Councils Inc., and faculty of the Wichita State University. In an article for the *Wichita Sunday Eagle*, dated June 23, 1968, reporter Dolores Hills writes:

The American Dance Symposium, sponsored by the Kansas Dance Councils Inc., with the assistance of the Wichita State University, will bring the pioneers of American dance and leaders of following generations to Wichita to discuss, demonstrate, and teach from August 20 - 23, 1968....Walter Terry, dance editor for The Saturday Review, who will moderate all sessions of the symposium, has called it, 'the major dance event of the year' (Hills 1968: 1G).

The Symposium's driving force was one Mrs. Alice Bauman, an Iowa native and then resident of Wichita. With her twin sister Elizabeth Sherbon, Alice had done much to generate interest in dance in higher education in Kansas. In the late 1920's, Alice and Elizabeth attended the University of Kansas as undergraduates. They went on to the University of Iowa for graduate degrees in physical education and both attended summer sessions at the University of Wisconsin with Margaret H'Doubler. The Sherbon sisters attended and taught at Bennington College during the Bennington summer sessions. In a course syllabi from the 1934 Bennington sessions, Alice Sherbon is listed as "Sub-Chairman, Section 1," of "The Committee on Percussion Accompaniment for Dance," reporting on, 'The use of percussion instruments commonly used, with suggested methods for ways to play them' (Hill 1934). In their individual vitae Alice and Elizabeth listed teaching and performance experiences in the mid to late 1930's with Martha Graham. By the 1950's, Alice and Elizabeth had returned to Kansas and eventually assumed teaching positions respectively at the municipal University of Wichita and the University of Kansas at Lawrence.

In the context of the *Wichita Sunday Eagle* article mentioned above, reporter Dolores Hills quotes Bauman on

planning the Symposium: "I had read in one of our trade journal's that the National Endowment for the Arts had given the University of California \$10,000 for local people to talk about the pioneers and history of dance. I said, 'For \$10,000 we could get the artists themselves.'" It is not certain if Bauman was referring to the 1966 – 1967 UCLA Developmental Conference on Dance in this quote, although it seems likely that she was. Regardless, Bauman and collaborators did raise money to "get the artists themselves" and invited prominent dance performers, choreographers, educators, and scholars to an ambitious three-day event that included master classes, concerts, discussions, and demonstrations. Participants of the 1st Symposium included Charles Weidman, Martha Hill, Walter Terry, Bella Lewitsky, Daniel Nagrin, Jean Erdman, Juana de Laban, Bruce King, and Myron Nadel. Ruth St. Denis had accepted an invitation to be present at the Symposium but passed away at the age of 91, two weeks before the opening sessions (Hills 1968: 1G).

The American Dance Symposium is historically significant for a number of reasons. It brought professional and academic dance leaders together in Wichita, Kansas - the nation's center - the first time such a strong presence for dance had come to the nation's heartland. Conference participants came not to just talk about dance but to do and reflect on the making of dance. Those I have interviewed remember a feeling of great excitement and possibility for dance in the college's following the Symposium. Symposium performances marked the first national exposure for west-coast choreographer Bella Lewitsky. And, the Symposium's organization prompted participant Jean Erdman to return to New York and begin organizing the New York State College Dance Festival, which served as a model for the later development of the American College Dance Festival. In 1969 the American Dance Symposium was held again in Wichita with a new cast of dance professionals and educators. Unfortunately the Symposium came to an end in 1970 due to a lack of funds and interest. Alice Bauman worked without success for several years thereafter to develop a multi-million dollar Mid-America Center for the Dance in Wichita, Kansas (Hagood 2000).

My intent here today was to shed light on some events that, it seems to me, were important first openings in the fence that has long separated the history of dance in art and in education. The academy has proven itself an important environment and breeding ground for action and progress in dance in American art and culture. Behind ivied walls dance history has been, and continues to be, made. I believe this history is important to both Farmer and Cowboy, and to a more nuanced and inclusive historical canon for dance. Yet, unfortunately, much of this history resides now only in human memory, in newspaper and college archives, is locked away in old cabinets or, most unfortunately, has been thrown away. Documents I

found on the American Dance Symposium for instance, along with many other materials of historical interest, were discovered fraying and disintegrating in the back of a studio closet in Wichita, Kansas. What other irreplaceable materials from our past remain ignored or decay in America's colleges, schools and studios? What more can we learn of dances made and lost, of individual artists and educators, of programs, of trends in popular culture and educational focus, of the deeper nature and evolution of dance in American culture by attending to, and preserving, its legacy in education? It seems to me that understanding the history of dance in American education: not only in the university, but also in the public school and private studio, can only enrich and further define the existing canon. The matrix of dance history is rich with many threads and textures, understanding this tapestry involves both close examination of all its constituent parts, and stepping back to take in the whole picture.

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Ballet to Exotic Dance — Under the Censorship Watch

Judith Lynne Hanna, Ph.D.

My continuing research and testimony as an expert court witness on exotic dance¹ (also referred to as topless, nude, and striptease dance) since March 1995 was a censorship alert. This work catalyzed the realization that attacks on (1) the publicly funded “high art” dance by the National Endowment for the Arts (NEA) and (2) the privately-funded “low art/entertainment” exotic dance were opposite banks of a stream of censorship spearheaded by the same opponents.

I have been a participant observer in 79 clubs, 15 courtrooms, and city council meetings in various states.² The issues included nudity, “obscene” behavior, prostitution, labor relations, proximity between performer and spectator, tipping, touch, false arrest, and even murder. I analyzed legislation, court cases, religious doctrine and practice, read dance history, and interviewed dancers, choreographers, dance company directors, advocates, and NEA staff.

The “Religious Right” (including groups such as the Christian Coalition and Focus on the Family) hurts dance by attacking the NEA’s existence and funding and by attacking exotic dance on moral grounds. A censorship assault on any form of dance, even the stigmatized exotic dance, harms all art. Through promoting government legislation with its coercive power, the Religious Right minority seeks to impose its standards on others.

The constitutional right to free expression is at stake. Dance USA was but one arts group arguing against an anti-nudity ordinance involving an exotic dance club in a recent First Amendment case heard by the U.S. Supreme Court.³ The Religious Right’s intimidation causes choreographer self-censorship and less public and private dance funding for controversial work.

There also is an aesthetic rationale for assuring free expression. However much we revere the classics, Western aesthetics also require innovation. Some “shocking” dances that created public outrage in the past have become our classics or influenced the art of dance. Over the years, battles have been joined over the shock of unconventional sexuality, miscegenation, bodily disclosure, touching, and homosexuality in ballet, modern, postmodern, and performance art dance.⁴ “Moral” crusades against the dancer continually revealing evermore flesh and kinds of body movement, and thereby flaunting traditional notions of modesty, are part of America’s heritage. However, actual censorship was rare: the conservatives’ power in the past was not as strong as the Religious Right’s power today.

Had there been censorship of the shockers, e.g., Maud Allan’s Dance of Salomé, Michel Fokine’s Schéhérazade, Isadora Duncan’s modern dance, George Balanchine’s Prodigal Son and Bugaku, Jerome Robbins’s The Cage, Martha Graham’s Phaedra, Anna Halprin’s Parades and Changes, Mutations by Glen Tetley and Hans van Manen, or Rudi van Dantzig’s Monument for a Dead Boy, our dance repertoire would have been less vibrant. Moreover, the art of dance develops with inspiration from, and porous boundaries between, various dances, even if they are sexual and shocking. Dancemakers in one form of dance often draw upon other forms, for example, Jerome Robbins, Bob Fosse, and Jawole Willa Jo Zollar drew upon exotic dance for their choreography. And different art forms influence each other.

The Dangerous Body: From Mainstream to Marginal. Today’s pervasive eroticism and sexual permissiveness triggered a backlash spearheaded by the Religious Right. It targets the publicly expressive body, often a scapegoat for fear of change in society. Believing people are tempted by sin and cannot be trusted with liberty, the Religious Right operates politically with highly organized groups in churches using agitprop through a media empire. The National Campaign for Freedom of Expression (NCFE) and People for the American Way periodically report assaults on the arts.⁵

The Reverend Donald Wildmon, Director of the American Family Association of Tupelo, Mississippi, led the charge to destroy the NEA or else impose stringent ideological tests for funding. The opposition continues in the 21st century.⁶ The NEA has survived with sparse funding and a June 1998 Supreme Court decision⁷ upholding a congressional law that in essence changed the NEA’s purpose and imposed a kind of censorship. “General standards of decency and respect for the diverse beliefs and values of the American public” must be considered in grantmaking in addition to “artistic excellence and artistic merit” criteria.

Diminished NEA funding has been less important than the NEA’s role in providing an example and imprimatur for arts support. The NEA has catalyzed increased state and local government, corporate, foundation, and private support for the arts. Moreover, NEA grants have had a multiplier effect for artists and organizations to get matching funding. Attacks on the NEA have echoed nationwide to create a climate of fear and vague standards of “decency.” Consequently, dancers and choreographers have been likely to request or to receive funding for conser-

vative projects.

Not surprisingly, exotic dance is under assault. It is an easy target given an alleged tawdry history perpetuated by the media and films like "Showgirls." Thought by some people to be merely sexual activity, exotic dance does meet the criteria of artistic expression according to *Webster's Ninth New Collegiate Dictionary*.⁸ Art is work requiring creative imagination; skill and knowledge acquired by experience, study, or observation; and communication. Dance competitions and patron fees (for a dancer performing an individual patron-focused tableside dance) and tips recognize artistic merit. Exotic dance communicates such messages as erotic fantasy, beauty of the natural human body, and health. Communication is through body movement, disclosure, closeness between a dancer and patron, and an individual dancer directly receiving tips and fees. As adult theatrical entertainment, play, and acting, exotic dance is, by definition, supposed to be somewhat risqué, disclosing more of the body and its movements than are seen in public. Nudity is the climax of striptease.

Over the past 20 years, many allegedly crime-ridden and mafia or drug dealer-run seedy strip joints have given way to "gentlemen's clubs" managed by businesspeople and corporations. There are over 3,000 clubs as well as industry organizations and publications, national trade expositions, and dancer organizations and publications. The industry is estimated to be a billion dollar business with clubs on the Nasdaq Stock Exchange (National Association of Securities Dealers Automated). Annual individual club revenues may reach \$5 million, and clubs pay substantial local and state taxes. Businessmen and women frequent exotic dance clubs put their clients in a good mood to close commercial deals. Exotic dancers may be college students, single moms, married women, and ballet and modern dancers.

Lacking familiarity with any well-managed contemporary exotic dance club, many people allege all are immoral, degrade women, and cause the adverse secondary effects of prostitution, sexual assault, drugs, and other crime, neighborhood blight, property value depreciation, and the spread of sexually transmitted diseases and hepatitis. However, there is no scientifically valid and reliable evidence relevant to time, place, and circumstance for such allegations.⁹ Exotic dancers are certainly but unfairly stigmatized as instigators of crime.¹⁰ Note that numerous dances, for example, ballet, waltz, jazz, flamenco, rebetika, and tango, have been considered disreputable and stigmatized during periods of their history.¹¹

Countering the critics, other people, including dancers, view the clubs as harmlessly risqué, a glorification of women, and exotic dance a matter of a woman's choice.

The Religious Right and certain feminists consider exotic dancers as hapless victims of unbridled male passion, control, and avarice. For different reasons, the reli-

gious and feminist groups seek to reshape attitudes and eliminate exotic dance clubs. Many crusaders feel personally threatened by exotic dance without ever experiencing it.

Some male fundamentalists fear dancing in general as the work of the devil to "tempt to adultery" and to challenge patriarchal control. The eyes are an open window for lust to enter.¹² Sexuality is shameful and secretive, and repressed. Believers who visit a club might see sexuality is pleasurable and possibly become less believing upon discovering core beliefs fatally flawed.¹³

The Religious Right believes the dominant, sexually assertive patriarch has sole right to the sight of his wife's unclothed body. Thus the outrage when a supposed-to-be passive woman steps from the domestic realm into a workplace where she shamelessly displays the sexuality of her body for artistic/economic purpose.

The fundamentalist agenda seeks to suppress all or nearly all information and entertainment about "sex." Some adversaries picket clubs, take down the license numbers of patrons' cars and phone the registered owners' families and employers. Ultimately forced out of business, the young middle-class club owners of Sirens in McLean, New York, not only suffered slashed car tires in the parking lot, but they had to send their daughter away for the summer and move their residence following death threats.

All dance meets yet other religious objections. As is theater, dance is considered deceit and pretense that bears false witness.¹⁴ Mimesis is linked to sin and blasphemy in "mocking" nature and God. Spectacle calls the very nature of truth into question by exaggerating it. Moreover, some people believe dance dissipates God's gift of time and money, serves no Christian purpose, and is poor preparation for death and eternity.

Disagreeing with negative religious views of exotic and other dance forms are Christians and members of other faiths who believe the body is the beneficent gift of the Creator and worthy of the gaze. God is, therefore, embodied in the exotic dancer's pulchritude; her performance is divine and life affirming.

Certain feminists have allied themselves with the Religious Right to oppose exotic dance. They believe exotic dancers are objects of the rapacious male gaze, a reinforcement of a male-dominant social system that abases and abuses women through objectification, exploitation, oppression, and commodification — tantamount to rape.¹⁵ Put simply,¹⁶ neo-Marxist materialist feminists see a woman's choice to become an exotic dancer as the result of economic coercion. Radical feminists believe that the basis of male dominance is male control of women's sexuality through club management. Socialist feminists view contemporary sexuality in terms of capitalism and male dominance. Dismissing the concept of women's free choice, these feminists reject the exotic dancer as a subject.

By contrast, nearly all the exotic dancers I interviewed or read about assert self-empowerment and the freedom to economically profit from controlling their own persona, choreography, sexuality, conversation, and power to enthrall and captivate a patron in a scopie *pas de deux*. Defying prevailing male concepts of passive femininity, they control the play of senses.¹⁷ Thinking themselves unattractive, some women say exotic dance boosts their self-esteem when men tell them they are beautiful and pay to ogle them.

Supporting exotic dance are liberal feminists who defend women's freedom to control their own exotic dance business without state interference, police harassment or male dominance. These feminists think the dancer's choice to place her body within a financial transaction no more reduces her to a commodity than a model's, actor's, or athlete's choice to be professional and earn a livelihood. Everyday language commonly refers to the body as something to be cultivated, used, and presented.

Because the First Amendment protects expression and art, government cannot directly eliminate exotic dance. However, many local and state governments, pressured by the Religious Right in alliance with a segment of feminists have tried to regulate exotic dance out of existence. Laws include licensing of dancers, clubs, and managers; hours of operation; amount of body disclosure; types of exotic dance permitted; whether and how dancers may touch themselves and patrons or be touched even nonsexually; visibility of dancing onstage and offstage at a patron's tableside dance; club illumination; distance between dancer and patron; and manner of tipping. Simulated nudity and sex (whatever this means) are often banned. The amount of regulatory control over exotic dance clubs depends upon whether or not alcohol is sold and upon politically active individuals. The U.S. Supreme Court gave localities freedom to kill an American art form by totally banning "nude erotic dancing" and to suppress all performing artists' freedom to use expressive live nudity. The rationale is to prevent the alleged "adverse secondary effects."¹⁸ Governments authorize menacing vice-squad raids, sting operations, and high penalties for regulatory violations.

Another weapon against exotic dance is the imposition of zoning requirements that are burdensome to the applicant but are permitted by the Supreme Court so long as they do not ban exotic dance entirely.¹⁹ The Court allows governments to prohibit adult businesses from locating within a specified number of feet (1,000 to 2,000, for example) from such places as a residential zone, school, cemetery, hospital, or another adult business if there remain reasonable alternative places where they could locate. Yet some clubs are unobtrusive and harmless. In Washington, D.C., two exotic dance clubs across the street from each other on Wisconsin Avenue in upscale residential/commercial Georgetown not only cause no adverse

secondary effects but many of their neighbors do not know they even exist.

Legislative hearings and courtrooms are battlegrounds over family values, gender, and the First Amendment. In their anti-exotic dance crusade, the American Family Association Law Center in Tupelo, Mississippi, distributes model ordinances upon request.²⁰ The relentless Community Defense Counsel (CDC) is the nation's only law firm working exclusively to regulate adult businesses on behalf of local communities to "serve the public interest." CDC provides slick multicolored "Citizen Action Brochures" on, for example, "How to keep sex businesses out of your neighborhood" and legal resources, including a 428-page manual for use by city and county attorneys and administrators to stamp out exotic dance, training seminars for prosecutors and city attorneys, and legal consultation by phone.²¹

Assaults against dance eerily recall fascist and totalitarian countries' sequential acts that eat away at human rights. "...when sexual expression is confined to the private sphere, women become more vulnerable to sexist practices, and women's concerns have a harder time claiming space in the realm of public discussion."²² A famous man once wrote,

Our whole public life today is like a hothouse for sexual ideas and stimulations. Theater, art, literature, cinema, press, posters, and window displays must be cleaned of all manifestations of our rotting world and placed in the service of a moral, political, and cultural idea.

The man was Adolf Hitler.²³

Exotic dancers, clubs, and their allies fight back through the courts as do mainstream artists. Objections on moral and aesthetic grounds aside, at stake are freedom *and* the art of dance. While only one form of dance may be targeted for opprobrium at a time, others are at risk.²⁴

Coping. Dancers' reactions to assaults on the arts include ignoring attacks, becoming artistically confrontational and defying censorship, advocating through political organizations, fighting through the courts, educating the public, and seeking supportive political leaders and bold patrons.

There are risks, penalties, and payoffs to decisions about artistic integrity. Potentially shocking performances are risky because of the unknown: How government restrictions are interpreted and enforced, and if legislatures enact new laws dealing with "decency," "order," or "morality" that infringe upon artistic freedom. Of course, perceptions of the same dance can be dramatically opposite. In my study of the performer-audience connection, about one-half of the audience of the Douglas Dunn-Deborah Riley duet, *Footrules*, saw no emotion, whereas the other

half observed eroticism.²⁵

Sexuality and political expression may have aesthetic meaning, shock may be artistic intention, and either may be box-office capital. But if local officials close the theaters and impose fines, the situation is a bust; if financial sponsors withdraw, companies usually fold.

The American Civil Liberties Union's (ACLU) Arts Censorship Project and People for the American Way's Artsave help artists respond to censorship attacks, keep the house lights on, and launch a "watch" and a campaign to forestall the introduction of dangerous legislation. ACLU engages in precedent-setting litigation to defend freedom of expression, as does the First Amendment Lawyers' Association.

Kent Willis of the ACLU warned, "When a purge occurs, it tends to snowball."²⁶ Thus the dance world benefits by supporting freedom of expression whether for ballet or exotic dance. Exotic dance has become a lightning rod for conflicts over morality, freedom of speech, and opportunity to earn a living in the U.S. Lightning causes fires.

So in light of today's roiling reality of attacks on artistic freedom, what will you do about creeping moral tyranny?²⁷

Notes

1. Exotic dance developed from the cooch dance — also called *dance du ventre*, cootch, hootchy-kootchy (belly dance) — first seen publicly at the 1893 Chicago World's Columbian Exposition, and then burlesque.
2. On 17 occasions beginning in 1995, I have been permitted to testify as an expert at trial: (1) *Ino Ino, Inc., v. City of Bellevue*, 95-2-02025-9 (King County, Superior Ct. WA 1995); *Ronda Remus v. City of Bellevue*, 94-2-27797-9 (King County, Superior Ct. WA 1995); (2) *Rojac Corporation v. Clark County*, A341884, Dept. xii (Clark County, NV, District Ct. 1996 (3) *City of Seattle v. Darcy Poole*, 260398 (Seattle Municipal Ct., King County, WA 1996); (4) *International Food and Beverage, Inc., v. City of Ft. Lauderdale*, 96-6577-Civ-Hurley (S.D. FL 1996); (5) *Furfaro v. City of Seattle*, 96-2-02226-8 (Seattle Municipal Ct., King County, WA 1997); (6) *Commonwealth of Virginia v. Girls, Girls, Girls*, criminal action 97-957 & 971 (Roanoke Circuit Ct. 1997); (7) *J.L. Spoons, Inc., v. City of Brunswick*, 1:97Cv3269 (N.D. Ohio Eastern Division 1998); (8) *Baby Dolls Topless Saloons, Inc., v. City of Dallas*, 3-97-Cv-1331-r (N.D. TX Dallas Division 1998); (9) *New York State v. Langer*, 98-078A, 98-078B, 98-978C and 98-079 (Tompkins County, NY 1998); (10) *Pritchett v. Tom L. Theatres, Inc.*, SCV23015 (Superior Ct., San Bernardino, CA 1998); (11) *Protest Hearing v. 1720 H Street Corp.*, 35901-98062P (DC Consumer and Regulatory Affairs Alcoholic Beverage Control Board 1999); (12) *Deja Vu of Nashville, Inc., v. Metropolitan Government of Nashville and Davidson County* (Nashville 1997 Adult Ordinance Challenge), 3-97-1066 (M.D. TN 1999); (13) *Cook County v. Licensee Loumar Corporation* (Liquor Commission, Cook County, IL, 1999); (14) *East of the River Enterprises II, L.L.C. & Melissa Soman v. City of Hudson*, 1999 Adult Ordinance Complaint, 99CV211 (Circuit Ct., St. Croix, WI 1999); (15) *McKee v. City of Casselberry*, 99-CA1430-16E ; *Koziara v. Seminole County*, 99-CA511-16P (Circuit Court, Seminole County, Florida 1999); (16) *Sunset Entertainment, Inc. v. Joe Albo*, 98-2099 PHY RGS, (U.S. District Court, District of Arizona, 1999); (17) *State of Maryland v. Larry Bledsoe*, No: OEOO133259, George Kopp, No.

06E00133258, and Joseph Johnson, No. 001E00133260 (District Ct., Prince George's County, MD, 1999).

I also prepared declarations and affidavits on exotic dance in Federal Way, Pierce County, Kent County, Tukwila, Seattle, Shoreline, and Snohomish County, Washington; the State of Tennessee; Cleveland, Ohio; Nashville, Tennessee; Ft. Meyers, Tampa, Florida; San Francisco, California; and Denver, Colorado; and I gave presentations to several city councils.

- Reports appear in, e.g., *Dance, Sex, and Gender: Signs of Identity, Dominance, Defiance, and Desire* (Chicago: University of Chicago Press, 1988); "Shock Troupes: Helms, Kitty Kat, and So What?" *Ballet Review* 20(3):85-93, 1992; "In Defense of Exotic Dance," *Exotic Dancer Bulletin* 1(3):70, 72, 1996; "Exotic Dance, the First Amendment, and Court," *AnthroWatch* 4(2):12, 1996; "Undressing the First Amendment and Corsetting the Striptease Dancer," *The Drama Review*, (T158) 42(2):38-69, Summer 1998; "Exotic Dance in Seattle: The First Amendment and Anthropology," *AnthroWatch* 6(1):4-6, 1998; "The First Amendment and Exotic Dance," *NCFE [National Campaign for Freedom of Expression] Quarterly*, Fall 1998, p. 8; "Toying with the Striptease Dancer and the First Amendment," in Stuart Reifel, ed., *Play and Culture Studies*, Vol. 2. Greenwich, CT., Ablex, 1999, pp. 37-55; "Nudity — Not Nice?" Presentation to Lansing City Council, Michigan, 1998; "Dancer-Patron Up Close or Distant: What Difference Does it Make? Why?" Presentation to Shoreline City Council, Washington, 1998; "Exotic Dance and the Proposed Manatee County Public Nudity Ordinance NO. 98-51," Presentation to the Board of County Commissioners of the County of Manatee, State of Florida, March 16, 1999; "The First Amendment and Defense of Exotic Dance," *Anthropology Newsletter* 40(4):50-51, 1999; "Club News: Washington, D.C. Bureau," *Exotic Dancer Bulletin* 3(4):74-76, 1999; "Here's the Naked Truth," *Gazette Community Forum*, p. A-17, June 24, 1999; "Washington, D.C. Bureau," *Exotic Dancer Bulletin* 3(4):74-76, 1999; "Club Owners—Are You Harassing or Discriminating Against Your Dancers?" *Exotic Dancer Bulletin* 4(1):61, 1999; "Arrests In A Family Business," *Exotic Dancer Bulletin* 4(2):20-21, 1999; "The Naked Truth," *Exotic Dancer Bulletin* 4(2):138-139, 1999; "Exotic Dance and the Proposed No-Contact 3-Foot Ordinance of the City of Tampa," Presentation to the City Council of Tampa, November 18, 1999; "First Amendment Protection of Exotic Dance and the Proposed No-Contact/Patron-Dancer Distance Ordinance of the City of Tampa," December 2, 1999; "Helping Dancers, Helping Business," *Exotic Dancer Bulletin* 5(1):52; and "Gentlemen's Clubs, Councils and Courtrooms: Dance Scholarship Moves into Public Policy," *DCA [Dance Critics Association] News*, Spring, pp. 7, 16-18; "Club Wins First Round of Nudity Battle," *Exotic Dancer Bulletin* 5(3), 2000.
3. *City of Erie v. PAP's A.M.* (Doc. 98-1161), 2000.
 4. Selma Jeanne Cohen, ed., *International Encyclopedia of Dance* (New York: Oxford University Press, 1998) and Hanna, *Dance, Sex, and Gender: Signs of Identity, Dominance, Defiance and Desire* (Chicago: University of Chicago Press, 1988).
 5. See *NCFE Quarterly, Annual Reports of People for the American Way* (Washington, D.C.: People for the American Way).
 6. Bruce Selcraig, "Reverend Wildmon's War on the Arts," *New York Times Magazine*, September 2, 1990, pp. 22-26, 43, 52-53. PRNewswire, "AFA Urges 'No' Vote on Arts Agency Increase," June 12, 2000.
 7. See *U.S. v. Karen Finley*, No. 97-371 U.S. (June 25, 1998) for a summary of events leading up to the decision.
 8. (Springfield, MA: Merriam-Webster Inc. Publishers, 1987), pp. 105, 439, 266.
 9. Bruce R. McLaughlin has conducted over 25 studies nationwide, for example, *City of Dallas, Texas, Amended Sexually Oriented Business Ordinance Predicate Analysis*, Presented to U.S. D., Tex., N.D.Tex., Dallas, Civil Action No. 3-97-CV-1331-R, May 27, 1998,

and found no more problems related to exotic dance clubs than to other businesses. Daniel Linz, "Paper on the 'Secondary Effects' Relied Upon by Governmental Bodies When Enacting Legislation to Regulate 'Adult Businesses,'" Presented in Support of the Amicus Curiae Brief of the First Amendment Lawyers' Association," City of Erie v. Pap's A.M., No. 98-1161, 1999, states, "Unequivocally," nearly all the "studies" legislatures rely upon to show adverse effects are "hopelessly and scientifically flawed." Clubs with alcohol and nude dancing have fewer problems than those with only alcohol. See Capt. Ron Fuller and Lt. Sue Miller, Fulton County Includes Atlanta, Georgia Police Study of Calls for Service to Adult Entertainment Establishments Which Serve Alcoholic Beverages, January 1995 to May 1977, report of June 13, 1977.

10. Cohen 1998.
11. See, for example, William Washabaugh, ed., The Passion of Music and Dance: Body, Gender and Sexuality (New York: Berg, 1998).
12. Ann Wagner, Adversaries of Dance: From the Puritans to the Present (Urbana: University of Illinois Press, 1997), passim.
13. AVN reader, "Why Fundamentalists Hate Erotica," 13(10):12.
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15. See Andrea Dworkin, Pornography: Men Possessing Women (New York: Perigee Books, 1981); Susanne Kappeler, The Pornography of Representation (Oxford: Basil Blackwell, 1986); Catharine MacKinnon, Feminism Unmodified (Cambridge: Harvard University Press, 1987).
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Haunted by Failure, Doomed by Success: Melancholic Masculinity in AMP's *Swan Lake*

Martin Hargreaves

This paper will discuss Adventures in Motion Pictures' production of *Swan Lake* which premiered in London in 1995 and has since toured internationally, winning many awards and achieving financial and critical success. Choreographed by Matthew Bourne to the Tchaikovsky score, this production gained notoriety even before it opened due to the replacement of the corps de ballet with male dancers, with the role of Odette changed into 'The Swan,' danced by young Royal Ballet principal Adam Cooper.

First the paper will discuss the relationship of this remake with the notion of an 'original' *Swan Lake*. It will suggest that although the prima ballerina is supplanted by Cooper her image is popularly associated with both the score and the scenario and so she persists from beyond exile. With reference to Jacques Derrida's notion of spectrality, the paper argues that Bourne's choreography is haunted by her ghostly presence. The Swan's male body is fetishised in an attempt to ward off any manifestation of the ballerina and the masculine failure she comes to represent. This fetishisation however creates further awareness of masculine failure in the homoerotic relationship between the Swan and Prince Siegfried.

The paper will then turn to examine the various discourses surrounding AMP's *Swan Lake*. With reference to reviews from the British dance press, promotional material from the company and analysis of the piece by Susan Leigh Foster the paper will propose another spectre; the ghost of disavowed homosexuality. Whereas the dance press and the company attempt to exclude a reading of homosexuality, Foster attempts to read a gay love story but is thwarted by what she identifies as homophobic thematics. This rendering of the piece in both cases as the vanishing point of homosexuality, determined as the undiscussible of the impossible, is further elaborated in the choreography with its fatal conclusion and otherworldly and untenable homoerotic swans. The paper suggests that homosexuality never fully disappears but, like a ghost, is always in the process of simultaneous manifestation and dematerialisation.

This spectral play across the presence and absence of homosexuality can be theorised with reference to Judith Butler's work on melancholic gender incorporation. She suggests that masculine performance does not involve a refusal of homosexual identification but is an identification with refused homosexuality. According to Butler,

masculinity restages the disappearance of homosexuality in an attempt to disavow its presence - but the stylised acts that produce masculinity do so only because they comply with an internalised attachment to other male bodies - "The straight man *becomes* (mimes, cites, appropriates, assumes the status of) the man he "never" loved and "never" grieved," (Butler 1997: 147). This never-never melancholic attachment reproduces the ungrievable loss of homosexuality as a troubling identification, something akin to a "haunting";

That refusal to desire, that sacrifice of desire under the force of prohibition, will incorporate homosexuality as an identification with masculinity. But this masculinity will be haunted by the love it cannot grieve. (Butler 1997: 137-138)

The paper therefore concludes with a discussion of the ambiguous position of the piece with regards to the cultural paradigm of doomed homosexuality. If dominant notions of masculinity require "the love that dare not speak its name," to remain silent, with any declaration met by deadly punishment, then is the success of AMP's *Swan Lake* due to its reiteration of the hegemonic decree against male homosexuality? The death of the Prince and The Swan shows not only the punishment brought on any attempt to love, but also the degree to which this prohibition is internalised within any cultural text that deals with male homosexuality. Can the piece alternately be seen as forcing an acknowledgement of the punishment of transgression and in doing so be considered a subversive text that reveals the instability at the centre of melancholic masculine performance? The paper suggests that both readings are involved in an uneasy mutual haunting - to affirm one requires the active deferment of the other and the paper concludes that AMP's *Swan Lake* is itself a spectre. Hovering between conservative and transgressive, homophobic and homophilic, it is a complex series of hauntings and visitations at the site of melancholic masculinity.

The history of the ballet, 'Swan Lake,' is one of reinvention and reworking. In the time and space between a premier in Moscow in 1877 and AMP's premier in London in 1995 there were many transformations and a proliferation of "original" versions, a process of change which continues today as most ballet companies update or re-stage the version in their repertoire. Despite this mutabil-

ity it is perhaps the best known ballet with artists as diverse as Margot Fonteyn and Miss Piggy popularly associating the role of Odette with the pinnacle of a ballerina's career and the epitome of feminine balletic grace. The problematics of this idealistic depiction of women within the various "originals" has however been discussed by feminist writers such as Christy Adair:

For many people, the virginal Odette and the whorish Odile are the essence of ballet. . . Both roles are determined and controlled by men and lack autonomy. (Adair 1992 : 106/107)

This essentialised and dichotomous femininity is not present in Matthew Bourne's version but nor is it entirely absent. Although Bourne's 'copy' displaces these two roles onto a male dancer this does not necessarily construe a critique of the misogynist figure of the perfect ballerina. His Swan (danced by Adam Cooper) draws upon traditionally 'masculine' ballet and contemporary dance vocabulary and does not parody or mimic the ballerina. Bourne explains his reasoning for this recasting in this quote taken from a booklet that accompanies the video version of Swan Lake;

The vision of a ballerina as the swan is so embedded in everyone's consciousness that it would have made it extremely difficult to supplant that image with my own ideas had I used female dancers. By using men you are wiping away all those mental pictures in the audience's mind . . . It was important for me that the swans have a very masculine presence and certainly no suggestion of feyness or camp," (Bourne 1996 : 8)

Bourne is therefore attempting to eradicate, or 'wipe away' the link between swans and ballerinas through both an emphasis on a "very masculine presence" and a rejection of signifiers of effeminacy. When Les Ballets Trockadero de Monte Carlo perform their drag version of the White Act from Swan Lake which is both fey and camp then humour arises precisely because of the audience's familiarity with the score and the scenario and their association with feminine perfection. The men dance en pointe in tutus to the various divertissement in this act, unfaithfully mimicking the construction of ideal femininity. This lampooning is not necessarily subversive and in many ways simply denigrates female dancers without questioning masculine construction but it does acknowledge the ballerina's inextricable relationship with Tchaikovsky's music. Bourne, however, dresses his Swans in feathered breeches, they are flat-footed and dynamic and are lit on stage from the side to emphasise their bare torsos and sweeping, muscular arms. When The Swan dances to the famous solos he does so with leaps and turns that are

powerful and thrusting rather than graceful and ethereal. Arguably however in order to read this as masculine, the ballerina's image is as necessary for AMP's Swan Lake as it is for the Trocks' camp parody. The difference in performance styles between ethereal grace and wild animalism can only be read as a gender difference if the ballerina is still present - to read The Swan's leaps as 'very masculine' a comparison has to be drawn with Odette's "feminine" performance. This exclusion of the ballerina therefore preserves her image and serves to affirm the masculinity of the Swan through the proof of difference - if Bourne's Swan is not Odette, who is femininity par excellence, then he is masculine, if only through default of being not-feminine. She is present in order for an audience to read difference in Bourne's piece but absent so that Cooper is not identified with her which would trouble his masculinity and bring out the spectres of feyness and camp. She can be said to be a spectral figure that haunts the piece in a play across presence and absence, disappearance and return, as Jacques Derrida has suggested that, "the *spectrality effect* . . . consist[s] in undoing this opposition, or even this dialectic, between actual, effective presence and its other," (Derrida 1994: 40).

If the maintenance of the distance between The Swan and Odette is necessary in the production of distinct gendered identities then the threat that the return of the ballerina carries is a breaking down of this difference and hence emasculation of the Swan. The ghostly ballerina is therefore a castrating figure that has the power to reveal the lack that the 'very masculine' performance denies. The fact that this lack is by Bourne considered to be feyness and camp, popular signifiers of homosexuality, is discussed later in terms of the elaborate attempts to ward off homosexual readings. Here however I want to consider how the male dancers are fetishised in order to disavow the the castrating ballerina.

Kaja Silverman has argued; "the castration against which the male subject protects himself through disavowal and fetishism must be primarily his own," (Silverman 1992 : 46). Here Silverman is discussing fetishism as a method of protecting against male lack and in this she is deconstructing Sigmund Freud's essay, 'Fetishism,' (1927) in which he outlines a highly contentious theory in which a male child creates a substitute for his mother's penis so that he can disavow his perception of her lack. Despite the problematics of ascribing lack to the feminine position, Freud's notion of fetishism is useful in that he emphasises how a fetish never completely vanquishes lack;

We can now see what the fetish achieves and what it is that maintains it. It remains a token of triumph over the threat of castration and a protection against it. It also saves the fetishist from becoming a homosexual," (Freud 1927/1977: 353-354)

This discussion will examine the logic of Freud's notion that fetishism saves masculinity from homosexuality later but here what is important is that any fetish is never simply a mask over male lack but always a token of the threat. Any instance of fetishism therefore is both a disavowal of difference and a reminder of the masculine lack which propels the fetish. As Laura Mulvey has commented, "the fetish is always haunted by the fragility of the mechanisms that sustain it . . . Knowledge hovers implacably in the wings of consciousness," (Mulvey 1996: 7 - 8).

The Swan's first appearance is in the prologue when the rising hyperbolic-phallic appearance of this figure terrifies the young Prince and wakes him from his dreams. As the piece progresses however the Prince grows to long for this ghostly figure as a way of escaping his life which is spiralling out of control. This spectral saviour who promises the transcendence of the Prince's castrated state takes the form of a swan-man - the feathered breeches disguise the penis (and therefore any fear that it might not equate with the phallus) but they also emphasise and eroticise the naked torso and muscular arms. AMP's publicity frequently features photos of the swan-men in poses with their arms raised above their heads to emphasise the masculine contours of their exposed chests. They are also lit on stage from the side to draw attention to the sweeping arms and thrusting jumps of Bourne's choreography. Susan Leigh Foster has commented upon how this produces a pleasurable spectacle of dancing male bodies;

What continually astonishes in this celebration of a sensual identity is the fact that these are male dancers, their masculine musculature and agility imbuing the movement with sufficient rectitude to secure its maleness, (Foster 1997: 63).

In securing the maleness of the dancers, Bourne's choreography operates as a fetish - allowing the erotic contemplation of the male bodies whilst warding off the spectre of the ballerina. Many critics in discussions of this piece have praised the sexy manliness of the swans - for David Jays, "they are messengers of Pan's dangerous pleasures," (Jays 1996: 353). But Bourne's fetishised masculine swans nevertheless provide a reminder of their lost feminine identification, the one that Bourne has attempted to wipe away, because they function as erotic and manly only in comparison to the female corps-de-ballet's depiction of ethereal femininity.

This fetishised declaration of masculinity against the threat of the female ballerina is however further complicated by the relationship between the Swan and the Prince. Bourne has stated in many interviews that the role of the Swan in his version is not an imprisoned princess awaiting freedom through love but a manifestation of Prince Siegfried's aspirations;

The Swan . . . represents something he want to be - free, strong and youthful. Its something he aspires to, something he dreams about but something he can't reconcile with his very restrictive royal life. (The Times 07/11/95: 41)

The Prince constantly fails to be man enough - he is frightened by the flash bulbs of the paparazzi and cowers from them and his inadequacy in public life is shown through a vocabulary of awkward hunched turns and gawky, faltering extensions. The Swan embodies his ideal - the masculine autonomy, strength and virility that he strives for but is ultimately unobtainable and unpossessable. In psychoanalytic terms, a subject is formed through the incorporation of idealised gendered attachments to form the ideal ego. As Steve Neale has argued however, this produces an awareness of lack in the subject who can never approximate the ideal;

The construction of an ideal ego . . . is a process involving profound contradiction. While the ego-ideal may be a 'model' with which the subject identifies and to which it aspires, it may also be source of further images and feelings of castration, inasmuch as that ideal is something to which the subject is never adequate, (Neale 1983 : 7).

The Swan is therefore not simply a symbol of hopes and aspirations but also a signifier of lack - his appearance is a complex fetish in that it serves to reassure the Prince of phallic power but it also reminds the Prince of his own failure to be the man that society demands. There are various moments in the ballet when Bourne shows the Prince attempting to identify with this figure of masculinity, to become his fetish and to disavow his lack. In the White Act the Prince tries to become the Swan - he mimics his movements as a way of performatively becoming his masculine ideal. They dance a mirrored duet of extended swooping turns with arched backs and curved arms - the Prince's awkward, inarticulate and cramped style gives way to the confident and broad sweeping style of the Swan. In the filmed version there is a further suggestion of this identification when the Prince's profile cross-fades into that of the Swan at the end of Act I. The Prince in the following Act also often frames the dancing by looking on at the corners of the proscenium arch or crouching downstage whilst the Swan performs for him. The Prince fixes the dancing male bodies with an aspirational gaze that seeks to identify with the eroticised manliness on display. It is however a standard device in ballet to have a male dancer direct a desiring gaze on a ballerina in precisely this way and when the two men duet there is mutual nuzzling, tender lifts and weight exchanges with moments when they seem about to kiss. A question there-

fore arises as to whether Bourne has successfully separated the process of idealised identification from that of desire. Indeed as to whether Bourne's fetishistic choreography "saves" his *Swan Lake* from homosexuality in response to Freud's suggestion that this is a function of a fetish. In order to examine this further I want to first look at how the white act dances between the portrayal of homosexual desire and that of fetishised identification. How, despite Bourne's voiced intentions, the choreography conflates wanting to be and wanting to have as the Prince expresses desire for the masculine performance of the Swan.

Show Video

The dilemma of the presence or absence of homoerotic thematics in AMP's *Swan Lake* has been a major preoccupation of discussions of the piece to date. Whilst the piece received almost unanimous praise from the British dance press it came with qualifications and reassurances. Jann Parry in her review for 'Dance Now' states in the first paragraph that the production is not a gay travesty and Allen Robertson's piece for 'The Times' has in large print "Matthew Bourne's gender bending *Swan Lake* is neither cheap-gimmick nor gay polemic." The dance press in general seem to be aware of the threat of a homosexual reading of the piece but try to direct an audience to read it differently, to avoid this threat by stating that a 'factual' reading of the piece is one that is above any homoeroticism. Most critics instead perceive the Swan in a similar vein to Bourne's notion as the epitome of the prince's aspirations and not his lover. An instance of the force of the homosexual threat occurs in an interview with Adam Cooper who plays the Swan. Emma Manning in 'Dance Europe' asks:

In view of the fact that in AMP's *Swan Lake* he played the role of a male swan opposite a male prince, was he worried about being labelled gay? (Manning 1996: 26)

Manning is here voicing the anxiety of all the reviewers who wish to avoid placing the stigma of homosexuality upon a rising Royal Ballet star. Cooper's reply was that he was concerned but;

"the amount of people that did come and say 'there's no homosexual aspect to it at all' was great. Obviously there are one or two people who saw what they wanted, but you can't do anything about that!" (ibid)

This expulsion of homosexuality by the reviewers and by Cooper is also echoed in all of Bourne's interviews except for one in 'Gay Times'. Here the article is illustrated by photos of Cooper and Scott Ambling, who plays the prince, embracing, both with naked torsos - a scene that does not

occur in the piece and which is not replicated in any other articles or publicity material.

It becomes easy to read Bourne's disavowal of desire, as an "out" choreographer, as cynical marketeering in that he does not want to risk audiences and investment in his company by identifying with a homosexual reading of his piece except when wooing a "gay audience." In the booklet that accompanies the video of the piece, Bourne is directly asked whether he has created a gay *Swan Lake* to which he replies that "we have gone for something much simpler and more universal," (Bourne 1996: 8) an assertion which follows previous statements of Bourne's intention to create a popular and successful dance piece that would have a large audience. It seems that for Bourne to have his success, homosexuality has to be doomed, both within the narrative of the piece and in the discussion of its meaning. The series of testaments to the absence of homosexuality that have structured the promotion and reception of *Swan Lake* indicate however that it remains haunted by the spectre of its reappearance.

Susan Leigh Foster has attempted to read against the grain in her analysis of AMP's *Swan Lake* by suggesting that it is the "coming-out story of a gay Prince, dominated by his mother, who finds no satisfaction in the royal regimens or underground getaways which comprise his life . . . This is a dance with a clear and timely message delivered with such deft agility and beguiling seduction as to win over the most hardened homophobe," (1997: 51-52). Her analysis proceeds however by suggesting that this reading is "closeted" not only by the dance press but also by the history of modern dance in America. After a US-centric outline not only of "Modern dance's closet" (ibid : 52) but of the eradication of sexuality per se from Modern dance, Foster retracts her earlier praise by suggesting that Bourne follows the tradition of American choreographers such as Ted Shawn by erasing difference, both ethnic and sexual, in a depiction of otherworldly homosocial transcendence in "a framework of hetero-normative assumptions about gay life," (ibid: 64). Rather than offering affirmative depictions of gay male love, Foster argues that Bourne's story renders homosexuality "deficient and pathetic on the one hand, unpredictable and bestial on the other," (ibid). Like the British dance critics, Foster seems haunted by subversion in that she offers an optimistic reading to begin with in which Bourne's swans "seem to burst out the closet's door," (ibid: 51) but then has to rescind this reading by suggesting that several mechanisms within the piece itself work to disavow the gay story. The result, according to Foster is a reactionary ballet which reifies patriarchy and "the closet" in similar ways to Bourne's American predecessors but is haunted by the possibility of imagining dance differently.

It would seem from both camps, the dance press and Bourne on one side and Foster on the other, that subversion in the form of either "gayness" or homoeroticism hovers around the piece as a spectre in an ambiguous dialogue

between presence and absence. This paper suggests that these ghosts are in part a symptom of the performances of masculinity in the piece and that various fetishes established as an attempt to disavow loss result in a masculinity haunted by its exclusions.

Judith Butler in 'The Psychic Life of Power,' (1997) suggests that heterosexual masculinity is always haunted by disavowed homosexual attachments. Indeed as Bourne himself stated 'feyness and camp' need to be refused in the construction of manly performances. This figuring of homosexuality as a constitutive loss is however complicated by the Prince's attempt to identify with the paragon of manliness, to both desire and identify with the Swan, and to magically become a man. Butler argues that in melancholia;

There is . . . the incorporation of the attachment as identification where identification becomes a magical, a psychic form of preserving the object . . . the lost object continues to haunt and inhabit the ego as one of its constitutive identifications, (Butler 1997 : 134)

Male bodies can therefore be considered "male" inasmuch as they restage and simultaneously disavow their attachments to other male bodies. The fetishisation of the Swan cannot be said to 'save' either the piece or the Prince from homosexuality but rather to reveal the masculine investiture of the male body as a preservation of forbidden homosexual attachments. The Swan's performance therefore becomes 'very masculine' not only through denying an identification with the ballerina but also through the incorporation of homosexuality and the casting of desire as ultimately impossible. The duet between the Prince and the Swan, as long as it is predicated on attaining a coherent masculine identity, remains haunted by what it must deny.

Is there a sense however in which Bourne is not simply repeating the culturally proscribed denial of homosexuality but is instead detailing the tragic consequences of the refusal to mourn these losses? Perhaps Bourne's piece with its masculine swans allegorises an act of mourning in its focus upon the interlocking processes of identification and desire, in its revealing of the homoerotics of idealisation. Mourning however resolves the loss of the object and, "the ego becomes free and uninhibited again," (Freud 1917/1977: 253). *Swan Lake* has no such resolution. The final Act where the flock of Swan-Men turn on both the Prince and the Swan can be argued as the operation of the death drive, as Freud argues that in melancholia, "the excessively strong super-ego which has obtained a hold upon consciousness rages against the ego with merciless violence . . . it often enough succeeds in driving the ego into death," (Freud 1923/1977 : 394) The ungrievability of the Prince's loss results in a turn in upon himself - multiple figures of wild masculinity flock around both him and the Swan in the last Act and kill them both. The Queen rushes in a moment

too late to find her son dead by his own hand and the spectre of the Swan rises behind the bed, as in the Prologue, but this time he cradles the Prince in his arms.

This haunting end image has in many ways structured the whole piece - Bourne clearly shows that there is no social space in which the Prince is fully competent, his attempts to reach out to his mother or to acknowledge, and receive acknowledgment for homosexual desire mark him as a failed man. Masculinity has to disavow its spectres in order to maintain the illusion of autonomy - the Prince ultimately punishes himself for the socially proscribed losses he cannot grieve.

AMP's *Swan Lake* therefore seems to both regulate itself in terms of the acknowledgement of homosexuality and reveal the murderous workings of this regulation. Whereas Foster reads this as a "gay-bashing," this paper suggests that *Swan Lake* functions as a spectre. It is never fully complicit in the punishment of homosexuality since it clearly describes an erotic male-to-male relationship with an entire act dedicated to the seduction of the Prince by the Swan-man of his dreams. It also frames the destruction of their relationship as a tragedy brought about by societal norms of masculine behaviour. In both its fetishised choreography and in the promotion of the piece however it actively disavows the possibility of homosexuality and attempts to transcend the masculine failure it depicts. As an internationally successful dance piece it haunts the area between a hegemonic reification of masculine norms and a transgressive acting out of the workings of melancholia. Haunted by a usurped ballerina and by the return of disavowed love, it in turn haunts the site of masculine performance with both pleasures and punishments, success and failure, love and death.

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Training, Specificity, and the Ballet Barre

Shannon Hobbs

The preliminary exercises in a ballet class are performed at the barre. Dancers and instructors generally accept that training at the barre positively affects performance center floor. Recent studies in a variety of fields suggest this is not the case. Specifically, balancing mechanisms learned at the barre are not the same as employed center floor.

This paper examines four aspects of balance — force, postural musculature, timing, and support. In each case, training with the barre reinforces skills that are not identical to the skills used when dancing center floor. First, there are several ways a dancer uses force against the barre to make balance easier. Second, postural musculature of the leg is basically suppressed when a dancer touches the barre. Third, timing of movement is slower at the barre due to unilateral as opposed to bilateral movement of the arms. Fourth, using the barre improves confidence in balancing skills that have to be relearned center floor. In conclusion, due to a concept that training should be specific to final performance, balancing techniques should not be practiced at the barre.

During the 1996 Olympic Games in Atlanta Georgia, a swimmer named Michelle Smith became the first Irish woman to win a gold medal.¹ Because Smith had failed the Olympic trials for both the Seoul and Barcelona games, her success was initially attributed to drug use. However, after testing negative for performance enhancing drugs, the effectiveness of Smith's new sprint training program was recognized. Eric Debruin, Smith's coach, had designed a training program specific to her actual event: sprints. Instead of swimming long laps for the entire warm-up, Debruin had Smith swim short sprints at near maximum capacity with many rests — more closely matching the actual race output. Based on the results of this improved training, Smith knocked nineteen seconds from her medley time.

Training that is specific to actual performance is important as it enables an athlete to achieve maximum potential as opposed to an average performance; the optimal goal for most dedicated dance students. To maximize positive effects, the conditions in practice and performance should be equated whenever possible. Matching conditions in acquisition with those expected in the criterion, or goal performance, is called the "specificity of learning hypothesis".² If a dancer learns a task under one set of conditions and then performs the task under different conditions, this would require a shift in abilities. Specificity of learning is also defined in research as Specific Adap-

tation to Imposed Demands (SAID).³ Not only should training demands be specific to obtain desired effects, but, to realize maximum training effects, imposed demands must be at a magnitude to force adaptation by the body. The body adapts to cope with the exercise stress which is applied during training. The adaptive process does not include any capacity that extends beyond the specific training stress.⁴

The specificity of learning hypothesis has been shown to enhance an athlete's personal potential. During the past fifteen years, dancers have started utilizing the theory of specificity to reevaluate dance training techniques. Prior to that, dance was a field where "tradition was the sole director of dance training."⁵ This is partially due to the difficulty in analyzing dance training where the ultimate objective, performance, is multifaceted. Ballet choreography, for example, often includes significant variability in speed, strength, and endurance within a single performance. There is no single quantifiable objective, such as a height, time or distance, but there are specific technical objectives. The dancer performs exercises at the barre with the assumption these skills will transfer to performance of technique center floor — just as swimmers have been swimming long laps with the assumption this training would positively enhance performance in sprints. Training that is not specific however, may not positively "transfer" to performance center floor.

A "transfer" of learning occurs when the experience or performance on one task influences performance on some subsequent task.⁶ Transfer is involved when strategies are used in training that will maximize learning. Positive transfer occurs if the practice of one task improves subsequent performance on a second task. If the first task has detrimental affects on the second task, negative transfer occurs. A transfer can have no effect if the positive and negative cancel each other out. In ballet training, positive transfer is expected to result from practice based on the "part-whole method". This is a learning technique used for more complicated tasks that are difficult to grasp as a whole. In part-whole practice, a primary skill, for example a grande allegro, is broken down into smaller parts for separate practice — pliés, tendus, etc. When practicing in parts, transfer is positive if the parts are identical to the whole. Specific exercises at the barre would ideally transfer highly to the whole task as they seem identical to elements of the whole. Certain mechanisms employed at the barre, however, are different than center floor. The problem then is that "practice on the part in isolation may so

change the motor programming of the part that for all practical purposes, it is no longer the same as it is in the context of the total skill.⁷ This is the case with balancing mechanisms learned by the dancer at the barre. There are several ways, for example, a dancer utilizes force against the railing to maintain balance. The utilization of force against the barre is an example of a mechanism in part practice that is not similar to the whole and training that is not specific to the criterion task, dancing without a partner or the barre.

I. Force

Forces acting on a dancer when performing center floor include the earth's gravity (downward force), support from floor (upward force) and friction from the floor (sideways force). Exercises at the barre are potentially easier as additional force against the barre can be used in subtle ways to help the dancer. For example, when a dancer performs a turning movement, torque is required to create the angular momentum needed. A dancer performing center floor gets torque from the exertion of the feet against the floor. When practicing a pirouette turn, a dancer may lightly push against the barre to help get around. In his book, *The Physics of Dance*, Kenneth Laws states that turning motions which are effected by pushing longitudinally along the barre not only "provide a torque around the vertical rotation axis, but also result in a net horizontal force tending to throw the body off balance."⁸

If this horizontal force throws a dancer off balance, musculature will be engaged to bring the dancer back over her center of gravity (COG). Alternatively, the dancer may compensate by starting slightly back before the exercise so that the backwards force against the barre will return the dancer forward and back to center. The dancer employs force, torque, and adjustment in the musculature, all of which are not utilized in turns center floor. To maintain equilibrium, the resultant of all the forces acting on the dancer must equal zero. If a dancer falls off balance due to a strong action, force against the barre may be used to regain balance. As mentioned previously, without the barre, this force would be applied in a different way. This is another example indicating that training for turns and balance at the barre is not specific to center floor. Laws states plainly, "turning movements performed at the barre are actually quite different than when performed in the center because of the complicating effects of the forces against the barre."⁹

II. Postural Adjustments

In addition to force, postural adjustments at the barre are not the same as commonly used center floor to maintain balance. Due to a feeling of stability at the barre, and sensory information received by touching the barre, the dancer makes postural adjustments that are safer and made in advance as opposed to those made center floor. When

a dancer makes a voluntary movement, for example lifting the right arm above the head, the muscles engage in various ways to maintain stability. Three adjustments of particular interest are postural reactions, postural preparations, and postural adjustments.¹⁰ *Postural reaction* occurs when sensory receptors, triggered by input received through vision, touch, or the angle of the joints (proprioception), provide input to the central nervous system which activates an adjustment in posture. This feedback strategy, or input resulting in adjustment, is engaged when there is a sudden, unexpected change. The adjustment that follows can act as fast as within 100 milliseconds.

Postural preparation involves preparations engaged well before movement. For example, a person who feels unstable may take a wider stance (widening the base of support), or hold onto a handrail for support. Two examples of postural preparation in dance would be a dancer gripping onto the barre in advance of a movement, or a dancer taking a wider preparation center floor to create a more stable base for a turn or jump. Postural preparations are primarily used when advance time is available prior to a movement allowing the dancer to prepare for the move.

If a dancer can anticipate that balance may be lost just before making a move, a *postural accompaniment* may be made in the body's musculature either with or just before the movement is performed. With postural accompaniment, change that will effect the movement is generally anticipated allowing for advance activation of postural musculature. This type of advance control has been termed "feedforward control" by motor control researchers.¹¹ This term is used to describe advance information which readies the system ahead of the response and is useful when preparing for anticipated changes.

A dancer selects the type of postural adjustment that will occur depending on "the perceived need for safe regulation of the body's center of mass and motor efficiency." Additionally, a postural adjustment is dependent on advance information and time available before the primary action. Postural accompaniment is the adjustment most employed by dancers when practicing moves and learning to balance at the barre. The problem with postural accompaniment at the barre is that musculature involved in the anticipatory response is suppressed when a barre is touched. Sensory information from the barre is received via the hand, causing an advance postural adjustment in the torso, as opposed to the low legs where postural adjustment is made center floor. What is learned at the barre is postural accompaniment made with advance feedback and a margin of safety, both different than when performing center floor. The following examples, drawn from research in rehabilitation, illustrate the difference between postural musculature at the barre versus center floor.

Somatosensory Input

Regardless whether a dancer grips or lightly touches

the barre, balancing mechanisms learned at the barre are different than those used center floor. This is primarily due to the effects of the somatosensory¹² system on balance. Most recently, studies in health and human performance examined the effects of “light touch contact” as a balance aid¹³ — such as the use of a cane or holding onto a railing to help balance in rehabilitation.¹⁴ Although this research has not specifically analyzed the barre and its use in dance, the findings are of interest. When holding a railing, sensory input to the hand received via the cutaneous receptors, provides information regarding the body’s position in space.¹⁵ Even when the rail is only lightly touched to maintain equilibrium, the sensory information received through the fingertips dictate the muscle activity of the lower extremities and trunk.¹⁶ Small contact forces at the fingertip provide sensory information about body sway that allows postural musculature to be activated to reduce sway. This is referred to as sensory-motor strategy to reduce sway.¹⁷ The input received by the fingertip receptors is significant and provides advance postural information to the body. The body receives this information regarding a change affecting balance and the muscles respond to maintain stability. This response is termed an “anticipatory response” as it occurs in the postural muscles prior to the primary movement. When dancing center floor, anticipatory response is often initiated in the postural muscles of the low leg prior to the voluntary movement.

When a strong grip is used for support, electromyographic (EMG) activity in the lateral muscles of the low leg is insignificant.¹⁸ For example, if a dancer uses the barre for support purposes as opposed to steadying purposes, (i.e., a strong grip versus a light touch), the lower leg musculature barely activate to assist with stability. The indication is that, with a forceful grip, body sway is prevented primarily in the trunk and upper extremities. The barre acts as a support device as opposed to simply a reference point for stability. When the hand is used lightly on the barre, EMG activity in the low leg is also greatly suppressed.

With light touch, the dancer does not rely solely on the barre but rather on musculature remote from the fingertips (trunk and legs). The leg muscles play a larger role with light contact than when gripping, however, even with light touch the postural musculature in the low legs is significantly suppressed. The difference between postural activity at the barre and center floor is primarily due to the body’s early response to sensory input received by the barre and knowledge of potential stability assistance. As discussed earlier, learning at the barre involves a feedforward process dissimilar to that used center floor. Certain researchers have suggested that the feedforward information provided by fingertip contact, which may enable more precise control and balance, is a different system than without contact and fulfills distinct task demands.¹⁹

Postural control with and without fingertip contact are different systems. Sensory information received via the fingertips allows the body to anticipate enervation with stabilization occurring primarily in the upper body. Additionally, fingertip contact with a stable surface reduces the magnitude of postural sway by over 50% compared to standing without contact.²⁰ Even when the hand is lightly placed on the barre there is an equivalent reduction in sway. When center floor, stabilization occurs in the upper body and, to a larger extent, in the musculature of the low leg. Tactile and proprioceptive cues from the arm at the barre provide information about trunk orientation related to a stable external reference which overrides a dancer’s body-centered reference.

Anticipatory Response

When a dancer detects an error in movement from input received via an external source, such as the barre, the process of error detection causes postural reactions based on feedforward information.²¹ Rapid corrections are thought to occur due to the operation of reflexes in lower levels of the central nervous system. Researchers in motor control studies examined postural responses of subjects who rapidly extended an arm forward when receiving a sound command.²² They observed that not only did the primary (arm) muscles react but that there was an activation in the postural muscles (legs and trunk). Two phases were involved in the activation of the postural muscles: a preparatory phase and a compensatory phase.

Prior to the voluntary movement of raising the arm (measured by electrical activity in the primary arm muscle) changes occurred in the musculature of the trunk and lower limbs. This “preparatory phase” occurred more than 50 msec in advance of the voluntary arm movement — apparently neutralizing the anticipated displacement caused by the moving arm. Once the arm was raised, a “compensatory phase” occurred during and after execution of the voluntary movement, preventing further deviation of the total center of gravity of the body. The preparatory phase acts as a type of feedback except that it does not come from the action produced but rather from the commands that will result in that action.²³

In 1982, the research of Cordo & Nashner found that anticipatory postural activation is different in a free-standing person whose base of support is disturbed, as opposed to an individual with a support device available.²⁴ In the initial study by Cordo et al., subjects stood unsupported on a platform and responded to a tone by pulling a handle. When the tone was given, the average reaction time of arm movement was accompanied by an activation in the lower leg muscles. The adjustments in the low leg continued to be active in association with the arm muscles necessary to pull the handle. There was a marked difference, however, in both anticipatory and reaction-based postural adjustments when subjects were supported. In a second

trial, shoulders of the subjects were supported against a padded cross base while performing the handle pull movements. The brace was solid and prevented measurable sway in the body without interfering with the arm. When supported subjects heard the tone, there was a shorter reaction time in the arm muscles but, significantly, a complete lack of anticipatory reaction in the leg muscles.

The same results were duplicated with unsupported subjects who only placed a single finger lightly on a protective rail alongside the platform. Anticipatory leg musculature response was almost completely suppressed. This suggests that the lack of low leg muscle activation in the brace experiment was not due to somatosensory input produced by the pressure on the shoulders, but rather by anticipatory postural adjustment influenced by the presence of a supporting device.

In 1977, the research of Maki and McIlroy focused on fixed support versus change-in-support strategies, studying the effects of the presence or absence of an anticipatory postural adjustment prior to lifting a leg. When stance was unperturbed, movement involving raising a leg almost always had an anticipatory postural adjustment (APA). It was shown that this APA acted to move the center of gravity toward the standing limb to promote stability by reducing the tendency of the center of gravity to fall toward the unsupported side. This anticipatory postural behavior, however, is often absent when moving to respond to a sudden change. This is often due to the absence of pre-planning when the disturbance or change is sudden and unfamiliar or when subjects are not given instructions. However, when given prior instructions, anticipatory postural adjustment almost always occurs. Having an anticipatory phase delays the lifting and placement by about 100 msec when responding rapidly to a sudden change and could jeopardize stability.

The implication for the ballet class is that, even with light pressure on the barre, sensory information is affecting the muscles differently than when center floor. Sensory information from the fingertip force sends a feedforward signal regarding body sway and the presence of a support device which then triggers postural muscles to correct sway but suppresses full anticipatory musculature response. Additionally, information received through the cutaneous receptors regarding a stable base provides more precise spatial information allowing the body to detect trunk movements far earlier than when detected by the feet or ankles when dancing center floor. When performing exercises at the barre, receptors in the feet which will be utilized center floor are not relied upon to the same extent. This difference is even more significant when considering the sensitivity of these two receptors. Cutaneous receptors are especially dense around the fingertips and hand. Referred to as somesthetic macula, they can resolve distances as small as 2 mm as opposed to the feet which resolve difference from 8-10 mm.²⁵ Due to

the density of these receptors, sensory input is much more sensitive at the fingertips, providing more specific information to the body. When dancing center floor, sensory input received from contact with the floor would be received by receptors in the feet which are less dense and less sensitive than the fingertips.

Several possible outcomes could result due to dissimilar training conditions. First, if a dancer under-anticipates a response, the effect on balance could be critical. Postural muscles activated to support a minor perturbation are not sufficient to respond to a more major disturbance; possibly causing a person to lose balance. Second, if a dancer trains with a certain amount of force (learning to anticipate balance for that force) but performs with greater exertion, the maintenance of balance becomes tenuous as postural mechanisms might be anticipated for a practiced force and not for the actual performance output.

Two main summary points can be made from the above research. First, balance is more easily maintained when a person has previous knowledge of potential disturbances, similar to knowledge anticipated at the barre. This allows for anticipatory postural adjustments to be made prior to the primary movement which may cause a disturbance. When a support device, such as the barre, is used to assist balance, anticipatory postural adjustment is significant as knowledge is available and reliant on an external reference.

III. Symmetry of Movement

In addition to balance, another aspect dissimilar from dancing center floor is arm movement. When performing exercises at the barre, a dancer has one hand resting on the barre while the opposite arm acts as the "working arm". The working arm may move through a variety of positions during an exercise while the "barre" arm remains stationary. Studies in motor control have shown that there is a longer delay in response raising a single arm versus both arms (51 versus 25 milliseconds respectively).²⁶ Reaction time is actually much slower with a single arm as the task is more complex. Single arm movement can destabilize posture in the anterior/posterior plane (front and back) and also in rotation. Additionally, when moving the right arm only, the left hip flexor activates followed by activation of the right hip extensors in the same leg.

When both arms are raised, destabilizing forces only occur in the anterior posterior plane. Additionally, postural adjustments only engage in the hip extensors creating a shorter response time.²⁷ When training at the barre, a dancer works one arm at a time and is thus learning motor programming based on a slower response time. The implications on timing center floor should be considered, as response timing should be similar to center floor. This is especially true for dancers who train with specific tempos.

IV. Guidance

Another aspect of non-specific training involves guidance whereby the learner is guided through a task to be learned to prevent incorrect movements. Definitive studies in this area have evaluated guidance that restricts errors so that performance is nearly perfect throughout the entire practice period. Such concurrent feedback is effective in reducing performance error during practice, but only provides temporary boosts in performance. During the learning, or warm-up phase, the barre is a safe way to learn unfamiliar moves and get the movement into the ballpark for later refinement. Additionally, it provides confidence for learners, reducing fear and potential disruptions, such as loss of balance, during skill learning. However, while this mechanical may feel safe, the mechanisms learned are not specific to what will be performed center floor. Therefore, a dancer who executes all moves precisely at the barre, in perfect form, may not demonstrate the same performance center floor; due in part to the change in feedback and feedforward information received at the barre and center floor.

V. Summary

It has been shown throughout this paper that balancing mechanisms employed at the barre are not specific to dancing center floor. When a dancer is working center floor or performing on stage, she does not have the support of a balancing mechanism and must anticipate movement in the body as opposed to pre-supplied cues received at the barre. The body learns which musculature should engage to provide for moves exerted with a certain amount of force. If ballet training relies on pre-supplied information received at the fingertips, allowing adjustments to occur in the torso before postural muscles are activated, the dancer is not training towards the same goal needed center floor. Although ballet is an art form whose principles are based on a specific line and degree of rotation for maximum aesthetic appreciation, the training mechanisms to achieve this ideal should be reconsidered. This may produce more efficient performers, enabling dancers to achieve their maximum technical abilities, and possibly reduce the number of injuries at all levels of training.

Endnotes

- 1 Michelle Smith, competing in the 1996 Olympic games for Ireland, won three gold medals and a bronze. She placed first in the 400 meter free-style, 200 meter individual medley, 400 meter individual medley, and third in the 200 meter butterfly.
- 2 Richard Schmidt, and Timothy Lee, *Motor Control and Learning: A Behavioral Emphasis*, 3d ed. (Illinois: Human Kinetics, 1982), 318.
- 3 John Patrick O'Shea, *Scientific Principles and Methods of Strength Fitness*, 2nd ed. (Philippines: Addison-Wesley, Inc., 1976), 1-2.
- 4 J. Segeman and J.S. Skinner, trans., "Theory Behind Specificity", *Exercise Physiology*, (1981): 267.
- 5 Sally Sevey Fitt, *Dance Kinesiology*, (New York: Schirmer Books, 1988), 327.
- 6 Henry Ellis, *The Transfer of Learning*, (New York: The MacMillan

- Co., 1965), 3.
- 7 Richard Schmidt, and Timothy Lee, *Motor Control and Learning: A Behavioral Emphasis*, 3d ed. (Illinois: Human Kinetics, 1982), 315.
- 8 Kenneth Laws, *The Physics of Dance*, (New York: Schirmer Books, 1984), 106.
- 9 Ibid., 105.
- 10 James S. Frank and Marie Earl, "Coordination of Posture and Movement", *Physical Therapy*, 70 (1990), no. 12: 855-863.
- 11 PJ Cordo and LM Nashner, "Properties of Postural Adjustments Associated with Rapid Arm Movement", *Journal of Neurophysiology*, 47 (1982): 287-302.
- 12 The somatosensory is a part of the sensory system in the human body dealing with reception of input from exteroceptors, proprioceptors and interoceptors. Sensory receptors provide information to the brain regarding the internal and external environment of the body. Exteroceptors are located near the surface of the body and respond to touch, temperature and pain. Proprioceptors, found deeper in the musculoskeletal system are sensitive to stretch, movement, pressure and changes in position. Interoceptors are located in the walls of vessels and viscera and include chemoreceptors, baroreceptors (pressure) and nociceptors. (Elaine Marieb, *Human Anatomy and Physiology*, 3rd ed., (California: The Benjamin/Cummings Publishing Company, Inc., 1995), 483.
- 13 John J. Jeka, "Light Touch Contact as a Balance Aid", *Physical Therapy*, 77 (1997), no. 5: 476-487.
- 14 A series of articles have been published by Dr. Jeka related to patients with balance control using light touch on surrounding objects to stabilize themselves.
- 15 Cutaneous receptors, classified as exteroceptors, respond to stimuli arising outside of the body. The skin has a rich supply of these receptors which are sensitive to touch, temperature change and pain at the body surface.
- 16 John J. Jeka, "Light Touch Contact as a Balance Aid", *Physical Therapy*, 77 (1997), no. 5: 479.
- 17 John J. Jeka and James R. Lackner, "The Role of Haptic Cues from Rough and Slippery Surfaces in Human Postural Control", *Experimental Brain Research*, 103 (1995): 268.
- 18 John J. Jeka, "Light Touch Contact as a Balance Aid", *Physical Therapy*, 77 (1997), no. 5: 479.
- 19 John J. Jeka and James R. Lackner, "The Role of Haptic Cues from Rough and Slippery Surfaces in Human Postural Control", *Experimental Brain Research*, 103 (1995): 275.
- 20 John J. Jeka, "Light Touch Contact as a Balance Aid", *Physical Therapy*, 77 (1997); no. 5: 497.
- 21 Richard Schmidt, and Timothy Lee, *Motor Control and Learning: A Behavioral Emphasis*, 3d ed. (Illinois: Human Kinetics, 1982), 127.
- 22 VY Belen'kii, VS Gurfinkel, and YI Pal'tsev, "On the Elements of Voluntary Movement Control", *Biofizika*, 12 (1967): 135-141.
- 23 Ibid., 135-141.
- 24 LM Nashner and PJ Cordo, "Relation of Automatic Postural Responses and Reaction-Time Voluntary Movements of Human Leg Muscles", *Experimental Brain Research*, 43 (1981): 395-405.
- 25 KR Boff, I. Kaufman, and Thomas JP, eds., *Handbook of Perception and Human Performance*. (New York: John Wiley & Sons Inc; 1986), 12-24.
- 26 James S. Frank and Marie Earl, "Coordination of Posture and Movement", *Physical Therapy*, 70 (1990), 12; 859.
- 27 Ibid., 859.

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Developing Dance Literacy in the Postmodern: An Approach to Curriculum

Tina Hong

Over the past half a century a major conceptual shift in how we think about, perceive and value ourselves and our relationship to the world has occurred. In the wake of unprecedented change wrought by the information and communication revolution we have witnessed the technological transformation of the work place, the emergence of the global economy, the dissolution and re-mapping of nation states, and the gradual ascendancy of 'other' political and cultural ideologies. The world is not as it once was. We live, we are told as 'global citizens' in a 'global village' within an interconnected and dynamic web of transformational change, the speed of which, has moved us from modern to postmodern times.

While a generic definition of 'postmodernism' remains contested, (Usher & Edwards 1994, Featherstone 1991, Jencks 1992) the themes of postmodernity, the social condition in which we find ourselves, are however, becoming increasingly well rehearsed and apparent in our daily lives. In the aestheticised, commodified hybridized, globalised, and e-mediated conditions of daily life we are linked by new technologies into an instantaneous, twenty-four hour information world. As consumers we are able to log-on, tune in, hook-up and plug-in to the 'soap operas' of local and international world affairs. We can conduct our businesses via e-mail, e-marketing, and e-commerce, enrol at e-university, and participate in the spread of global consciousness through televised and simulcast global events such as the Millennium 2000 telecasts and the internet-linked Net-Aid. Geographical boundaries have become distinctly more permeable and the globe is easily traversed both literally and virtually. The world has been miniaturized and compressed both spatially and temporally.

The globalization of cultural and social relations has also witnessed the increasing ascendancy of different and diverse ways of knowing and communicating. In contemporary life, a bricolage of still and moving 3-D and time-based images, sonic and hybridized communication forms proliferate our everyday environments. The use of multimedia, and the multi-layering of signs and symbols have become characteristic of the messages that are to be found in consumer advertising, virtual reality games, the Web, television, CD-ROMs, DVD films and the such like. Representational forms evident in the visual, audio and kinesthetic signs and symbols of these communications media are therefore playing increasingly significant roles in our daily literacy practices. Traditional perspectives

based on print-based alphabetic literacy are therefore being challenged and redefined. As a consequence the term 'literacy' has become subjected to a broadened interpretation and is becoming more expansively defined. Literacy has increasingly become conceived not as a narrow set of skills and practices pertaining to reading and writing the printed word, but more as a social practice that takes many forms, each with its specific purposes and contexts. (Morris & Tchudi 1996, Flood, Heath & Lapp, 1996).

Taking this broader and more socially constructed view of literacy, Giroux (1992), for example, argues that literacy is crucial to how we think about the construction of the political subject in a critical democracy. In this sense literacy is incompatible therefore with traditional definitions that reduce it to learning in terms of functional reading and writing or to learning the rules and codes of a narrowly defined cultural context. Giroux contends that we ought to view the world as a text. Literacy, given this view of the world, means that we engage not only with what is contained in the library (conventional notions of reading), but also with what is in the art gallery (the making and interpretation of art) and the street (popular culture and student experience). Being literate in the contemporary sense of the word requires therefore that we engage with the full range of readings made possible through the different forms of representation which pervade life and living. Literacy involves the progressive development of our abilities to both interpret and convey meaning through multiple sign and symbol systems, which includes therefore kinesthetic, visual and aural modes of communication.

Supporting this contemporary view of literacy is the work of The New London Group, a group of leading educators from United States, Great Britain, and Australia. The Group have articulated a case for a broader conception of literacy to meet the demands of the multiplicity of communication channels and increasing range of cultural and linguistic diversity in contemporary society and have coined the term 'multiliteracies' (Cope & Kalantzis, 2000). Multiliteracies refer to a new approach to literacy pedagogy that broadens the understanding of literacy and teaching and learning to include the negotiation a multiplicity of discourses and integration of significant multi-modal ways of meaning-making.

Given this broadened conception of literacies the implications in terms of education and schooling are sig-

nificant. Leading American arts educator Elliot Eisner, (1998) in re-envisioning the role of schools in contemporary times contends that:

What we ought to be developing in our schools is not simply a narrow array of literacy skills limited to a restrictive range of meaning systems, but a spectrum of literacies that will enable students to participate and enjoy, and find meaning in the major forms through which meaning has been constituted. We need a conception of multiple literacies to serve as a vision of what our schools should seek to achieve. (Eisner, 1998:12)

Literacy, as Eisner defines it, is “a way of conveying meaning through and recovering meaning from the form of representation in which it appears.” (p.52). The notion of multiple literacies therefore, includes the different arts as forms of representation because each art form has the capacity to provide unique forms of meaning which contribute to the education of the young. The respective art forms are different ways of knowing. They are distinct media through which we represent what we think, and each has an impact on how we think and what we think about. The art forms as forms of representation, are distinct and discrete from the other. As Eisner asks, “If different forms of representation performed identical cognitive functions, then there would be no need to dance, compute or draw. Why would we want to write poetry, history, fiction, drama or factual accounts of what we have experienced?” (p.44). Dance, drama, musical and the visual arts as different and distinct forms of representation or sign and symbols systems are vital to the development of the whole person because they are each particular forms of experience and of understanding.

The Dance Literacy Model

Given that we accept that dance is a form of representation (Carroll & Banes, 1996) and therefore, in Eisner's terms, dance as a literacy. How might a literacy model for K-12 dance education be conceptualized?

The rationale for a dance literacy model emerges from the assumption that in general education we ought to be developing multiliteracies, or multiple literacies that provide students with access to diverse modes or forms of representation and meaning-making. Dance as a distinct mode of representation, and conceptualized as a literacy contributes to this call for the development of multiliteracies. Dance in K-12 education offers students a unique way of knowing and making meaning that is vital to both the development of individual selfhood and to the individual's developing relationship and understanding of other people, places and traditions. Dance is a multidimensional and multi-layered way of knowing in, through, and about which individuals, communities and

cultures past and present come to establish, maintain, renew, challenge and affirm their sense of identity and place within the global village.

Dance as a literacy therefore is an entitlement that is inclusive of all students not only the gifted and talented. As such, the development of dance literacy in K-12 education stresses the discourse of participation over the discourse of performance. Performance discourse is orientated towards professional ends and treats the body as object, being analogous to a machine. Implicit within performance discourse is the language of training, competition, elitism, hierarchy, technique, artistry. The discourse of participation by comparison orientates the body as subject and is orientated towards life-long learning and involvement. Implicit within the discourse of participation is the language of education, involvement, community, personal development, and identity. The development of dance literacy promotes students as participants in learning experiences that focus on the development of the skills, knowledge and understandings of dance as a way of knowing and as an evolving body of knowledge. Students learn to share and perform dance, create dance works and perceive, interpret and derive meaning from dance works and understand the contexts in which dance, dancers, and dance works have emerged. The study of dance cultivates kinesthetic sensibility and elicits a range of cognitive, artistic, aesthetic and emotional understandings in ways that are very different to other scientific or theoretical constructs. The student dance-maker, whether as choreographer, performer, or viewer engages fully in the heuristic process in which the exploration of ideas and the discovery of new ideas has primacy. Using movement as an expressive symbol system students engage in a process of meaning-making which opens doors to new ways of seeing, new ways of thinking and therefore new ways of knowing the world.

Metaphorically the notion of literacy then works on multiple levels. Firstly, as a literacy, dance serves the interests of education in developing the critical, creative and intellectual capacities of young people as a literacy within a developing conception of multiliteracies. Secondly, from the point of view of securing a place for dance within C21st century curriculum, the idea of dance literacy resonates acutely with associations to traditional literacy. Given that dance in the majority of English-speaking countries, remains a largely marginalized and ‘misunderstood’ subject (McKechnie, 1997, Bonbright, 1999), I venture the suggestion that the dance literacy metaphor serves the utilitarian purpose of keying the education sector into a way of thinking about dance education that will prove productive. Ironically, of course the use of the word ‘literacy’ conjures up the 3R's, back to the basics movement, and indeed I might well be accused of jumping on the ‘literacy bandwagon’. I believe however, that the case for a utilitarian rationale for dance education supports rather than

diminishes other rationales for dance education. Policy makers and administrators will support dance education if they understand how it helps students in schools to develop the skills for life and work.

Given the struggling profile that dance has maintained in the past, I contend that we need to present rationales for dance that appeal and 'make sense' to the broader populace in more pragmatic terms. This is not to deny what we as educators know about the value of dance, nor to abnegate the validity of other rationales. Dance is multidimensional and it has much to offer, but let's remind ourselves that we are not preaching to the converted. If the literacy metaphor successfully 'keys' the uninitiated teacher, parent, and school administrator into understanding dance as a subject that is in essence about inscribing and making meaning, and therefore significant in helping students to develop 'minds of their own' (Eisner, 1998), then I believe that the use of the literacy metaphor will have succeeded where past attempts have failed. The use of the literacy metaphor and its associations with learning vocabulary, exploring syntactical relationships, drafting and refining text and critically engaging with the works of others, provides an accessible conduit through which we may begin to unravel and demystify dance as a subject. Furthermore, dance literacy serves two essential and complementary purposes: (a) the development of literacy in and *about* dance, and (b) the development of learning *through* dance, where dance may be used as a vehicle to enhance learning in other curriculum areas, including traditional literacy.

The dance literacy model is informed by the emerging postmodern understandings. It is imbued and substantiated by a postmodern vision of curriculum that is transformative, open, interconnected and pluralistic in nature (Doll, 1993, Slattery, 1995). The literacy approach to curriculum takes the postmodern vision of curriculum as transformation. Curriculum therefore within the dance literacy model is conceptualized not as 'a course to be run' but rather as '*currere*' (Pinar et al, 1995) 'to run the course'. Students engage in iterative processes of action and reflection as they learn to problematize and engage in inquiry using multiple frames of reference. They attune to the 'stories' and of others and in turn tell their own 'stories' and so develop their own autobiographies.

Students develop dance literacy as they investigate dance contexts: explore dance languages, develop dance ideas into dance works, and, communicate and interpret dance texts. Learning in each of these areas of literacy practice is inter-related and overlapping. None are discrete. Dance literacy is underpinned therefore by the conceptualization that learning in K-12 dance education is not to be undertaken in terms of a set of decontextualized skills and competencies to be 'mastered'. Rather it should be understood as an open ended and evolving confluence of knowledge, skills, understandings and dispositions that

are socially constructed and contextualized within social events and practices. This assumes that particular attention is given to the way various people use dance and the way in which meaning is made in relation to the dance text as a culturally shaped product. This conception, of dance as a set of cultural practices views as central therefore the integral nature of the social cultural milieu in which the dance as social text has evolved and the people's beliefs and understandings inherent within the text. Dance like print based language does not happen in a vacuum. Learning dances, learning to dance, creating dances and viewing and responding to dances happens within social cultural contexts and it follows therefore that any attempt to develop understanding of dance requires that we come to appreciate the context from, and in which, dance is made, presented and valued.

Dance as a way of thinking, influences how we think in other ways, what we know and the ways we communicate. It provides opportunities in, through and about which students develop literacies for communicating, receiving and interpreting meaning using the particular kinesthetic signs and symbols of particular dance languages. Central to the concept of literacies is an understanding therefore of the notion of dance as language, or more specifically, that dance may be conceptualized as being language-like. Tishman and Perkins (1997) write that,

Language about thinking is mostly language in the familiar sense of words and sentences. But certainly people think in many other languages, of mathematics, or music, or visual images, if one can call these languages in a metaphorically extended sense. More properly, people think in many symbolic vehicles. (p.374)

The capacity to become literate in various forms is made possible through engagement with the various domains within the various symbolic vehicles or 'languages' of dance. Dance is not a universal language but rather comprises a plurality of 'languages' each constituting different forms of representation, expression, and discourse. Each language engages us in 'reading' and 'writing' the different signs and symbols specific to each dance form. The languages of dance are distinctively defined in relation to their respective discourse communities and are expressions of specific and culturally determined ways of knowing and thinking. The languages inherent within the different dance forms of Maori haka, romantic ballet, and tango are each distinct. Dance languages are therefore understood as social practices that are inextricably and purposefully embedded within broader social life and cultural practices and are therefore contextually situated. It would follow therefore, that literacy in one 'language' would not imply literacy in another.

Dance literacy is therefore, neither a singular, uniform

or homogenous concept; rather it is pluralistic and involves the development of overlapping and integrated domains. Just as the ability to read, write, and speak a particular language is vital to the development of traditional alphabetic literacy, so the ability to perform, choreograph, interpret and make informed responses about dance is vital to the development of dance literacy. The development of dance literacy is as important to dance audiences as well as to dance performers and choreographers. Just as the dancer enriches his or her performance of a dance work by bringing his or her background knowledge, skills and understandings to bear on the interpretation and communication of the dance work. Similarly, the more informed and literate the dance viewer, the more he or she will be able to interpret the work in an acute, perceptive and ultimately meaningful way.

The 'reading and writing' of dance languages takes place within artistic processes fundamental to which is the construction, communication and interpretation of the dance as 'text'. Central to this notion is an understanding of dance text, where 'text' as defined by Lewis and Simon (1996) refers to 'a particular concrete manifestation of practices organized within a particular discourse.' (p. 254). In dance the 'writing' of the text refers to the choreographing of the dance text either by an individual or via collaborative processes. The dance text is then mediated by the dancer(s) through performance and thus communicated to others. The audience member or 'reader' then 'reads' and actively interprets and constructs meanings through an interactive encounter or engagement with the dance text. The development of dance literacy involves the 'encoding' or expression and 'decoding' or interpretation of symbolic forms and requires therefore that students come to know and use semantic and syntactical processes akin to those required for alphabetic literacy.

Dance literacy requires the development of skills, knowledge and understandings in at least three interconnected domains: *the kinesthetic, choreographic and critical*. Just as the acquisition of traditional alphabetical literacy requires the careful development of skills, knowledge and understandings in reading, writing and speaking, so the equivalent developments is assumed in the development of dance literacy. Given the development of literacy across the three domains, students should be able to develop the capacity to think in the symbolic vehicle of dance, to make meaning, to interpret and make informed responses to dance as a form of communication.

Developing literacy in the kinesthetic domain refers to the individual's ability to engage in dance experiences and develop practical knowledge of the vocabulary, structures, syntax and relevant technologies of various dance languages. The ability to participate in and perform dance relative to the style, and genre develops student knowledge of the various characteristics and factors of that dance form, style and genre. Through improvisational experi-

ences students explore and discover their own movement preferences and develop awareness of the different ways in which their bodies can move through space, in time and with differing dynamics in relation to others, objects and environments. Learning in the kinesthetic domain engages students in exploring and using the human body as a medium of expressive communication. Students develop confidence and competence in exploring and using the properties of the medium of the human body as they build personal movement vocabularies and experience the vocabularies and dance practices of others.

Learning in the choreographic domain develops student's literacy in relation to the individual's ability to 'write' dance by engaging in the creative processes of dance making. They conceptualize, problem-solve, define, refine and give form to dance ideas and learn to use the various processes, methods and devices appropriate to craft of choreography. In the process of choreography students also view, read, discuss, and perform dance and become aware of the styles and conventions which characterize the works studied as model exemplars of choreographic work. Developing literacy in the choreographic domain develops the student's abilities to think in the medium and expands ways in which they can make public their ideas, feelings, beliefs and values. Through the individual and collaborative group choreography students practice the skills, develop the dispositions and understandings that have become increasingly important in contemporary life. Through choreographic problem-solving students become adept in the art of creating and choosing, not just memorizing and following. They learn to initiate ideas, to develop perseverance and tolerance in the face of chaos and uncertainty. They learn to view complex situations from multiple perspectives, to analyze, structure and work both independently and collaboratively to develop multiple solutions to problems.

The critical domain is integral to the development of dance literacy and involves the ability to engage in active meaning making in relation to interpreting dance text from the perspective of both performer and viewer. Critical literacy is therefore concerned with constructing meaning and 'talking back' to the dance work as text in process and as performance product. Underlying the notions of interpreting and making sense of dance text are the understandings that meaning in text is not fixed and that texts are infused with myriad intertextual references evoked in the process of reading. Interpretation is, as Worton (1999) remarks, 'a function of identity and no two readers will 'read' exactly the same text' (p.x). Thus, the development of critical domain in dance literacy involves the ability to not only to transact personal meaning, but also to interrogate, question, compare, contrast, analyze, and reflect upon individual and shared readings of dance text. Students therefore move beyond being passive agents who accept as given the possible meanings of

dance text and become active constructors of meaning. In justifying their own readings of dance works and identifying intertextual references they not only demonstrate the skills of critical thinkers but also engage in an act of self-definition.

The other key learning in the critical domain develops student awareness that dance works as texts are a product of the social and historical time and place in which they were made. Taking a critical stance means that student's examine the values placed on dance by other cultures and examine the issues and challenges confronting dance, dancers and works in different places and times. They learn to question and to examine the traditions and basic assumptions of dance from different perspectives. Students come to know that all dance practices are culturally constructed and like all cultural phenomena are rooted in the past. To understand contemporary dance practices therefore it is necessary to inquire into, question, and document ways in which dance is historically situated. Such practices lead them to understand that different dances and dancers are part of the ideology of specific cultures and that dance traditions far from being static are as fluid, dynamic and changing as the lives and societies of which they are a part. Students come to know that dance texts emerge out of, and innovate upon the traditions of the past. They can for example, probe and source the influences and traditions contributing to the emerging hybridized and technologized forms of new dance. By interrogating the various traditions of dance both personally and socially and from perspectives that include an understanding of the social, cultural and historical contexts of dance students become more aware of their own relatedness to dance and as a consequence to their own cultures.

Dance education within a literacy model considers dance as part of a web of education that seeks to educate the whole person. Dance, the arts, the sciences, and the other subjects that comprise the school curriculum are not single, independent isolated branches of learning but are inter-connected, and inter-related within an integrated web of learning. The dance literacy model supports the socio-ecological view of education that stresses the importance of the environment and the holistic, non-separatist learning and an emphasis on human interaction. Dance education contributes therefore to the broader view of education and as such is linked and interconnected to other forms of learning and of representation. Concomitant with this view is the metaphor of the 'lattice' (Efland, 1995) as a representation of curriculum process. The 'lattice', also redolent of the postmodern notion of 'double-coding' (Jencks, 1994) advances the notion that the more exposure students have to a number of overlapping and inter-connected ideas the greater the likelihood of facilitating deep learning. The lattice suggests an optimal pattern that curriculum content might assume where domains

and subjects on multiple occasions intersect, thereby creating multiple and diverse routes of intellectual travel which facilitating deep and connected learning. Given these suppositions opportunities for teaching and learning experiences that allow for the cross-fertilization of ideas and inter-connections between and across disciplines should therefore be seen as opportunities rather than as threats to disciplinary integrity.

Postmodern theory postulates that each of us has multiple identities, different standpoints in different contexts and at different times in our lives. Critical reflection enables us to examine how personal meanings and identities relate to social-political-economic relationships and issues. From a pluralistic perspective therefore the dance literacy approach deliberately seeks to broaden the content of dance curriculum. The tendency, in K-12 dance education has been to develop curricula based on a dance as art or discipline-based model with the consequent content for teaching being drawn predominantly from Eurocentric and western theatre art dance forms. The dance literacy model however, promotes the concept of cultural democracy and works toward a more equitable representation that affirms the significance of dance of other cultures and traditions both past and present. As Greene (1995) observes,

The art world is a constructed world, and therefore we must remember to view it as contingent and always open to critique. We must regard it as always open to expansion and revision. The canon once defined by a certain number of men in time past, must always be skeptically conceived and kept open so that we no longer ignore the new and different as they appear....Today we must allow the voices we realize were long silenced to sound: the voices of women, of ethnic minorities, of poets, musicians recognized outside the Western world, and we must make way for the untried and the unexpected. (p. 136).

Given the increasingly multicultural nature of our communities and classrooms, it is important that we provide significant and inclusive opportunities that allow the stories and traditions of all students to be heard. The facilitation of practical dance experiences over a range of dance forms, styles and genres that is inclusive of the traditions in particular of the student's within the local class populations is therefore significant. As we seek to develop multiliteracies we should also seek to develop student capabilities in respect to multicultural literacy.

Similarly, legitimacy must be given to the dances of popular and youth culture inclusive of dance as it is portrayed in various multimedia forms. The dances of youth culture are significant as markers of various sub-cultures and as such are integral to the development of individual

and group identity. If dance education is to connect meaningfully with our students, we must move to break the misconception that dance is about that 'stuff that no-one understands.' We must facilitate dance literacy learning that moves 'beyond the proscenium arch' and work with our students to facilitate learning experiences that probe, question and critically talk about dance that is happening in their lives. Dance not only happens 'out there' to other people, in other times and places but most essentially it is a significant part of youth culture and any study of dance must therefore look to examine it as such. Regardless of their age, our students must be encouraged to identify who and why people dance in their local groups and communities. When, where, what and how do they dance? With whom and for what reasons? We must connect dance to the students' lived-lives and have it resonate with their own sense of time, place and value. As drama educator Cecily O'Neill contends,

The arts represent a different way of knowing and responding to the world. Among the qualities that make them special is their ability to give a voice to students, to allow students to locate their own experience in relationship to the art form and its heritage, and to give validity to the kinds of knowledge and experience the students bring with them to the classroom. These qualities alone will make it vital to retain vigorous, creative and effective art teaching in our schools. (p. 24).

Developing dance literacy through K-12 education engages students and teachers working together in constructivist and generative approaches to dance learning and teaching. Students explore, construct, communicate, interpret and negotiate their own and group meaning as they learn to think in the medium and investigate dance as socially constructed texts, which represent diverse social realities. Integral to the process is the construction of their own autobiographies and development of their own minds. Reconceptualised as a literacy, dance as a way of knowing and as a way thinking and making meaning, emerges out of the margins and into the lattice-like structure of curriculum and connects both intrinsically and instrumentally to student's lived-lives. In developing dance literacy through K-12 education students are invited to pursue various modes of dance inquiry, navigate diverse routes, and critically write, read and interpret the world through the multiple frames made possible through dance as a form of representation and symbolic vehicle. Dance is a literacy among multiple literacies through which students come to construct meaning out of the fragmented experiences of schooling and life.

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Lincoln Kirstein, E.E. Cummings, George Balanchine and Uncle Tom: On the Page but Never Staged

Karen W. Hubbard

Referenced by George J. Firmage in Three Plays and A Ballet (1967) as "...the most wrongfully neglected work by E.E. Cummings" from the time of publication until today, **TOM** still remains practically unacknowledged. Based on Harriet Beecher Stowe's 1852 seminal novel about slavery in the United States, the 1935 libretto **TOM** received positive response from literary critics. The work connects major players from the 1930s community of artists and speaks volumes regarding the expansiveness of Cummings aesthetic vision. Sadly, this obscure E.E. Cummings ballet was never produced. My objective is to shed some light on this often overlooked libretto. In doing so, I hope to make a contribution to dance history as well as to what has been referred to as the scarcity of scholarship dealing with Uncle Tom's Cabin. Furthermore, I intend for this paper to feed into my concurrent research that I will share with you at the end of this presentation.

Shortly before July 1933, Lincoln Kirstein writer, historian and art critic invited Edward Estlin Cummings to create a ballet libretto. At a loss for a subject, according to biographer Richard S. Kennedy, Cummings's wife Marion suggested a libretto based on Uncle Tom's Cabin by Harriet Beecher Stowe.¹ Subsequently, in a July 1933 letter to A. Everett Austin, Lincoln Kirstein described a meeting with George Balanchine during which Kirstein mentioned **TOM** as "one ballet out of American life that would be available for the Balanchine repertory if he would agree to start a company in the United States."² There are three interesting aspects to this piece of correspondence as it relates to E.E. Cummings. First, Kirstein indicates Cummings is "working on Uncle Tom's Cabin ...now on my suggestion." That Kirstein commissioned E.E. Cummings to write a libretto is clear. However, based on Kirstein's letter the question might surface as to who actually suggested the specific subject to E. E. Cummings. Was it Kirstein or Cummings's wife Marion who suggested Uncle Tom's Cabin as a point of departure for the libretto? Second, Kirstein discussed with Balanchine what he described in his letter as "Uncle Tom's Cabin: ballet au grand serieux avec apotheose: by E. E. Cummings" at such an early stage in the process, that it indicates the confidence he had in the writer's ability to bring the project to fruition. In the same letter, Stephen Foster was identified prematurely as the composer who would be working on the project. By assembling such a high powered line-up, Kirstein no doubt had every intention of seeing the piece

produced.

Since he is mostly known for his work as a poet, it might seem unusual for Cummings, to take on such a project. However, in his non-traditional approach to writing poetry and prose, Cummings demonstrated his affinity for movement. Printed words are static, however, Cummings used the entire page as a canvas, arranging words in ways suggesting rhythm and movement. For example, capitals were used for emphasis and commas to indicate pauses in places he selected for establishing cadence. A word or words were isolated through use of blank space. Tempo was indicated by running words together for quickness and separating them for a sustained feeling. Stanza and line breakage were also manipulated in order to vary rhythm.³

Cummings was also a painter, although the following quotes taken from Poet and Painter by Milton A. Cohen (1987) reflect divergent reactions to his talent as a visual artist: "...no estimate of his literary work can begin without noting the important fact that Cummings is a painter" (Gorham Munson-1923). And, "...Why he wanted serious consideration as an artist is one of the mysteries that will be the province of future Ph.D. students" (Brian O'Doherty-1963).⁴ Cummings had very specific ideas regarding how angles and lines suggest pathways of movement. In his painting he employed techniques that allowed the viewer to engage in a process he referred to as "seeing around" form.⁵ Simply stated, this approach gave the viewer a three-dimensional impression within the context of a two-dimensional format. Likewise, in the medium of film he used the camera as a vehicle to achieve the perspective of "seeing around" the form. As a film director he attempted to create movement through use of techniques like having the subject and the camera revolve around each other at varying speeds to "convey emotional content." He also experimented with using vertical perspectives, breaking a scenario into "measures" by slowing down or speeding up the film, and using trick lenses.⁶ Although he was for the most part unsuccessful with these techniques, some of these approaches are evidenced in **TOM**.⁷

Cummings incorporated his interest in three dimensionality into his work as a playwright. Additionally, in writing for the stage he sought to erase the barrier between the audience and the performer.⁸ HIM the play he wrote in 1927 received initial success when it was pre-

sented at the Provincetown Playhouse. As well, literary critics responded positively to the work as a published piece. However, an April 1928 production of HIM, possibly one of the “first successful attempts at what is now called ‘the theatre of the absurd’ at a Greenwich Village theatre was panned by all but two New York drama critics.”⁹

When one considers Cummings work as a poet, painter, filmmaker and playwright, the consistent attention he gave to three-dimensionality and creating the impression of movement is quite evident. With such a diversity of interests and talent it is no longer a puzzlement as to why Cummings decided to take on the project offered him by Lincoln Kirstein.

Regardless of his willingness to work on the libretto, Cummings admitted frustration. To friends William and Margaret O'Brien in a Fall 1933 letter from Tunisia he writes: “Am having 1 hell of a time trying to inveigle Uncle Tom's Cabin to become a ballet for Lincoln Kirstein. Hoping you are not the same...”¹⁰ In spite of his “inveigledness” at that moment, Cummings finished his work and **TOM** was published in October 1935. This was thirty-four years after his birth in Cambridge MA.

In October 1935 Cummings wrote the following thoughts about **TOM** to Ezra Pound: “Dear Pound... And just to prove there is nothing provable or I'm not joking, shall be sending you (in the was of an aeon or twain unless it's tomorrow-come-yesterday) one book of a ballet (Tom) which nobody here will produce by the oozing artichoke of impassioned ishtar.”¹¹ Cummings neglected to explain that both Kirstein and Balanchine had given two thumbs down to the libretto because to them **TOM** seemed more suitable for the film medium. Therefore, their already unsuccessful efforts to hire a composer had been brought to a halt.¹²

TOM is envisioned as a full evening length ballet that requires a huge orchestra, chorus, and a large cast of dancers. George Freedley, Curator of the Theatre Collection, New York Public Library, referred to **TOM** as a dance drama when he wrote in Stage Magazine (1935) “...It presents the dancers and actors with a demand that they must strive to meet, for certainly Tom is meant to be staged. Marry the American ballet to the inspired group of negroes who made Four Saints in Three Acts a minor masterpiece. Then add a full symphony orchestra, a group of understanding actors, a designer as imaginative as Donald Oenslager or Stewart Chaney. To all these must be brought a director who acknowledges the varied and stunning arts of the modern theatre, and can master them. ...Mr. Cummings has made a working script which challenges the theatre to produce it best.”¹³ Interestingly, Freedley failed to mention the need to involve a choreographer in producing this work.

The 1935 Arrow Editions of **TOM** sold for three dollars per copy. It is a 6 ¼ X 8 ½ inch brown cloth covered

book with “**TOM** by E.E. Cummings” imprinted on the front. Cummings dedicated the libretto “TO MARION MOREHOUSE WHO SUGGESTED THAT I MAKE A BALLET BASED ON UNCLE TOM'S CABIN.”¹⁴ The frontispiece by American Social Realist painter Ben Shahn depicts the slave standing alone in front of the Shelby plantation mansion.¹⁵ Unlike the engravings by English artist George Cruikshank that appear throughout Stowe's popular novel where Tom is “placed in the middle distance and off-center, among others, mainly white people who, by their clothing, furniture and other accoutrements, are clearly designated as his superiors and toward whom Tom looks,”¹⁶ Shahn's Uncle Tom “...fills the frame, facing the viewer as he gazes into the dignified middle distance.”¹⁷

The libretto begins with a synopsis of four episodes that introduce the main characters and plot as they appear in Stowe's book and in the George Aikens melodrama, the most popularized stage production of Uncle Tom's Cabin. Following the synopsis section of the libretto, Cummings provides a descriptive road-map for the choreographer that involves over twenty dances including: *Dance of the Book* (Tom), *Dance of The Benevolent Master and Mistress* (Mr. And Mrs. Shelby), *Dance of The Snob* (George), *Dance of the Unbook* (Legree), and *Dance of The Eternal Peace* (Eva).

Writing at the time of publication, literary critics responded entirely to the language of **TOM**. For example, Paul Rosenfeld in the journal Twice A Year, described the work as “...a piece of his coming closest to perfection, the poetic dance-drama *TOM* based on *Uncle Tom's Cabin*...”¹⁸ Gregory and Zaturensk in their essay “The Poet of Brattle Street” perceived **TOM** as a beautifully composed ballet (a burlesque of Uncle Tom's Cabin).¹⁹ Lloyd Frankenberg however, came closest to conveying to the reader the essence of the libretto and the need for the work to be mounted by a choreographer rather than a director when he wrote “...**TOM** is poetic in conception. Cummings words provide the structure and mood-indications for a poem in motion, for which choreography is yet to be supplied. “The story is translated into a sequence of exalted, dream like episodes conveying the inner integrity and nobility of the slave Tom. He is another symbol, or example of the individual.”²⁰

Joseph Wood Krutch was extremely enthusiastic about the E.E. Cummings libretto. In his January 15, 1936 review he wrote: “As reading matter ‘Tom’ amazes and excites by its display of linguistic virtuosity; it also leaves the impression that Mr. Cummings has imagined well in the medium for which it is intended, and that an adequate performance of it would be tremendously effective.” He states further, “If the directors of the American Ballet have not already discovered the piece, it is hereby recommended to them.”²¹

No doubt the directors of the American Ballet knew

about **TOM**. At one time they had been committed to producing the piece. Unfortunately, the clearly written, expressive libretto synopsis differed a great deal from the innovative “choreography” supplied by Cummings for each episode.

Synopsis-*Episode One*: “Haley, a slave trader threatens Shelby with a mortgage; which the slave trader offers to exchange for Tom and Eliza;..Shelby, furious but helpless, pockets the mortgage and goes; leaving Tom and Eliza at Haley’s mercy. After a triumphant dance, Haley

advances to seize his new property; but Eliza flees with her child. Haley immediately summons a band of slavecatchers, who rush out in pursuit of Eliza. Tom makes no attempt to escape.”²²

Had Balanchine been presented with only the synopsis portion of the libretto, perhaps he would have remained interested in mounting the piece. Written as it appears on the printed page in the October House edition of **TOM**, and although vivid, the “choreography” must have puzzled the master.

“Dance of the slave traderHaley
 accompanied by rhythmic shuddering swirlings of up-
 whirling wildly together blacks, Haley embroiders the
 frontstage with crouchful gloatings, with darting threats,
 with bloated struttings, all focussing on Shelby’s cigar-
 savagely upsnatching which, he slaps it into his mouth;
 crouched, faces Tom and Eliza
 -whom outsurging suddenly the blacks surround:
 Haley takes one step toward them
 -whirlswirling the blacks disintegrate; swirl-
 whirling disappear, left-backstage.
 Haley takes a second step-
 Eliza with her doll twistbounds upward:
 clockwise whirlingly vanishes, right-back-
 stage; while
 Haley recoils to the footlights. Beckons
 -almostdarkness-

 everywhere appear luminous dogfaces

 dance of The Human Bloodhounds...Haley’s slavecatchers
 everywhere seethes the almost darkness with the stalkings
 with the finding with the pouncings of luminously hither-
 and-thither spurting inhuman figures, orchestrated
 from middle-frontstage by croucharting Haley’s glow-
 ing enormously cigar-ominously which poises-points,
 thrice, upstage-right
 and seething dogmen disappear”²³

The synopsis for *Episode Two* deals with Eliza’s crossing of the icy river. Here is a portion of that synopsis: “From the further bank of a river filled with floating icecakes, Eliza, pursued by Haley’s slavecatchers, leaps with

her child. Landing on one of the icecakes, she collapses; but as it tilts, she jumps to another; then to another: and so crosses the river, temporarily thwarting her pursuers.”²⁴

As translated into choreography in “dance of Crossing the Ice Choked River. ..Eliza
 raising: totteringly balancing herself: on the squirming
 brightness, Eliza leapwhirls to another on which: stag-
 gering: she sinks; rises: balancingly: and whirlleaps to
 another-zigzagging gradually her way outward, toward
 the audience, from brightness to brightness

continued

hither-and-thither meanwhile, in the high distant darkness from which Eliza came, spurt brutally luminous dogfaces; framing with intricate frustrations her crude whirlleaping-reelsinking-staggerishing-leapwhirling progress.

Precisely when, having almost gained the footlights, Eliza whirlleaps toward and outmost brightness—the suddenly into itself shriveling lightriver becomes a mere twinkling thread across midstage; and

down out of dark distant height surging together bound dogmen
—between outpouring whom and her a curtain falls: halving the stage

light

Eliza has disappeared.”²⁵

After Kirstein and Balanchine lost interest in **TOM**, a young unknown American composer David Diamond stepped up to the plate. “In January of 1936, not yet 21, he wrote to Cummings asking permission to compose the score, commenting: ‘This is a real ballet script you have given me. The ballet is perfectly proportioned in good theatrical variations. You should have subtitled **TOM**, *a spectacle to be danced, sung and mimed*.’”²⁶ In addition to requesting permission to create the score for **TOM**, Diamond also attempted to revive the project by going to Paris in order to complete his work in association with choreographer Leonide Massine. Unfortunately, his attempts to get the ballet produced were unsuccessful due to reasons attributed to insufficient funds and contract disputes with Massine. So, Diamond returned to New York and completed the score late 1936.²⁷

An excerpt from Cummings 1937 letter to Henry Allen Moe of the Guggenheim Foundation indicates his positive response to the Diamond score: “...I had scarcely heard of him when he came to me and asked for a job which American composers famous infamous and neither hadn’t cared or dared to tackle...Roger Sessions had said he would need a year. Virgil Thomson sidestepped gracefully. Aaron Copeland (sic) never peeped. Lehman Engle regretted. Paul Boles (sic) wouldn’t touch it with a television ray. Even George Gershwin later died. David Diamond not only did the job, but created—strictly on his own initiative—a musical original which is also a musical equivalent. If you don’t consider that an achievement beyond any mere ‘abilities,’ read ‘TOM,’ then get Diamond to play you a piano version of ‘TOM,’ stand at the piano, and follow my script which he has copied over his score.”²⁸

A portion of the score for the Cummings libretto is recorded on the 1992 CD entitled, *David Diamond*. While the motifs and themes are reminiscent of American folk songs, Diamond states: “The tunes are original...they are

really the essence of a style that must have been absorbed by ‘osmosis.’”²⁹ What follows is an excerpt entitled *First Orchestral Suite From The Ballet Tom* (1936), *Dance of The Slave Traders and Human Bloodhounds* (1:12).³⁰

As reported by Neil Stannard in the notes accompanying the CD according to David Diamond, in failing to produce **TOM**: “Lincoln Kirstein copped out.” In response to my January 1999 inquiry Mr. Diamond—Julliard Professor Emeritus, succinctly outlines the current status of the libretto and score. “Dear Karen Hubbard, Your 8th January letter reached me only yesterday and I hasten to reply. After sixty-years (!) **TOM** still remains unproduced. For one, it is a full evening ballet. Even Juilliard could not find its way to produce it—huge orchestra, chorus, great number of dancers. I doubt whether it ever will be produced in my lifetime, for reasons of economy mainly. ...No, there is no recorded two-piano version for rehearsals. It exists in a pencil version with Cummings’ words over various sections. But all these years since completion I have never been able to raise the \$30,000. and more to have it computer copied or even more, to have an ink copied score. It would take several days to have the huge pencil score xeroxed, and would be expensive. Over the years there have been inquiries about the work but back offs followed once the length of the ballet was made known. ...Some choreographers have planned to do the recorded suite as a divertissement but the Cummings estate rejected the idea. But thank you for your interest. At age eighty-four I am hardly up to confronting more aggravation. Sincerely, David Diamond.”³¹

When I learned about **TOM** in December 1998,³² I had already begun to investigate *The Small House of Uncle Thomas* ballet (Jerome Robbins) from *The King and I*. Immediately, I had a “hunch” the two works were somehow connected. Subsequently, to some degree my “hunch” was nourished by David Diamond in his January 1999 letter to me: “...As for the Broadway *The King and I* Uncle Tom

ballet-Jerome Robbins knew my score from as far back as 1943 when I first met him. He was not interested and was already planning *On The Town* and *Fancy Free* with Bernstein..."³³

Last April at The American Culture/American Popular Culture conference in New Orleans, LA, I presented my research on *The Small House of Uncle Thomas* ballet. The essay title "Uncle Tom's Cabin at the Siamese Court" was taken from *The English Governess at the Siamese Court* (1870) written by Anna Leonowens.³⁴ Leonowens is the real life governess or depending on who is reporting, school teacher, who was hired by King Mongkut of Siam in 1862 to educate his royal children. Her first book *The English Governess at the Siamese Court* was the beginning of a long line of related material that includes *Anna and the King of Siam* (Landon 1943) and *The King and I*.³⁵ My essay traced Uncle Tom's journey from his first appearance in Anna Leonowens' second book *The Romance of the Harem* (1873) to his debut in *The King and I*; the 1951 Broadway musical set in Siam during 1862.³⁶ The essay also delineated descriptive and interpretive aspects related to authentic Siamese dance-drama and American blackface minstrelsy.

While investigating the Cummings libretto, what appeared to be connections between **TOM** and *The Small House of Uncle Thomas* ballet surfaced. First, Landon's *Anna and The King of Siam* (1945) appeared on his personal reading list.³⁷ However, *Uncle Tom's Cabin* (Stowe) was not theatricalized in Landon's novel.³⁸ Second, after attending a production of *The King and I* in the early 1950s, Cummings "considered doing a music-comedy version of **TOM**. In his notes following his attendance at *The King and I*, Cummings listed by title or by a few lines, songs he considered for his production "such as, 'my girl's the sweetest thing in shoes,' 'the devil crep; in eden wood,' ... 'I want-to-be-all over-you-like Heaven/ with a kick like Judgement Day.'"³⁹ What seems likely is that Cummings was unaware of *The Small House of Uncle Thomas* ballet until he actually saw it performed on stage. This makes it possible to discount with a great deal of certainty his direct involvement in the creation of *The Small House of Uncle Thomas* ballet. However, if my "hunch" is correct and *The Small House of Uncle Thomas* ballet was spawned from the influence of individuals familiar with the E.E. Cummings libretto, then possibly an interpretation of **TOM** did make it to the stage with a Siamese twist.

By dealing with **TOM** in terms of context and description I wanted to interest other dance professionals in providing the kind of in-depth interpretation and evaluation this obscure libretto deserves. Additionally, the research reported in this paper combined with research already completed on *The Small House of Uncle Thomas* ballet, will serve as groundwork in the pursuit of my "hunch" regarding connections between **TOM** and *The Small House of Uncle Thomas* ballet. I am extremely excited about this exploration and I look forward to presenting the next installment of

my research "The Obscure Genesis of *The Small House of Uncle Thomas* Ballet From *The King and I*."

Endnotes

- 1 Richard S. Kennedy, *Dreams In The Mirror* (New York: Liverwright Publishing Corporation, 1980) 334.
- 2 Francis Mason, *I Remember Balanchine* (New York: Double Day, 1991) 118.
- 3 S.V. Baum, ed., *E.E. Cummings and the Critics* (East Lansing, MI: Michigan State Univ. Press, 1962) 10-11.
- 4 Milton A. Cohen, *Poet and Painter The Aesthetics of E.E. Cummings Early Work* (Detroit: Wayne State University Press, 1987) 33.
- 5 Cohen 117-141.
- 6 Cohen 142-143.
- 7 Cohen 143.
- 8 Cohen 144.
- 9 George Firmage (editor), *Three Plays and a Ballet* (New York: October House, 1967) vii.
- 10 F.W. Dupree and George Stade, *Selected letters of E.E. Cummings* (New York: Harcourt, Brace & World, Inc. 1969) 127.
- 11 Dupree and Stade 145.
- 12 Kennedy 371-72.
- 13 Firmage ix.
- 14 E.E. Cummings, *Tom* (New York: Arrow Editions 1935).
- 15 Ben Shahn, "Frontispiece," *Tom* E.E. Cummings.
- 16 Nell Irvin Painter, "What's In A Picture: Honest Abe and Uncle Tom", *Opportunity Journal* (February 2000) 54.
- 17 Painter 54.
- 18 Paul Rosenfeld, "The Enormous Cummings," *E.E. Cummings and the Critics*, ed. S.V. Baum 74.
- 19 H. Gregory and M. Zaturensk, "The Poet of Brattle Street," *E. E. Cummings and the Critics*, ed. Baum 132.
- 20 Lloyd Frankenberg, "Cummings Times One," *Pleasure Dome: On Reading Modern Poetry*, (Houghlin Mifflin Co., 1949) 167.
- 21 Joseph Wood Krutch, "Review of 'Tom' by E.E. Cummings," *Nation Magazine* (January 15, 1936): 82.
- 22 Cummings, "Tom," *Three Plays and a Ballet*, ed. Firmage 143.
- 23 Cummings, "Tom," *Three*, ed. Firmage 150.
- 24 Cummings, "Tom," *Three*, ed. Firmage 143.
- 25 Cummings, "Tom," *Three*, ed. Firmage 151.
- 26 Kennedy, *Dreams* 372.
- 27 Neil Stannard, "CD Notes," *David Diamond /Seattle Symphony*, (Delos and NEA, 1992).
- 28 Stannard
- 29 Stannard
- 30 David Diamond, *Suite From Tom*, Gerard Schwarz Conductor, (Delos and NEA 1992), CD.
- 31 David Diamond, Letter to Karen Hubbard. 28 January 1999.
- 32 I would like to thank UNC Charlotte theatre major Chris Armigota for bringing *Tom* to my attention by citing *E.E. Cummings Three Plays and a Ballet* (Firmage) during the December 1998 Dance and Theatre Informance.
- 33 David Diamond, Letter to Karen W. Hubbard, 28 January 1999.
- 34 Anna H. Leonowens, *The English Governess at the Siamese Court Being Recollections of Six Years in the Royal Palace in Bangkok*, (Boston, MA: Fields, Osgood, & Co., 1870).
- 35 *The King and I*, by Richard Rodgers and Oscar Hammerstein 2nd, dir. John van Druten, with Yul Brunner and Gertrude Lawrence.
- 36 Anna Leonowens, *The Romance of the Harem*, reissue of 1872 edition (Charlottesville: Univ. Press of VA, 1991).
- 37 Kennedy, *Dreams* 438.
- 38 Margaret Landon, *Anna and the King of Siam*, (New York: The John Day Company, 1943).
- 39 Kennedy *Dreams* 469.

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Cultural Tension and Collision: The Eastern Cherokee Booger Dance

Victoria Varel Hutchinson

The Eastern Cherokee have traditions and attachments to their southern Appalachian homeland that long predate those of the European invasion. It is a place where the “sites and natural phenomena nourished a body of legend and lore that helped shape a tribal identity rooted in time, place, and myth” (Finger 1984:3). The Cherokee author Traveler Bird described it poetically:

This region is the top of the whole world—the land of the Sky People, it was said. The skyline is in all directions and close at hand. It is a land of cold rushing rivers, small creeks, deep gorges, dark timber, and waterfalls. Great billowing clouds sail upon the mountains and in early morning a blue-gray mist hangs just above the treetops (from Jackson 1975:282 quoted in Neely 1991).

A few years back, on the heels of an Appalachian hike, I spent a rainy afternoon browsing through a small town bookstore. The serendipitous discovery of a small volume titled *Cherokee dance and drama* (1951) and its discussion of the Booger or Masked Dance sparked a link between my felt sense of an ancestral land and an early childhood memory of dancing bodies and distant kin at a Pan-Indian Pow Wow in Anadarko, Oklahoma. That particular memory has matured to shape my dancer-turned-teacher interest in how Native American dance functions at the intersection of cultural clashes. These sparked links were the seed for this study.

To provide a framework for the study, I defer to the words of writer Anna Lee Walters (Pawnee, Otoe-Missouria): “Too often, this art [*and dance*] becomes separated from the unique environment that influenced its creation and development. Taken out of the tribal context and interpreted solely in terms of the dominant society’s understanding of it, the most important perspective of all is conspicuously absent” (1989:19). By extension, the Cherokee people question how much should be revealed of their traditions—and *rightly so*—since past experience makes them contend that their cultural heritage has been white-washed with portrayals that either lack authenticity or suggest an ethnocentric bias (French and Hornbuckle 1981). My connection to these framing observations is keenly recalled from my visit to the Qualla Boundary reservation. I was suspect because I am non-

Indian, maybe even a ‘fill-in-the-blank-ologist.’ But as a dancer, I felt welcomed by, and privileged to converse with, Minnie Driver, a Cherokee singer who keeps the dance traditions alive. The shared connection of dancing was critical to my experience there. Therefore, my approach to the Booger Dance is a narrative one that takes the historicity of it as it is and lives through that. The process means to live in the tension of ‘knowing and not knowing’ and understanding the difference. To take any other approach would be to dishonor the people of its making.

The Dance

Before the coming of the European invader, tribal legend holds that the Booger Dance was used to weaken the harmful powers of alien tribes or to ward off sickness. It evolved into a secular and masked dance, a comic and profane parody of invading strangers, thus lending meaning to the Cherokee transliteration of ‘booger’ as “many persons faces covered over” (Speck 1950). The ancestral vision that foretold of, and prepared the Cherokee for, the coming of these strangers was realized in a history marked by collision with, and exploitation and appropriation by, other cultures. Eastern Cherokee leader and prominent conservator of tribal lore Will West Long recalled the prophecy as “a gathering of terrible, fearsome as well as comical spirits and the coming of white men . . . with Negroes and strange Indians from the East” (Speck and Broom with Long 1951:3; hereafter SBL); the “Germans, French, Chinese, Negroes or even alien Indians” were meant to represent “people from far away or across the water” (Frank Kelly in letter to Frank Speck 1929).¹ How and if the ancient form was influenced by the European invasion, we will never know. But there is evidence to suggest that the Booger Dance is unique among the repertory of ritual, ceremonial, animal and social dances because it is one of the few Cherokee dances to use masks carved in the human image (SBL:22) and it is the only Cherokee dance to have captured the tension of collision with non-Cherokee cultures.

The historic site of the Booger Dance is Big Cove, a mountain community in what is now North Carolina that was created by fugitive traditionalists fleeing from the forced Removal of 1838-39 to the Oklahoma Territory (the Trail of Tears). Near the turn of the century, Big Cove attracted scholars because the community had “resisted European cultural intrusions and preserved its ceremo-

nial heritage more effectively than other groups or towns of the Eastern Band" (SBL 1951:3)². In reality, the Cherokee sacrificed traditions at the heart of their identity in an attempt to recreate a society shattered by European invasion and the Removal (McLoughlin 1984, 1986; Spicer 1986) and Indian Office bans that warned the Cherokee to cease "their useless and harmful dances and ceremonies" and stressed the adoption of white cultural patterns to the exclusion of Cherokee traditions (Finger 1991:82).

Significance

The significance of this study is that it examines why the Booger Dance is unique. In terms of masking, the Cherokee self, by way of the Booger mask, can directly experience the properties of its most significant other, the invader or stranger from another land or culture; it can creatively express the observed differences between the Cherokee self and non-Cherokee other. In terms of its purpose to parody through humor and sexuality what is foreign to and therefore different from Cherokee values, the Booger Dance defines the Cherokee as unique even amid a growing interrelationship and interdependence with other cultural groups. In the past and the present, the Cherokee retain a strong sense of cultural nationalism through the knowledge of myths, legends, and dances that derive from their traditional beliefs and values. By engaging in "a creative process and adaptation that establish ethnic and cultural boundaries," the Cherokee are preserving an Indian identity in a white-dominated world despite numerous pressures for change (Finger 1991:16).

Description of the Dance

Traditionally, the Booger Dance was a fall or winter dance performed near the start of night-long gatherings in the community's central round house. By the 1930s, it took place in private homes. There have been six documented observations of the Booger Dance on the Qualla Boundary reservation in North Carolina: five between 1929 and 1936 and one in 1973. This should not be construed to mean that the Booger Dance no longer exists; it could very well be living but simply unseen by, or talked about with, non-Indians. During the 1930s, the primary oral informant for and revivalist of the Booger Dance was Will West Long. The primary source for descriptions was Frank Speck, a white acculturational anthropologist who conducted research among the Cherokee between 1913 and 1940; "my son and I did not entirely enjoy the confidence of the people sufficiently until 1935 . . . and we were told that aliens were seldom if ever trusted with a view of these exhibitions."³ The narrative that follows summarizes Speck's observation (SBL 1951:35-36) of a January 7, 1936 gathering hosted by Will Pheasant at his Big Cove log house. The Booger Dance done at the beginning of this particular evening lasted an

hour and a half and there were 53 spectators.

When the Beginning Dance (a social or animal dance) is well underway, a commotion outside the house announces the coming of strangers. A booger gang of ten men burst uninvited into the house. They wear white sheets knotted across the chest and below the waist, with arms bound in the sheet and hands folded on groins. They demand to have 'GIRLS!' and want to 'FIGHT!' The host says, 'No—the Cherokee a peaceable people. We do not want to fight.' The host asks the strangers where they come from and the guests pretend to act surprised when told that they came from a distant place.

Then the host asks the boogers for their names; the leader of the booger gang whispers his mask name to host and the other boogers whisper and growl their names and pretend to speak in foreign languages. Their booger names refer to the masked character. Some are comically profane like Big Testicles, Rusty Anus, Burster (penis), and Making Pudenda Swell while others refer to nationalities like German, Black, Frenchman, Northerner, Chinaman, Spaniard (SBL:29). The booger leader then whispers that his gang would like to dance. Everyone agrees and the guests applaud.

Each booger steps forward as his masked name is called and performs a bawdy and satirical solo expressive of his name. He stamps and shuffles in "awkward and grotesque steps as if he were a clumsy white man trying to imitate Indian dancing" (SBL:32). The dancing is accompanied by a song; the first word of the song is the booger's name and every time the name is sung (and the more obscene the better) the more applause, laughter, and yelling the booger gets. The reaction to a Booger solo depends on how well the dancer's bawdiness matched the obscenity of his character name. The solo lasts about five minutes. At the end, the booger resumes his seat on the bench. Each member of the booger gang performs his solo. Then the Boogers dance rowdily together.

After a brief interlude, the Boogers select an animal dance to perform. The women join in and select a Booger for their partner. In the Bear Dance, the Boogers shuffle and sway in emulation of the bear. Closing in on their partners, they simulate intercourse but the women serenely ignore this and dance on. Suddenly, the Boogers noisily leave, dashing among the women, trying to drag a struggling victim outside. There is laughter and good-natured screaming. Following their exit, the evening's dancing resumes with a selection of animal and social dances. Outside in a shed, the Boogers remove their blankets and quilts and return to the gathering inside to mingle with the guests.

The Booger Dance is accompanied by the male driver ('singer') who shakes a hollow, dried gourd hand-rattle to mark time while another man beats a hollowed wooden water-drum (Speck 1950:22). Walker Calhoun recalled that the "older folks sing and beat on the drums, rattle, tin

can, or just whatever they get a hold of" (Woodside n.d.).

Understanding

The performance of the Booger Dance parodies what is foreign to Cherokee ethics—quite simply, one does not burst uninvited into someone's house to demand women and perform hostile and sexual acts. The role of the clown in Native American tradition is one way to understand the humor and sexuality of the booger dancers.⁴ Everything about them is exaggerated or perverse. Ragged blankets are thrown over the body, shoulders, and head. The abdomen, buttocks, and shins are distorted with stuffing. Dashing toward women and girls, an imitation phallus (a gourd neck) containing water is exposed. The complete liberty the boogers are granted—to target and ridicule others, to wear dildos and expose themselves, to enact sexual displays, to engage in rowdy behavior like farting, noise-making and sexual mime—reflects the laughter of a culture that openly talks, sings, and jokes about sex, that sees sexual expressiveness as part of real life.

The exaggerated Booger face masks (carved from soft buckeye wood or gourd and daubed with vegetable or mineral dyes) focus on the cultural tension of difference by poking fun at the sexuality, and comically satirize, the non-Indian⁵. The masks creatively express observed differences between the Cherokee self and non-Cherokee other. Americanist scholars Fogelson and Walker, in rejecting the Speck and Broom (1951) method of cultural determinism that asked 'who do the Booger masks represent?', focused on the interplay between mask, self, and other.

With the Booger Masks, a unique persona is framed in a tragicomic drama that serves to synthesize the disparate parts of the self. The self, by way of the mask, can directly experience the properties of its most significant other. The ceremony provides the audience with a dramatization of its own primal and unsocialized qualities. The audience vicariously participates in a non-Cherokee world that exists outside the margins of Cherokee society (1980:90).

A broad application of Michael Taussig's anthropologically-based theory (1993) might also be applied to the Booger masking of non-Cherokee cultures. He speaks of the power of mimesis (the idea of imitation)

... that culture uses to create second nature, the faculty to copy, imitate, make models, deplore difference, yield into and become Other. The wonder of mimesis lies in the copy drawing on the character and power of the original, to the point whereby the representation may even assume that character and that power. (1993:xiii)

And, he speaks of alterity (the idea of difference, the opposition of Self and Other) in ways more realist than the way 'othering' is alluded to in discussions today (33).

What does the impulse to become Other imply for the sense of Self? Is it conceivable that a person could break boundaries like this, slipping into Otherness, trying it on for size?

Thus, through the magic of mimesis, the Cherokee can, in the form of dancing boogers, protect Themselves from Strangers by portraying them. Through the power of alterity, the Cherokee reverse the exploitation and appropriation, reverse the sexualizing and aggression, and siphon off the Other in what Taussig calls "reverse" or "second contact" (247).

Conclusion

This study offers some thoughts for the research of culturally-based traditional dances. *First*, be wary of the material of rogue scholars who have exploited and appropriated Native American tradition in the name of higher learning and research study. To wit, see Ward Churchill (1998), "A Little Matter of Genocide: Colonialism and the Expropriation of Indigenous Spiritual Tradition in Contemporary Academia," for a discussion of Jamake Highwater a.k.a. G. Markopoulos/J. Marks. *Second*, emic and etic perspectives evidence another type of cultural collision. For example, the emic view of the Booger Dance held by West Long and Calhoun empowers the Cherokee to redress their mistreatment by the whites. The etic view of Speck saw the boogers as anxious insecure victims afraid of the white men or as the ghosts of white men (Speck 1950:22; SBL:3, 37).

As a dancer-now-educator who is passionate about teaching Dance Appreciation to non-major students, I especially look for those examples of dance that embody difference and therefore extend the boundaries of my students' understanding of how dance functions (see Jane Desmond, "Embodying Difference"). The theme of dance at the interface of cultural collision will become more prevalent as national boundaries dissolve, as globalization and de-traditionalization increase. How will dance scholars examine cultural dances like the Booger Dance that are in risk of extinction, revitalization, adaptation, change? What methods will insure sensitive examinations of such dancing? I call for the inclusion of emic perspectives, interdisciplinary dialogue, and culturally-appropriate investigative methods, research strategies, and frameworks. The aim is to be drawn *into* the experience rather than to draw parallels (which can be tenuous at best) from outside the experience. To do anything less is to make the dominant society's perspective foremost and the perspective of the culture being studied, which is the most important, conspicuously absent.

Endnotes

1. Will West Long's significant contribution to and fieldwork collaboration with anthropologists Frank Speck and Leonard Broom is documented in *Cherokee dance and drama* (1951), an account noted for its objective, penetrating observations and faithful reporting of ceremonial behavior and texts (Broom 1983) that "has become the standard source for and the prevailing interpretation of this multiplex masked performance" (FW 1980:88). West Long's nephew, Walker Calhoun, provided important memories of the 1930s re-enactments.
2. Scholar Susan Spalding, in her research of African-American dance in the Appalachians, has also found that "isolation alone does not account for the persistence of a traditional dance form" (telephone conversation: 26 January 1993).
3. Research was conducted at the Museum of the Cherokee Indian in Cherokee, North Carolina; and in Philadelphia, at the American Section Collections at the University of Pennsylvania Museum of Archaeology/Anthropology, and in the Frank Gouldsmith Speck collection on American Indian anthropology housed in the American Philosophical Society, where Speck's remark was found in a draft manuscript of the 1951 book.
5. For example, the Sioux Heyoka (Thunder Dreamers); comic dancing in the serious Calumet ritual of the Menominites; the clown in the Eskimo Ruffled Grouse Dance, the Eskimo Ruffled Grouse (Laubin, 1977).
6. West Long's comments are documented in a letter to Speck from his field assistant Frank Kelly: There was no religious significance to the masks as "they seem to have been made purely for amusement, caricature playing a large part in the modeling and ornamentation of the masks. The nose undergoes several interesting grotesque variations. The painting and the arrangement of hair is different in different masks. The earlier gourd masks had long beards, piercing black eyes, and the white or straw-colored gourd skins were unpainted upon to represent these strange and terrible white men (28 July 1929). A wooden serpent mask carved by Deliskie Climbing Bear to be sold at the 1929 Cherokee Fair was bought by Kelly for four dollars and Kelly's series of letters to Speck in 1929 (18 July, 26 July, 9 August) document what Climbing Bear told him: "The serpent carved on the forehead of the masked face indicated to the other dancers that the men wearing them were going upon the warpath soon. Other dancers will gather about and inquire as to who they are and where they are from. The men in the masks . . . will seek to give the impression that they come from afar and that they belong to some other tribe, probably known to be allies or friendly to the Cherokee."

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Vilified or Glorified: Views of the Jewish Body in 1947

Judith Brin Ingber

Arms entwined, the young dancers rush past, their hair flying in the wind. Then they run toward each other, clapping with glee, as the audience watches their frisky jumps, until turning, they run again sideways, their feet a ripple of crossings and uncrossings (1). Both the words and the dance *Mayim, Mayim*, or Water Water accompanied the young Israelis as they performed throughout Europe in August and September, 1947. This was the first foreign tour of Israeli folk dancers (2) and their audiences were most unconventional. They were seated in “theaters” in Displaced Persons (DP) camps. For Jews languishing there two years after World War II ended, this dance became like water in a desert of misery. Sometimes the dancers sang as they danced with the words from Psalm 3: “With joy shall ye draw water out of the wells of salvation.”

I want to examine this dramatic juxtaposition of the dancers intersecting with their unusual audiences. The two sides of the “curtain,” so to speak, represented two dramatically opposing paths in Jewish life, one the result of glorifying the Jewish body and the other of vilifying it. That summer of 1947, the two paths met at a dramatic cross-roads—the Israeli dancers and the remnants of the Nazi genocide against the Jews. Chronologically, I will be talking about approximately 50 years, beginning near the beginning of the twentieth century but concentrating on the twenty-five years leading up to the tour in 1947, two years after the conclusion of World War II. Though the war was over, it did not represent a victorious time for the Jews of Europe, facing the task of rebuilding their lives. And in Eretz-Israel, independence was not to be declared until the year following the tour in 1948. The performances during this first Israeli folk dance tour demonstrate the paradoxical juxtaposition of the Jewish body, damned by the Nazis and uplifted by the Zionists. Through the dancers’ bodies and what they did, in opposition to the audiences’ bodies and what was done to them, I hope to shape for you information about their shocking encounter.

The dancers were part of a delegation representing Eretz-Israel, sent from the Jewish Agency of Palestine, a pre-independent Israel, quasi-government organization. The official mission went to the International Democratic Youth Festival in Prague. There were dancers, an orchestra of recorder players, athletes, and a small theatrical group. The dancers in the troupe were mainly young people who had grown up in the kibbutzim. These agricultural communities were themselves hardly forty years

old, but were able to project a new kind of Jewish/Israeli culture at the heart of the ideological communal life of Zion. Only a few on the tour were dancers who had grown up in the new Israeli city-life. Ayalah Kadman Goren and Vera Goldman were from Tel Aviv.

I was able to interview them and also Mirali Chen Sharon about the extraordinary 1947 tour. All three have become professional dancers, Ayalah especially renowned for work in ethnic and folk dance in Israel. She recalled, “We were in one of those youth villages in Prague with delegates from all over but I especially remember Africa, Malaysia, China and Korea... I think there were some eighty countries participating. I remember the big parades in and out of the stadiums, the performances by youth of other countries. We were so proud of our new Hebrew dances—they represented our life in Eretz-Israel.” Mirali told me, “I remember someone in Prague asked me how much shoes cost in Palestine? I had no idea because we didn’t use money on the kibbutz. At that moment I came into the big world.” Ayalah said when she saw the other performing groups from other countries, “Secretly I was taken aback when I saw how minimal were our dances compared to the others from long and deep traditions in other countries.” But on the outside they made a big impression.. Ayalah said that the judges did recognized the dancers’ conviction and she said, “We were engaged in building a new country with our own verve. We were doing something original and it brought an immediacy, a whole spirit that totally saturated us and spilled over to affect our audiences.”

After the Prague festival, the dancers began their European tour. They visited Czechoslovakia and Austria, only occasionally performing in big, urban halls. The troupe performed in Germany proper, in the still heavily bombed-out town of Nuremberg, and visited such Nazi sites as Berchtesgaden (the Fuehrer’s secret hide-a-way). It’s hard to call them tourist stops at this point in the world’s history. Outside the city of Dachau, their performances continued in the Displaced Persons camp also called Dachau, right on the same site of the concentration camp where Jews had been killed but two years before. The dancers also performed in sanatoria for refugees recovering from diseases they had contracted in the Nazi concentration camps. The dancers also toured hospitals and DP camps in Italy.

The troupe on tour was directed by Gurit Kadman. She was fifty years old when she brought the dancers to Europe, and in traveling to Germany, she was returning

to the land of her birth. Gurit was born Gert Lowenstein in Leipzig, which at this time in 1897 was one of the six major centers of Jewish life in Germany. However, her prominent Leipzig family, headed by her attorney father, was completely assimilated into German life.

The milieu in which Gert Lowenstein grew up was complex: the majority of Jews in Germany advocated assimilation, others got caught up in the new Reform Jewish movement created in Germany, and still others dealt with the age old anti-Semitism by advocating a new society in Palestine. Gert was a radical young woman well versed in German folklore; she loved exploring the countryside for songs, learning the dances, and participating in the rigorous body culture of the time stressing fitness, also the beauty of the body in nudity, and the beginnings of an idealization of the body for modernity and a grand Germany. Gert studied philosophy and psychology and met her husband-to-be, Leo Kaufmann at the University off Leipzig. She embraced Leo's inspiring Zionist ideas about being part of a new society in a new land.

Gert and Leo were influenced by the published proceedings of the second Zionist conference which had been held in Germany eight years earlier. Especially influential were the ideas of Max Nordau. He declared that the Zionist needed new muscle in a healthy body and soul [in Hebrew, *nefesh bre'ah beguf baree*]. He felt that the healthy body would influence a healthy spirit, transforming the anti-Semitic concepts being promulgated against the Jewish body types (3).

Gert and Leo married and went to Palestine in 1920, where they joined the new agricultural settlement of Kibbutz Hephtziba. After much arduous time facing malaria, antagonistic Arab neighbors and meager resources, they joined up with the bigger Tel Yosef Kibbutz, eventually settling in Tel Aviv. By 1925, Gurit was teaching folk dance at Ben Shemen, a youth village for studying agriculture (4). The director, Dr. Ziegfried Lehman also asked her to create a folk festival for the students. The dances in the festival were mostly dances Jews had brought with them from Europe such as the cherkessia, the krakoviak, and the hora

Gurit and others gave expression through dance to those in the kibbutzim, the new cities, and the socialist institutions. Regarding this period, the Jewish historian Arthur A. Goren wrote, "By 1925, the Jewish workmen and farm laborers had created a labor movement, the most dynamic force in the country, whose pioneering ethos included the imperative to become tillers of the soil in the service of the nation complimented by the image of the worker-intellectual creating the new Hebrew culture" (5).

Gurit taught exercise at the seaside and physical education teachers at the *Seminar Hakibbutzim* (the Teachers' Institute in Tel Aviv that has trained educators of the kibbutzim). At this institute she put forth her unique vision for a united movement that would influence the physical

education taught in the whole country. She knew a new vocabulary, a new curriculum, an organization and institutional support were all necessary for creating the new Jewish body. One can see in her notes (6) a list in her unique blocky handwriting, which she titled in Hebrew "*Betoi Gymnastica* (Gymnastic Expressions)." She lists a column of German words from the body culture that was well developed in Germany and various possible Hebrew translations, searching for different vocabulary solutions for *Targeli Guf* (Body Exercises)."

The Kadman family home that looked out toward the Mediterranean there was a large living room, replete with gongs and drums in brass stands, which was really Gurit's studio. She ran a private therapy clinic offering corrective exercise for problems such as scoliosis, as well as dance classes. The second-floor dormitory housed the children. The roof sometimes doubled as a place for dancing and exercise. She remembers that her mother was "crazy for sports and decided we should grow up on sports. In the winter we'd spread out our exercise mats and do exercises; there were ladders and ropes leading up to the roof and she would drum and urge us on. Sometimes we'd dance on the roof, too" (7). She explains that "we grew up on the negation of the Diaspora. Our diet was one of Zionism and Socialism and if you did not fulfill the Zionist ideals, there would be dangerous outcomes in the Diaspora. We were Zionists who were devout secularists, without the Jewish traditions because our teachers and our parents were inventing our new culture. We were unable to identify with their history of the experience of Jews in the *galut* (Diaspora)."

Mirali Chen Sharon described the unique combination of the farmer/artist personalities who built the kibbutzim. At Kibbutz Ein Harod, her father worked in the fields and also directed the small but treasured art museum. Her sister, Nira Chen, was a composer whose songs, accompaniment for Rivka Sturman's dances, became countrywide favorites. They were Mirali's first experience with dance, in the pageants and celebrations which Rivka created for the kibbutz.. Mirali recalled, "We were against all European traditions so we needed new things, new steps, new music. Rivka Sturman was one of the German teachers who took me in the dance direction. She was constantly creating things for us. She went to my sister for music inspiration and it was Nira who wrote the music for *Imbarazim* and *Eti Melevonon*, dances which eventually became part of the repertoire of the tour. The steps in Rivka's dances were a real expression of our solidarity. She wanted us to be free of the *galut* (Diaspora). We did things simply with our friends and we grew up believing we were free and brave"(8).

In Germany, Jewish youth were facing something entirely different. By 1936 the Nazis had been voted into power for three years. Jews were subjected to public humiliation and were arrested, forced to quit their posts,

especially in law courts and at universities. Official policy was now the plundering of Jewish property and boycotting of Jewish businesses. Laws defined Jews based on race and anti-Jewish laws abolished the principle of equal rights for Jews that had been established by the German constitution. Whereas life in Eretz-Israel allowed spatial freedom and growth, here the Jewish body existed in an ever more constricting and dangerous space. Books by Jewish and liberal intellectuals were burned just as publishers began campaigns to promote anti-Semitic books such as *Der Jude Als Rasse Schander*, which explained the intricate race laws that differentiated the Jews from pure-blooded Germans.

Der Stürmer promoted these views. The editor, Rudolf Schtreicher, sponsored a widely publicized "art exhibition" that traveled throughout Germany under the title of *Der Ewige Jude* [The Eternal Jew]. Jews were seen as vultures, tearing away at society (9), as the unapproachable Other, as the quintessential foreigners lurking both within and without. Jews were perceived alternately as too brash, acquisitive, only seeking money, miserly, gaudy, and dangerous to children and all of society. The physical image of the Jew meant his nose, his hair, his voice became negatively identifiable (10). The "art exhibit" built on 19th century pseudo-scientific data which was used to further distort and denigrate the Jewish body. Canards about the Jews were brought forward in showing the Jew as ugly or sickly.

In August 1936, the International Olympic Games were held in Berlin. The usual signs forbidding access to Jews were removed from the sites likely to be visited by tourists. If you had been at the games, you would have seen the glory of German youth as portrayed by the mass body culture, showing heroic Aryan body when thousands of Nazi youth marched and moved in unison filling the stadium. That same month, a secret Hitler memorandum was circulated within the Party that contained a four-year plan for an all-out war against Judaism with draconian punitive measures using official organized terror.

In contrast, in Tel Aviv, Gurit was developing children's Hanukkah pageants in three Tel Aviv public schools and had allied herself with physical education teachers, other immigrants interested in folk dance, and dance artists in Eretz-Israel. In line with Gurit's thinking about training the Jewish child to positive self image and positive body image was a letter sent from the dance studio of Gertrud Kraus, the prominent modern dancer in Tel Aviv. "We are encouraging the inner-self and erasing psycho/physical inhibitions to encourage a spirit and correct positioning of the body. The aim of the rhythmical gymnastic is to deepen the child's expression through movement serving as a preparation for health and for professional artistic dance and music." There were other artists such as Yarden Cohen who taught and also created pageants in kibbutzim and others such as Lea Bergstein in Kibbutz Ramat

Yohanon.

At Gurit's initiative, there was a gathering of physical education teachers from across Eretz-Israel, held at her home on December 8, 1937. That original meeting and subsequent ones were conducted in German because the teachers were, in the main, newcomers from German-speaking countries. The next year, Gurit decided to have another meeting at her home at 5 Shalag Street. Handwritten notes from that meeting transcribed her words:

The vast responsibility lies upon the physical education teachers in Eretz-Israel. In front of us is the main Zionist task, which is the healthy development of the Hebrew nation in its land, to make the healthy body in this crucial moment. We have had no relationship to the body in the course of many generations outside of Israel. It is in our hands to navigate the children in our schools.(11).

Meanwhile on November 9 and 10, 1938 there was an organized German pogrom in every part of Germany and the territories annexed by the Nazis; this terrible night became known as the "Night of Broken Glass," or *Kristallnacht*. Almost one hundred Jews were murdered and thirty thousand were taken to concentration camps. Within the year, the first regulations demanding that Jews be identified on the streets by wearing a yellow star on their garments appeared. Individual acts of defiance were still carried out but the body was marked and clearly separated negatively wherever it existed.

In Israel, in the spring of 1939, at a meeting of physical education teachers at Gurit's home, Shalamit Roth began by saying, "God forbid that we educate and train our young people to follow the ideals of a culture such as that of Prussia." With self-examination and deep understanding of their Germanic background, the fifty-three mostly still German-speaking physical education teachers listened to Roth speak about the challenges facing the them.

It comes as no surprise that an entire generation could be raised as oppressors, such as the Germans have done; then their method clearly and obviously cannot serve as a model for us. The Prussian materialistic ideal produces neither health nor freedom. Rather, it creates citizens who are neither independent nor free. It creates a body which is a machine, separated from its soul, and it cannot be made healthy.(12)

In order to prevent such outcomes, Roth urged her fellow instructors to carefully assess their work. Her view that the teachers had responsibility for not only the individual, but also the effect of the individual on the community was certainly a Jewish ideal, though it would never

have been so defined by the physical educators. She said, “[We need to extend] from our jobs to the collective responsibility we carry. For the first time in hundreds of years, we are confronted by dangers facing our people. We must exert a decisive influence on our people’s development. We can either aid or do damage to this process.”

Gurit warned her fellow teachers about the dangers of group movement in a talk she gave during the Tel Aviv meetings December 8 and 9, 1939. It is uncanny to read her assessment of government use of mass movement as it became corrupted by the Nazis (13).

Physical education has become an indivisible part of culture as a whole, whether for teaching an individual or an entire people. Governments have begun to organize these forces on a big scale, taking advantage and exploiting all of the previous experience, multiplying the individual by the thousands. What do these developments signify for us? Is there a need for a popular movement here? Through the hundreds of years of suffering, through coerced life (outside of the Israelite kingdom) our people became alienated from the movements of King David who danced in front of the ark. We developed a dread and hatred toward the beauty of physical movement and the whole aesthetic of movement. Outside of Israel, we had a disproportionate preference for the mental life and the nostalgia for study that negated the physical contexts of the ancient Israelites.

Gurit, as well as the other German-Israeli physical education teachers, well understood the peril their German relatives were in, and she alludes to this in her talk to the teachers. Gurit knew this from correspondence with her German family.

Our people are being physically tormented, the need is great in altering the situation. We must return our people to its original course in regards to the body. What is demanded today here, is persistent, energetic, and tolerant work until we establish a popular movement unique to ourselves. We must launch such an enterprise immediately.

The war years for Jews in Europe have been documented in many ways and it is not my intention to detail the tragedy of the loss of six million. Mirali Sharon, the youngest dancer on tour with the ’47 troupe, remembers discussing World War II with the other children at Kibbutz Ein Harod, running between the corn rows. “We were in the fields when I remember someone said that in Germany they were killing Jews. Who could believe it?” (14).

The dehumanizing of the European Jewish body was described by a young woman who survived Auschwitz in her memoir I Have Lived a Thousand Years:

We marched out of the showers, shorn and stripped, showered and uniformed, we marched. Women and girls from sixteen to forty-five, rent from mothers and fathers, brothers and sisters, sons and daughters, and husbands—transformed into a mass of bodies, we marched toward the barracks of Auschwitz. An abyss separated us from the past. The rapid succession of events this morning was an evolution of aeons. Our parents and families belonged to the pre-historic past. Our clothes, our shoes, our hair—had they been real? The homes we left only recently were in distant lands, perhaps of make-believe. We were new creatures. Marching expertly in fives at a rapid, deliberate rhythm, we were an army of robots animated by the hysterics of survival.” (15)

In direct opposition to the Jewish experience in Europe was the expression of pride, and cultural gatherings in Eretz-Israel. Gurit Kadman galvanized the folk dance creators, teachers, physical education teachers and others for a remarkable folk dance festival at Kibbutz Daliah in 1944. Three years later, she organized a second Daliah festival, which was a kind of pilgrimage drawing members of the *yishuv* (the Jewish community). She decided to use *dafka* (in spite of everything) as the theme for the entire Daliah festival. “Despite all the difficulties, (of the Holocaust and pre-state Israel) two hundred dancers participated at Kibbutz Daliah from throughout the *yishuv*. On the concluding evening, after two days and two nights that we had been there together, we held a performance and we invited the public 3,500 people came including people from great distances.”

At the end of World War II when concentration camps were liberated by the Allies, people got their first glimpse of what had happened and the world learned of the horrific reality of what the Nazis and their collaborators had done to the Jews. Slowly, the survivors began to recover, some in hospitals and sanatoria and others who were healthier, went to wait in the DP camps.

Who lived in these camps? The majority were Jews who had survived the killing camps of the Nazis. The Jewish community had numbered over nine and a half million in Europe. Of the remaining three million, many refused to go back to the towns where they had been uprooted, knowing everything there was destroyed. Various international Jewish organizations tried to offer assistance to the Displaced Persons. The Jewish Agency of Palestine also sent delegates to work on educational and cultural activities among the DPs as well as to offer counseling; the

UN began supplying food later (16). Eventually there were all manner of cultural programs in the DP camps, some came to the camps from the outside, such as the Israeli folk dancers.

Mirali recalled, "You can't imagine what misery we saw in the refugee camps. It was a shock that I couldn't comprehend. We all wept after our first performance, those in the audience, and us." Vera Goldman, described "It was hell, as we could imagine. Those strange camps where the people who had survived the *Shoah* (Holocaust) were gathered together waiting. Just waiting. We performed for them and it was always the most unlikely of situations. Sometimes we'd be on trucks with the people standing all around. Let us say a truck is parked in a central court surrounded by houses and all around are windows and balconies. It struck me like the Globe Theatre in London. What was much more interesting than what we saw was what they saw in us. They were so beaten down, in such extreme situations. And there we were, beautiful young people with curly hair, the young men especially with their dynamic strength. I could hear them asking one another in Yiddish, 'Are these Jews?' They would come up to us and kiss the hems of our garments."

Gurit reflected on the European summer in a book she later wrote, "We keenly felt our Israeli-ness for the pitifully small numbers of Jews who had remained in life... They came to the performances, filled the available seats, saw, heard, and didn't believe what their eyes, or what their ears took in. After each performance in these unusual places, the audience would gather around our dancers, looking at them as if they were angels who had come down from the heavens, not beings of flesh. From our side, we had arrived at the most unearthly of places." (17).

In conclusion we can say that the glorified young people who had felt so free and those who had experienced such degradation and vilification, existed on a plane unknown and unimagined by the other. The paths that brought them together were equally unimaginable one to the other. For that moment of intersection in the summer of 1947 the two extremes of Jewish existence blended. The Jewish body as represented in the young Israelis became buffeted by the experience of standing in the camps and walking where prejudice and maniacal plans had almost succeeded in annihilating the Jew. The European Jewish body as seen in the displaced persons became buoyed up by the experience of seeing health, vigor and young people already engaged in building the institutions of their future. Neither body remained the symbol of the Jew, but both became part of the sinews of memory, binding together realities in those who have come after as Jewish performers and Jewish audiences wherever they find themselves.

Notes

1. *Mayim, Mayim* was first described as an Israeli folk dance in a publication by Gurit Kadman in the "Palestine Folk Dance" series No.3, published by Lion the Printer in the early 1940s. The debate about who actually created *Mayim, Mayim* is discussed in my monograph "Shorashim: The Roots of Israeli Folk Dance" *Dance Perspectives* 59, (1974), p. 8 and p. 56.
2. It has been difficult to reconstruct the actual places visited and sites of performance as well as the complete names of the participants. Partial information has been provided through interviews with Ayalah Kadman Goren, Mirali Chen Sharon, and Vera Goldman and through Rivka Sturman's biography *Kuma Echa* and Gurit Kadman's Israeli folk dance history, *Am Roked*. 3. Harley Erdman, *Staging the Jew: The Performance of an American Ethnicity, 1860-1920*, New Brunswick and London: Rutgers University Press, 1997, p. 7.
3. Sandor Gilman, *The Jew's Body*, New York and London: Routledge, 1991, p.69.
4. Judith Brin Ingber, "Shorashim: The Roots of Israeli Folk Dance," *Dance Perspectives* 59, (1974), p.17.
5. Arthur Goren, in *Jewish History and Jewish Memory*, edited by Elisheva Carlebach, John M. 10. Efron and David N. Myers, Brandeis University Press, p. 342.
6. Found in Gurit's personal papers at her daughter's, Ayalah Kadman Goren.
7. Ayalah Kadman Goren, in her Jerusalem home, interviewed on December 1, 1998.
8. Mirali Chen Sharon, interview by author, Tel Baruch, Israel, December 3rd, 1998.
9. Portfolio #1599/239, from *Yad Vashem*, traveling exhibition *Der Ewige Jude*
10. Sandor Gilman, *The Jew's Body*, New York and London: Routledge, 1991, p. 11.
11. Notes from Gurit's speeches were translated by Rob Rees.
12. Shulamit Roth's lecture was originally given in German, later translated into Hebrew and was found among the papers in Kadman's archives at her daughter Ayalah's home. Translation into English by Rob Rees.
13. Horst Koegler "In the Shadow of the Swastika: Dance in Germany, 1927-1936," *Dance Perspectives* 57, Spring 1974, p. 47
14. Mirali Chen Sharon, interview by author, Tel Baruch, Israel, December 3, 1998
15. Bitton-Jackson, Livia, *I Have Lived A Thousand Years, Growing Up In The Holocaust*, New York: Simon & Schuster, 1997, p. 80
16. Otto Dov Kulka, *Encyclopedia of the Holocaust*, New York: Macmillan and Tel Aviv: Sifriat Poalim Publishing, 1990, p. 560.
17. Gurit Kadman, *Am Roked*, (The Dancing Nation), Jerusalem and Tel Aviv: Schocken Publishing House, 1969, p.23

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Research at Yad Vashem, the Holocaust Memorial and Archives in Jerusalem included documents archives and especially the photo archives including #1599/239: Portfolio of Traveling Art Exhibit from the *Der Sturmer*, 1938, put together by Editor Schtereicher. It was called *Der Ewige Jude*.

The personal papers of Gurit Kadman (Gertrud Kaufmann) are presently housed at her daughter's Ayalah Kadman Goren, in Jerusalem. Research was first carried out when they were originally at Gurit's home in Tel Aviv, when she was alive, between 1971-1974. In Jerusalem, I investigating letters, autobiographical material, photographs, programs and notebooks, as well as misc. notes concentrating on her life in Palestine (Eretz-Israel) from

1920 until 1947. Gurit's notes for the Daliah Festivals of 1944 and 1947 included diagrams of staging on the backs of scratch paper such as envelopes, typed lists of performers and dances. One organized photo album from the late 1940's is titled "Palestinian Dances." There are also files on Gurit Kadman at the Dance Library of Israel, Beit Ariella, in Tel Aviv

Some of the key books and articles used included:

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'The Perfect Use of all His Limbs': The Male Dancer in *Spectator* Number 67

John Bryce Jordan

This paper is part of a larger project which investigates the history of the idea that dancing is an unmasculine activity and which examines depictions of male dancers as effeminate in a variety of media. I have chosen to focus on the late seventeenth and early eighteenth centuries, in part because of the importance given to the court of Louis XIV in dance history. However I am concentrating on England to try to better understand dance in this period from the perspective of a country other than France. Some of the sources I have looked at previously include dramatic comedies from the later seventeenth century and the graphic satires of visual artist William Hogarth from the eighteenth century. The comedies preserve early negative English reactions to French dancing through their portrayals of male dance enthusiasts as cowardly, overconcerned with personal appearance, and showing little sexual interest in women. Hogarth's images further elaborate this tradition, portraying male dance professionals as similarly effeminate, and in his later work even ascribing sodomitical desires to them. This research suggests that the associations between male dancers, effeminacy, and same-sex desire did not arise for the first time in the twentieth century, or even the nineteenth, but have their roots in the seventeenth and eighteenth centuries.

For today's talk, I will concentrate on one issue of an enormously influential early periodical, the *Spectator*, published between 1711 and 1714. This daily publication was not only widely read in its own time, but continued to be reprinted and recommended throughout the eighteenth century. Rather than a modern newspaper, the *Spectator* was more of a daily essay, only a few pages long. It addressed a wide variety of topics ranging from London fashions to the pleasures of country life, as well as more serious subjects such as the nature of mourning. Most of the issues were written by Joseph Addison and Richard Steele on alternate days, though other authors contributed occasionally. Regardless of their actual authorship, all of the issues were written in the voice of "Mr. Spectator," a fictional narrator who prided himself on his quiet but observant temperament. His silent watchfulness allowed him to serve as a kind of fly on the wall, reporting and commenting on contemporary events. The *Spectator's* attitude toward dance is complicated and somewhat inconsistent, perhaps accounted for in part by its collaborative authorship. Nonetheless its various treatments provide clues to the ideas about dance and male dancers in circulation in

England in the early eighteenth century.

Though not the first to mention dance, *Spectator* no. 67, from May 17, 1711, is the first issue devoted entirely to the subject of dancing. Its treatment exemplifies many of the ideas and problems associated with dancing and the common rhetorical moves to respond to those perceived problems. The ostensible prompting for this issue comes from a letter from a reader, a "Man in Years," who writes to request Mr. Spectator's opinion regarding his daughter's dancing lessons. The letter describes its author as a man with a wife and children, and this family is upwardly mobile. Dance training is one of the forms of education the man arranges for his daughter, implicitly as part of his efforts to raise his family's class status. But he is unfamiliar with the details of standard dance practices, and after a disturbing visit to a dance academy, he complains to the paper with the expectation of reassurance or advice about this unfamiliar business.

Already the letter has positioned dance in society to a degree. It is here a tool of social advancement, something which a tradesman would not normally have access to, but which a successful tradesman could buy for his children. Though not explicit or definitive, there is already the possibility of a gender connotation for dance or at least dance training as well, with the non-dancing male tradesman buying dance lessons for his "eldest daughter," with no mention of his sons, if he has any. This is reinforced when he explains that he was "prevailed upon" by his daughter and her mother the previous night to go to one of the school's student balls. The female mother and daughter are the agents encouraging the man's attention to his daughter's dance training, while he explains that he has never seen anything like it, further distancing himself from dance.

The father's lack of exposure to dance is the pretext for him to describe the various dances performed at the studio recital with a wholesome naivete. He first describes "French Dancing," the typical English name for dances in the French noble style. Surprisingly, given the English tendency toward anti-French attitudes, the writer's overall impression of this foreign form is positive, and after a brief description he quickly moves on to English country dances, which he finds more troubling. He first mentions their inclusion of "divers *Emblematical Figures*, Composed, as I guess, by Wise Men, for the Instruction of Youth," that is, he finds within the choreography of the country

dances certain allegorical messages, which then serve as criteria for evaluating the dancing.

Among the rest I observed one, which, I think, they call *Hunt the Squirrel*, in which while the Woman flies the Man pursues her; but as soon as she turns, he runs away, and she is obliged to follow. The Moral of this Dance does, I think, very aptly recommend Modesty and Discretion to the Female Sex.

In this case, a “follow the leader” pattern within a country dance is given a moral reading fitting with, as we shall see, the father’s primary concern with flirtation and particularly, with preserving his daughter’s chastity. But while the father is able to find this agreeable moral in one of the dances, he is quite disturbed by other aspects of the dancing, in particular by certain physical intimacies which he finds unacceptable.

He lists three of these violations of physical propriety as evidence of the objectionable nature of country dancing. First he complains: “I was amazed to see my Girl handed by, and handing young Fellows with so much Familiarity.” Although the meaning of the verb “handing” is not entirely clear, this probably refers to the giving and taking of hands in country dances, that is, when two or more dancers grasp hands in the course of a step or series of steps. During a standard longways country dance, a pair of dancers gradually work their way down the line of participants, dancing in turn with every other couple. In a dance that involved giving and taking hands, a female participant might very well hold hands with every other male participant in the dance as well as with her partner, just as a male dancer would hold hands with all the female participants. If one understands holding hands as a sign of affection or intimacy, as the father clearly does, then such a dance becomes a performance of a kind of promiscuity, with the girl bestowing this symbol of familiarity on a large number of men in rapid succession. It is in this context that the father’s amazement at his daughter’s behavior makes a certain sense.

The father next complains of “setting,” which he calls “a most impudent and lascivious Step. . . which I know not how to describe to you, but by telling you that ‘tis the very reverse of *Back to Back*. . .” Setting is, as the father makes clear, a step sequence in which the dancers move in close proximity, facing one another “front to front.” In this case rather than the intimacy of contact, there is the intimacy of spatial nearness, with a dancing couple approaching each other without touching, dancing close together, and then backing away again. From the father’s perspective, this is highly flirtatious and suggestive in its approach and withdrawal. As Mr. Spectator will concede at the end of the issue,

I have often thought that few Ladies Hearts are so obdurate as not to be melted by the Charms of Music, the Force of Motion, and an handsome young Fellow who is continually playing before their Eyes, and convincing them that he has the perfect Use of all his Limbs.

“Setting” would be one of these moments, bringing a man “playing” before a woman’s eyes, potentially melting her heart, and thereby overcoming her better judgment.

Lastly, the father complains of an even more gross physical contact and its disturbing repercussions.

At last an impudent young Dog bid the Fiddlers play a Dance called *Mol. Pately*, and after having made two or three Capers, ran to his Partner, locked his Arms in hers, and whisked her round cleverly above Ground in such manner, that I, who sat upon one of the lowest Benches, saw further above her Shoe than I can think fit to acquaint you with.

Somewhat reminiscent of the historically earlier Elizabethan dance the *Volta*, the young girl is here lifted in the air and spun around by her partner. But first the young man performs “capers,” an inclusive term for showy, difficult dance steps involving jumps or kicks. In Restoration comedy, a claimed proficiency at capering is a boast sometimes made by older men remembering their youth or attempting to demonstrate a still-youthful vitality, particularly in the context of courtship. The dance step therefore serves in the comedies as a symbol of male potency, whether actual or only claimed. The capers here serve a similar function. They characterize the young male dancer as strong, full of energy, and having “the perfect Use of all his Limbs,” all of which are implicitly suggestive of his sexual energy and capacity. His lift of the daughter furthers these associations, demonstrating his strength. It also increases the contact between the dancers as they lock arms bringing their torsos close or even touching. However the father is more disturbed by one consequence of the lift than by this degree of closeness and contact more intimate than the “handing” and “setting” complained of above. With the girl elevated, the father, and presumably the other spectators, are able to look up the girl’s dress, seeing a bit of leg or possibly more, which would otherwise be hidden by the floor-length dresses of the period. This glimpse of leg is the last straw for the father. He rushes in to whisk the girl back home, away from the dangers of dancing, after which, presumably, he sits down to write his flustered letter to the *Spectator*.

Mr. Spectator at first responds sympathetically to the concerns of the father, writing, “I must confess I am afraid that my Correspondent had too much Reason to be a little out of Humour at the treatment of his Daughter.” Mr. Spec-

tator even goes on to recount another, more egregious example, the so called kissing dance, a notorious dance-game which served as the pretext for participants to exchange long kisses. This apparent agreement with the concerns of the father raises the question of the *Spectator's* stance toward dancing. Almost half of this issue is devoted to the father's complaints, suggesting on the surface at least that the *Spectator* finds dance to be a potentially troubling activity. But then Mr. Spectator proceeds to speak in favor of dancing, albeit in a noticeably limited fashion. As is typical of many historical apologies for dance, his defense is largely based on the secondary benefits to be accrued by dancing rather than on the desirable features of dancing itself, and he turns to the salutary effects on one's deportment that result from learning to dance. Citing the recommendations of Cowley, a seventeenth-century writer on education, Mr. Spectator argues for a certain, implicitly limited, amount of dancing: "so much of Dancing at least as belongs to the Behaviour and an handsom Carriage of the Body." Dancing for its own sake remains undefended. His support is only to the extent it serves some useful, secondary purpose.

As his primary explicit argument in favor of dance training, Mr. Spectator devotes more than half of his concluding remarks to the importance of deportment and offers two scenarios illustrating the perils of deficient deportment skills. His first example is the "first impression."

We generally form such Ideas of People at first Sight, as we are hardly ever persuaded to lay aside afterwards: For this Reason a Man would wish to have nothing disagreeable or uncomely in his Approaches, and to be able to enter a Room with a good Grace.

Noticeably, the author chooses to present his example as a negative case, that one wants to avoid the disagreeable or uncomely so as to avoid making a bad first impression. If he instead had said "To make a good impression on others one must appear comely or attractive" this would imply that a man is properly judged by having a beautiful appearance, and would sound dangerously close to the values of a "beau." Beau is a name for a type of fashion-conscious man who devotes considerable attention to his appearance and who is for this reason frequently the subject of ridicule in other issues of the *Spectator*. By phrasing his example in the negative, Mr. Spectator avoids this suggestion: it is not necessary that a man be valued for his (superficial) good looks, but rather that he avoid generating a negative opinion by looking unnecessarily bad.

Whereas this first example is about having an "agreeable approach," presumably a pleasing way of walking, his next examples are more matters of information, of how to behave in certain situations. Again, it is only a moder-

ate knowledge, qualifying the *Spectator's* advocacy to a certain minimal necessity rather than an in-depth familiarity. The examples are a man "at a Loss to Salute a Lady" (salute here in the sense of greet) and another man "not able to determine whether he should stand or sit while my Lord drank to him." Interestingly, both men are described as intellectuals: one a professor of Liberal Science and the other a Mathematician. He thus establishes them as intelligent, well-educated men rather than foolish, untutored rustics. Yet despite their academic training they make social blunders because of their lack of familiarity with certain basic rules of courtesy. Again the examples are framed in the negative. Mr. Spectator chooses to argue the dangers of a lack of knowledge rather than attempt to argue for the positive value inherent in these skills themselves.

Mr. Spectator doesn't mention dancing much in these four paragraphs after the initial quotation of Cowley. His argument assumes that dance training will provide these desirable deportment skills, and moreover that dancing lessons are the best means to acquire them. The author makes this connection with dance explicit again in his last paragraph on deportment, though only to introduce yet another cautionary warning.

It is the proper Business of a Dancing Master to regulate these matters; tho' I take it to be a just Observation, that unless you add something of your own to what these fine Gentlemen teach you, and which they are wholly ignorant of themselves, you will much sooner get the Character of an Affected Fop, than of a Well-bred Man.

Dancing-masters were indeed the traditional instructors in matters of deportment and courtesy in this period, in addition to teaching the specific techniques of dancing. Mr. Spectator is simply acknowledging this commonplace. He nonetheless does so to the virtual exclusion of any discussion of dance training per se. His ostensible argument in favor of dance is based entirely on the secondary body of skills and information that accompanies it. But even this carefully limited endorsement of dance-related training invokes a disparagement of dancing-masters: that the man does not himself successfully perform the skills he teaches. Rather there is some additional knowledge, or perhaps more accurately a kind of tasteful restraint, that the dancing-master lacks. As a consequence the dancing-master, and his male students if they are not careful, end up performing "affectation" and "foppishness" rather than the desired gentlemanly competence.

Mr. Spectator has virtually nothing positive to say about dance itself, as opposed to deportment, until his concluding paragraph. He then finally offers three relatively undeveloped reasons why dancing should be allowed rather than condemned.

But as this kind of Dance is the particular Invention of our own Country, and as every one is more or less a Proficient in it, I would not Discountenance it; but rather suppose it may be practised innocently by others, as well as my self, who am often Partner to my Landlady's Eldest Daughter.

The first argument in favor of dance is the most substantial. Unlike the *French dancing* briefly mentioned earlier, these dances are part of a native English tradition. Given the *Spectator's* opposition elsewhere to foreign performance forms, particularly the Italian opera, it is not surprising that the authors would advocate English forms of entertainment simply because they were English. What is perhaps surprising is that the Englishness of country dances does not receive a more extended discussion but is only briefly mentioned without elaboration. The second part of that same endorsing sentence offers the even flimsier justification that "everyone is more or less a Proficient in it"; that is, since everyone knows how to perform country dances, we might as well embrace them. This is another surprising position for the *Spectator* to take, since the authors have shown no such hesitation to take on other popular forms of entertainment such as masquerade balls, pantomimes, operas, and puppet shows. That popularity itself should be an argument in favor of country dancing is uncharacteristic at least.

Given the apparent strenuousness of the criticisms against country dancing, specifically regarding its promiscuous mingling of the sexes, and the amount of space in this issue devoted to these concerns, the weakness of these defenses is puzzling. If the intention is to stand up for dancing, why isn't the criticism of dance as promiscuous addressed more forcefully? Mr. Spectator finally does get around to the issue of flirtation in the last half of his concluding sentence, in which he supposes that dancing can be innocent, and offers himself dancing with his landlady's daughter as evidence of this possibility. His argument seems to be that since at least some of the time dance partners have no inappropriate desires, therefore dancing as a whole should not be condemned. Taken at face value this argument is completely inadequate: just because some dance innocently is no protection against the immoral urges of others. This weak defense simply does not make sense and requires some further explanation.

Though it is certainly possible that the letter from the concerned father complaining about the country dancing at his daughter's ball was based on an actual submission from a reader, this particular instance seems more likely to be a rhetorical fiction, which uses the unsophisticated persona of a working-class father to raise several common fears about dancing. Many letters included in the *Spectator* were actually based on submissions from readers, though these were often heavily edited or rewritten, while other letters seem wholly fabricated. Whether real or in-

vented, the father's objections serve as a foil to Mr. Spectator's more sophisticated assessment. The objections to dance are thereby given a voice, but it is a discredited one, akin to that of the country booby who doesn't understand the ways of the town, here reconstructed in class terms as the newly wealthy city dweller whose new wealth doesn't overcome his unsophisticated upbringing as a tradesman. He is thus a kind of straw man, invented to be refuted. Even as his complaints are acknowledged, they are put aside with a wink. The wink is Mr. Spectator's closing comment, that dance can be innocent as witnessed by his own dancing with the landlady's daughter. He mentions his own dancing to refute the idea that dancing is illicit, but this comment depends just as much on the assumption that a "normal" man *would* feel sexual attraction and pleasure dancing with a young woman. Innocent, yet not innocent, this is a rebuttal with a wink. Though no sexual contact is implied, desire is implicitly acknowledged through humor, and the sophisticated reader recognizes Mr. Spectator's participation in the same flirtatious dynamic he ostensibly disavows.

If, as I argue elsewhere, dancing was already marked to a degree as unmasculine in at least some circumstances by this period, this issue of the *Spectator* can be understood as one attempt to respond to these concerns, though somewhat covertly, and to portray dance as a suitably masculine activity. Though on the surface organized around the problems of dancing and offering only a tepid apology for it, this issue is better understood as a systematic argument in favor of dancing, specifically aimed at men. All the deportment examples are focused on men, including the two situations he describes of a man greeting a woman, and a man drinking with, and being honored by, other men, further bolstering the masculine legitimacy of the courtesy skills. Even the apparent problems dancing presents in this account actually work to shore up its masculine status. In the father's account, the daughter is surrounded by male dancers, all implicitly sexually interested. The claimed danger to women's chastity that dance presents is an opportunity for men, enticing male participation. The final indignity which causes the father to remove his daughter from the dance class is a young man who capers and then lifts the girl into the air, demonstrating the young man's strength and virility through his dancing skills.

The only real danger to men posed by dancing as described in this issue comes in the figure of the dancing-master, whose over-concern with the niceties of technique will, if the student is not diligent, transform the student into a fop. Apart from this, dance is an opportunity for strong, agile young men to melt the hearts of young women, even, on occasion, getting the chance to peek up their skirts. The *Spectator* thus mobilizes the concerns of one set of critics, worried about sexual impropriety, to defuse a different set of anxieties about dance as poten-

tially unmasculine or emasculating. The result is a carefully crafted essay in support of dance for men, rallying a diverse set of arguments in favor of dance, even as it performs apparent sympathy with some of dance's strongest opponents. That the author felt it necessary to argue this point, suggests that many people felt dance was not in fact a suitably masculine activity. Indeed as indicated above, the *Spectator* itself was not entirely consistent on this matter, and subsequent issues will contain accounts of dancing men described as soft, cowardly, asexual, or otherwise ridiculous. However, this early issue instead does its best to ward off such associations and to persuade readers that dance is compatible with masculine vitality, gentlemanly social graces, and heterosexual desire. In the process, this issue of the *Spectator* preserves for us a moment in the history of dance as a sexed and gendered practice, documenting both the fear of dance as a sexual threat to women, and through covert rebuttal, the concern that dance might not really be appropriate for men, which this issue sets out to disprove.

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The Learning Process in Dance: The Child Learner

Marliese Kimmerle, PhD

This is a conceptual paper examining the learning process in dance, focusing specifically on the acquisition of physical skills in dance. Much has been written about the need for aesthetic education for children and the importance of exposing them to creative and self-expressive dance experiences. While there is no doubt that this is an important and valuable aspect of dance education an emphasis solely on the artistic aspects of dance often neglects the physical aspects. Dance skills at one level are motor skills, and the acquisition of these skills present specific learning problems particularly for children

This paper applies knowledge from motor skill learning, and motor development to an examination of the teaching/learning process of children relevant to all the different dance forms. Regardless of whether the child is participating in a creative dance or a folk dance class on the one hand, or a ballet, jazz or modern dance technique class on the other he/she is faced with the difficulties inherent in learning a large variety of often complex motor skills. For example, we ask dance students to: travel through space using a combination of different foot patterns; combine the footwork with different arm gestures; follow a particular floor pathway in time to a specific musical phrase; add a particular dynamic emphasis; while at the same time avoiding or moving in synchrony with a number of other equally uncoordinated novices. This presents a difficult learning challenge for any novice, particularly for a young child, and is often not fully understood by teachers who may place more emphasis on the material in the curriculum or syllabus than on the learning problems of the children.

Three important components of skill acquisition in dance will be highlighted in this paper. The first is a model to analyze the skill complexity of the dance material. The second component is an overview of the motor skill learning process, and finally a summary of children's limitations in learning is presented.

Factors Affecting Skill Learning:

Learning consists of mental processes that underlie the observable changes in the student's skills that take place during the course of a lesson or a term. The speed and extent of that learning is influenced by three factors: the dance task itself, the learner and the learning environment. The **dance material** to be taught can be analyzed according to the type and difficulty of the skill itself and the context in which the skill is performed. The **learner** brings capabilities and limitations based on his/her body struc-

ture and past learning experiences. If that learner is a child there are additional developmental limitations. Finally, the teacher structures the **learning situation** by choosing different types and amount of instruction, demonstration, practice and feedback. Only the first two factors will be covered in this paper.

Dance Material Analysis:

What sort of motor skills do we ask children to perform in a dance class? Are these unique to dance? Are they developmentally appropriate? In motor development texts one typically sees the terms fundamental movement skills and specialized movement skills (Gabbard, 1996, Gallahue & Ozmun, 1998) to represent the developmental progression of skills. Fundamental movement skills include actions such as walk, run, hop, skip, jump, throw, and 1 foot balance that typically develop between 2 and 6 years through several stages. Readiness to learn these skills is based on maturation of the nervous system. Whether a child actually reaches the mature stage and becomes competent however is based on the extent to which the child has a chance to practice these skills. Many young women for example are immature throwers and many young men can't skip or leap very well due to gender limited opportunities to practice these skills.

Specialized movement skills are those involved in gymnastic, dance and sport skills. These consist of refinements and combinations of fundamental skills applied in more complex contexts (Gallahue & Ozmun, 1998). Children typically receive instruction in a broad range of skills in all three areas between 7 and 12 years in school, but may also begin early specialization in one area in after school activities such as ballet lessons in a studio or little league hockey. More typically this type of specialization and skill refinement occur during adolescence.

This type of division may provide a general guideline as to age appropriate dance activities, e.g. simply locomotor activities for preschoolers, it does however not help us understand the difficulty of specific skills. Why is a skip more difficult than a hop? Why are the children having difficulty with a particular dance you are teaching? It is necessary to carry out a more detailed analysis of dance material and to that end, I have developed a model¹ that may be useful to identify what makes a particular skill or dance difficult.

Dance material consists of the actual **skill(s)** taught and the **context** in which the skills are performed. Both of these can be analyzed on a continuum of simple to com-

plex. It is not a question of a skill being either simple or complex, but rather one of cumulative difficulty. Each element adds another degree of difficulty.

The **skill** itself can be analyzed for the following elements:

Body	few joints	co-ordinating many joints
	one action	several actions
Time	self paced	specific timing
Space	no spatial demands	spatial precision
Force	little control	precise muscular contraction

The foot action of stepping and hopping is fairly simply, but adding an oppositional arm movement makes it more complex. Walking can quickly become complex as we develop the many step patterns in dance such as a grapevine, jazz square or pas de basque pattern. Some skills can be performed with the child's own choice of timing, but other such as a skip, triplet or polka step require a specific rhythm pattern integral to the skill. Standing on one foot has few requirement of spatial precision compared to finding the correct placement for a developpé in second. Completing a pivot turn successfully requires less precise muscular control than getting all the way around in a pirouette.

The **context** or situation in which the skill is performed also affects the difficulty. In dance, one seldom performs a single skill in a vacuum. Instead, even within one class, newly learned skills are combined with old skills, in a floor pattern performed in unison or in a carefully timed sequence with other dancers to live or recorded accompaniment.

Sequence	one skill	several skills; repeated, combined
Path	freely moving in space	specific pathways, directions
People	solo	adapt to partner/group
Accompaniment	none, or simple underlying beat	complex rhythm, phrasing,

The skill of skipping can be used as an illustration. For a class of young children we might ask them to skip anywhere in the room by themselves. We would not be surprised if there were still problems with the arm action, the rhythm pattern of the skip was variable, they paid little attention to the music and there were a few near misses or collisions as they moved around the room. A group of older children on the other hand may be able to cope with a skipping folk dance that included forward and backward skipping in phrases of eight, while joining hands with a partner and combine that with a sliding sideways and clapping sequence. It is likely however that if

we speeded up the music and added a partner exchange we would have increased the complexity to a frustration level.

The initial step then in understanding skill acquisition is to have a clear grasp of the difficulty of the dance task that is to be learned, whether it is an individual skill or a complete dance. Each element of difficulty in either the skill or in the context provides an additional piece of information the child has to absorb.

The Learning Process

We can loosely divide learning into three stages, which I've labeled **attempt**, **correct**, **perfect**. Each of these stages has a number steps.² The **attempt stage** is the first step in learning where the student tries to understand the general idea of the skill.

It involves the following:

1. Watch the teacher's demonstration and/or hear the instructions
2. Select and remember important cues; e.g. which foot, what direction, where are the arms
3. Form a mental image of skill
4. Construct motor plan: retrieve or adapt from memory of a previous skill, or fundamental skill
5. Initial performance of skill

For novices (whether adult or child) the first attempt is generally poor and several repetitions of demonstrations and instructions may be necessary before the student has a clear idea of the complete skill. A young child may need to stay at this stage for a long time and may not be able to move further. An older child or adult may be able to move on more quickly. They may not yet be able to perform the skill perfectly, but they understand what the skill is and are able to go on to the **correct stage**.

6. Receive external/internal feedback
7. Re-program plan
8. Make corrections in performance

In this stage the learner is ready to receive feedback. Initially this would be from the teacher, but eventually the student should be able to monitor his/her own performance, compare it to the image of the correct skill and make some adjustments. These steps may be repeated for many lessons as gradually more parts of the skill are corrected.

By the end of the term, the dancer may reach the **perfect stage** for the new skill learned, e.g. perform a correctly aligned single pirouette. Depending on the difficulty of the skill and the physical limitations of the dancer, (lack of strength or flexibility are not learning issues) it may not be possible for some or many of the students in your class to reach this stage, and they will need to continue with the previous stage

9. Perform correct skill automatically, without conscious attention

10. Add complexity (other skills, people, spatial pattern, accompaniment)

This is an ideal learning model. In reality, we do add complexity elements in class long before the students have perfected the individual skills, as students would be totally bored with single skill learning without the variations and motivation provided by adding these elements. We should be aware however of adding them one at a time for any novice, particularly a young child, if we hope to foster skill development. The introduction of complex 'routines' too quickly may have the same negative effect on skill development as the early introduction of competition has on sport skill development in children.

The Child Learner

These steps in the learning process occur regardless of the type of dance material. Although the actual skills and combinations taught to an adult might be more complex than those selected for a child, both need to engage in these mental processes in order to become skillful. Children, particularly young children, have maturational and experiential limitations that impact this process.

It is important to separate discussion of the young child (ages 4 to 6 years) from the older child (8-10 years) from the pre-adolescent of 11 or 12 whose brain processes are relatively mature. There are dramatic developmental difference across all domains between young and older children. Essentially the typical young child is in the Attempt Stage, getting the general idea and enjoying simply doing the skill whereas an older child is capable of the Correct Stage, and may get to the Perfect Stage in simple dance skills.

The key developmental limitations are the lack of competency in **fundamental skills**, a limited repertoire of **specialized dance skills** and a number of **cognitive limitations**. A young child will not be proficient in the fundamental skills simply due to immaturity. Expecting a four or five year old to control oppositional arm movements while skipping is unrealistic. The child's nervous system is not yet capable of co-ordinating that many body parts, particularly as he/she is still struggling with one foot balance and the uneven timing required in the skip. It does not matter how much instruction, demonstration or feedback the teacher gives, the child will likely not perform the skill correctly and moreover, may do so in two years without any instruction at all. The lack of mature pattern in the basic locomotor, balance and body management skills means the child does not have ready made motor plans that can be automatically called upon when a 'dance' skill is presented.

The older child should be able to build on these foundations and start to acquire a repertoire of ready-made plans for specialized dance skills. In computer terms, this provides the child with sub-routines that can be automatically called upon and do not have to be assembled. By

age 10 the teacher should be able to call out 'grapevine' or 'pivot turn' and the child should have this skill in memory ready to be retrieved and incorporated into a combination.

The major focus of the remainder of this paper will be on these cognitive limitations. **Cognitive skills** can be approached from two quite different perspectives either Information Processing or Piagetian theories. An Information Processing approach to skill acquisition deals with the amount and speed of processing in the brain. In the learning model outlined above, the information to be processed consists of the cues in the demonstration or instruction that form the mental image of the skill, and the feedback about the performance from the child's body and/or the teacher's corrections. A young child has difficulty attending to a lot of information at the same time. As a new skill is presented, particularly if it is a complex sequence, the child attends to and remembers only a few cues and therefore has an incomplete or no image of the skill to be performed. During the action the child's attention is focused on doing the skill and not on the feedback. Older children are able to attend to and remember more of the cues of more complex skills and attend to a limited amount of feedback given after the skill. They may still have problems with acuity and integration of information from different body parts. They may also lack the motor control to make precise adjustment in particular muscle groups or in timing to correct their problems.

The ability to handle skill instruction/demonstration and feedback is dependent on the development of **perceptual skills**. Perception involves the ability to attend to and interpret information from the senses about the position and movement of the body or its parts and the external world. It is dependent on the maturation of the nervous system and the extent of our movement experiences that help us interpret the information we receive. As we try to balance on one foot we receive a lot of kinesthetic information from a number of sense organs in different parts of our body. Being able to interpret that information and make suitable adjustments is dependent on the ability to integrate all this information and on our past trial and error experiences making adjustment when we are on and off balance. Perceptual skills can be categorized as kinesthetic, visual-spatial and temporal.

Major developments take place in kinesthetic skills between 5 and 10 years (Williams, 1983). A young child's body awareness at 5 typically includes the ability to identify and move individual body parts (such as the head, shoulders, knees and toes game) but not to have refined control as the body schema is still incomplete. You may be able to ask the child to shrug shoulders, but not expect control of the scapula as the arms are raised. When many body parts are involved, a young child has difficulty with inter-limb coordination, hence the difficulty associated with combining arms and legs actions in skipping. A child

of 4 knows there are two sides of the body, but being able to move a right and left limb on command may not happen until 6 or 7.

Visual-spatial skills involves reading the visual display in front of us and interpreting the patterns correctly and then moving our body through the space. This is dependent on a cleared developed body awareness combined with an understanding of abstract spatial concepts that enables the child to have a picture of the movement patterns in their head. Directionality involves an understanding of moving right, left, forward and backward through space. This is required when one teaches a dance or a routine to the child, who has to watch the teacher move through space and identify the pathways. Depending on the teacher's position this might also involve the ability to do mental rotation, such as a mirror reversal of the movement. From Piaget's theories (Piaget, 1952) this type of abstract spatial thinking does not develop until the concrete operational stage, ages 7 and on. This explains a kindergarten teacher placing children in specific spots on the floor and guiding them through a spatial pattern via follow-the-leader, and older children being able to listen to instruction of a folk dance and visualizing the pattern in their head.

Temporal skills also show major developments during this time period. Young children are able to move slowly and quickly but not necessarily in a uniform tempo or adapted to a piece of music. The ability to identify and reproduce rhythms starts around 4 as well as the ability to respond to external tempo and rhythm patterns. In a dance class we ask children to combine all three perceptual modes. They have to watch the demonstration, identify the body movements, spatial patterns and timing and then reproduce them. In addition to interpreting each of these, the ability to integrate this information creates great difficulty for the young child.

Finally, we can consider **learning strategies**, the learning trick that adults have acquired as they become skilled in a variety of motor tasks. We have learned how to learn, and these strategies are not accessible to young children. Some examples are attention focusing, memory, rehearsal and self-evaluation strategies. All of them require metacognition, that is, the awareness of one's own thinking and the ability to monitor and regulate one's own behavior. This involves the ability to step outside ourselves that is not present in the young child.

Attention focusing strategies help us zero in on what is important and to stay on task. We have learned for example that it is important to initially watch the feet in a demonstration to identify where the weight shift occurs and systematically watch different parts of the body in subsequent demonstration. We use strategies such as grouping or labeling or visualization as we watch a demonstration to reduce the amount of information we have to process. We group 4 steps as one as we recognize a

'grapevine', we immediately grasp the predictable front, side, back, side pattern of an exercise, we say to ourselves 4th position pirouette in plié instead of having to look at each body position in the turn. A young child would be trying to deal with each movement. We have learned to rehearse the pattern either verbally or by visualizing it in our head so we don't forget it between the time the teacher demonstrates and it is our turn to go across the floor. Young children do not have these strategies and are limited in their ability to use them if taught. One can certainly label a dance pattern for 5 year olds and ask them to repeat the words. It is unlikely they will be able to do that without the teacher's guidance. Seven year olds will be aware that it helps, but tend to see it specific to that task and not a generalized helpful strategy. Self-initiated rehearsal usually does not happen until 9 or later. The same problem exists with self-evaluation, consciously paying attention to a particular problem area as one moves. It is the ability to make use of these learning strategies that dramatically impacts on the learning ability of the young and older child and their ability to deal with complex dance material.

A teacher's role in structuring successful learning experiences in dance therefore involves a careful analysis of the difficulty of the dance skill or routine/dance to be taught and matching that to an understanding of the existing movement repertoire of the children and their cognitive limitations in learning.

Notes

- 1,2 The skill analysis and learning models have been developed by the author and used in undergraduate motor development classes. Their application to dance has been more fully developed in a dance textbook soon to be published: Kimmerle, M., Côté-Laurence, P. Learning dance skills: A motor learning and development approach

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Conditioning and Neuromuscular Re-Patterning for Improved Turnout in Dancers

Donna Krasnow, M.S.

As western theatrical dance has developed through the centuries, dance educators, artists, and researchers have sought methods to improve dance skills and to refine the quality of dance performance. In pursuit of ever-increasing technical skills, enhanced artistic capabilities, and freedom from injury, dancers have pursued methods of conditioning the muscular-skeletal system, for improved strength, endurance, and flexibility, as well as methods that address the neuromotor components of movement. All of these approaches address balanced muscle function on some level of the neural and muscular mechanisms, whether this is (1) balancing muscular strength and flexibility within individual muscles (Clippinger-Robertson, 1990; Fitt, 1988; Pilates, 1945; Solomon, 1990; Sweigard, 1974; Trepman, Walaszek, & Micheli, 1990); (2) finding the balanced, or efficient, function of antagonist muscles around joints, including their relative lengths, strength, and tone (Dowd, 1990; Fitt, 1988; Kravitz, 1990; Todd, 1929); or (3) altering the pattern and intensity of motor recruitment to various muscle groups. This includes mental or cognitive concepts necessary to direct muscle function, and any supporting neurological responses such as proprioception (Dowd, 1990; Fitt, 1988; Lauffenburger, 1990; Russell, 1990; Sweigard, 1974; Todd, 1937)

The focus of this presentation was on conditioning and neuromuscular patterning for improved facility and use of turnout for the dancers. The exercises and the imagery are from a system called C-I Training™ (Conditioning with imagery) developed by the author over the past twenty years. C-I Training incorporates both conditioning exercises for muscular strength, endurance, and flexibility, as well as visualization and imagery work for neuromuscular re-patterning (or movement re-education), alignment work, use of breath, and mind-body integration and connectedness. Additionally, its purpose is to address problems with transfer of training from conditioning and re-alignment methodologies to movement practices in classes, rehearsals, performances, and daily life. Applications of C-I Training can assist with improved training practices, appropriate warm-up procedures, and injury prevention, as well as developing improved kinesthetic awareness in the dancer.

The sources for the conditioning work include the following: Chapter 19, Fitt (1988); Pilates floor exercises from Friedman and Eisen (1980); floor barre work developed by Zena Rommett, learned in classes by Ernest Pagano in New York, 1981-1983; videotape by Solomon

(1988), and from classes taken with Solomon at the University of California at Santa Cruz, 1980-1982. Additional source materials include hatha yoga classes, and exercises learned from physical therapists during injury rehabilitation sessions. The sources for the imagery work include the following: the work of Bartenieff (1980), and classes in Bartenieff Fundamentals with Professor Barr, University of Oregon, 1993; the work of Dowd (1990) as well as classes and private sessions with her in New York, 1991; and Part Four, Sweigard (1974). The presenter has added additional developments. Videotapes and printed materials about C-I Training may be ordered by contacting Donna Krasnow at dkrasnow1@aol.com.

The exercises addressed muscular strength, endurance, and flexibility for improved external rotation of the hip joint, and for additional muscles that assist in sustaining outward rotation. Additionally, the exercises addressed the areas of trunk stabilization for increased control of turnout, and improved balanced muscle function in the spine, pelvis, and lower leg, particularly as this relates to malalignments caused by poor or incorrect use of turnout. The presentation also examined visualization and imagery work that can assist the dancer in altering and re-educating neural patterns for enhanced motor control of turnout, as well as improved alignment. The exercises presented included the following:

- 1) Trunk stability (core support) for improved use of turnout:
 - Pelvic tilts, emphasizing use of the transversus abdominis, including spine flexion and hyperextension
 - Exercise on 6 for the spine: rolling up and down in hook-lying position
 - Developpé series lying in grand plié position
 - (Imagery work for pelvic alignment and stabilization)
 - (Imagery work for hip/knee/foot alignment in various positions)
- 2) Exercises for facilitation, strength, and awareness of external rotators:
 - Supine lying: rotation work in hip flexion
 - Side-lying: rotation work in hip flexion/abduction
 - Prone lying: rotation work in hip extension; developpé in relation to turnout and pelvic stability

- (Imagery work for isolating hip rotation from unwanted pelvic movement)
- 3) Flexibility work:
- Hip flexors (to align pelvis correctly for use of turnout)
 - External rotators (to release tension from overuse)
 - Internal rotators (to provide more range for external rotation)
 - Gastrocnemius and soleus (to assist in preventing pronation of the foot)
- 4) Strength work for the supinators, pronators, and intrinsic of the foot
- (Imagery work for alignment of the foot, ankle and lower leg in relation to the knee and hip)

Preventing dance injuries: An interdisciplinary perspective (pp. 103-131). Reston, VA: American Alliance for Health, Physical Education, Recreation, and Dance.

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La Tumba Francesa: An Italian Nun, a Haitian Dance, Guantanamo City, and the New Millennium

Jose A. Lammoglia

Introduction

Over two centuries ago, in the French colony of Saint Domingue, a dance form developed out of the merging of European choreographic patterns and dance protocols, and African rhythms and steps. Transplanted to Cuba, this dance tradition has been preserved for two centuries. However, its survival became endangered in the last decades of the twentieth century. This research describes the origins of the dance form, its survival in a foreign land, and the latest attempts at ensuring its continuity into another century.

In December 1997, this researcher received a gift from his brother Jorge Luis, who lives in Cuba. It consisted of a series of pages where Guantanamo's, the city of his birth, most important historical buildings and organizations were described. Looking through these pages, the researcher found one relating to *La Tumba Francesa Santa Catalina de Ricci*. *Tumba* was the name by which Cuban society identified this dance form.

As a child in Guantanamo, the researcher's grandfather, and his nanny, had taken him to see this dance form. By choosing this club in particular, this researcher attempted to bring back memories of his childhood that had been almost erased by a thirty one-year absence from the city of his birth. However, most importantly, *La Tumba Francesa Santa Catalina de Ricci Reformada* (reformed) was chosen for two characteristics that make it notable for scholars in the fields of dance, and ethnology.

First, because the organization, under the threat of extinction, had re-defined its ethnic composition thru dance, language, and music, in order to ensure its survival into the next century. Second, because thriving in the center of Cuban culture, itself rich in artistic expressions, the dance form had continued true to its original context (Allen, 1986:21).

A forty-question document was sent to Mr. Oscar Nelson, artistic director for the organization. Aside from questions concerned with the dance form, other questions were set to determine if the tumba members kept culinary traditions, rites of passage, and religious beliefs, as originally brought from Haiti. Mr. Nelson answered the questionnaire in essay format. Afterwards, several telephone calls ensued to clarify unanswered questions. Two research assistants contributed to the overall product: Miss. Nara Lammoglia, a civil engineer, and Mr. Jose F. Lammoglia, certified public accountant. Their friendship

with Mr. Nelson paired with their enthusiasm for the project proved priceless. To complete a full circle, members of Guantanamo's French community were interviewed, as well as some colleagues of the researcher from Miami's Haitian community.

Historical Background

Towards the end of the XVIII century, Saint Domingue had become a very important economic force in the Caribbean, with a very well structured plantation system. As a result of the plantations' economic success, large haciendas were built. There, the dominant class would entertain their guests in evening long soirees where dances of the European courts were practiced. The Africans, who served in plantations' households, developed a form of dance in which they incorporated some of the elements from the dances they observed at their owner's social gatherings. Those elements borrowed were: the dance formations, the way in which couples danced, and the singing that accompanied the music. On the other hand, both the musical instruments and the rhythms used by the slaves were of African origin.

During the same time period, discontent with slavery had also started to grow within the colony's population. This, paired with the recent example set forth by the French Revolution, gave way to an uprising that ended French colonialism and slavery in Saint Domingue. The new country changed its name to Haiti., name used by the island's pre-Columbian inhabitants. Because this was the first, and only slave uprising of its kind in the Caribbean, Saint Domingue became both an example of freedom for other Caribbean and Latin American colonies, and a threat to the European powers in control of the region.

From 1791 to 1820 three waves of migration left Saint Domingue (Allen, 1986:10). Escalating civil unrest and racial tensions made many fear for their lives (Brea and Millet, 1989;). The first wave was composed of plantation owners, their slaves, administrators, and other personnel that worked in their haciendas. The second group was composed of bankrupt merchants and unemployed civil servants, the result of the revolution's economic chaos. Also in this group were the survivors of the defeated French Army. Dessalines's order of execution of French nationals and their descendants triggered the last migration. Many freed Africans followed their ex-owners partly out of loy-

alty, in other cases due to a feeling of uncertainty about their future in the newly born nation (Brea and Millet, 1989:16-18) Those who escaped settled in the nearby island of Cuba, in the Oriente province, located only seventy-seven kilometers away from Haiti (Armas Rigal, 1991:1). However, some members from this group underwent a second exodus in 1808 when the Spanish Crown offered these immigrants two choices: become Spanish subjects or leave Cuba. More than 16,000 left for New Orleans (Pérez San Jurjo, 1986:182).

Rural Development

Once in Cuba, members of Saint Domingue's dominant class were helped by a former Spanish governor of the Oriente region, who gave them land in which to rebuild their lost fortune (Pérez San Jurjo, 1986:182). The land was located in the ladders of Sierra Maestra, Cuba's largest and highest mountain range, a land favorable to the cultivation of coffee plants. The economic growth of these plantations transformed them into centers of the region's cultural life. Members of the Spanish and Cuban upper class frequented parties given in the plantations' haciendas. The evening dances included the contradance, *minuet*, *sung waltzes*, *gavotte*, and *passpied*, to music provided by an orchestra conformed by two to three violins, two to three clarinets, a base (called violón), two "trompas", and a tambourine called *tambora*. All of the musicians in these orchestras were of African descent, and only two orchestras of its type existed in Oriente during the nineteenth century (Pérez San Jurjo, 1986:182-3). The slaves who worked on these plantations, most of which had come from Haiti with their masters, continued the music and dance traditions brought with them from Saint Domingue. Their soirees took place in the same hangars where the coffee grains were classified, and dried.

Towards the end of the XIX century, these plantations underwent a reverse of fortune. Cuba's 1886 abolition of slavery put an end to the coffee plantations. The newly freed Afro-Haitians, who had worked in the plantations, found themselves unemployed. It was at this point that some Haitian ex-slaves were fully assimilated into Cuban culture, as they resettled in the cities of Baracoa and Santiago de Cuba (Brea and Millet, 1989:25-30). At the same time, many members of the Congo nation who had lived in the occidental part of the island, moved to the areas where freed Haitians were settling. These members of the Congo nation began to participate in Afro-Haitian festivities, thus causing a cultural exchange in the realm of dance and music. Many members of the Congo nation adopted French names in the likeness of those of their Afro-Haitian counterparts (Allen, 1986:16, and Duportat and Nelson, 1998). Afro-Haitian dances, known as "French dances" were also done in rebel camps during Cuba's Ten Year War against Spain, 1868-1878. (Allen, 1986:18, and Duportat and Nelson, 1998). At the end of the Spanish-

American War of 1898, this ethnic group also settled in the outskirts of Baracoa and Santiago (Brea and Millet, 1989:25-30).

Urban Development

In their urban environment, and following the example of their Afro-Cuban counterparts, these Afro-Haitians formed associations of mutual help. The purpose of these clubs was to give protection to its members, as well as to aid those with less economic power. To that purpose, the Afro-Haitians grouped themselves into *Cabildos*. The concept of *cabildos* had been brought from Spain, where they had been instituted during the XIV century (Ortiz, 1992:1-6). In Cuba, by virtue of a Royal Decree, called *Ley de Asociaciones*, these *cabildos* operated under the tutelage of the Catholic Church. In turn, the Church placed each association under the protection of a Catholic Saint (Brea and Millet, 1989:30). This in part constituted an attempt to convert Africans to Christianity. Some scholars argue that *cabildos* are responsible for the syncretism between African and Catholic beliefs that gave rise to Santería, and Voodoo.

Up to this point, the social gatherings of Afro-Haitians did not have a particular name, or a religious connotation. However, this changed once members of the Cuban lower classes, when invited to partake in Afro-Haitian festivities, began to witness their gatherings. There are several explanations to the name given in Cuba to these gatherings, known as *Tumbas Francesas*. The work of all scholars consulted coincides on the fact that the name *tumba* referred to the drums, which made up the orchestra. The etymology of this word comes from the *Bantú* language of the *Insambo* Nation (Évora, 1997:172). The origin of the second name, *Francesa*, or French, is explained by Allen, Armas Rigal, and Évora, according to the following criteria: 1) It was the name given by Cubans to all the languages that had come from Saint Domingue 2) by calling them French, their members were not associated with those who had caused the uprisings in Saint Domingue, at a time when a similar event was much feared by Cuba's Spanish authorities. The religious connotation adopted by the *tumbas* in their urban environment was explained in the preceding paragraph.

Following the example of *cabildos*, the *tumbas* developed a rigid protocol. In turn, this set of rules accounted for their preservation. Membership into the organization could only be attained after meeting the following criteria: the sponsorship of an existing member, a certificate of good health, and ethnic sameness with the original members (Duportat and Nelson, 1998). Membership fee was one Cuban Peso per month. Each organization had its own bylaws, and a strict hierarchical order. A king and queen presided over the organization, with the help of a vice-president, who, in turn, would assume power in the king's absence or demise, until the election of a new king. The

titles of king and queen were changed to those of *presidente* and *presidenta* after Cuba became a republic in 1902. The election of a member to a high office within the organization was carried out by a process of scrutiny among the elder members of the club. The king represented the society while the queen was in charge of the organization's women and of the schedule of events. A secretary helped put together those events and oversaw the aid for members in need. He was the liaison between the club members. The dance director was called *mayor* or *mayora de plaza*. The official composers and lead singers were called *composés*. The female lead in the chorus was referred to as *reina cantadora* (Armas Rigal, 1991:3-15).

Each tumba had several *composés*; the best received the title of *rey cantador*, and on his shoulders rested the responsibility of memorizing the improvised lyrics. Songs were handed down from generation to generation. In Cuba, these lyrics were sung in a mixture of Patois and Spanish. An argument existed as to whether pure Patois was still in use in *tumbas* at the beginning of the twentieth century, the book titled *Some thoughts on F. Boytel Jambu's Patois Cubain* published by Editorial Academia in 1989, explores the issue (Stubbs, Hines, and Hines, 1996:102). Mr. Oscar Nelson explained to the researcher, that Patois is both sung and spoken at the present time, but with the addition of Spanish terms. The prestige of these *tumbas* was such that one of these *reyes cantadores* and his entire *tumba* were invited by French-American composer Gottschack to perform during the musician's piano concert in Havana's *Teatro Tacón*, 1861 (Évora, 1997; 172-3).

Tumbas' official businesses, as well as their festivities, were carried out in a house rented or owned by the organization. The main room was used for meetings and dancing. A place was set for the king and queen, usually on a platform two to three steps above the main floor. The room was decorated with multicolor banners, chains, lamps, balls, and flowers made out of paper. Portraits of Cuban patriots from the different wars for independence from Spain hung from the walls. Both the Cuban and the French flags stood next to each other in a relevant part of the room (Armas Rigal 1991:3). A picture of the patron saint of the *tumba* occupied a special place.

The activities followed by the integrants of the *tumbas* in their gatherings followed a preset protocol. Official businesses were discussed on Saturday afternoons. Dancing would follow. In preparation for the festivities, each member occupied a pre-established place in the room, according to their rank in the organization. The king and queen sat on a throne or box, and the *mayor* or *mayora de plaza* stood a step below them. The place for the women chorus was next to the drums. Once everyone was in place, singing would be initiated by the *composé*. He would stand *next* to the *tumbas*. The *composé* would be immediately joined by the *reina cantadora* alone, and followed by

the whole chorus a few musical measures later. It was at this time that the *katá* drum began to play, the other instruments joined in after a few notes. A procession around the room ensued, lead by the *composé* and the women from the chorus. Once the procession had circled the room, the *composé* would invite their majesties to open the dance. Following the protocol of European courts, their majesties would dance alone for a few measures before inviting members of the executive committee and special guests to join them on the dance floor. Once the first song ended, and following a pause mandated by the *mayor de plaza*, the group returned to their places in the room. Next, the *composé*, *reina cantadora*, and chorus performed several songs. After they finished, a whistle signaled the start of the dance for the remaining members of the *tumba*. Members would then position themselves in formations on either side of the room (Armas Rigal, 1991:15). Their dancing resembled those of the French court in both its choreographic patterns, and in the elegant demeanor of the dancers. However, the African element could be seen in the both the dancers' steps, and the feminine hip movements of the women. The music was enhanced by the sound of the *chachás*, played by the women in the dance floor. Once this dance finished, the whistle would announce another rest, and the beginning of another dance. Soon thereafter, a dance for a single couple would begin. The premier was then laid down on the floor and a competition ensued between the complexities of its rhythms and the intricacy of the male dancer's steps (Évora, 1997:173).

Tumba members also observed a pre-established dressing code. The women wore ankle length white or red linen dresses, or blouses and skirts same length and materials as those of the dresses. The dresses were decorated with multicolored ribbons on the skirts' hem and sleeves. A shawl was worn over the blouse. They complemented their attire with a white handkerchief around their heads, tied in a knot on back of the neck, and wore white shoes. These dresses were inherited from their ancestors or made in the same style of those worn by the original members of the *tumba*. The men wore white pants, a Cuban *guayabera*, and a handkerchief around their necks in the style of the Cuban *campesino* (Armas Rigal 1991:11-14).

The orchestra had four drums, a wooden board called *katá*, and *chachás* (rattles). The latter had colored ribbons hanging from their sides. The name of the drums were *premier*, *second*, *bulá*, and *tamborita*. The drums differed in size and sound, and were played according to the type of dance being performed. There were three main types of dance formations:

- 1) *Masón*: performed by couples in a closed position to a 2/4 rhythm played by the whole orchestra.
- 2) *Yubá*: dance for a single couple in 12/8 meter, to music by the *premier*, *second*, *katá*, and *bulá*.

- 3) *Frenté*: the man dances in front of the drums, while his lady moves around him. This dance is executed in $\frac{3}{4}$ meter by the *premier*, *second*, and *katá* only (Armas Rigal, 1991:16-32).

According to Cuban anthropologist Fernando Ortiz, the *masón* took its name from the dance seen by slaves in the plantations' *maisons*, or haciendas, back in Haiti. The *yubá*, considered the oldest of the dances that have survived to the present, is also deemed the most interesting dance at the choreographic level. Its rhythm undergoes a sharp change of tempo after several measures and becomes a *frenté*. For the latter, the *premier* is laid down on the floor and mounted by the musician, who then proceeds to make it sound by using both of his hands as well as his heels. The *yubá* is also known as *babul*. Several toques and steps have been lost over time, among them are: the *grayé* or *grayiná*, and the *mangansila* (Évora, 1997:172-3).

Of the twenty-seven *tumbas* that existed in the Oriente province in the 1950s, only three are still active today. Of those, the texts researched only mentioned two, the one in Santiago, and the one in Guantanamo. In an interview with Oscar Nelson, artistic director of the Guantanamo Tumba, the existence of one of these clubs in the city of Holguín, was mentioned for the first time. The researcher is investigating the latter at this time. Appendix I contains a list of the *tumbas* by geographical region.

Exchange and Borrowing

The *tumbas* influence can be found today in the improvisational characteristics of Guaguancó, which is based on the quintuplet note (Alen, 1986:13). The quintuplet of Afro-Haitian origin is also heard in Santiago de Cuba's Contradanza, known as "La Oriental" (Pérez Sanjurjo, 1986:185). *Tumbas* also participate in religious holidays, especially those associated with the feasts of their patron saints. Carnival is another occasion in which *tumbas* were represented. For carnival, tumba musicians played a group of smaller drums, easier to carry through the streets, known as *Tajona*. Always as a separate dance school or *comparsa*, *tumbas* are easy to identify. Their rhythms, of Dahomeyan origin are lower in tempo than their Afro-Cuban counterparts of Congo nature, as heard in the *Conga*. The Santiago *comparsa* is called *Carabali Olugo*, its homologue in Guantanamo *Carabali Isuama*. Congo influence can be seen in some *tumba* steps that resemble those of the *Guaguancó* and the *Columbia* (Duportay and Nelson, 1998). Both *Guaguancó* and *Columbia* are genres within a complex know as *Rumba*.

La Tumba Francesa Santa Catalina de Ricci

Guantanamo City was founded on land purchased by Frenchmen from Saint Domingue from the Marquis of Jutis in 1802 (Le Riverend, 1974:155). The land was located along the shores of the Guaso River (Suchliki, 1988:130). The plantation's name was "La Gran Haci-

enda Santa Catalina" (the great hacienda Santa Catalina). The parish of Santa Catalina de Ricci was founded on December 8, 1836. This Italian nun of the Dominican order was designated Guantanamo's patron saint in 1853 (Lammoglia, 1978:1-78, 108). It is thus that an Italian nun became associated with a Haitian dance. To this date, this researcher has not been able to find records that explain the reasons for the choice of patron saint for Guantanamo City. At the end of the XX century, the parish of Santa Catalina de Ricci was elevated to the rank of Dioceses.

The original name of the Guantanamo's *tumba* was *Tumba Francesa Pompadour*. Having become a *cabildo*, la *tumba* added to its name that of the city's patron saint, *Santa Catalina de Ricci*, under whose protection the organization was placed. This *tumba* was founded on December 30, 1904. Guantanamo's *tumba* had twenty-two original members, all of them of Haitian ancestry (Duportay and Nelson, 1998). Its members were responsible for the institution finances until 1959. After this date, the Cuban Ministry of Culture took over its funding. *Tumba* traditions have been passed from generation to generation by a combination of oral and visual traditions. Present day members are third and fourth generation descendants from the Terry sisters, themselves founding members (Duportay and Nelson, 1998).

The creation of dancing and sporting clubs in the 1950s caused a decrease in *tumba* membership. The young generations of the time, in an attempt to avoid discrimination on the basis of skin pigmentation, avoided participation in tumba festivities (Duportay and Nelson, 1998). By the 1980s, very few young people from Guantanamo were interested in learning the *tumba's* traditions. The few new members that entered the organization were only concerned with learning the dances. The lack of young apprentices of tumba musicians and vocalists began to threaten the survival of the organization (Allen, 1986:20). Even the protocol followed by the dancers during *tumba* gatherings was beginning to disappear (Duportay and Nelson, 1998).

Guantanamo's *tumba* began to experience a renaissance in the 1990's. In an attempt to save the organization, membership was no longer restricted to members of the original ethnic group and their descendants. Incoming young members receive training in the art of lyrics improvisation, execution of musical rhythms from the tumba, and Patois, for although the *tumba's* official language is Spanish, Patois is still used in the songs, as well as in conversation among some *tumba* members today (Duportay and Nelson, 1998). The researcher hopes that this effort at securing the preservation of the *tumba's* tradition is successful.

Not even Guantannamo's *tumba*, considered the most genuine of the three remaining organizations, maintains alive Dahomeyan or Haitian ancestral, religious, or culi-

nary traditions (Nelson, 1999). Guantanamo's French community denies having any ties to the *tumba*. Members of this group argue that such clubs did not exist in their native France, "...those dances are simply not French" (the names of those interviewed are omitted for reasons of anonymity). Upon watching a videotape of Guantanamo's *tumba*, some members of Miami, Florida Haitian community commented on the resemblance between the rhythms and steps they saw on the video, and those they had seen in dance clubs they had seen during their childhood back in Haiti. It is significant to note that in Cuba these dances have been associated with the lower classes. However, in Haiti, during the 1900's a similar dance form was practiced by that nation's upper class. Because of their connection with the Duvalier Government, many of the clubs where the dances were done ceased to exist after Duvalier's fall from power (Augustin and Destin, 2000).

Migrations entail spiritual dismemberment from one's roots. Dance, and music are two of the means most used by migrants to remember their homeland. Through the exercise of these artistic expressions, a migrant's host society is also enriched. The researcher wishes to thank all those who by force or free will left behind everything they were and knew. We are all migrants. May their sacrifices and contributions, as well as ours, continue to dance through the centuries.

Appendix I

Founding Members

José Suet, Julio Sayú, Negro Sayú, Pablo Valier, Gaurina Vichí, Agripina Ferrer, Maria Lescaille, Buena Ventura, Cucha Quiala, Severiana Chamot, Ana Rosa (Chichita Santa Barbara), Clara Terry, Leonor Terry, Emergildo Vidiadux, Ana Bertha, China Ramírez, Juana Chivás, Eugenia Durruty, Ernesto Caballero, Marcelina Vera, Andrea Herrera (La Nina), and Simona Lescaille (Duportay and Nelson, 1998).

Appendix II

Original Tumbas per Region

Guantanamo:	San Juan Nepomuseno, Linagua, and San Miguel.
La Sidra:	San José de la Sidra.
Santiago de Cuba:	Tiberes, Papiant, Alto Pino, Del Caney, Palenque, Cauto, Socorro, La Maya, Ongolongosongo, Sale, Ramón de las Yaguas, Songo, La Tontina, El Carmen, Villalón, La Lisa, and La Cubana.
San Luis:	Dos Caminos.
Yateras:	Felicidad de Yateras, Palmar, Casisey, Casimba abajo, and Sigual (Armas Rigal, 1991:3).

Note

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Contextualizing Martha Graham's *El Penitente*

Adair Landborn

This paper draws on historic sources to expand the context in which this unique choreographic work, *El Penitente*, can best be understood. My research areas are vast, geographically, historically, culturally, and spiritually; they span from medieval Spain through the conquest of Mexico to the United States of America in the twentieth century. In this brief overview I focus primarily on the United States of America in the twentieth century. By sharing this preliminary research, I hope to encourage a realistic examination of the significance of *El Penitente* as an artistic and cultural product.

In building context for *El Penitente*, I present historical information on the Penitentes in New Mexico and describe the contentious nature of the politics that surround the Penitente tradition. I present information on the actual religious rites of the Penitentes to make comparisons with Graham's portrayal of that tradition in *El Penitente*. I discuss Graham's artistic history, her choreographic choices in representing the Penitente tradition on stage, and the political stance those choices represented in 1940.

Martha Graham's work, *El Penitente*, premiered at Bennington College Theatre on August 11, 1940. It was inspired by religious rituals Graham witnessed while traveling through New Mexico in the 1930s. Previously, Graham had choreographed three dances inspired by her experiences of southwest rituals: *Primitive Mysteries* and *Two Primitive Canticles* in 1931, and *Ceremonials* in 1932. The music for *El Penitente*, described by critic Clive Barnes in the *New York Post*, 11 October 1988, as "Mexican-tinged," was composed by Louis Horst for flute, clarinet, violin, and piano. Costume designs were by Edythe Gilfond, set and light designs by Arch Lauterer. In 1944 Noguchi redesigned the sets and made noticeable changes in the Christ figure's costume.

El Penitente featured three outstanding figures of the American modern dance. Martha Graham danced the role of Mary, as Virgin, Magdalen, and Mother. Erik Hawkins danced as the Penitent and Merce Cunningham as the Christ figure. Images of *El Penitente* featuring these three remarkable performers were captured by photographer Barbara Morgan and first published in 1941. The timely publication of these photos may have contributed to the popularity and longevity of *El Penitente* within the Graham Company's repertory. Even when the dance itself has not been seen, the drama captured in Morgan's vivid images may create a sense of familiarity. The photos function as a sort of icon: "Oh yes, *El Penitente*." We have an impression of what the dance was like in performance. We

might also extend that impression to claim a rudimentary understanding of the *Penitentes* themselves: "Oh yes, the Penitentes."

The choreography itself presents southwestern religious and cultural content through a choreographic structure based on European theatrical traditions. About thirty minutes long, *El Penitente* takes the form of a medieval European miracle play. The work is formulated as a play within a play and depicts three traveling players entering a village to present a religious dance drama. Its choreographic structure includes three dramatic religious scenes sharply delineated by four transitions in which the dancers break the sense of drama to energetically process around the village square in their roles as cheerful traveling players.

El Penitente begins as three traveling players enter carrying props needed for their production and wearing simple white Mexican peasant costumes. Their strictly measured procession with sharp right angles establishes our sense of location as the village square. They prepare their sets, then perform the first scene, which depicts the self-flagellation rites for which the Penitente sect is best known. It begins with the single figure of the Penitent, who whips himself until eventually, he collapses. It then continues by presenting an image of Mary the Virgin, in her manifestation as sweet, playful comforter of the fallen Penitent figure.

After a transitional parade around the square, the second scene begins by quoting another Penitente rite in which a figure representing death sits in a processional cart pulled by a penitente. Graham's version shows the figure of Mary, cloaked in black, riding passively in a death cart pulled by the Penitent until he again suffers a collapse. Next, Mary, now in her saucy Magdalen role, tempts the Penitent in a scene reminiscent of Adam and Eve. In Morgan's book the photograph of this scene is captioned: "Seduction—The Magdalen Seduces the Penitent." The scene ends as the figure of Christ, a powerful presence who has thus far remained in the background, comes forward to condemn the sin and enjoin the Penitent to atone, and another buoyant transition outlining the village square ensues.

In the third scene, with the Christ figure overseeing all, the anguished Penitent carries the heavy cross on his back in a procession accompanied by the grieving figure of Mary the Mother, who lends him comfort and aid. This final serious scene closes with another upbeat transition that segues into a climactic dance of celebration, after

which the traveling players take a lighthearted bow to bring the entire piece to a close.

Reviewers were sympathetic, interested in the theme, and generally accepting of this work. Walter Terry in the *Herald Tribune*, 18 August 1940, wrote, “*El Penitente* had the charm of a folk dance, the reverent beauty of a religious dance, and the dramatic vivid qualities of a Martha Graham choreography at its very best.” Elizabeth McCausland, writing for the *Dance Observer* considered the work “classical in character in so far as its emphasis is on formal attributes” and felt that this emphasis on form made it “[an] experiment in method and materials” (McCausland 1940). In contrast, Stark Young, writing for the *New Republic*, said that in *El Penitente*, “there is such a sounding out of violent ecstasy, crude and orgastic, mystical and dark, as is not to be found elsewhere in our theatre” (Young 1941).

At this point, I need to clarify my own position in relation to my subject. As an American modern dance choreographer myself, I share in Graham’s modernist fascinations, empathize with her artistic choices, and value her interest in cultural exploration. But I also find myself entertaining divergent perspectives in relation to her work *El Penitente* because I am, by culture, a New Mexican.

I am neither Spanish, nor Mexican, nor Native American. Neither am I Catholic. Like Graham, I function under the influence of a European-American Protestant background. But as a New Mexican, I recognize within the thematic content of *El Penitente*, and Graham’s choreographic treatment of the subject, issues of culture that are not dead to the people of New Mexico. Because New Mexico functions under a double layer of colonialism, these issues continue to be actively contested and to deeply affect the state’s political and social realities. I also recognize, in critical writings about *El Penitente*, examples of misinformation, bias, and confusion that continue to support the mystique of this work, while simultaneously masking the realities of New Mexican life.

I grew up with direct experiences of Native American ceremonies in New Mexico and later in Arizona. Life also afforded me the opportunity in 1992 to witness the *Semana Santa*, public ritual processions held during Easter Holy Week in Jerez de la Frontera in southern Spain. Exactly two years later I witnessed the Yaqui Indian Easter Ceremony in Sonora, Mexico. These two personal experiences continue to feed my enthusiasm for this culturally complex research topic.

My research on the Spanish *Semana Santa* was conducted at the municipal library in Jerez de la Frontera, and at the national library in Madrid. At the New Mexico State Records and Archives in Santa Fe, I accessed the Dorothy Woodward Penitente Papers as well as other materials related to Penitente traditions. Visits to the Performing Arts Library in New York furnished materials specific to *El Penitente* and the critical response it received.

I’ve also conducted two interviews, the first with Joyce Herring of the Martha Graham Company, who performed the role of Mary in *El Penitente* from 1986-94, and the second with three men from Jerez, each deeply involved in the life of the Spanish Catholic brotherhoods that bear direct relationship to the traditions of the New Mexican Penitentes.

La Fraternidad de Nuestro Padre Jesús Nazareno, or the Pious Fraternity of Our Father Jesus Nazarene, is sometimes shortened to *Los Penitentes*, meaning The Penitent Ones. The Penitentes of New Mexico are a Spanish Catholic lay organization of pious men. Throughout the year, their duties include visiting the sick and helping community members deal with death in the family through saying prayers and rosaries, singing funeral chants at wakes, pall bearing, walking in funeral processions, grave digging, and securing financial aid for the bereaved family. However, the Penitentes are more widely recognized for their annual Easter Holy Week observances containing severe rites of penance, such as self-flagellation, cross-bearing, mock crucifixion, and other forms of discipline. Most historians agree that the Penitentes are derived or evolved from the Third Order of St. Francis, a lay organization of pious Catholics who, without taking monastic vows, follow the demanding tenets of the Franciscans.

While the Third Order of St. Francis accepts all devout Catholics, women usually served only as helpers, cleaning the interior of the chapel, caring for the sick, assisting at wakes, and preparing meals for the Brothers during the Holy Week. Women might also read prayers for religious services and privately undertake physical penance during Lent and Holy Week. Male membership was divided between the Brothers of Blood, the young men of the community determined to prove their faith and strength through rites of penance, and the Brothers of Light, older men who had already proved their mettle and could hold office.

The Penitentes of the twentieth century are a legacy from the Spanish conquest in the fifteenth century. As the wave of Spaniards that first brought the Spanish people and religious tradition to New Mexico retreated, the people and traditions were left behind. The lack of Franciscan pastoral presence made the Penitentes essential to the survival of isolated Hispanic communities struggling against a harsh environment and an increasing onslaught of invaders, first Indian attacks, and later large waves of Anglo-American settlers. In the early decades of the twentieth century, the Anglo-American invasion escalated with an influx of missionaries, tourists, artists, and entrepreneurs. Misunderstandings based on the centuries-long conflict in Europe between Spanish Catholics and British Protestants re-emerged and were given new life as Anglo-American newcomers moved west to encounter Spanish colonists already established in New Mexico. Conflict and distrust arose from differences of religious habit and cosmol-

ogy and from differences of language. For example, the English word “cult” and the Spanish “*culto*” are false cognates. So Protestants using the word “cult” to label the Penitente tradition as dangerous, false, or unorthodox might never have realized that “*culto*” is a deeply positive word meaning worship and reverence to God.

Hispanic social behavior and organization provided grounds for further conflict. The typically Spanish amalgam of church and state authority at the core of the Penitente organization was guaranteed to irritate and alarm Anglo-Americans, for whom the division of church and state was a cornerstone of the American way of life. A major focus of conflict was the New Mexico Penitentes’ observation of a very serious and pious version of the Spanish Catholic Holy Week tradition that included religious services, processions, and physical penance such as the carrying of large crosses, self-flagellation, and mock crucifixions. Their intention was to take upon themselves the sufferings of Christ: spiritual agony, bloody sweat, scourging, crowning with thorns, crucifixion, and death.

This summary relies primarily on information in *Brothers of Light, Brothers of Blood* by Marta Weigle, a leading historian on Penitenteism. Intense penances were motivated by Biblical injunctions to live as Christ lived, to bear the cross as He did, and to die as He died. While harsh, these injunctions asserted each individual’s capacity to choose to live a life based on spiritual, religious, and community values. Thus acts of penance represented a proactive choice to lead a religious life, not a reactive punishment for sins committed.

Weigle writes eloquently of the spiritual meanings of *Penitente* practices as she describes the initiation rites undertaken by those Brothers of Blood desiring to endure physical penance during the Holy Week, beginning with ritual cuts on their backs. On a symbolic level these cuts were a meaningful mark of initiation into the Brotherhood; they also served the practical purpose of reducing welts, bruises, and pain during self-flagellation. Brothers of Blood walking in processions wore black hoods to maintain their anonymity as part of their spiritual practice of humility.

Another Penitente tradition is the procession with the figure of Death, a skeleton-like figure with a bow and a drawn arrow, in a cart pulled by a penitente. This threatening figure served to remind witnesses of the inevitability of death as well as the unpredictable nature of death’s arrival. Hymns sung during Holy Week use the phrase *buena muerte*, meaning good death, and stress the spiritual preparation required in order to die a good Christian death. Penitential acts represented the “good death,” while the Death Cart represented “bad death,” a death spiritually unprotected by religion. The juxtaposition was the message, and inducing fright through the Death Cart image was essential to its effective delivery.

In another form of physical penance, penitentes carry wooden, man-sized crosses, some weighing as much as

250 pounds, from the chapel to a nearby hill symbolic of Calvary. The ultimate penance a Brother might choose to endure was to take the role of Christ in a mock crucifixion. The Brothers of Light only allowed men deemed strong enough to survive it to take up this highly honored penance.

In *El Penitente*, Graham alludes to some elements of these penitential rites, while ignoring others. In her choreography three scenes quote directly from Penitente rituals: the practice of self-flagellation, the Death Cart pulled by a penitente, and a penitente carrying a large cross in procession. The disparities between Penitente practice and Graham’s choreography, however, are significant. For example, Graham’s depiction of the Penitent whipping himself does not begin with the ritual cuts. The theatrical representation of flagellation remains bloodless and sanitized. Nor does a hood obscure the Penitent’s identity. Instead the Penitent’s demonstration of faith is made visible through his facial expression. Thus Graham protects us from the reality of violence and redirects our attention to the genuinely religious. The sight of blood does not distract or disturb us. We see the Penitent as hero, rather than victim.

Graham’s depiction of the Death Cart is another variation from actual Penitente practice. Graham, black shawl obscuring her presence, rides passively in the death cart. There is no bow and arrow, and she is not a threatening figure. In fact, she does not look like Death at all, but rather like Mary in her role as the sorrowing Mother. Through the mechanism of choreographic abstraction, Graham offers a safe emotional distance from which to appreciate the heroism of the Penitent’s struggle with the death cart and the dignity Mary’s sorrow and grief lends to the human condition. Graham has protected us again. She negates the scary Penitente image of death and redirects our attention. Instead of violence, fear of death, and the horror of death’s unpredictability, we are shown a calm, reserved expression of sorrow. We are thus led to respect the Penitentes for the depth of their grief, rather than to disrespect them for their archaic superstitions.

In the third scene, the Penitent is shown in procession as he carries the cross on his back. We see the piety of his self-identification with Christ’s suffering on the way to Calvary and are spared the sight of his arrival and crucifixion. Graham, in her role as Mary the Mother, accompanies the Penitent. She offers him comfort, solace, and physical assistance as he struggles under his burden. Images reminiscent of Graham’s earlier work, *Lamentations*, can be seen in her sorrowful, black-draped figure, especially in Mary’s stylized gestures as she uses her cloak to wipe the face of the Penitent. Within Penitente rites, two realities coincide as Christ’s suffering merges with the sufferings of the Brothers of Blood. In the dance, these two realities are similarly subsumed into a single representation, the Penitent. Graham shows us Christ, His good-

ness, and His suffering through the image of the Penitent. By inference we are encouraged to see goodness in the Penitentes themselves.

Previously we may have had little information about the New Mexican Penitentes. Or having heard of them, we may have had serious concerns or even a violently negative bias. In either case, any predisposition to revere and respect Christ's suffering has been manipulated by Graham's choreographic choices to make tolerance toward the Penitentes a likely response. What caused Graham to make these modifications and artistic choices? What was her purpose? The answer is in the history of the Penitente region as it entered the twentieth century.

As New Mexico opened up for travel, among the first to arrive were Protestant missionaries seeking converts. In 1893, Rev. Alexander M. Darley, assigning himself the title "Apostle of the Colorado Mexicans," published *The Passionists of the Southwest, or The Holy Brotherhood: A Revelation of the 'Penitentes.'* Basically a Protestant treatise calling for an end to Catholic barbarism, the book's alarmist tone and inflammatory content would have sold copies and made an effective fundraising tool back east.

In Taos an artists' colony had begun with the arrival of painter Bert Geer Phillips in 1898. By 1918, Mabel Dodge Luhan, internationally known as a "cultural catalyst," had left behind her "preeminent salon of the Greenwich Village avant-garde" in New York City to reestablish herself in Taos at what came to be known as the Mabel Dodge Luhan House, where Martha Graham visited in 1930. A partial list of visitors to the Mabel Dodge Luhan House includes Ansel Adams, Georgia O'Keefe, Dane Rudhyar, Leopold Stokowski, Robert Edmond Jones, Carl Jung, Willa Cather, D.H. Lawrence, Aldous Huxley, and Mary Austin, at whose home in Santa Fe Martha Graham also stayed in 1931 (Rudnick 1996, 7–8).

Anglo-American artists tended to adopt a tolerant stance in relation to activities of the Penitentes. This liberal attitude had its basis in colonial assumptions and served them well, giving them clear consciences while allowing them to keep their entrepreneurial options open. The ethics of colonial appropriation of indigenous culture was not much of an issue for them; they felt free to collect and adapt cultural impressions for their own artistic purposes.

Martha Graham's choreographic representation of Penitenteism conforms to this liberal attitude as penned by authors such as Alice Corbin Henderson and Mary Austin. In her book, *Brothers of Light: The Penitentes of the Southwest*, Henderson refers to the Penitentes as a "simple sincere people" (Henderson 1937, 75). This type of description, repeated often in critical writings about *El Penitente*, obscures the ritual and social complexity as well as the psychological intensity of Penitente beliefs and practices, thereby reducing the discomfort or alarm of Anglo-Americans. It reveals a protective colonial stance, liberal

and paternalistic, an attitude embraced by the educated, artistic crowd to which Martha Graham belonged.

During this period the beleaguered Hispanic communities began to suffer direct intrusions that specifically targeted the sacred and private affairs of the Penitentes. These offences were carried out by less tolerant Anglo-Americans who took up the pastime of "Penitente hunting," which typically involved a group of American men who had been drinking. They would sneak into religious services, or drive up to a nighttime service or procession of Penitentes, and shine the car headlights full force into the religious events taking place. This type of harassment made the Penitentes' continuing efforts to practice their faith quite difficult and the Penitentes were known to sometimes respond with threats of violence (Henderson 1937, 78; Weigle 1976a, 114–116).

This remained primarily a local phenomenon until 1936, when the Penitentes of New Mexico suddenly received negative national attention with headlines from coast to coast. Carl Taylor, an anthropologist and journalist investigating the Penitentes, wrote a letter to his literary agent alluding to the weirdness of the Penitente cult and his fear that his intrusions into their rites might bring reprisals. Shortly afterwards, he was found murdered at his remote home in the Sandia Mountains east of Albuquerque (Weigle 1976a, 105–110).

His literary agent, publishing colleagues, and friends were convinced that his last message to them had been prophetic. Speculation that the Penitentes had committed the crime was published nationally by both sensationalist and respected newspapers. Official investigation established that Carl Taylor was killed by the fifteen-year-old Mexican boy he had hired to help with chores and that robbery was the boy's motive. Yet the press continued to exploit the story, despite official findings that there had been no Penitente involvement in the murder.

Note this engaging headline taken from *The Cleveland News*, 8 February 1936: "Brutal Murder of Wandering Writer Unveils Weird New Mexico Torture Cult Rites He Was About to Expose." Sensationalist writings described Penitentes as secretive fanatics and emphasized the atmospheric. A 1936 feature in the *Famous Detective Cases* magazine exemplifies this type of popular writing, saying of murdered journalist Carl Taylor that "[h]e knew, too, that the singers were mad men by night, that they belonged to Los Hermanos Penitentes, and that blood soaked the ground on which they danced and shouted unholy hymns. And tonight, as they twisted and shrieked in the red of their sect, he recalled legends of men who were lashed for daring to look at forbidden things, of others who died horribly because they crept into the foul, dark temples where bits of human flesh and blood rotted on stone floors" (Sothorn 1936).

Next, of course, Hollywood capitalized on the notoriety and scandal by producing a so-called documentary

film titled "The Penitente Murder Case." New Mexico's governor, Clyde Tingley, wrote a letter of protest to the National Board of Censorship in Hollywood, calling it "a libel on the State of New Mexico and on the penitents [sic]" and threatened to have the film "banned in New Mexico" (Weigle 1976a, 108).

Anglo-American response was thus divided between those who were scandalized and denounced Penitente practices and those tolerant of Penitente practices who chose education as a tool to defuse cultural tensions. The educated circle of artists to which Martha Graham belonged adopted this latter response. They became defenders, apologists, and proponents of tolerance within the context of an ongoing controversy. Their quasi-familiarity with the Penitentes gave them more insight into Penitente culture than most Anglo-Americans could claim. In the hubbub, the apologists were probably outnumbered, but they did have art on their side. And they made telling choices in their sympathetic, non-alarmist representations of the Penitentes.

Graham's *El Penitente* is an artistic product; it would be inappropriate to expect it to convey anthropological accuracy or post-colonial respect for the Others it depicts. In program notes for *El Penitente*, Graham identified her source of inspiration in very general terms, saying, "The Penitentes are a sect that believe in purification from sin through severe penance. Even today, in both Old and New Mexico, they practice their ancient rites including the crucifixion." Graham immediately volunteered a disclaimer saying, "This dance bears no factual relationship to these practices but is done rather as a story told after the manner of the old minstrels" (McCausland 1940, 98).

An analysis of *El Penitente's* thematic content and Graham's treatment of those themes reveals fundamental differences between the rites of the Penitentes and Graham's interpretation of those rites. The play within a play, the humor, and the repeated interruptions of the transitions all support Graham's apologist project by reducing immediacy and creating a safe psychological distance for Anglo-American observers. *El Penitente* contains themes similar to other Graham works in which she champions the strength of women, the heroic in men, and American individualism. By invoking rituals of other cultures, Graham also advocates the importance of her own art, the newly founded modern dance.

Dance is not a part of the Penitente tradition. During the Holy Week dance is unthinkable. Yet to Graham dance is central to everything; she choreographs as a way of life. Graham invokes European dramatic traditions, the miracle play and the theatrical device of a play within a play. Yet the conventions of the theater are inappropriate to the religious rituals of the Penitentes. Graham's rendition of the Adam and Eve story is a gratuitous bit of entertaining silliness that invokes the power of humor to emphasize the non-threatening nature of the Penitentes. In contrast,

the Penitentes assuredly do not employ humor as part of their Holy Week rituals; they remain intently focused on the spiritual and physical anguish of Christ.

It is indicative of Graham's worldview as an American individualist that *El Penitente* presents one single penitent, one individual suffering for his beliefs. Thus Graham asks us to see Penitenteism as emblematic of an intrinsically American value protecting each individual's freedom and right to follow his or her religious beliefs. In contrast, the Penitentes' religious practice is fundamentally rooted in the collective spirit of community. Individuals commit themselves and are willing to suffer on the community's behalf.

El Penitente helped to establish Graham's reputation in New York as a sympathetic and spiritually attuned artist with inside information on esoteric rites of topical interest. Her background with the Dennishawn Company in the 1920s probably made artistic exploitation of exotic cultures seem a normative undertaking. Ted Shawn too had capitalized on Graham's angular style, dark hair and dramatic cheekbones and encouraged her in this new direction by casting her in Spanish roles such as *Malagueña* and *Seranata Morisca* and Indian roles such as *Xochitl*. Later, when Graham found exotic primitive cultures that were also uniquely indigenous to America, she combined her Dennishawn-inherited interest in exotic culture with her desire to find a uniquely American movement vocabulary.

Graham experienced both Native American and Hispanic cultural events, yet her writings reveal no great interest in distinguishing between them. In her book, *Blood Memory*, she does not acknowledge the Hispanic source of the Penitente tradition (Graham 1991, 176). Instead she mentions *El Penitente* obliquely between paragraphs describing her experiences of Pueblo Indian dances. Weigle states directly that the penitentes are "almost exclusively men of Hispanic descent" (Weigle 1976a, xvii). Henderson states, "It is... apparent that the Penitente rituals stem directly from Christian sources, with no aboriginal admixture whatever" (Henderson 1937, 65). Despite the concurrence of these and other noted authorities, the erroneous identification of Penitenteism as a Native American Indian tradition remains common.

In conclusion, connections between Martha Graham and the traditions of the people of the southwestern United States may run deep, but they rarely run straight. Examination of the twists and turns of these cultural misunderstandings, artistic appropriations, and conflicting religious traditions is part of an ongoing post-colonial cultural study project. When I first saw a video performance of *El Penitente*, I was astounded and thought of it as "And now Walt Disney Presents the Penitentes!" I felt validated later when I read that renowned Penitente scholar Marta Weigle had actually coined the term "Disneyfication" to express this type of representation of the Penitentes (Rudnick 1996, 9). Yet full acknowledgement of the modernist con-

text of Graham's work encourages a more respectful appreciation of the complexity of the work and the choreographer herself. I am currently fond of the Rev. Darley's term "Passionist" as perhaps a fitting term also for Graham, who chose to dedicate her life to dance and to create a cultural link to the traditions of southwestern peoples.

All issues of anthropological accuracy aside, the link was real. For when Graham died, her ashes were scattered in the Sangre de Cristo Mountains, the Blood of Christ Mountains of Santa Fe (Probosz 1995, 168). She left behind her personal mystique as the "High Priestess of the Modern Dance," a stunning choreographic legacy that often links spiritual or religious themes with the physical artistry of dance, and other evidence of her passion, such as these words: "Where a dancer stands ready, that spot is holy ground (74)."

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Dancing and Dueling as Narrative Elements in *L'Amor Costante*

Ann Lizbeth Langston

The Italian peninsula in the 1530s experienced a time of considerable political action. The armies of the French and the Holy Roman Emperor invaded and conquered many of the formerly independent city-states, while the rulers of the states made one alliance after another to either hold off the invaders or ally with one side or the other to avoid conquest. While these political events were going on, however, literary academies were debating intellectual matters and experimenting with innovations in the dramatic arts, particularly comedy. The scholarly playwrights often looked back to classical Greek and Roman models, yet many of the stock characters, such as the young lovers, the old fathers, the clever servants, and the comic military man were updated to create contemporary types. The sometimes-complicated plots and subplots in these Italian Renaissance comedies often portrayed the problems resulting from young love, mistaken identities, and hasty judgements.

While duels, armed fight scenes, or threats of fights are a stock element in a number of these comedies, dance is mentioned in relatively few.¹ Uniquely, specific stage directions to perform three dances are given in *L'Amor Costante*, by Alessandro Piccolomini, written for the entrance of the Holy Roman Emperor Charles V into Siena in 1536.² Piccolomini (1508-1579) was a sixteenth-century philosopher and writer from a prominent Siennese family. He wrote only two comedies, but they are considered important in the development of sixteenth-century academic comedy.

Here I examine the contrasting roles that the non-verbal actions play in advancing and resolving the plot structure of this academic comedy. Piccolomini himself formulated theoretical views on comedy that he developed through his own plays and those of his literary circle. One outcome is the integration of the combat and dance scenes into the plot of *Amor Costante*. Piccolomini's dramatic theory was appropriate when performance of plays played primarily a social role, but his ideas became less relevant as the century progressed. When a play was planned as one element in a series of entertainments for distinguished visitors, interludes with symbolic or mythological themes were better able to convey messages appropriate to the occasion.

In many ways *Amor Costante* is a conventional early sixteenth-century comedy, yet certain unique details cause it to be memorable and particularly funny, even today. The plot conforms generally to unities of time, place, and action, while the characters and situations are chosen from

basic dramatic conventions used in classical Greek and Roman comedies as well as contemporary Italian comedies. The tight integration of Italian and Spanish dialogue may be seen as part of the sixteenth-century debate on the use of the vernacular — in this case two vernaculars. The play received several performances in its own time and was first published in 1540 or 1541, following the second performance.

Now I offer a brief description and plot summary highlighting the elements leading to the final dueling and dancing scenes. This sketch omits the subplots and characters that make the play, when viewed as a whole, quite complex and packed with linguistic and political meanings not treated here.

Plot Summary

The play takes place during the course of the visit of the Emperor Charles V into Siena in April 1536.³ The setting is typical for the sixteenth-century stage: the street in front of three houses. The center house belongs to Old Guglielmo. He is really Pedrantonio Molendini of Castille, who had escaped from Spain many years ago when his faction did not prevail during a rebellion. With him lives his ward Lucrezia, a young lady about 20 years old. She has declared that she never wishes to marry and has made Guglielmo promise to never marry her to anyone. A new servant in Guglielmo's house is named Lorenzino, yet he is really Ferrante di Selvaggio, a noble Spaniard.

Of interest to us is that Lorenzino and Lucrezia have discovered that they are truly lost lovers, Ferrante and Ginevra. Instead of telling anyone of their joyous discovery, they decide to escape that very night. Unfortunately, Old Guglielmo discovers them in bed together. Naturally furious, and giving them no time to explain that they are, in fact, husband and wife, he imprisons them and threatens to kill them.

Giannino, the young man next door who has been unsuccessfully wooing Lucrezia for the last three years, finds out about the affair. At first he's angry with Lucrezia and intends to kill Lorenzino. Yet, still believing in the honor and virtue of the woman he loves, his anger turns against Guglielmo for imprisoning her. He storms out to rescue Lucrezia, gathering a few friends along the way. Hearing of this, Guglielmo decides to kill the lovers and obtains poison from his other neighbor, the doctor.

Two sword fights occur between Giannino and his party against some friends of Old Guglielmo. There is no victor and the Spanish Captain, the official in charge of

public safety, tries to make peace. During the second duel, Consalvo enters. He is a Spanish gentleman looking for members of his lost family who quickly recognizes Guglielmo as his brother Pedrantonio of Castille. Immediately afterwards, Giannino reveals himself as Ioandoro of Castille, son of Pedrantonio (Guglielmo) and nephew of Consalvo.

Consalvo asks to hear the prisoners. Lucrezia recounts their true love, but she is not believed until she states that her real name is Ginevra, the true daughter of Pedrantonio. Guglielmo-Pedrantonio cries that he's found his children but has killed his daughter all in one day. Happily, the doctor did not supply real poison, thus the drink was ineffective. The doctor proposes that Giannino-Ioandoro should marry his daughter Margarita, who loves the young man very much. All are in agreement. At the end, the Spanish Captain supervises a ritual to make peace between the combatants. The comedy finishes with three dances and a short speech directed to the spectators.

The Stage Directions in *Amor Costante*

A reader of *Amor Costante* is struck by the inclusion of stage directions that call for on-stage battles and dances.⁴ The combats are indicated in the printed editions of the works with the cryptic indications: "Qui va l'abbattimento con spada e brocchiero." ("Here is the combat with sword and shield.") at the end of Act 4, scene 11 and "Qui va l'abbattimento con li spadoni." ("Here is the combat with the long swords.") at the end of Act 5, scene 1 (*Amor* 1959, pp. 392, 398.) The indications for the three dances in Act 5 are equally cryptic or even more ambiguous: "Qui va la moresca in pietosa col bacio." ("Here is the compassionate *moresca* with the kiss.") at the end of scene 11, "Qui va la moresca gagliarda." ("Here is the *moresca gagliarda*.") scene 12, and "Qui va lo intrecciato." ("Here is the *intrecciato* [chain].") scene 13 (*Amor* 1959, pp. 421-422.) The term "*moresca*" is used from the fifteenth through the early seventeenth centuries to refer to a variety of dance events, as I will touch upon later.

Such explicit stage directions are absent in other contemporary academic comedies, for usually non-verbal action, such as putting on a cloak or starting a fistfight, is implied through conversation. Incorporating dance directions is unique to this comedy, for in other regions of Italy dances were performed in the *intermedi* in between the acts.⁵ In a different tradition, though, Siennese vernacular playwrights of the late fifteenth and early sixteenth centuries typically included songs and, in some cases dances, as elements within the plays, often in the context of rustics or shepherds entertaining themselves or celebrating a wedding.⁶

The Theory

In *L'Amor Costante*, the fighting grows directly out of discussion among the characters. The threat of armed

combat serves to focus conflict, to push the plot into further complications, and to increase tension before the main plot situation is resolved. In contrast, the *moresche* at the end of the play solidify the resolution of the conflict, since they occur as part of the peace-making process. Those who fought subsequently swear peace, drink together, and finally dance to affirm the peace. After the combatants perform ritualized duels, their subsequent dances represent the cementing of peace. This reflects the conflict between the forces of the Holy Roman Empire against those of the Italian peninsula and the desires of certain political factions for acceptance of peace under Spanish domination or alliance.

As ancient Roman comedies were revived and rewritten in the late fifteenth and early sixteenth centuries, particularly in Ferrara and Florence, they were interspersed with interludes that, to the courtiers of Isabella d'Este's court at least, were far more interesting than the play. (Such an interlude was termed "*intermedio*" or "*intermezzo*.") The success of an event as a whole was often judged by the visual appeal of lavish decoration, costumes and scenery, and by the symbolic and elusive meanings attached to the performances. Often the amount of money spent was considered an indicator of the value, thus a costly event was a successful one (Andrews, p. 33.) These formal *intermedi* might (or might not) include song, dance, and recitation. Themes could be related to the plot, but the presentations did not necessarily further the action of the plot.⁷

The academic comedy tradition, which Piccolomini both worked within and helped to establish, had certain specific constraints, such as division into five acts and verisimilitude within the context of the unities of time and place. Piccolomini also appears to have been quite aware of the Siennese tradition of incorporating music and dance within the action of plays. The theoretical view concerning comedy of the Accademia degli Intronati, the scholarly group to which Piccolomini belonged, did not allow for *intermedi* in the plays they wrote, based on issues of verisimilitude. Plotting song and dance into the narrative may be these playwrights' answer to the usual practice of sequencing acts of a play with non-narrative, spectacular *intermedi*.⁸ The dislike of *intermedi*, especially those with subjects unrelated to the plot, was a characteristic that set Siennese theater apart from the traditions of Ferrara and Florence (Andrews, p. 101.)

On one level it may seem that including non-narrative action might work against principles of verisimilitude. Yet Piccolomini's careful setting up of the actions in *Amor Costante* causes the combat and dance scenes to be logically integrated into the plot structure. According to theory, *intermedi* were a distraction. It followed that a successful work that could incorporate the musical or entertainment aspects within a play, would negate the necessity for separate *intermedi*. While this model has

much appeal from an artistic and theoretical standpoint, such a theatrical production would not be able to communicate values external to the play. The direct messages that the *intermedio* could express could not have been aired. That is, the theory would work well when theatrical performances were performed in a context that had primarily a social role, but became less useful when a theatrical performance was included as one component in a sequence of events meant to send a political message.

The integration of artistic types would have been smoother when *intermedi* were relatively simple song, dance, or musical performances, but could not be integrated as these interludes took on greater complexity. As the importance of spectacle grew during the sixteenth century, one could say that the *intermedio* incorporated the play, instead of the play incorporating the *intermedio*. More importance was given to continuity within the *intermedi*. Integration of various artistic types was achieved around 1600, with the rise of opera.

The Dueling

As mentioned before, in *Amor Costante* conversations are supported by physical actions. This enhances and intensifies the narrative carried on in words. These actions on stage are viewed by the spectators, in contrast to situations in which the characters speak of actions that have occurred away from the spectators' view. Specific or general movements that could describe the combats or dances in the play remain unknown. The anonymous author of *Il Corago*, written about a century later, offers some advice. He suggests that one should work with a fencing master to give both a realistic and pleasing appearance to battles and military combats represented on stage.⁹

In *Amor Costante*, the swordplay results directly from the conversations on stage. An angry Giannino has gone to save Lucrezia from Old Guglielmo. Guglielmo's friends want to defend him. During the fourth act, both sides talk among themselves, then the groups confront each other. Because they cannot reach a verbal accord, dramatic logic dictates that they have violent encounters. Giannino is motivated to act on the basis of flimsy hearsay. He wishes to rescue Lucrezia rather than to kill her, since he refuses to believe what he has been told of her behavior. He recruits his servant and two fellow students, a Spaniard and a German. (Note that his "army" represents the powers of the Holy Roman Empire.) His actions are not based on reason. Instead, he jumps to a conclusion and acts upon it, a typical comic stereotype for a young lover. He is idealistic, for he wishes to believe in the virtue of the woman he loves. Though not overtly stated, his anger arises from a slur to his pride and honor (Act 4, scene 2, *Amor* 1959, especially pp. 372-373.)

The young men begin to fight in the street. As the official in charge of keeping the peace, the Captain tries to stop the fighting outside Guglielmo's house. His unsuc-

cessful attempt to bring the sides together peacefully leads him to regulate the violence by moving it to another location, controlling the weapons, and admonishing the participants before all the combats. Thus he maintains his authority by redefining the brawl as a duel.

The action of the Spanish Captain in stopping the first armed encounter is paralleled by that of Consalvo who stops the organized duel. Consalvo discovers the combatants and stops the duel, then requests an explanation. Through his discovery of the family relationship between himself, Guglielmo, and Giannino, he defuses the enmity of the opposing parties (Act 5, scene 2, *Amor* 1959, pp. 401-402.) Consalvo thus symbolizes an even more powerful force for peace, beyond the dueling code, that is, the Emperor himself. Along with the particular interpretation of the forces of the Empire against Italy, these movement scenes can also be interpreted more broadly. The confrontation indicates the breakdown of civility and the perceived necessity to use force for gain.

The Dancing

The dances represent the cementing of peace after the combatants had begun to duel. Though announcements for the dance episodes are specified in the printed editions of *Amor Costante* in identical fashion to the combat scenes, they are somewhat more ambiguous to interpret than the dueling scenes. Fifteenth- and sixteenth-century chroniclers used the term *moresca* to indicate a wide range of danced or mimed performances, often costumed and with special effects.¹⁰

As with the combat scenes, Piccolomini has the characters introduce the dances. Because dramatic conventions require conflict, characters unable to solve a problem through discussion begin to fight. In contrast, once the battle has been stopped and peace been made, reconciliation and unity are celebrated by a kiss of peace followed by dance episodes. These scenes clearly signal a wish for peace and friendship among the opponents, perhaps reflecting the political situation in Siena, which had a continual history of political factionalism.

Overtones of religious teaching and spiritual unity resonate through the political and social context that bring the opposing parties together. In Act 5, scene 10, Guglielmo requests that the others should give him a kiss and Giannino replies that he will begin. Then the instruction for the first *moresca* appears in the text. From the dialogue and the instructions, plus our knowledge of dances of the time, it seems that the kisses of peace are performed as an introduction or a conclusion to the dance rather than in the middle as a set of movements within the dance:¹¹

Guglielmo: I'd like everyone, for love of me, as a sign of a good peace, to give everyone else here the kiss on the mouth.

Captain: You've spoken very well, Messer Guglielmo. Gentlemen, this is well done.

Messer Giannino: We're content, I'd like for us to do it. I'll begin and all of you others follow along.

(The *moresca in pietosa* with the kiss now follows.)

I suggest that in performance all the participants made peace with one another by kissing. Through the *moresca in pietosa*, the ritual peace-making gesture is developed and made longer, thus given more importance.

Characters call for the subsequent dances more explicitly. The motivation seems to be to cement the peace that has just been made, and to introduce the drinking. In scene 12, after the Captain says that everyone must be friends, the German replies by calling for a dance:

Captain: I'm glad, by my soul, to see you all friends now. May God always maintain you in such friendship and brotherhood!

German: Let's dance, let's dance, Messer Giannino. Dance, dance so that we can drink better!

Messer Giannino: OK. Follow, everyone, for love of me.

(The *moresca gagliarda* now follows.)

The terminology "*moresca gagliarda*" is ambiguous, for the *gagliarda* is a specific dance type characterized by vigorous hops, leaps, and jumps. It could be performed in couples, or as a solo dance. The term also means "happy" or "merry," as well as "vigorous," all appropriate descriptions for the context. Perhaps several senses of the word were meant, that the men should perform the vigorous *gagliarda* to celebrate this happy event.

After the *moresca gagliarda* the German again calls for a dance:

German: Dance more, dance more. Music! Tra la la la la! Faster, faster!

Messer Giannino: Let's do it, please, to make Messer Iannes happy.

Lattanzio: Now let's follow.

Spaniard: Bang the drum, men.

(The *intrecciato* [chain] now follows.)

The intertwining chain figure of the *intrecciato* was sometimes done as a climax to a dance section, or at the end of a dance. It is occasionally indicated as a movement

of a dance suite. At times the figure undoubtedly served as a symbol of unity, particularly signifying the unity of two families at a wedding.¹²

Piccolomini could be describing a three-part dance suite, in which each section of the dance is interrupted by a few lines of dialogue. Some descriptions of dances in *intermedi* contained lively sections, mock combats, and chain figures. Reading these scenes in the context of a three-part dance suite, one could speculate that these three scenes describe a slow *pietosa* section, followed by a quicker *gagliarda*, finishing with the *intrecciato*.¹³

Conclusion

In *Amor Costante* the integration of the duel and the dance through the kiss of peace and the accompanying *moresche* unify the action scenes. At the same time these scenes are integrated into the scenic structure of the play through action arising out of words. *Intermedio* and comedy intertwine. In dramatic works, the breakdown of verbal communication almost inevitably leads to violence. Thus the convention for celebrating the resolution of conflict becomes manifested as former enemies mark the resolution of conflict through celebratory activities such as dance. In *Amor Costante*, placing dances near the end of the play, after family relationships have been revealed, was a fitting finale that recognized the restoration of public order after the conflict. At the same time the dances served as a pacing mechanism to intensify and prolong the play rather than bringing it to a finish too quickly.

Northrop Frye takes the synchronic view that "the further comedy moves from irony, and the more it rejoices in the free movement of its happy society, the more readily it takes to music and dancing."¹⁴ Through the physicality of dance, the antagonists become partners. In the *moresche*, former adversaries cooperate to bring about a desired result of a comedy — a new, peaceful society. In *Amor Costante*, the new accord between the factions is symbolized by the kiss of peace. As part of the peace-making, dancing enhances the formal event. The concluding dances are the public display of the pending unity among the families that will culminate in the marriages of the women, who are not present, but waiting offstage.

Endnotes

- 1 Dance is rarely mentioned in academic comedies, yet it is fairly common in the genre of Sienese artisan comedies (discussed by Valenti.) See note 6 below.
- 2 Alessandro Piccolomini. *L'Amor Costante*. facsimile ed. with introduction by Nerida Newbigin. Bologna: Forni, 1990. The modern edition used is: Alessandro Piccolomini. "L'Amor Costante." In *Commedie del Cinquecento*, edited by Aldo Borlenghi, v. 1: 267-423. Milan: Rizzoli, 1959. I have discovered no translations into any other language or reworking by other playwrights. Possibly the play has defied translation since the contrast between the Italian and Spanish languages in the play directly relates to the contemporary unease with the Spanish invaders in the Italian peninsula.

- 3 The Emperor visited Siena April 23 — 28, 1536. Scholars agree that the play was intended for performance but was not shown due to lack of time in the Emperor's schedule.
- 4 Richard Andrews details how separate stage directions are generally absent from sixteenth-century academic comedies, noting that directions are usually incorporated into the verbal text. (*Scripts and Scenarios: The Performance of Comedy in Renaissance Italy*. Cambridge: Cambridge University Press, 1993, pp. 43, 75.)
- 5 Angene Feves describes the *intermedio* (syn. *intermezzo*) as "a lavishly staged and richly costumed theatrical interlude of music, dance, and pantomime presented with elaborate stage effects." (*International Encyclopedia of Dance*. ed. Selma Jean Cohen. New York: Oxford University Press, 1998, vol. 3, p. 409.)
- 6 Three sources are particularly useful for detailing the unique aspects of dramatic performances and texts in sixteenth century Siena: Nino Borsellino. *Rozzi e Intronati: Esperienze e Forme di Teatro dal Decameron al Candelaio*. Rome: Bulzoni, 1976, pp. 91-119; Daniele Seragnoli. *Il Teatro a Siena nel Cinquecento: "Progetto" e "Modello" Drammaturgico nell'Accademia degli Intronati*. Rome: Bulzoni, 1980, Part 1, pp. 15-198; Cristina Valenti. *Comici Artigiani: Mestiere e Forme dello Spettacolo a Siena nella Prima Metà del Cinquecento*. Ferrara: Franco Cosimo Panini, 1992. Andrews also offers a summary and analysis of the Sieneese tradition that culminated in the plays of the Accademia degli Intronati (pp. 89-108.)
- 7 For a discussion of the political role of *intermedi* see: Anthony M. Cummings *The Politicized Muse: Music for Medici Festivals, 1512-1537*. Princeton: Princeton University Press, 1992, pp. 122-127. One message implied by the variety of productions surrounding the entry of Charles V into Siena indicated a wish by certain Sieneese factions for continued liberty for the city-state through alliance with the Emperor (Seragnoli, p. 148.)
- 8 Seragnoli, pp. 123-124 (my paraphrase.) Seragnoli also discusses this point in the context of later works attributed to the Accademici (pp. 143-144.)
- 9 Unfortunately the author's advice on staging fight scenes and dances is general rather than specific. Paolo Fabbri and Angelo Pompilio, eds. *Il Corago, O Vero Alcune Osservazioni per Metter Bene in Scena le Composizioni Drammatiche*. Florence: Leo S. Olschki, 1983, pp. 99-104.
- 10 Several articles in the *International Encyclopedia of Dance* discuss the *moresca* and related dance forms, including that of Ingrid Brainard, who mentions that the *moresca* can be a ritualized dance, evoking conflict between cosmic forces or opposing factions. (*International Encyclopedia of Dance*. ed. Selma Jean Cohen. New York: Oxford University Press, 1998, vol. 4, p. 461.) Barbara Sparti's "The Moresca and Mattaccino in Italy circa 1450-1630" is the most detailed discussion to date of references to the *moresca* in written sources of the time. (Paper presented at *Continents in Movement: Proceedings of the International Conference The Meeting of Cultures in Dance History / Continentes em Movimento: Actas da Conferência Internacional o Encontro de Culturas na História da Dança*, Lisbon, Portugal, 1998. ed. Daniel Tércio. Cruz Quebrada, Portugal: Faculdade de Motricidade Humana, 1999, pp. 191-199.)
- 11 These scenes are Act 5, scenes 11, 12, and 13. *Amor* 1959, pp. 421-422. Author's loose translations.
- 12 Emma Lewis Thomas has noted that chain figures occur at the end of the early (fifteenth-century) dances, not in the middle (pers. comm.) Caroso and Negri include chains in some of the dances in their manuals. Angene Feves confirmed the meaning of unity through the chain (pers. comm.)
- 13 I wish to thank Barbara Sparti for suggesting the idea of a dance suite. She also notes that *L'Acquisto di Durindana*, a Barberini balletto performed in 1638 has three acts: *ballo piano*, *in trapasso*, and *saltarello*. She refers to: Alessandra Sardoni, "La Sirena e l'Angelo: La Danza Barocca a Roma tra Meraviglia ed Edificazione morale." *La Danza Italiana* 4 (1986): 7-26, esp. 14-15.7 (pers. comm.) Angene Feves describes dance structures of *intermedi* in the *International Encyclopedia of Dance*, v. 3, pp. 509-510.
- 14 Northrop Frye, *Anatomy of Criticism*. Princeton, NJ: Princeton University Press, 1971 [orig. ed. 1957], p. 287.

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Conversations in Celluloid: An Almanac of Dance Theory and the Dance Film

Janice LaPointe-Crump

Since the onset of photography, dance on film has contributed to the evolution of the cinema through compelling visual imagery, kinetic gestures, and delicious performances. Whether inserted as a non sequitur or integrated and contributory to the action, choreographers have been involved since the days of D.W. Griffith to vivify and forge the art form. Little did Louis Lumière know that by combining animated pictures with a projection device in 1894 that his invention would help instigate and then transform a way of entering into the aesthetic of dance. Since the beginning, movement has been ubiquitous to the cinema. Since 1928 and the advent of talking pictures, dance performance has contributed nonverbally to dramatic development by its compelling and entertaining use of visual and kinetic gesture and qualitatively rich movement.

It is startling for dancers to realize that since the raw beginnings captured in *Broadway Melody* and *The Jazz Singer*, dancers and viewers have been educated about dance more from their encounters with cinematic choreography and performances than through attendance at theater dance concerts. Today we are better able to own that when serious choreographers like Hanya Holm, Gene Kelly, Bob Fosse, and Jack Cole entered the sound stage, their artistic aptitude fully was intact. Oddly enough, writes, Louis Giannetti: “filmgoers and critics give surprisingly little consideration to movement per se as a medium of communication, as a language system.”¹

Have we considered the potential that the dance musical offers the arts curriculum? The dance film is an original, unfiltered work of art, an example of collaboration between choreographer and performer. If we join the work of performers and choreographers to the aesthetic canon, dance films are an accessible threshold for understanding and appreciating dance to students enrolled in non-studio courses, such as history, women’s studies, appreciation, interdisciplinary fine arts, and so on. Eric Franklin, in *Dance Imagery for Technique and Performance*, brings dance films into the studio to “nourish our ‘image muscles’” and calls musicals “one of our culture’s richest sources of collective archetypes.”²

Franklin’s discussion privileges the dancer and the choreographer. We are familiar with the marriage of disciplined technique and rich qualitative nuance in dance making. Genre encoded step units confine the expression of shape and form, rhythm and musicality, tension and

level, space and direction, weight and flow, initiation and resolution, and so on. Theater imagery drenches the body-mind with a magnificent, personalized repertoire of physical experience to vivify the essence of emotion. In performance, dancers cajole their imaginations with imagery that clarifies the intention and content of their movements. This imagined experience incorporates lessons drawn formally from the studio and concert hall and informally from viewing dance films. Overlooked pedagogically, musicals contribute to our dance culture and inform choreographic practice. But If we can extrapolate the dancer’s experience, what about the non-dancer’s experience?

This paper addresses the impact of dance films for a yet overlooked growing population of student, the non-dancer student enrolled in humanities-based courses. For this student, the dance film is an almanac. It is a portfolio of values, practices, critical theory, and riveting performances that taken *en toto* defines dance as an art form and cultural activity. Following a brief polemic, I share with you the preliminary results of a case study I conducted on the dynamic dialogues that female non-dancers have with the dance film.

Splendidly dancers feel movement surge through their bodies. They visualize lines of energies, and parse compositional structures and subtle movement qualities. I believe that non-dancers are also schooled, albeit informally, in the ontological, cultural, and expressive elements in ways that make sense to them. Because they are not immersed in accepted dance theory, we presume that non-dancers know not the dance. Dance curriculum is based upon the dance experience as defined and encoded by dancers, flowing downstream from dancer to non-dancer. We see with a depth of vision that most non-dancers simply know nothing of . . . or . . . do they?

If dance is a dynamic art form that speaks through the body, then anyone in proximity must draw from that embodied experience. Both dancers and non-dancer viewers are educated dialogically by filmed choreography and performance. But we are left with the nagging question, what do non-dancers see? More questions arise.

What kind of pleasure do female students achieve from their viewing? How do students entice their imaginations into the viewing experience? Poet Kieran Egan defines imagination as “the capacity to think of things as possibly being so . . .”³ Imagination is not only the reality of the dancer, but also the reality of the viewer.

In my lessons relating to dance films, I bridged film choreography to the constituent elements of dance to inspire symbolic imagery. To that end we played movement games with basic Laban efforts, genre coding, rhythm and music, literal and non-literal gesture, spatial patterns, and so on. The women students were enthusiastic about considering how actor-dancers make us feel movement kinesthetically and imagaically. I pondered their vivid narratives and their striving for congruency. . . and the lack of discourse centered on this unique and authentic art form. The personal revelatory comments revealed their love for the dance film genre. Less distanced than expected, the commentaries were flavored by reflexive, autobiographical associations, vivacious metaphors, ethical messages, and sentimental inspiration. Through their writings and conversations, I began to glimpse, own, and accept that the dance film is a feminist dance genre. Thus positioned, I began long term observation process in which I sought a deeper awareness of what and how the non-dance female viewer forms meaning when asked to describe "What I see and feel when I view a dance film."

Over the next three years, I made a concerted effort to incorporate dance films in various humanities fine arts dance courses. This paper references then the women students' experiences. The courses are electives, thus I was not able to control the major, or gender and age for that matter. The actual research plan was housed in an action research qualitative process. In a round-about way I kept returning to the essential questions of what do non-dancers see, and how do they tend to use learned and hardwired responses to evolve a memorable experience? What is the threshold aesthetic?

Since my intention was to discover the dialogue between dance theory and the inner experience of the non-dance female viewer, class movement experiences were not intended to be complete artistic events. Improvisational games allowed students to embody fragments of style, energy, shape, and rhythm to encourage students to attend to and connect with the ways dancers constructs imagery and communicate through the body. The amount of formal canonical teaching about the proper constituent elements of dance was kept to a minimum.

After spending 1/3 of the semester on general factual information about the basic tools and artistic decisions of the choreographer, cinematographer, director, and editor, we viewed and responded to various dance films. Students paid close attention to the script, the characters, the principal dance genres, and the way the dancer-actors actualized their characters. In so doing, students found themselves compelled to move either closer to or away from a relationship with the characters. And then the students talked. Highly informal, assertive and even controversial talk. At first they strove to draw me into their discussions by deferring to my 'so-called superior knowledge.' Sidelineing my positioned self, I found the students' awareness

was heightened by the dance and music production numbers. They took on the film in an all-at-once manner, assuming that the genre is a unified art form in that the dances and dancing grow out of the script and the characters. Student viewers found the dances relevant to the distinct commentary on issues central to the plot.

Once students warmed to freely associating the psychological implications of the dance to the plot, they began to open up. Eagerly talking about the meaning of the dances, our dialoguing became a tidal wave of responses in which issues of nationality, gender identity, sexuality, race and class hegemony came gushing out. The in-class discussions, after class observations, formal papers and brief formal responses lensed the films through intensely personal memories, the spirituality of felt experiences, the socially and class constructed fables of the body, the dramatic conflicts, and even religious beliefs. More than that, the women were enthralled with a sense of beauty. Unexpectedly beauty was appealing, regardless of the race, or age of the viewer.

Because I found women students felt moved, restored, and strengthened through the expressed messages of the dance films, I was curious about whether this was a genderized anomaly typical only of students enrolled at a university primarily for women. Not withstanding that far more men respond to online film surveys, weighted statistics drawn from Amazon.com's Internet Movie Database tend to support my observations. For example, *An American in Paris* is ranked 7.5 out of 10 stars, yet women under 18 ranked it 9.9 v. 7.5 for men and women aged 18 – 29 ranked it 8.2 v. 7.2 for men. Next we have Jerome Robbins' *The King and I*, also with an overall ranking was 7.5 out of 10 stars. Women ranked the musical almost one star higher at 8.2 v. 7.4 for men. A third example, *Seven Brides for Seven Brothers* scored an overall ranking of 7.2 out of 10 stars. Women under 18 loved this film with 8.1 stars v 4.8 for men, and women between 18-29 also liked the film much more than men at 7.7 v 6.2 stars.

Throughout the courses, I jotted the way students connected with and interpreted the dances, their impressions of the individual performances, and what attitudes were constructed from the way dance was interwoven into the plot. The pattern that formed from my anecdotal notes took shape within a linguistic framework. Immersed in a storytelling mode, I liken their semiotic framework to the conventions of the romance novel.

What I found was a pattern of 10 elements by which students monitored their own relationship to the characters, the plot, and the choreography. In the examples for each, I reformed the gist of dominant formal and informal reactions to 11 of the 15 most frequently studied films. These reactions are presented, much as did the students, as rhetorical imagery.

Let's consider imagery and how we form meaningful imagery. Images are mental reproductions of the sensual

world, as concrete and filled with meaning as the real thing. Images, perceived in an all-at-once manner, are powerful tools of thought. Vicarious moving imagery inspires a tangible dancingness. Using rhetorical patterns also apparent in poetry and the novel, non-dancers reach out for ways to recapture and represent their non-verbal experiences with the dancing body. So the question turns on what is yet a controversial fulcrum. Is tutelage in the canonical elements of dance the best way for viewers to be able to engage in the sensual rapture of the dance?

One solution I found was to redefine curriculum as an aesthetic text, as have Eliot Eisner and William Pinar. When that was done, the notion of correct responses to art works evaporated. The focus was turned upon a more natural engagement with art works as a site of vivid, personal, and cultured experience. When the curriculum is more student-centered, accounting for the sites of difference, students are not clogged in a kind of particular science. No. They are empowered to see themselves as part of the art form. Playful appeal to the sensory profile of a student brings together the mental-spiritual mind with the corporeal fact of the body. Better informed today about non-verbal mind-body processes, we are better able to explore the validity of the traditional, canonical curriculum that remains fixed in another era of theory about perception and expression of self. Enlivening contemporary critical analyses are the wedding of the multiple intelligences paradigm popularized by Howard Gardner and his students to the class-positioned theories called critical pedagogy popularized the Paulo Friere, Henri Giroux, and their cohorts.

If I learned only one thing from these undergraduate women, it was that the unschooled viewer, particularly the female viewer, visualizes through the body. When dance films are incorporated into the lessons as testimony of the fertile movement imagination, they complement the acknowledged dance literature because they reflect a natural dance culture. Dance film seems to function as symbols of divergent and varying points of view so that the dancer-actor enacts scenarios of power and relive embodied memories. When the characters entered the students' imaginations, and they exalted in finding a truth about themselves.

When this native ability is recognized and is validated by other women, students override the nonsense of the existing scholarship and criticism to claim dance as an organic aesthetic structure of the personalized and cultured life. When this self-ordained communion with dance occurs, it is deeply emotional. The stories that tumbled out were usually situated dualistically, reflecting . . . often simultaneously . . . form and substance, self and other, inner and outer felt experience, creativity and tradition. Quite unexpectedly, I found that race, ethnicity, culture, class and age did not dominate the conversations. Instead, the power of movement crossed these monitored bound-

aries. Students shared themselves as females.

The dance musical is a charged arena within which to disclose and negotiate body, cognition, and the spirit. The dance musical is just that personal a threshold to the art form. The great Polish director, Jerzy Grotowski, reminds teachers to grasp tight to the way art works bond creative structure and social conventions and thereby open us to the machinations of our own self-awareness. Grotowski writes, "The strength of great works really consists in their catalytic effect."⁴ For female viewers, then, the important thing was not the movements and how they were formed, but a semiotic coherence.

Films depict dramatic scenes in which dance is not merely text or a commentator, rather, dance often establishes the psychological situation absorbing the viewer into the heart of the matter. There is no distancing problem. We melt into and become one with the body of the dancer. The dancer's body is read through subtle inflections of gesture, movement, intention, focus, anatomy, and personality that stimulates our own sensuality. The script establishes a particular kind of relationship with the dancer through his or her character. And the cinematic point of view encourages the intimacy of an entirely subjective experience, one that is not distanced and privileged but intense and immediate. We feel, not only view, the movement.

In mid-June, 2000, Pat Davis, vice president for American Movie Channel was interviewed recently on National Public Radio's *Fresh Air*, hosted by Terri Gross. Davis grew up on years of *The Late Show* and endless *Million Dollar Movies*. She recounted stealthy late nights when her mother set the alarm for 1:00 A.M. so that the two could share in the "sheer beauty, great music and fabulous dancing, and the gorgeous clothes" of the dance musicals. A cable channel executive corroborated what I had found out from my students, namely that dance musicals are a 'girl thing', frequently remembered as part of an intimate formative mother-daughter, grandmother-granddaughter relationship. Young girls, then, are initiated into the realm of felt knowledge and communication through a feminized network of instruction. As such, dance is a form of poetic expression that bonds the woman with a choreographed rehearsal of her femaleness.

The dance film is a source of directed transformation. Transformative meaning results from filtered viewing of certain elements of life that are autobiographical and therefore expressive. Sir Rabindranath Tagore speaks about the precursor to meaning in poetry. I've substituted references to dance for his references to poetry: "That [movements] have varied meanings is just the difficulty. That is why the [choreographer] has to turn and twist movement in meter and verse, so that the meaning may be held in check, and the feeling is allowed a chance to express itself."⁵ Expression is identified through personal feeling. Knowing one's feelings is the threshold of

meaning by which the non-dance viewer may construct her own sense of meaning.

How does feeling transform into meaning? From infancy, we are reared with a sense of form as a pattern of experience. According to Alfred North Whitehead, "Art is the imposing of a pattern on experience, and our aesthetic enjoyment in recognition of the pattern. . . ."⁶ I opened myself to the idea of returning to the viewer the delightful responsibility of making sense of dance on their own negotiated terms, not on mine. When forming speech, we feel the sensual structures that absorb our attention. Simultaneously, we are both speaker and listener. Understanding, builds from the diverse materials of the imagination filtered through speech making modes. Through speech we describe our recognition and reveal our opinions and transformation.

The architecture of ideas bonding the speech of the body and of an imagined understanding is both spontaneous and formal. . . . conversations in celluloid. They meander, saunter, and strut to connect the paradoxical opposites of speech with understanding. The dance is much more than the artistry of the dance or dancer. By emphasizing felt experience as a conversational mode, I became aware that gender dominated over class and race as a myth-making construct.

Art is not the physical movement or the body mass; art catalyzes the mind. It is the stuff of myth. Robert Calasso enjoins: "Myth, like language, gives all of itself in each of its fragments."⁷ The patterns of myth making came to take a distinctly semiotic form as my journal of student responses grew over a three-year period of teaching four different classes.

Here following are the materials of the students' imagination formed as an almanac of ten distinct patterns of sensual speech. Each structure is illustrated with a response drawn from remarks of students:

1. **Embodiment/body memory.** In *Fame*, students felt the emptiness of Hillary's traditional beauty haloed by pseudo romantic hazy back lighting. Now in the unusual role of spectator, the other stereotyped racial icon, Leroy, meditatively leans on the barre. Not entering into the overwhelming racial hegemony of the scene, students instead saw themselves as Leroy. They felt themselves caught in a web of body and cultural messages that position women as searching for beauty, acceptance, and wealth. For them, the dancer is both the observer and the observed.
2. **Gesture imagery** is richly abundant in *The King and I*. Jerome Robbins' use of the transverse and sagittal planes of space made the direct use of energy overwhelming. As Anna teaches the King to do the polka she lightly grasps his hands as children would dance. The sexual power of the moment also speaks to one's seduction to cross-

ing cultural borders by learning the 'other's' social dance forms. First established by a wary Anna Leonowens who sets the rules of engagement, they are transgressed by King Mongkut's surge towards Anna's corseted waist.

3. **Formal symbolism** is transparent in the character, Charity Hope Valentine, in Bob Fosse's *Sweet Charity*. In her bizarrely exultant solo dance, an adaptation of minstrelsy and ballet, we define Charity by visualizing a halo of poignant pathos and debilitating desperation that hovers over her. Her movements teeter and lurch between reality and illusion, much as does her life.
4. The **expression of emotion** in *Tap*, dramatized through a saturated lighting palette and the context of the scenes, pitches the emotional level of dance in a way that was innovative and controversial. We merge with Max, played by Gregory Hines, as he re-ignites his inner self while awaiting release from prison. Shortly thereafter, the famous old hoofers, the real life heroes of Gregory Hines, speak to other roles of dance that genderizes competition and black American respect for the elders as male attributes. Although students are no longer familiar with this stellar cast of senatorial tappers, the message that dancing transforms reality not only for the viewer but for the dancer is relevant to women viewers.
5. **Movement aesthetic.** The sensual beauty interpolated as a conversation in Fred Astaire's and Hermes Pan's choreography for "Cheek to Cheek" marks this climactic *pas de deux* in *Top Hat* as one of the master works of film choreography. It leaves students breathless. Students don't find the marabou-trimmed gown and natty black tails as entrails of class, excess, or race. Rather the dance is universally read as a mythic dreamstate of pure love.
6. **Creativity as spectacle.** In the *Poetics*, Aristotle defined spectacle as one of the six constituent elements of dramatic form. Students are unabashed in their appetite for the visual and kinetic wizardry that tricks and absorbs the eye. Even in Michael Kidd's mild distortion of social dancing in *Seven Brides for Seven Brothers*, students enthuse over the subtly brilliant exaggerations of traditional country dancing. The swagger and sway of the brothers contrasts brilliantly with the stiff propriety of the town boys. Russ Tamblyn and Jacques d'Amboise lead the hitch kicks and ballonnés as they lead their sweethearts away from the more stolid town suitors with phrases that tilt from the vertical on the musical cadence. Students easily read the spectacle because the splashy array of movement is clearly

musical.

7. **Reflexive metaphoric narratives** draw viewers into a private practice of reconstructing the scene with their own experiences. The Japanese film, *Shall We Dansu?*, ends with the lightest of conclusions. What begins with Shohei Sugiyama's mid-life lust for an objectified ideal finds resolution in a transformation that never denies his cultured position. Now an accomplished dancer, Shohei demonstrates cross-cultural truth-values of perseverance, focus, attitude, fidelity, and a deepening connection to the deep inner passion of the artist. His dance with Mai culminates both of their journeys to empowerment and pleasure that viewers use like a mirror to reflect their own life journeys.
8. *Saturday Night Fever* pushes the **power/empowerment** issues that dancers find in the practice of their art. When dancers fail to invest authentically in their dancing the power of dance fails them. They are doomed to meaningless lives. By contrast a deep faith in the power of dance to change world view, in fact empowers changes in the world. Tony and Stephanie testify to the physicality and spirituality of their simple faith. Theirs is a deep inner purpose and meaning realized only when dancing.
9. So this brings us to **transformation fantasies**. The innocent way that Jerry Mulligan entertains these French waifs and the elderly flower seller is the second most important scene in *An American in Paris* to my students. In fact, it is their most favorite scene in the film. Gene Kelly's gregarious panache and silly putty Chaplinaire are read as sunny models for the way dancers transform reality by a playful bantering that is recognized as improvisation, a tool for creating new forms, new realities.
10. And the final characteristic, students see the dancer through **indicators of culture** that is understood as diverse identities of difference. In *Carmen*, Cristina pushes her femme fatale semblance by confronting her fellow dancers and the director-lover with transgressions in style, technique, syntax, and expression. Her dancing and life distorts and shatters the legitimate speech making of flamenco. In *Stormy Weather*, culture is manifested provocatively when we see the dual identities of raced dancers. The natural and stereotyped performance of culture is contrasted when Bill Williamson, played by Bill Robinson, unleashes a private dance when he sails into a riff to Fats Waller's driving piano rag. A few scenes later, trussed up and decorated as an exaggerated grinning African native, Bill dances on oversized conga drums.

Dance as found in the dance musical is a speech-making narrative that, according to Albert Divver, spins a web of meaning by enlarging the possibilities for a vivid understanding rather than defining the validity of one's response as "establishing the mastery of one [performative act] over the other."⁸ Students should be unencumbered to feel and then love their feelings. This is the sure foundation for connoisseurship. I'd like to close with a charming piece of testimony by Masayuki Suo, the director of *Shall We Dansu?* Dancing catalyzed his life: "When I began ballroom dancing myself for the project, I realized for the first time that it was so fun [sic.] to move your body to the music and I think there is a certain easiness that lives within us that needs and appreciates dancing."⁹

I believe that pedagogically, the dance film is a missing dynamic in the dance curriculum. Dance films, interwoven appropriately into humanities-based dance courses, document the aesthetic synchrony of image, metaphor, body, culture, and transformation. And finally, we come to the crux of the problem, the notion that the fine arts curriculum is an aesthetic construct. The fine arts curriculum comes to form, as does art, as a "complex mediation with and reconstruction of [ones] experience."¹⁰

Endnotes

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Karin Waehner: How American Modern Dance and German Absolute Dance Met in France

Marc Lawton

This is to introduce you to the late choreographer and teacher Karin Waehner. Born in Germany in 1926, she was a performer and pioneer of modern dance. She settled in Paris in 1953 where she remained active until her death a year and a half ago.

For the past ten years, French dancers and teachers have started - quite late! - to wonder about and become aware of their roots. Knowing that Waehner had worked extensively with Mary Wigman, many people focused on her as the most important inheritor of expressionist dance in France. Karin is that, and more. I have finally succeeded after six years in finding the necessary support for a film project. But in the meantime, Karin had passed away. This film, titled 'Karin Waehner, a landmark in the century', will be finished in spring, 2001, and this lecture today is a personal homage to her. I have come to do her justice in a country whose modern dance influenced and fascinated her, the USA.

Energy was the first thing one felt in her presence. She had a vibrant look, a strong radiating presence, an urge to establish a direct contact with anyone and above all, as one saw her teach, perform or talk, a passion for dance and for movement. She loved to teach, was quite demanding, but at the same time very generous. She had a way to reach deep inside everyone, to read on the body and to help you solve many problems through work. She left a lasting impression on anyone who met her.

Karin had kept a German accent in her nearly fluent French and her imagery and shouts in class were famous and could be very funny and extravagant. She would look scornfully at us when her purpose would not come across, comparing us with Swiss civil servants or wondering whether the studio had turned into a sanatorium! She managed to teach to mixed groups with everybody following, old and young, professionals and beginners, quite a rare skill, and would often gather everyone by addressing them as 'Mes amis' (my friends). Humility was also one of her qualities.

Karin, in order to become as strong and generous, had had to go through many ordeals: injuries linked to overworking, lack of recognition in her adoptive country and above all, a youth marked by the hard times of the war and post-war period in Germany.

She was born in Gleiwitz, in the heart of Upper Silesia, a part of Germany now in Poland, but known for its rich coalmines and steel industry. Her father worked as a jurist

and her mother taught gymnastics, influenced by the theories of the American Bess Mensendieck, who had invented an original approach of female gymnastics. Karin's first dance teacher was her mother.

When Hitler came to power, Karin was 7 years old and it is difficult to say anything about her youth in Nazi Germany since she never agreed to talk about it to anyone. Relocated with her family in Sudetenland (today Czech Republic), Karin attended a solo evening of Mary Wigman in 1938 and was deeply impressed. She later wrote to Wigman and asked her to become her dance student.

The death of her first brother who was a pilot, her traumatic experience in a local military hospital, where she trained in kinesio-therapy helping wounded soldiers, and her father's suicide in 1945 were heavy blows for Karin. Her other brother, who served in the Navy, had immigrated to Argentina.

A positive piece of news was a letter from Mary Wigman, who agreed to Karin's application. Karin and her mother arrived in Leipzig in November 1946, and went to Wigman's own apartment where the famous leader of German absolute dance was teaching in the middle of a town torn to pieces. Karin used to remember: 'She came to us with open arms, asking us in. It was like coming home'.

Times were tough in defeated Germany, but Wigman, aged 60 at the time, was charismatic. In that city cut off from the outside world, with poor heating in winter and rationed food, Wigman was not only teaching, but lectured to her students on dance history, read poetry and gave them a basic artistic knowledge. These three years Karin spent working there are essential to her future career. The American modern dance masters she met after Wigman made her eager to gain more technique: in 1979 that she rediscovered the richness of what Wigman had given her. Wigman was her 'spiritual mother', she used to say.

In 1950, Karin and her mother immigrated to Argentina. Karin carried on with her training, mainly in ballet and with a disciple of Kurt Jooss. That is where she created her first solos. The solo form was favored by early modern dancers and by Wigman, and Karin choreographed solos for herself or other dancers all her life. However her temperament did not match the local environment in Buenos Aires. Encouraged to go to France by the

famous mime Marcel Marceau, who was on tour, she left South America and arrived in Paris in 1953.

France in the fifties had hardly any modern dance to offer. In the thirties, refugee German artists such as Hans Weidt and Ludolf Child and Russian-born Mila Cirul had come to France to choreograph and teach, but priority was given to neo-classical dance and public taste celebrated such choreographers as Serge Lifar, Roland Petit, Jeanine Charrat and Maurice Béjart. Modern dance was not even recognized and critics were making fun at these dancers 'torturing their bodies and moping the floor'. When the companies of Graham and Limon visited Paris in 1954 and 1957, only a bunch of spectators attended. After her culture shock in Argentina, Karin experienced another one in Paris, where many people, after five years of enemy occupation during World War Two, still showed strong anti-German attitude.

She hardly spoke French and had to adapt, but luckily met a few committed dancers among whom were four other major pioneers: two who had worked with Wigman: Jacqueline Robinson who became a close friend, and the American Jerome Andrews and his group 'The Dance Companions', for whom Karin and Jacqueline both danced, as in 'Oedipodia'. The two others, who had worked with Hans Weidt, were Françoise and Dominique Dupuy and their company, the 'Paris Modern Ballet'.

An important encounter Karin also made was with the critic Dinah Maggie, who not only encouraged her, organized concerts in her 'Experimental Dance Theatre' and praised her work in the newspaper 'Combat', but also asked her to lecture on Wigman.

So Karin had to analyze what the essentials of this teaching were:

- The absence of code or patterns or concern for virtuosity, fearing mechanization of the body; The organic growth of a theme in class or improvisation;
- A pre-warm-up moment, called conditioning, where a loose approach of movement allows the necessary transition between the outside world and class;
- The priority given to sentient action;
- A strong use of floor support and inner body oppositions, which she named 'resistance'; The link between upper and lower body;
- The insistence on centering and axis; The stress on directional space and motional qualities such as melting, pushing, curving, suspending...
- The work on curves, spirals, scallops, figure-eight patterns, vibration and turns;
- The importance of improvisation and composition, practiced daily if possible;
- The rejection of ballet for what was known as 'absolute dance'.

She started teaching, quite staggered to realize her students didn't understand her when asked to feel weight or space. She also created duets with Robinson, such as in 'Threshold', and new solos for herself. Some titles stress themes relevant to her worries of the time: 'Facing the door', 'Waiting', 'Secret garden', 'Where are we going?'... Her first group piece in 1957 was called 'Eternal Cycle' and featured a young Swiss beginner who later danced for Jose Limon and married Betty Jones, Fritz Lüdin.

She discovered the Graham technique through the American dancer Laura Sheleen. They both danced duets together, such as 'Dumki'. Karin realized she needed to train more intensely at the source and asked for a scholarship for the summer session at Connecticut College. She had become French the year before. It is interesting to note that at that same period, American dancers were traveling again in the opposite direction to go and study in Germany as many had done in the twenties, and the first to get Fulbright grants went to work with Wigman in Berlin.

Working in 1959 with great masters such as Martha Graham, Jose Limon, Merce Cunningham and Louis Horst was of key importance for Waehner. Her personal notes show her bewilderment at the comfortable facilities she worked in, filled with space, light and providing fine wooden floors. The very numerous students, disciplined and moving as a unit in the codified discipline of Graham also made a strong and uneasy impression on her, and she eagerly tasted to these highly structured techniques.

But her major encounter was Horst, who helped her to structure herself and to choreograph more scientifically within his famous classes in 'Pre-classic' and 'Modern Dance Forms'. His musically accurate eye made her impatient, but she loved his modern forms, which became precious tools: Horst assignment on primitivism for example was the spark for one of her most famous production: 'Primitive discourse'. That work, in which she starred, toured a lot and thrilled her audience. Set to drum music from the Bahamas, it had no story line, stressed parallel shapes in the body and projected throbbing energy.

In 1960, Karin got the opportunity to establish herself in a famous private music academy in Paris, the Schola Cantorum. She was the first teacher to gain such a position there (and also in the whole country), and this former Benedictine XVIIth century convent, a few blocks from the Sorbonne, became her base for forty years, both for teaching and rehearsing her company, named Karin Waehner's Contemporary Ballet. Here are some titles of her production of the time: 'Poem', 'Prism', 'The sheet', 'One and one make one' and 'Trimonologue'. These pieces are mostly forgotten today because never filmed, notated or transmitted to any other group.

The exception to this oblivion is a wonderful and pathetic solo, 'The Bird that never existed', which she danced in 1963 to an electronic score. Two of her female

dancers took over the part later on. Recently, this solo has been the subject of a television program, the only one where Waehner is recognized as she deserves.

The Schola Cantorum was of key importance for the introduction of American modern dance in France and Waehner was the first choreographer to invite American guest teachers and choreographers, such as Linda Mitchell and Anna Mittelholzer in Graham technique, Carolyn Adams, a former student of hers who had joined the Paul Taylor Company, and Susan Buirge who in 1970 settled in France where she introduced Alwin Nikolais' concepts.

She also did urge her best students and dancers to go to the source and study with the great masters in the USA. Many did, and once back in France, taught what they had learned, mainly from Limon and Graham. Karin went to New York once more in 1966, this time focusing on the Graham technique, fascinated to see how precise and structured it was.

An important aspect of her teaching during that period is the enthusiasm she aroused among Physical Education teachers. She quickly got money and recognition from the sport network in France, mainly through the efforts of committed and efficient female teachers, and she had to cope with never-ending shuttles between Paris and regional towns, hardly ever taking a vacation. Her in print on that milieu can still be found today. In fact, several contemporary French choreographers started as physical education teachers. But one must realize France never developed its universities towards modern dance as the USA did. And today's few French Graduate programs for dance train future scholars rather than professional dancers.

Waehner's back problems and surgery obliged her to stop performing at the age of 43, but the seventies saw her start with new energy. In 1971 she produced the moving 'Six songs by Odetta', set to an African-American spirituals music and bearing an Alvin Ailey touch. She choreographed her most interesting pieces such as 'Maze', 'Trio', 'Those who wait' and a new version of 'Where are we going?', using musique concrète and contemporary music by Webern, Ligeti or Stockhausen. Her production could be politically oriented as in 'Blood and Dream', concerned with prisoners in countries crushed by dictatorship, or more abstract as in 'Silvatrix'. Here is a quote from an interview she gave at the time; 'I have always worked with symbols that manifest themselves in a realistic way and which may be understood immediately by the observer or simply felt. I would like to pursue this line of contrast between realistic theatrical moments and choreographic moments transposed from real situations.'

As a teacher, Waehner was the first to introduce modern dance in a state program in La Rochelle in 1982. This was the time when American modern dance was really finding a stepping stone for itself in France, with a growing interest in Merce Cunningham's work, the arrival of

Carolyn Carlson at the Paris Opera in 1973 and the opening of the new National Center for Contemporary Dance in Angers in 1978, directed first by Alwin Nikolais and later by Viola Farber.

1979 was a turning point for Waehner: the Paris-Berlin exhibition at the famous Pompidou Center was a revelation and enabled her to relate back to her own expressionist roots. Her following pieces revealed her questioning of her own identity and her nostalgia for her country with themes much more focused on Germany such as the rise to power in 'Steps' and the yearning for a foreign space in 'Sehnsucht' (nostalgia), where she used Hanns Eisler songs composed for the playwright Bertolt Brecht. In her workshops, she started using expressionist assignments such as waiting, yearning for another space or time, rising and falling, or more basic ones such as contact with one's body, contact with the floor or with other dancers, and itineraries through space, her life having always been a voyage.

The French government had by then turned socialist and the budget for Culture was doubled. The Bagnolet annual Choreography Competition revealed former students of Waehner such as Pierre Doussaint, Jean Pomarès and especially Angelin Preljocaj, now internationally famous. This was the time of the so-called 'explosion' of French modern dance: dozens of companies emerged and started creating; National Choreographic Centers were officially opened, directed by French newcomers. Karin was 55, her time had passed, no official commission or responsibility was given to her, leaving her deeply frustrated.

Nobody can tell whether this was due to her uncompromising nature, her blunt and sometimes aggressive reactions, her impatience with red tape, her lack of luck or to sheer xenophobia of her adoptive country... The fact that she was a woman in a French world largely male-dominated may also have played a part in her being sidelined by the establishment. After a successful tour of East Germany and Berlin in 1986, Waehner disbanded her group.

The rest of her career saw her focusing on teaching and pedagogy, in France and in Europe. In 1989, the first Law on Dance Teaching was at last voted in Paris and State Centers created for training future teachers. Karin's experience was a gold mine and she finally aroused official interest and got deeply involved, not only with teaching, but also with lecturing on Wigman and on her views of 'progressive' dance (*danse évolutive*). In 1993, she had her booklet 'Tools for choreography' published. She died of cancer at the age of 72, having stipulated that her body be given to Science: even after death, she was still questioning the human body.

Why is Waehner important? Her life reflects the scene of modern dance in France, the historical and political changes as well as artistic currents. She constantly had to

adapt and prepared the soil for the generations that came after her.

There are similarities between her and Hanya Holm: both were determined women, trained by Wigman, both emigrated and settled in a foreign country for the rest of their lives. They succeeded in adapting to a new culture and mentality, shaping their art and skills to new values. They were both passionate and hard working women, and used to be quite demanding on their students and dancers. Both played an essential part in introducing German absolute dance in the USA and France, where it was unknown.

Pedagogically speaking, Waehner had three periods, the second being a French adaptation of American styles, the first and third faithful to Wigman, although she was never an official representative of the Wigman school in France. It is this German source that she left as a legacy and that she will be remembered for. Her classes in the last ten years of her life had become more subtle and organic, with a carefully designed balance. She made improvisation and composition a central issue, as important as technique work.

Some have questioned whether she managed to synthesize both of these influences, German and American. Her name is only starting to ring a bell in France, and even if her teaching has left a deep mark in many bodies, this situation of amnesia reflects simply the absence of real modern dance masters in France, a serious delay this country took in organizing its teaching of dance and the need for more documented supports of information such as TV programs, videos, books and lectures.

To conclude, let me say that Waehner's major goal was to unite body and mind, to provide a kind of energetic 'hygiene' to everyone, plus a creative experience. Dance was a total process for her, structuring every student not only as a dancer, but also as a human being. She had worked with great masters who were skilled choreographers as well as great teachers and, in a country that has the tendency to put these two things apart, she showed equal talent in both: that idea of unity was very strong in anything she did.

Thanks to dedicated artists like Karin Waehner, the scene of dance in France today is rich, long lasting and aware of its roots. Dance was her life. Dance is our life.

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Performance and Motivation in Dance and Education

Elizabeth M. Lazaroff

Introduction

This paper is about the relationship between performance and motivation in dance learning settings. I'd like to begin with a short vignette of a dance class in a public elementary school. The teacher, named David, is in the midst of creating a new sequence of steps to teach to thirty, nine, ten, and eleven-year-olds. He stands with his back to the group and silently does a step with a swivel turn. Looking down, moving quickly, and mouthing the counts, he tries it three more times. "Mm?! What?!" is uttered by students as they watch in amazement. Some of the students are imitating David's movements, but most are standing still, watching and waiting. Once David thinks he has it, he begins to demonstrate the movement phrase for the students as they walk through the steps with him. In mid-phrase he freezes in the end of the swivel turn position and thinks. The students seem confused. While David silently does another rendition of the swivel step, "What?!" can again be heard as the young dancers again mimic his movements.

David's performance of the creating and teaching process continues as he tries the step again, concentrating with his eyes and chin pointing downward. With this inward turn of his abundant energy, a feeling of suspense fills the air as the group awaits the final verdict. After a few tries and adjustments, David has figured out what he wants to do. He demonstrates the new combination of steps in silence. As the students watch attentively, a few more exasperated "What?!s" are muttered. The dancers imitate David's movements while he also says the counts aloud. David accidentally makes a mistake with the arms, causing some more confusion: "Sorry," he says, "my goof. Again." The group starts again and this time successfully executes the new sixteen-count movement phrase. David decides they are ready for one more complicating detail: "Now, can you point when you do this? Watch. One, two, right hand. Can you try that? So first time, right pointing to the audience and then second time, left hand." The captivated group does the new part, arms and all, guided by David's booming voice. He alternates between counting, saying names of the steps, making "oom, ah" sounds, and silence in which he allows the sounds of the children's stamping feet to supply the beat.

As the end of the class hour nears, David asks the class to do the entire dance on their own, including these new steps, with the recorded pop music. As the music starts and the students begin to dance, Tina, a girl in the front row, misses the cue. The dancers behind her shriek

in a whisper to get her attention. The students know they are expected to dance as a cohesive unit and they work together to achieve this unified quality. Tina smiles and catches up with the group, regaining her serious demeanor.

As the end of the dance approaches and the energy level begins to wane, David keeps the young dancers going by shouting out some counts and verbal directives. After the group assumes the final pose and the music ends, the dancers hold the position until cued by David to stand with their feet together and take a bow to their imaginary audience.

This snapshot of a dance class depicts, to use V. A. Howard's (1992) language, teaching by doing and learning by imitation. By struggling with the creation of the steps in front of the class, David was modeling creative process, problem-solving skills, perseverance, and concentration. At times he gave an extended correction or took a child by the hand, but by and large, dance was taught by dancing. Dancing was learned by seeing movement and replicating it in one's own body. The students repeatedly practiced, seemingly internalized, and finally performed the complete new sequence of steps.

Throughout this learning process, David's students exhibited rapt attention and physical engagement. Even when they were standing and watching David, many of their bodies were visibly poised for action, in anticipation of the moment they would be asked to perform the new step. This class was an end in itself: no public performance was planned for the class, though the students had rehearsed for and danced in school productions during the previous school year. This past experience and David's frequent references to stage directions, an audience, and performance-level conduct were ways of employing the *concept* of performance to shape student motivation even in the absence of a real performance goal.

My analysis of this one class session has centered on the interrelationship between *performance* and *motivation* from various angles within the complex experience of teaching and learning a dance. In the next twenty or so minutes I will elaborate on these teaching and learning processes which are exemplified by, though not unique to, David's dance classes. This analysis is based on close observation and interviewing at four dance-in-education settings as well as the experience and knowledge accumulated over time from my work as a dancer, teacher, and educational researcher.

I will first discuss the concepts of "performance" and then "motivation" in terms of their relationship to educa-

tional processes in both general education and dance education. I will then expand upon my initial analysis of David's class to identify ways in which the connection between motivation and performance highlights some crucial, yet poorly understood dimensions of schooling in general. Finally, I will raise some further questions and ways to apply these ideas to the enhancement of dance and non-dance teaching.

Performance

Dance is, of course, a performing art so one might take for granted the central place of performance in any form of dance experience in any context. Yet performance, as action and concept, has numerous forms and meanings, so we need to initially understand what performance in dance means specifically in terms of education. The words "performance" and "performing" are frequently heard in today's educational banter. In reference to schooling in general, I'd like to focus on four overlapping contexts for "performance" and "performing": student action, teacher performance, assessment and evaluation, and theatrical production.

Regarding student action, the most pervasive use of performance is in the general sense of doing, executing, carrying out, as in, "Her performance in all school-related tasks has been exemplary" or "Joe finds it difficult to perform complex math problems." These common uses carry an implicit sense of activity and task completion. Performance is used in reference to school mathematics and science, for example, which involve some kind of written or lab activity, but not for reading which seems more passive and involves no visible production of work. Further, we don't say he *performed* the reading assignment, but we do say he performed *well* on the reading assessment. Assessment is thus inextricably linked with performance-as-doing. Teachers informally assess student scholastic and social progress based on their routine performance in a range of school tasks and activities.

Performance, in the context of schooling, thus has much to do with demonstrating what you are doing or what you have done. These kinds of performances indicate that a student understands the information taught or knowledge attained. Such "understanding performances," as described by David Perkins (1992) in his compelling book *Smart Schools*, might take the form of exemplification, explanation, contextualization, generalization, and so on. Understanding performances may be entirely devoid of physical action, yet they are performances because they involve mentally *doing* something with knowledge, namely, thinking.

Sadly, performance in schools is less often regarded as an indication of thinking and more often as a measurement of what a student has learned, or at least, has been able to show in some kind of formal assessment procedure. As assessment has become a central concern among

educators, the use of formal modes of assessment has proliferated, often leading to serious consequences. In this climate of high stakes testing, "performance," in the evaluative sense, has taken on an ominous tone.

Simultaneously, we hear much about *performance* assessment in the context of school reform (Wiggins, 1993). These alternatives to achievement and aptitude tests measure not what a student has already learned but what a student can do with the knowledge they have mastered. These are often opportunities to actively apply knowledge to novel problems.

Teaching is also a performance. "Teacher performance" is most often used as an evaluative term, meaning how effective she was in her job. And increasingly the measure of teacher performance is student performance on high stakes tests. Yet the performance of teaching is far more importantly about many of the same characteristics that make a dancer or actor effective in a theater. Like a performing artist, a teacher's work is active, socially situated, and conducted in front of and in collaboration with an audience of students that will ideally be captivated, stimulated, and moved.

Returning to dance-in-education, each of the areas of performance I have identified in terms of general schooling is present: student action, teacher performance, and assessment. In dance settings, unlike the regular classroom, performance is characteristically aesthetic, physical, embodied, visible, multi-sensory, and socially shared. In some settings, as in David's class, there is also a strong imitative or mimetic dimension and explicit theatricality. As depicted in his class, the entire teaching and learning process was suffused with these performative dimensions. Richard Schechner's (1985) notion of the "whole performance sequence" applies here in identifying phases and dimensions of the educational/performance process that included warming-up, initial learning, rehearsal, in-class performance, cool-down, and aftermath.

I have been dancing around the category of performance as aesthetic and theatrical in the context of education. Of course, conventional performances – plays, pageants, shows, and so on – are part of school life too, either within the intimate setting of the classroom or in a more public forum within the school facility or in some other venue. In dance clearly the role of aesthetic performance is a central goal of the learning with or without the intention of public, theatrical performance. Even if the aims of the instruction preclude theatrical performance or if the school circumstances make such a show impossible to coordinate, dance, as an art form, is fundamentally about the crafting of aesthetically relevant movement. These aesthetic concerns are embedded in any educational approach to dance. In David's class the theatrical orientation was very strong and a powerful motivator for students.

Motivation

Linking motivation and performance involves the intersection of different theoretical approaches. Performance, as a construct, is viewed as characteristically outward directed and socially shared (see, for example, Goffman, 1959 & Turner, 1992). The field of performance studies is an amalgam of philosophical, sociological and anthropological perspectives. Motivation, by contrast, is a psychological construct, defined as the internal process that initiates, guides, and perpetuates behavior. It is understood as a key factor in the complex of variables that determine student school success (Lens, 1994). Intrinsic motivation is the motivation to engage in an activity for its own sake, without the incentive of an external reward such as a prize, grade, or prospect of a good job. When people are intrinsically motivated, the intrinsic reward of satisfaction or enjoyment is usually enough to keep them involved in an activity. Intrinsic motivation, as opposed to extrinsic motivation, is generally held to be the more robust form of motivation and therefore the form that teachers should promote through the use of engaging subject matter and teaching methods.

While most motivation theories center on internal processes and personal characteristics that shape and impact an individual's motivation, recent theories also stress the situational factors that influence student motivation (Bandura, 1986, Zimmerman, 1986, Csikszentmihalyi, 1988). Applied to teaching practice, this research has been used to suggest teacher behavior and classroom structures that promote student motivation. A limitation of this fascinating and vibrant field is the primary attention to the effects of specific teaching actions and classroom practices on measurable indicators of individual student motivation. Examples include studies of the effect of teacher praise (Brophy, 1981), extrinsic rewards (Brophy, 1987), and subject matter relevance (Zahorik, 1996) on student motivation to learn. In addition to this kind of research on motivation I think far greater attention needs to be placed on classrooms or specific subjects of study in which the students, on the whole, are identified as highly motivated. This orientation towards the learning environment would provide, I conjecture, a more dynamic sense of the relationship between schooling and motivation. By dynamic I am thinking of a complex picture that takes into account Schwab's (1983) four commonplaces of education – teacher, student, what is taught, and milieu of teaching-learning.

Analysis

The four dimensions of performance in education that I identified – what and how the teacher taught, what the students were expected to do, how students were informally assessed in that setting, and theatrical performance (which incidentally span Schwab's commonplaces) – contributed to the creation of a motivationally-charged learn-

ing environment. This pervasive performative feature I argue, accounted for the apparent and articulated high levels of intrinsic motivation to dance and continue dancing. To extend these ideas, I am now going to identify five areas that indicate this bond between performance and motivation in dance-in-education.

The first, and most pervasive topic is the *inherent physicality of dancing*. All human action is physical, but dancing is heightened, deliberate physicality shaped artistically to foster communication. Students I interviewed in David's class and in other schools as well cited the physicality of dancing as a source of their enjoyment of dancing. They liked moving their bodies. They enjoyed the muscular exertion, the sweat, the feeling of using all their energy. In fact, one boy repeatedly used the word "motivated" to describe the energized feeling in his body, stimulated by the beat of the music, when he danced. When asked to compare their experiences in academics with dance, the children I interviewed frequently cited the former (academics) as sedentary and less engaging than the physical experience of dance classes.

Physical activities in general, and dance in particular, have been shown to be flow activities. As Csikszentmihalyi (1990) has stated: "When a normal physical function, like running, is performed in a socially designed, goal-directed setting with rules that offer challenges and require skills, it turns into a flow activity" (p. 95). The students I interviewed from David's class indicated that they regularly experienced flow in dance class, through references to the features of flow activities that Csikszentmihalyi has identified. They spoke of concentrating on the steps and counts, not being self-conscious or embarrassed to be watched when dancing, feeling physically motivated, losing track of time and location when dancing, and practicing repeatedly at various out-of-class times. Observing their dancing corroborated the experiences the children expressed verbally, through their on-task behavior, mouthing the counts and lyrics, sweat-teeming faces, self-initiated rehearsing outside of classes, and energized physical execution of the dances. In sum, the inherent physical, active, kinetic properties of dancing are a basic source of what is motivating about dancing.

Second, as we have seen, the *performative pedagogy and curriculum* have motivational effects. David modeled - "performed" - desirable learning and thinking strategies that were in turn exercised and exhibited by the children. He was having a flow experience himself and modeling that experience for the children. The visibility of the teacher and students in a dance class enabled students to see, in motion, behavior that is important in dance and then to replicate that behavior in their own bodies. Ritualistic patterns of instructional behavior and group expectations supported this kind of learning by imitation and helped students develop professional attitudes despite their relative inexperience in dance.

Third, is the notion of *imitation as a motivating feature of practice and artistic activity*. The trend in this era of constructivist school reform is often towards devaluing and even rejecting teacher-directed and mimetic forms of instruction as categorically unsound. As Howard has so eloquently articulated in his volume *Learning by All Means*, imitation, practice, and repetition in learning, as elucidated by learning in the arts, are grossly misunderstood yet essential components of powerful learning. Through mimetic, repetitive, and routinized forms of instruction, children often gain physical strength, a sense of competence, and the automaticity of skill that can enable artistry to develop. Donald Norman (1993) has described this mode of expert behavior and efficient performance as “experiential cognition” which he states is most fully experienced when “... a person is actually participating, actively engaged in doing the activities” (p. 17). The repetition and physical exertion of rehearsal and performance is so intensely motivating that it frequently incites flow experience and can be almost devotional, as in the dances of religious rites and rituals.

The fourth idea that highlights the relationship between performance and motivation is the *collaborative learning practices* inherent in many dance learning settings. In David’s class, the students were aware of and concerned with one another’s performance in order to create the unified group dance. This consciousness initiated cooperative learning seen after dance classes and during recess when students rehearsed dances in groups and more advanced dancers coached their less advanced classmates. This group action supported, motivated, and sustained individual action. One’s performance in mathematics may only be knowable to the student and teacher. One’s performance on a dance activity is known, felt, and/or seen by all in the room. This group energy was salient in David’s class. One boy I interviewed spoke of the counterbalance between freedom and control of dancing in a group. On the one hand, he said, “I’m really like a kid who has a lot of energy and so I get to do all that energy in dancing and after I’m done I have sweat dripping off my face.” Yet he also explained that dancing in a group forced him to exert control to an extent greater than he was often able to do in academic classes. He, and others, also spoke of constant awareness of the other dancers at the same time that they were concentrating on the steps and their individual performance. Research on groupwork would benefit from an analysis of the higher-order thinking involved in simultaneously monitoring one’s own work and the group’s performance. Again, the uniquely embodied, physical nature of these experiences plays a central role in their motivational weight.

Finally, theatrical *performance* itself as a dimension of dance-in-education has powerful motivational potential. In David’s class, theater performance was an imaginary goal which shaped and intrinsically motivated their in-

class performance. Yet, an emphasis on intrinsic motivation may overshadow the importance of the appropriate use of extrinsic incentive to motivate students in the face of competing goals and limitations. As extrinsic incentives, performances are powerful. The entire path from rehearsal to performance can be highly motivating. The repetition of rehearsal can be engaging and as students see the results of practice they are often motivated to practice even more. The rehearsals that precede a show are often pressured and emotionally charged which enhance the motivational value. The exhilaration of the performance itself leaves people wanting another such experience. Participation in school performances is particularly gratifying for children since parents and friends who populate the audience are typically uncritical and full of praise. Of course, as the Israeli drama educator Shifra Schonmann once noted to me, this kind of feedback is not particularly trustworthy. Nonetheless, students I’ve interviewed have spoken of the joys of receiving applause and the status conferred upon them by peers as a result of their performance activity.

Conclusion

What I have tried to do is to identify a number of aspects of dance teaching and learning experience in which performance or performing and motivation are intertwined. This analysis was hardly exhaustive and in conclusion I would like to briefly identify several areas that I could not address more extensively in this forum, but that demand further attention.

First, I have focused on a form of dance education for which mimesis and imitation and theater performance are central. I’ve identified the areas in which I believe those characteristics are educationally valuable. In other contexts, such as those that emphasize dance composition and creativity as opposed to learning choreographed dances, the nature of performance is somewhat different though still present. A more extensive consideration of these ideas in those settings is needed.

I have also looked at dance education and motivation without regard to individual student aptitude and interest. I have interviewed and observed students in self-selected dance classes as well as in in-school mandatory dance classes. In all cases, a high level of student engagement was present, though there were variations in different sites based on a range of factors including grade level, gender, teacher effectiveness, school scheduling, and so on. The relationship between the dimensions of performance I have cited, motivation, and students’ individual differences will need to be investigated further.

The third idea that received only passing reference in this paper was the relationship between dance, *music*, and motivation. Further, *silence* accompanying the dance can promote deep concentration and thereby enhance motivation as well. These ideas should also be studied further.

And last, the ideas I've put forth today and study in other areas of the performing arts, especially drama education, should be explored. There is fertile ground for collaborative study as well as the identification of more nuanced distinctions between the arts disciplines.

To be sure, for dancers, the centrality of performance is apparent. None of us needs to be convinced that there is something powerful about the experience. But in making that experience transparent and highlighting its various instantiations in the dance teaching-learning process, my intention was to make the familiar strange and thereby deepen our perceptions and conceptions of our field. The enterprise of education cannot proceed without justification rooted in a deep understanding of the kinds of learning processes and opportunities that are most valuable and meaningful. An educationally and experientially – grounded understanding of what we do is essential if our work is to have educational resonance that complements, elaborates, and augments children's schooling. This ability to link the aims and characteristics of dance with those of education will make our work more comprehensible to the teachers, administrators, parents, and students who are unfamiliar with this work. With a heightened awareness of the processes that are inherent in dance and the relationship between that work and the rich field of educational research, dance educators will, I hope, grow in knowledge, creativity, and effectiveness.

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Dancing across Disciplines: A 21st-Century Paradigm for Dance in the Academy

Dr. Andrea Mantell-Seidel

World dance. Ethnic dance. Interculturalism. Multiculturalism. Globalization. Non-western. Buzz words and exotic images permeate the media, educational theory, dance criticism, and artistic categorizations. These concepts are embraced as cultural imperatives to validate a rapidly expanding, fluid society that is at once local, national, and global. As dance educators, scholars, and artists, most of us have listened, we've heard, we have in theory all agreed. We need to broaden the canon and integrate "world dance" in curricula and performance. We need to go beyond "exoticism"—offering so-called "cultural" or "world dance" as intriguing techniques.

However, in the 21st century, after decades of dialogue, substantial changes at the deeper levels of institutionalization of dance practice have not occurred. Many pressing questions remain. What are we willing to "give up" to address the inequities of cultural representation? How are we redefining "our field" to include the rest of the world? Does whatever we call "our field" really validate and include "the other" at the deepest levels of experience?

This paper will discuss the goals, objectives, and strategies for implementing a dance curriculum reform project, "Dancing Across Disciplines" ("DAD") at Florida International University in Miami. The project is being funded by a \$225,000, three-year grant from the US Department of Education's Fund for the Improvement of Post-Secondary as a model of interdisciplinary program development that can be replicated within the arts and related fields in other institutions of higher learning.

Over the last few decades, propelled by theoretical discourse in dance ethnology and performance studies among other fields, Dance Departments in Higher Education have acknowledged that dance, an aspect of human behavior in virtually all cultures, performs important functions in culture and society. It can promote social solidarity and order in everyday life and support distinctive cultural identities in the face of pressures toward assimilation into a national mainstream. The categories of movement and performance may include entertainment and art but also festivals, healing rituals, rites of passage, and popular culture, among other events.

Yet still dance education tends to reflect predominantly European-American traditions that historically have viewed theater, music, and dance as theatrical arts. The primary mission of most dance education has been either to prepare students for professional careers or provide

broader training within liberal arts education. While many dance and other fine arts programs recently have sought to diversify their curricula, these efforts have consisted mainly of adding studio courses related to "non-western" cultures (e.g. African dance) or incorporating non-western subjects into dance theory classes. These "add-on" courses are generally at the bottom of a hierarchy of priorities that places authored works by particular European or American artists with a name attached (such as Balanchine) at the top. Rex Nettleford, vice-chancellor of the University of the West Indies and a DAD project consultant, elaborates in his article "Black Classicism and the Eurocentric Ideal" that a rigid pyramid of cultural hierarchy has been the accepted model, in which all things "classic" are preciously perched at the apex. "Popular" contemporary offerings are in the middle; while at the base resides the "folk" stuff usually designated "ethnic." This lowest tier is considered incapable of any perfection of form or universal appeal and unable to achieve the ideals of reason, clarity, and order. Such attributes are reserved for the "classical" aesthetic of so-called high culture. Nettleford writes further that this aesthetic came from a civilization founded in white Europe who went on to conquer and colonize millions, supposedly of lesser breed, and to claim a supremacy based on the civilization's attainments in the creative arts, philosophy, religion, and above all, science and technology (Nettleford 1996: 27, 28).

In education, this hierarchical bias disenfranchises many students from their cultural heritage and provides little practical experience that will prepare them to enter a multicultural work environment. This traditionalism and lack of radical reform is, in part, perpetuated by the complexity of the linguistic meanings and values embodied in the terms "multicultural," "traditional," "intercultural," "world or cultural dance," and "folklore," meanings related to class, racism, ethnicity, and their implications for dance education. When we use the terms "world or cultural dance," for example, we position ourselves as European-American dancers at the center of our universe. We refer to whatever else is left as the 'world,' sounding a bit like Louis XIV regarding himself as the sun around which the rest of the world evolved.

The traditionalism also is fostered, in part, by the failure of institutions and the individuals within them to adjust to the rapid demographic, social, and political changes

of a 21st century, post-colonial world complicated further by globalization. Richard Schechner and Brenda Dixon-Gottschild (1992) among others over the last several decades have implored that what is necessary is the exploration of the “intercultural” misunderstandings, the divisions, prejudices and power struggles between diverse groups. Interculturalism doesn’t assume the weaker is inferior or that political and economic strength is most valued. Dixon-Gottschild has queried, “How do we construct a house that we both share?”

The first and most important stage of our project has been to examine interculturalism in its broadest sense and to deeply investigate what dance is and the functions it serves in diverse communities; in other words, a change in the basic structure of the “house.” Most of our houses have added a room or two, but how many houses are equally shared with Indonesia, Africa, Latin America, or any other regions of this world? How many houses have shifted their primary goals from an emphasis on developing skills for a theater art to developing other more predominant values encoded in many dance traditions worldwide such as social unification, healing, or transformation?

Allegra Fuller Snyder, noted dance ethnologist and the external evaluator for the DAD project, has stressed that dance helps societies to perpetuate themselves and above all, it is transformative and healing. The experience of transformation involves both mind and body in a totality (Fuller Snyder 1986: 442). Quoting Arnold Ludwig’s studies in altered states of consciousness, Snyder writes that through the transformative experience of dance, sense of ordinary place and time are altered. Dance opens the door to a separate reality, often a higher reality. There is a new ordering of experience and a sense of the ineffable. Through hypersuggestibility, everyone enveloped in the sacred space/time of the event is transformed. At optimum, the reordering gives birth to a new order, order is reborn, and with it each participant, be they the audience or performer, is renewed (Snyder 1986: 443). Transformation is a difficult concept for Euro-Americans, yet Bourguignon in Religion, Altered States of Consciousness, and Social Change noted that 90% of the world cultures she studied reported institutionalized culturally patterned forms of transformation (Snyder 1992: 12).

I believe it is in this realm of transformation that dance possesses its highest potential to transcend the prejudices, the inequities, the power struggles, and the violence of the profane world. Here it is possible to enter and comprehend a more sacred reality where the psyche and spirit are healed and healing in turn is bestowed upon the world. While humanistic and spiritual values may be by-products of many dance experiences, they are not consciously articulated or cultivated as primary goals in the dance experience or institutionalized within the curriculum. In our project, before we could agree on the changes (and

the disagreements were profound), our predominantly conservatory-trained faculty and I had to transform ourselves. The process was sometimes excruciatingly painful as growth and change often is.

The marginalization, and in some instances, disappearance of these values and of many minority dance cultures where they are deeply encoded, such as Native American cultures, are, in part, the result of the struggle for the domination of territories, resources, and population (Rowe 1991: 227). The world is losing an enormous amount of basic information, values, and ideas as indigenous people lose their culture and traditions. Historical memory is a vital cultural action in the making and preservation of those differences and the destruction of memory is a prime means of domination (Rowe 1991: 228).

In Memory and Modernity, Rowe and Schelling write that the tendency for products from different cultural environments to mix on a global scale is accelerating. The vast and rapid expansion of mass media also threatens to destroy the roots of memory and popular culture as well as stifle creativity. Part of the violence produced by global homogenization is the illusion that there is only one history, an illusion that suppresses the differences between the different histories lived by different groups of human beings. At the extreme, this destructive process involves cultural death (1991: 231, 232).

The pervasive emphasis on teaching EuroUS forms of dance in institutions of higher education in America and in many other countries throughout the world who adopted the EuroUS model, not only perpetuates a hierarchy of movement, social, and philosophical values, but also a basic social inequality at the core. Even in the Dance Department at the Federal University in Salvador, Bahia, Brazil, a state where black culture is ubiquitous in the hybrid religion of candomblé, the rhythms of samba and the fluid movements of capoeiristas in the marketplace, a Eurocentric curriculum dominates. The drums are silent until the evening when occasionally Afro-Brazilian classes taught mostly by light-skinned European-trained professors are offered peripherally in the curriculum. I believe an intercultural or global perspective then requires a radical shift from the prevailing philosophy within most university dance departments that their mission is to provide training and knowledge in a staged art form that is the domain of an elite, talented few individuals. So a second critical act in our reform was to give equal emphasis to marginalized dance genres prevalent in our local community.

A primary goal of the DAD project at FIU then is to upend the hierarchical, hegemonic domination of European colonialism. FIU, a Miami public institution, reflects the diversity of its’ urban setting with a student enrollment that is 49% Hispanic and 15% African-American. With the largest proportion of foreign-born residents of any US city, Miami has undergone the most dramatic eth-

nic transformation of any major American city in the 20th century. (Grenier 1992: 3). Cuban's fleeing Castro's Cuba, Miami's principal immigrant group and blacks from various Caribbean islands, largely Haitians, comprise the largest number of immigrants (Grenier 1992: 14). Now, a thriving center for transnational cultural exchange, Miami is frequently referred to as "the global city of the future." In this light, Miami gives us a glimpse of America tomorrow. The case of Miami and FIU are significant for the nation as a harbinger of the increasing globalization that eventually will impact all of urban America. What makes Miami distinct is not the large number of foreigners but rather the rupture of an established cultural outlook and a unified social hierarchy in which every group of newcomers takes its preordained place. *Miami Now* authors Grenier and Stepick write that "instead of an ethnic queue dictated by the familiar views and prejudices of white Protestants, Miami has developed an unexpected and virulent case of cultural pluralism (1992: ix)."

Despite Miami's diversity, FIU's Dance Program, a BA degree program established in 1990, has generally followed the US pattern of prioritizing European-American training and aesthetics, since the majority of faculty are trained in these areas. While there have been studio offerings in Latin American and Caribbean dance over the last decade, these have been taught by adjuncts from the community and remained peripheral to the core curriculum.

At FIU, these prejudices are reflected in students' attitudes towards the popular culture of the predominant immigrant populations. White Cubans for example, do not only regard Afro-Cuban dance, steeped in the African-derived Santería religion, as less professional but also it is negatively associated with paganism and witchcraft. Haitian dance is tainted by images of Haitians as impoverished boat people stricken with AIDS and tuberculosis. On the other hand, ballet, associated with whiteness and an elite class of society, is regarded as the highest level of professionalism. Most dance majors have little or no exposure to Latin American and Caribbean dance prior to entering the university, despite the fact that many of the dances reflect the cultural heritage of the diverse student population. Nor have FIU students been exposed to a depth of contextual knowledge related to non-European dances that would foster greater intercultural understanding within an increasingly global marketplace. Thus, while Miami is referred to as a global city, the challenges to reform the curriculum at FIU have been formidable.

To "construct a house that we all share," the DAD model, now entering the third and final year of the project, has two principal objectives. The first objective is to develop a dance curriculum informed by knowledge of these diverse social and cultural realities. Secondly, the project seeks to make dance studies an integral part of Latin American and Caribbean cultural studies. In practical terms, these objectives have involved the creation of new inter-

disciplinary classes; the establishment of a strong dance component in Latin American and Caribbean area studies courses, certificate programs and the MA degree; the development of an annual Latin American and Caribbean Summer Dance Institute; and the reform of the BA in dance.

An interdisciplinary taskforce of adjunct faculty consisting of native artists from the community, dance and area studies faculty representing seven departments including Anthropology, African New World Studies, International Relations, History, Religious Studies, Dance and Modern Languages, has implemented these curriculum development activities. Our efforts have been facilitated by multidisciplinary dialogue and retreats conducted by expert consultants, including Richard Schechner, Nettleford, and Chuck Davis, artistic director of the African American Dance Ensemble, among others.

A primary component of the DAD project is the reform of the BA in Dance, housed within the Department of Theater and Dance. The new curriculum, approved by FIU's Curriculum Committee this past spring, incorporates the following innovative components:

- A strong emphasis on the dance and culture of Latin America and the Caribbean, particularly Africa and African Diaspora genres offered through required studio and theoretical courses;
- An integrated approach to teaching dance theory and practice from a global perspective provided through team-teaching strategies across the curriculum and "cluster courses";
- Practical field experience and a required course in "Building Community through the Arts" to encourage active citizenship and provide students with the skills and tools necessary to design and implement a community outreach project; and
- Team-taught, interdisciplinary courses required for the dance major.

The Dance Program has elected to focus primarily on the marginalized African Diaspora cultures of Haiti, Brazil, and Cuba to perpetuate a strong local identity and to utilize and honor the skills and knowledge of the many outstanding local native artists from the dominant immigrant groups—Haitians and Cubans. Additionally, this focus helps perpetuate the preservation of the values and ideas encoded in these dances and counterbalance the hegemonic legacy of the white ruling class. Students are required to enroll in a minimum of 10 studio credits of African-related genres in addition to required ballet and modern classes.

University curricula traditionally are organized into theoretical and studio courses that ignore the interrelationships between courses within the discipline, across disciplines, and across cultures. Knowledge is isolated, segmented, and not interrelated. In our efforts to link

theory and practice within the discipline and situate the discussion and practice of all dance forms within their broader sociological, political, historical, religious, and other contexts, we are developing linked cluster courses. The linked courses will include two semesters of a team-taught course called “Global Perspectives in Dance and Culture I and II” offered in a 2 1/2 hour block twice a week. The course will integrate six credits of theory and practice each semester through a nonhierarchical, non-linear thematic approach to dance in world culture. The course will explore such themes as community and transcendence/transformation through repertory, improvisation, technique, and a variety of theoretical models drawn from performance studies, post-colonial and feminist theory, among other approaches. For example, the theme of transcendence or transformation” might reference as case studies Humphrey’s “The Shakers,” “Balinese Trance Dance,” and candomble orixa dances. These clusters will replace traditional, segmented dance history and technique courses where mind and body knowledge are fragmented and isolated from a broader context. To further facilitate team-teaching across the curriculum, all six members of the Dance Program faculty will periodically teach classes in “Global Perspectives” in their areas of expertise and exchange classes with other faculty members during the semester.

The required course in “Building Community through the Arts” developed and taught by dance faculty member Leslie Neal, will prepare students to recognize the value of contributing to their community and further democratization through community arts initiatives. The integration of community service and academic study offers students opportunities to learn and apply their knowledge in off-campus settings and provides a means for universities to enrich their outreach and become more effective within their community. This course will be required for each student to take prior to a mandatory internship at a specifically selected facility.

A secondary component of DAD’s interdisciplinary curriculum development initiatives has involved making dance a significant component of Latin American and Caribbean cultural studies within the College of Arts and Sciences at FIU. The vital role of dance in society as a vehicle for religious worship, social unification and ethnic identity, among other cultural functions, has been minimized not only in dance education, it also has been isolated from contemporary discourse within other arts and science disciplines. Despite their fundamental concern for cultural issues, area studies programs and texts in anthropology, history, and other humanities subjects rarely include dance as a significant topic of study. In logocentric western societies where verbal forms are prioritized, dance as an ephemeral, bodily act with a paucity of an earlier written history, has been marginalized in the academy. This attitude to dance is also part of a broader cultural syn-

drome in which the body is marginalized or disregarded (Thomas 1977: 7).

It is a bold statement of the relevance of dance to the humanities that five social science and humanities faculty on our taskforce have identified specific African-related dance content and movement experiences (anywhere from 10-25% of total course content) to be integrated into existing and new area studies courses. These courses, offered at the graduate and undergraduate level, include such topics as “Cultures of the Caribbean,” (Anthropology); “History of Brazil” (History); and “Luso-Brazilian Culture” (Modern Languages); “Caribbean Religions,” (Religious Studies); and “Performativity and African Diaspora Cultures” (Anthropology). Through interdisciplinary exchange with faculty in the Dance Program, Latin American and Caribbean area studies faculty has incorporated master classes and discussions related to West African dance, Afro-Brazilian capoeira and samba, Afro-Cuban orisha and social dances, among other genres.

A third component of the project has been to forge innovative strategies for the development of interdisciplinary team-teaching. Rex Nettleford writes that there is a new theoretical construct that situates the modes of artistic expression—especially in the expressive arts—in a more dynamic relationship with one another than the more static and hierarchical classical/popular/tradition configuration imposed by the dominant, suppressive colonial powers. The new paradigm is multidisciplinary and interdisciplinary. Discovery and deep understanding of Caribbean music beyond the technical analysis of the score and the lyrics, for example, would be gained through integrative study of history, oratory, metaphor, myth, ecology, and metaphysics (Nettleford 1996: 29, 32).

To further this end of integrative studies, our taskforce has collaborated to develop three new interdisciplinary courses. These team-taught courses, to be taught in-load by three rotating faculty members each semester, include “Cultural Expressions of Latin America and the Caribbean I and II;” “The Body in Cultural America: Critical Issues in Intercultural Understanding;” and “Latin American and Caribbean Dance and Culture,” offered as an intensive summer institute. Each course will incorporate at least 5-6 movement components relevant to the theoretical topics. By requiring the dance major to participate in these interdisciplinary courses, we are endeavoring to rejoin the arts to the humanities, to more broadly incorporate humanities into the dance curriculum, and to facilitate mind-body learning.

With increasing globalization, radical curriculum reform and a new visioning of the role of dance is not only critical to our survival as a discipline, but also may play a critical role in defining planetary human and cultural relations. One of the root causes of lack of radical reform is the fear of difference, that difference may render one’s values about the good, the true and the beautiful relative.

Accepting another's point of view requires a profound questioning and examination of values and models of excellence. Are pointe shoes a mode of bodily deformation like Chinese foot binding? Is the value of dancing the virtuoso Don Quixote variations less meaningful or even egotistical from the Zen Buddhist perspective embodied in Noh dance drama? In Noh, expressions of physical virtuosity and ego are considered vulgar. The virtuoso artist is one who fully embodies *yugen*, the flower of inner silence and perfection.

History has clearly demonstrated in anti-Apartheid movements in South Africa among numerous other minority movements throughout the world, that "shared power" is threatening to the dominant cultures. Shared power may mean sharing the economic wealth and status and relinquishing one's sense of superiority. Brenda Dixon-Gottschild states that the "biggest obstacle in the path of multiculturalism is inequality. American multiculturalism is rooted in black/white inequality (Gottschild 1992)."

It is too early now at the end of our second year to assess the success of the DAD project and whether or not our model is replicable in other institutions. However, what I do believe we must all do initially is to assess our own personal values and our fears of difference that inhibit a deep level of personal as well as curricular change. If the individuals within the institutions grow and change, the institution itself will change. One of the biggest obstacles to overcome in the DAD project has been fear of change among the faculty, fear that our knowledge and expertise will be less valuable, even expendable in the new model. The other big obstacle was determining what subjects would be eliminated to make room for the "new." Please visit our website in the fall at <http://lacc.fiu.edu/indami> to see how we are reconfiguring the curriculum and designing courses.

On a personal, social, political, and economic level, the broadening of the canon threatens our established hierarchies of values, status, identity, wealth and power. If traditions and values of minority cultures are given equal weight with Euro-American traditions, the hierarchy is upended. Black is equal to white. African or Asian dance is equally worthy of as extensive study as ballet and modern. In a new house that we all share, values of community and transformation will rise over the tyranny of technical achievement. West will be east of China and world music and dance will evoke Michael Jackson's refrain, "we are the world."

In the new paradigm, dance knowledge will be, to borrow Schechner's terms, "rejoined" with the humanities. Relevant dance information will "reinforce" the social sciences and humanities. In turn, the role of dance in society as a means of facilitating social solidarity, cultural pride, personal and communal catharsis and transformation will be revitalized and renewed. It is through the great heritage of dance that we may discover our links to

all of creation. It is our responsibility to put our humanity at the center of our universe and to bring healing and the deepest knowledge to a world in pain, a world on the brink of self-annihilation. As the Navajo say, it is the dance of the people that brings forth the hill, that grows then into a mountain and becomes the elevated center of the world, out of which all the human people come (Campbell 1988: 130).

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Brownface: A New Performance of Minstrelsy in Competitive Latin American Dancing?¹

Juliet E. McMains

The overwhelming stench of alcohol hovers in the hotel bathroom as my dance partner lathers a fourth layer of brown body paint onto my belly. “You have to learn how to apply your tan properly,” he admonishes sternly as I squirm under the sting of chemicals burning my skin. After rejecting twelve self-tanning products, I have finally found one which stains my fair skin dark enough for me to “pass” as a professional Latin dancesport competitor. Among the many rituals I scoff in this sport I love to hate is the mandate that any competitor who wishes to be taken seriously must cover his or her body with brown paint. At twenty-seven dollars a bottle, the German made PROFITAN-intensive-Latin-Color is my product of choice. Application instructions are printed in German, English, French, Italian, Spanish, and Russian, revealing which country’s citizens might, and might not, be in need of such a product.

The connection between this practice of brownface (my own term, not one used by anyone else in the industry) and blackface minstrelsy seems to me undeniable. When I mentioned the similarities to my dance partner, he refused to accept this historical connection and iterated his belief that we were just wearing stage makeup. Don’t all performers wear stage makeup so as not to appear too pale under harsh bright lights? I entertained this interpretation briefly, until I showed the 1998 televised production of the Ohio Star Ball to the newly formed University of California Riverside ballroom dance team. As I revealed to them the ethnic background of each of the dancers on the screen (Finnish, Polish, French Canadian, Russian), my students laughed at the discrepancy between the visual representation of Latiness these bronzed bodies appeared to be advancing and the information I, as insider, filled in. My students, at least, did not read the darkness of these bodies as “just stage makeup.” They read the makeup as a crucial part of a performance of Latiness which called for a bodily marking in order to perform the exoticism associated with Latin American dancing.

While the current visibility of dancesport does not approach the popularity attained by minstrelsy in antebellum America, the parallels between these two entertainment forms are striking. In both practices, lighter-skinned performers paint their bodies darker in order to take on behavioral stereotypes ascribed to an ethnic group with darker skin *and* less social, political, and economic

power. In the case of minstrelsy, performers were primarily Irish immigrants, not yet American enough to be considered white, who blackened their skin in order to perform gross caricatures of African Americans. In the case of Latin dancesport, performers are often Eastern European immigrants who bronze their skin in order to perform what to many appears to be a gross caricature of Latinos. In both cases, white (or perhaps more accurately, not quite white or fully assimilated into American culture and its white privilege) performers borrow and redefine cultural products—music and dance—of a minority ethnic group for their own profit. Moreover, the popularity of both minstrelsy and dancesport has forestalled the ability of members of the minority ethnic groups who are invoked in the performance forms to represent and commodify their own arts. It was not until well into the twentieth century that African Americans entertainers could perform anything other than the happy-go-lucky Jim Crow and Zip Coon minstrel characters. Likewise, Latinos artists have only recently begun to perform and sell their own versions of Latin dancing in America. These emerging “authentic” Latin dance markets, such as the salsa and Argentine tango communities which are largely controlled by Latinos, rely heavily on a hyper-sexualized Carmen Miranda stereotype of Latin dance. So while on the one hand, salsa and Argentine tango dancing offer alternatives to the dancesport versions of Latin dancing, they are still largely determined by expectations the ballroom Latin industry has created about what defines Latin on the dance floor.

Admittedly, there are many differences between minstrelsy and competition Latin dancing. For example, the power imbalance between blacks and whites in antebellum America was much more acute than that between Latinos and whites in America today. While minstrelsy was a comic form which explicitly mocked its black subjects, ballroom Latin dancers are more invested in publicly lauding than in ridiculing the Latino protagonists in their performance (albeit in grossly exaggerated caricatures of what it means to be “Latin”). Such incongruities notwithstanding, theories which have been developed about how blackface functioned in its time can be useful for understanding how brownface is operative in contemporary American dancesport. Although the legacy of minstrelsy is recalled every time a performer takes on stereotypical black behavior, the physical donning of burnt cork today

would be unimaginable. However, the current American obsession with tanned white skin as a symbol of upper-class white leisure (or expendable income for tanning salons) converges with stereotypes of Latiness to enable dancesport Latin competitors to continue staining their skin brown for every performance.

Cultural historian Eric Lott has suggested in his book *Love & Theft* that minstrelsy encompassed both a fascination with black culture and a simultaneous derision of it, a “dialectical flickering of racial insult and racial envy.”⁽⁶⁾ This ambivalence about racial relations, a desire to try on but not get too close to the racial Other is also reflected in Latin dancing. Like the minstrel show which reveals more about white fantasies of black culture than black culture itself, dancesport performances expose Western fantasies of what it means to be Latin. Most apparent is the hypersexualization of the performing bodies, underscored by the costuming, the visual narrative, and the discourse which surrounds both the teaching and the performance of this style of dance. Even a brief glance at the attire worn on the competition floor—little more than rhinestone-covered bathing suits for women and skin-tight pants with shirts open to the navel for men—reveals a visual discourse which is not about what Latinos actually wear, but rather a theatricalized projection of what an exotic Other might look like. The story the dancers are attempting to portray through their movement is an erotic, sensual, and passionate heterosexual mating ritual. While few of the actual bodies or spectators at dancesport competitions are raced Latino off the dance floor, this mating ritual is not one that the American and European practitioners or viewers are willing to claim as their own. Prudish Westerners cannot publicly display such mimetic representations of sexual acts or embrace such enjoyment in their own sexuality outside of the safe space created by brownface.

After nearly a century of revision at the hands of English, European, and American dancers, the dancesport versions of the Latin dances bear little in common with contemporary practices in Latin America. And yet maintaining the illusion that these are “Latin” dances is crucial to the believability of certain kinds of sexuality in this forum. With today’s barrage of sexual imagery in advertising, film, and television, we might wonder why the public display of tits and ass needs any sort of justification. But explicit sexuality is still not considered “classy,” the coveted label by which dancesport aspires to be categorized. The ballroom dance industry is invested in appealing to audiences who are if not themselves already in the bosom of high society, aspiring to climb there with the help of their dancing teachers. These are, after all, the clients who can afford to spend \$1,000 a month on private dance lessons. Classy and sexy can only be united under the safety of a brownface mask where the professional dancer and conspiring audience can enjoy this erotic sexuality with-

out forfeiting class status. Brownface, which encompasses more than the literal painting of the body but also depends upon the dancesport Latin movement technique for its potency, enables Latin sexy to become classy.

A second reason that sexuality in dancesport can only be expressed under cover of brownface is that such unproblematic displays of heterosexuality and unabashed erotic celebration of Western corporeal beauty is not generally accepted in “high art.” Nudity as a political statement may be controversial, but at least it is considered art. Ballroom costumes look more like those that appear in Las Vegas strip clubs than those of “art dancers.” While the tension between dancesport’s dual identity as sport and art has gained renewed attention as a result of its 1997 recognition by the International Olympic Committee as an Olympic Sport, almost all ballroom dancers consider themselves, and would like to be considered by others as, “artists.”² By maintaining a fiction of “authentic” Latin dancing, they can justify the revealing costumes and vulgar gestures. Under a guise of ethnographic representation of third-world dance forms, movement that might otherwise be read as low-class in the American context can be transformed into high-class art. When many of the same dancers appear in front of the same judges to perform the Standard dances (which is what the category of European derived dances is called), the suggestion of sexuality is much more subtle. Women’s legs are hidden under seven layers of chiffon and although male and female bodies are pressed closely together in full frontal contact, there is no thrusting, rolling, or pulsing of the pelvic region. At least this particular kind of sexuality is reserved only for brownface.

But the performance of brownface is more complicated than merely a Western projection of sexuality onto an exotic other. In American scholarship and popular discourse alike, the less-often discussed discourse of *class* difference is far too often mapped onto ethnic and racial difference. A similar transposition from class to race is reproduced in dancesport Latin performance. Most professional Latin dancers come from working class backgrounds, whether they are immigrants or American born. But their mastery of Latin dancing provides them access to economic and cultural capital otherwise unavailable. A successful dancer can sell his or her skills for \$75-\$100 an hour in the studio. While categorizing the class distinctions between patrons of ballroom dance and competing professionals is complex, they generally hail from different class positions. Patrons usually have educational and economic capital, while professional dancers possess a certain kind of cultural capital in high demand in America—glamour. The power of glamour is sustained in part by the distance between glamorous bodies and their admirers, a distance that is primarily enabled through class and national difference. For example, the difference between poor Russian immigrant dance teacher and Ivy

League-educated American doctor dance student can produce glamour, with a little help from PROFI TAN. While dancesport is all about being classy, the extreme class differences between its participants are rarely discussed. No one wants to admit that Latin dancesport professionals may be lower-class if they are also masters of its classy movement technique. Instead, they are marked by brownface as exotic, racial Others. Not black, not white, different, but not too different from the consumers of glamour, properly tanned dancesport professionals with superior movement technique are covered by a racial marker that stands in for the less visible signifier of class.

If Latin dance is raced in order to hide the function of class difference, there are also ways in which it is classed in order to disguise its racial history. The ballroom Latin dances, while Westernized, are undeniably derivative of African based movement forms. Rumba, mambo and cha-cha are descendants of Afro-Cuban dance and music. The samba is an Afro-Brazilian invention, and the jive is the English version of African-American swing dancing. All these dance forms were syncretizations of African and European dance traditions in their Cuban, Brazilian, and American settings. While there is no such thing as a pure dance form which has not borrowed from other traditions, something particularly insidious happened when the English and Americans developed their own versions of the rumba, cha-cha, samba, and mambo. They changed the dances and kept the names. No doubt these dances were successful in European and American ballrooms partly because practitioners could imagine that they were engaging in "primitive" Latin behavior. For example, in Arthur Murray's 1942 dance manual, he states that La Conga practiced in ballrooms has been adapted from dances practiced by "colored natives" in Cuba. "Remember—it originated with, and for generations has been danced by, simple natives. And if they learn it, you certainly can!" (175) Not only does such a statement insult the intelligence and cultural complexity of Cubans, it also ignores the cultural context and physical complexity of the Cuban dance form from which La Conga was poached. Murray's version reduces the dance to foot placements. My own experience with Cuban dance suggests that foot placement is relatively unimportant in comparison to the rhythms which are articulated by the hips, pelvis, torso, and shoulders. So the names and fantasies about the origins of these dances were maintained by the Western dance schools and organizations which codified Latin dance forms, but the dances and their social and cultural meanings were dramatically altered.

Furthermore, all explicit reference to Africa has fallen out of these African-inspired dance forms. Latin exoticism was marketable, but it seems that African exoticism was not. Certainly many of the qualities that have been dubbed "Africanist Aesthetics" have remained in the dances.³ Polyrhythms, high-affect juxtaposition, and

ephebism dominate in Latin dancesport performance. But what is strikingly absent from this version of Latin dancing is the butt. Cultural critic Richard Green has theorized that focus on the black "booty" and its reputedly substantial proportions has been central to representations of blackness in Western culture.⁴ The technique for Latin dancing in which I have been trained follows Western dance traditions which insist on tucking the butt under the body in order to enable more balanced and aerodynamic movement through space. There are moments in the dancing when the butt is thrust backwards in poses designed to showcase it. However the movement itself relies on a backside that is not posterior to the rest of the body. The bottom must be in a straight line with the rib cage, shoulders, feet and head. Westerners' fascination with the pelvis gets transferred onto the hips, which are allowed to rotate on this vertical axis. Dancesport Latin dancers are not encouraged to shake their booty, but rather, their hips. Technically, this development enables sudden stops after very fast movements because the body weight is always balanced over one foot. On the other hand, a relaxation (and thrusting outward) of the butt enables more rhythmical body movement, an aesthetic which has been overshadowed by the drive to produce faster and more dynamic movement across the floor. Was the disappearance of the butt as a site of movement in Euro and American Latin dancing merely a technical development in search for maximum speed in this ever more virtuosic dance form? Or did it have something also to do with the erasure of blackness from the history of Latin dancing? If the butt is indeed marked as black, as Richard Green suggests, I suspect that the absent butt in Western versions of Latin dances has as much to do with rewriting their racial history as their technical development.

To illustrate how pervasive the racial power of the butt appears to be in social dance practices, I will briefly turn to swing dancing. The current craze for 1940s style swing dancing in nightclubs across America is ripe with backsides hanging gleefully behind torsos as dancers whirl around in a near sitting position. Footage of Whitey's Lindy Hoppers, the Savoy Ballroom originals, reveals that this crouched position was the style in which the African American originators of swing dancing moved. The butt was ever-present. However, the posture was straightened up by the social dance industry for white ballrooms. A 1950s Arthur Murray dance manual specifically warns, "Don't dance with your hips `way back...Dancing with hips `way back is out of date." (Murray, 219). The illustration of what not to do bears a striking similarity to the posture of the black lindy hoppers, suggesting that making swing, and perhaps Latin dances, acceptable to white patrons required hiding the racially marked backside. While swing is not considered a Latin dance by most, it is performed in the Latin category in dancesport competitions. The tango, which was developed in a Latin American country but is

actually danced in the standard category of dancesport competitions, offers another such example of how the butt gets cleaned up and out of Latin dances when they enter the ballroom. Compare, for example the following brief examples of the Argentine version of tango, in which the torsos are inclined inwards towards each other and the butts lag behind, to the English styles in which the hips are pressed under and the torsos are stretched away from each other.

While awareness of African ancestry of the Latin American dances has nearly dropped out of the histories of dancesport and its teaching discourse, I found an anomaly in P.J.S. Richardson and Victor Silvester's 1936 book *The Art of Ballroom*. A chapter entitled "Jazz" traces the African roots of the ballroom dances. It is not written by the book's authors, but by Ivan Sanderson, who is disturbingly enough not a dancer or an historian, but a zoologist. The fact that it was a scientist trained to study animals who in Silvester and Richardson's words, "penetrated several hundreds of miles of unexplored jungle of West Africa where he came in contact with the original home of Jazz." (Silvester & Richardson, 32) reveals the deeply racist climate in which these dance forms were imported to Europe. This six page history not only credits Negroes with the inspiration for contemporary ballroom music and dance, but recognizes the invisibility that Negro cultural contribution has suffered under its appropriation by Western forces.

From that time [1925] until 1934 the Negro again took second place, though he provided all the novelty in dancing for which he was never been credited. New dances with extravagant names were (and still are) often advertised, most of which die without so much as being noticed, leaving no trace. The only examples that survive or exert any lasting influence on Jazz dancing as a whole, are those which are Negroid in origin like the Charleston, the Black Bottom, and the Rumba. (Silvester & Richardson, 37).

However, this awareness of the dangers of cultural appropriation does not penetrate the rest of the book, which recounts the history of ballroom dancing in Britain as if Africa and its people living in the diaspora ceased to develop concurrent cultural practices. The "Jazz" chapter resurfaces in the 1977 and future editions of Victor Silvester's dance manual *Modern Ballroom Dancing*. However, Sanderson's name is erased from the book, his presence unspoken and his work posing as that of Silvester, an act of misappropriated credit which reproduces that of the African dancers about which Sanderson writes.

The ghostly persistence of Sanderson's short essay even in the 1993 reissue of Silvester's book suggests an awareness and perhaps even an uneasiness about the era-

sure of blackness from Latin dancing. More poignant than the absence of the black butt in the discourse and technique is the absence of the black body in the contemporary practice. There are very, very few black dancesport competitors. Asians, and a growing number of Latinos participate in dancesport competitions, but black bodies are almost entirely absent. Those representing this sport to the public are acutely aware of this absence, at times distorting the demographics so that the American public will not call racism. For example, producers of the recent dancesport film *Dance With Me*, starring African American Vanessa Williams, invented a "South African" competition partnership by teaming up Rick Robinson and Maria Torres, two of the only black competitors in the professional American dancesport scene. Dancers appearing in the climactic competition scene were drawn from the ranks of American and Canadian dancesport professionals, appearing under their own names with their own partners, with the exception of Robinson and Torres. The film's producers may have been compelled to reinvent the racial demographics of dancesport competition in order to justify their casting of Vanessa Williams in the starring role as dancesport champion, but throughout the publicity surrounding the film, no dancesport expert broached the sensitive topic of black disinterest in the sport.⁵ While dancesport Latin is all about imagined racial difference of the Latin Other on the one hand, explicit discussion of particularly raced bodies is taboo for dancesport ambassadors.

Writing about white working-class identity formation in antebellum America in his book *The Wages of Whiteness*, cultural historian David Roediger posits that the emergence of "blackness" and "whiteness" as categories of identity served to define the nascent industrial white working class. Central to this process of racial identity formation was the practice of blackface minstrelsy. While I am not arguing that Latin dancesport performances are defining racial categories in quite the same way, they may function similarly in defining new transnational hierarchies of class. Latin studies scholar Celeste Frazer Delgado has posited that the West has entered into an era of transnational capitalism in which Latinidad, exoticism, and primitiveness can function as floating signifiers more often marking class differences than those of race.⁶ Delgado's argument rests on the assumption that the expansion of capitalism to every corner of the globe no longer allows the category of "primitive other" to function as a justification for capitalist expansion (and exploitation of third world cultures). Performances of primitiveness are no longer linked primarily to ethnicity, she argues, but just as often to class and access to economic, political, and certain kinds of cultural resources. Dancesport Latin, which has the potential to be as popular as ice skating if it receives Olympic television coverage, may become central to this new global hierarchy. Just as blackness, according

to Roediger, came to symbolize for the new industrial worker all that industrialization had forced him to abandon but still longed for (leisure, sexuality, nature), there may be a way in which Latiness symbolizes for the new transnational citizen all that has been lost in the new era of transnational capitalism: visible markers of nationality, of class, of place.

I recently overheard a conversation in which a dancesport judge complained that the current national champion of American style Latin dancing (who is incidentally a Russian immigrant) is not a good role model for American girls. His chief complaint was that she does not wear enough tanning cream in competition. Underlying this discussion was a shared assumption that the act of covering one's nearly naked body with bronze makeup was absolutely crucial to the image of dancesport. Perhaps covering one's body with something, even if it is only tanning cream, is enough to protect the industry from a looming downward spiral towards strip clubs and escort services. Brownface provides enough cover for dancesport's version of Latin sexy to remain classy. The brownface ritual is also one which negotiates the complex relations of class and nationality through a recognizable bodily discourse of race. And yet it masks far more than the biological white skin of its dancers. Brownface recolors the history of Latin dancing, repainting the dark skin of its African roots to a lighter, more palatable tone.

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Notes

- 1 I would like to thank the members of the 1999 Race and Representation in Dance seminar group at the University of California, Riverside, all of whom helped to stimulate development of this work. I would like to extend particular gratitude to my friend and colleague Danielle Robinson, without whose similar engagement

- with these issues of race and representation in American social dance forms, I might never have been able to work myself out of a paralyzing state of dissonance caused by my simultaneous passions for dancesport and critical race theory, to find what I hope has become a more responsible and productive voice.
- 2 Aside from my own experience as a member of this community, such evidence of this longing to be understood as artists, not just athletes and entertainers, appears in trade publications and books about ballroom dancing. See Ruud Vermey, *Latin: Thinking, Sensing and Doing in Latin American Dancing* (Munich: Kastell Verlag, 1994).
- 3 See Brenda Dixon Gottschild, *Digging the Africanist Presence in American Performance: Dance and Other Contexts* (Westport, CT: Greenwood Press, 1996) for discussion of Africanist Aesthetic.
- 4 Richard C. Green III. *ADoin= Da Butt: Racial Subject(ion) of Desire*. Paper presented at UC Riverside, June 1, 1999.
- 5 In an interview for *Dance Beat*, two of the dancers appearing in this scene stressed how authentic the director had tried to make this scene by seeking out the most highly ranked competitors. "They were looking for the top six and if somebody couldn't do it they went down the list." (*Dance Beat*, p. 22) There was no mention in the interview of why this pursuit to accurately represent dancesport lead to the fabrication of a South African couple.
- 6 Celeste Frazer Delgado, "Exploding the Exotic: Re-thinking Performance at the End of Civilization." Paper presented at UC Riverside, May 11, 1999.

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Has Swing Dance Been “Revived”?

Terry Monaghan and Mo Dodson

Revivals are a constant, it seems, in all civilised societies. From Montaigne to Marx, from Marx to contemporary High Theorists, this need of civilised societies to go back and reclaim a lost past, has been theorised, criticised or celebrated. Nietzsche’s ‘eternal recurrence’, Freud’s repetition-compulsion, Postmodernists’ celebrations and/or critiques of pastiche and bricolage (e.g. Jameson) are some of the more egregious examples of 20th Century flirtations with the notion of revival and repetition. More pertinent we think to our studies is the concept of ‘alienation’ from the somatic and social base of one’s species being that Marx and Engels elaborated from a long previous tradition (e.g. Montaigne, Rousseau, Feuerbach, Hegel). More recent analysts of this phenomenon of alienation pertinent to our studies would include the anthropologist, Stanley Diamond; one of the originators of cultural studies, Raymond Williams; the anthropologist, Timpanaro; and the art critics, John Berger and Peter Fuller. From very different starting points and perspectives, these writers have analysed the way in which an alienation from a material and creative connection to ‘nature’ (i.e. ‘economic production’ in the terms of modern, alienated, society), and a closely related alienation from one’s own creativity, as it is embodied in one’s body, and as it is connected to other people within a mutually supporting and creative community, have resulted in a felt need in all civilisations to re-cover a ‘lost past’, often a ‘Golden Age’ (e.g. Plato’s formulations of this idea) when these alienations did not bite so deeply.

This alienation is countered by forms of face to face communication, theorised at an ontological level by writers such as Martin Buber and Emmanuel Levinas, and explored more concretely by writers who have looked at the division between oral and literate cultures (e.g. Jack Goody, Walter Ong). This type of historical study has been complemented by the work of sociologists like Basil Bernstein, whose work on speech codes relates strongly to Ong’s characterisations of oral and literate modes of thought.

This theoretical work on alienation and ‘orality’ can be connected to the dance theories of the late John Blacking (the ethnomusicologist) and the late Belinda Quirey, the European Dance Historian and reconstructionist. Both of these writers, independently, arrived at the idea that dance and music had both a strong local/cultural dimension, tying the practice and understanding of the dance and music to a local culture, as well as a universal dimension, that was based in our somatic being. This explained

how dance and music could carry some meanings across cultural boundaries in a way that verbal practices could not, but also the way in which music and dance had very particular cultural meanings that could only be accessed by someone immersed in the matrix-culture of the dance or music. Belinda and John also were very sharp in their awareness of how dance and music could have a very close and interactive relationship when practised at a high level; and that this high level of music and dance practice was, in some cultures, available to the majority of ordinary people. Even further, Belinda and John were keenly aware that this participant and collective practice of very high levels of music and dance was one of the most robust forms of being a human being, and connecting to values, in practice, that some would call spiritual, while others might call the fulfilment of our species-being. Blacking’s and Quirey’s work is being carried on by their students, and important for one of us is the work of Andree Grau (a dance anthropologist who has studied the dance of the Venda and the Tiwi, and a student of Blacking and Quirey) and John Baily (an ethnomusicologist specialising in the practice and transmission of Afghan music, and student of Blacking). We have also had the advantage of taking dance classes with Belinda Quirey and her colleague, Margery Howe (a teacher and writer on English Traditional Dancing).

In the light of the current “swing revival” it is worth looking back at what swing originally was and how it has been inflected through being re-taught in the context of contemporary cultural pressures and fashions. The much used term “swing revival” is not accurate, however, as swing, or “Lindy Hop”, as it was originally called, continued to exist in social, stage and competitive forms continuously since it first emerged. Periodic “revivals of interest” is a more useful concept, especially as these renewals tended to overlay and in some cases interact with their predecessors. During the 70 years of Swing Dance’s existence, in its three distinct but technically inter-related modes – social, stage and competition forms – it has varied between being a major world dance form and the minority preserve of small circles of devotees. Few other forms of social dance in the 20th century have possessed so changeable a significance and relevance.

The contemporary swing scene resulted from two revivals of interest, one in the early 80’s and the other in the early 90’s. Both were driven by quests for authenticity in their desire to overcome the intervening, dominant and dismissive attitudes to the dance form. Even sincere

attempts at “authenticity” can miss their target when faced with the difficulties of renewing key facets of such an involved art form. For example the 90’s enthusiasts have paid great attention to the classic Lindy Hop sequence in the 1941 film “Hellzapoppin’” as an example of best practice. Although having rightly replaced the stereotypical maids’ and mechanics’ costumes worn in it with period clothes, their concentration on Zoot Suits contributes to the creation of a new misleading stereotype. This film marked the widest point yet of separation to date between the stage (i.e. film in this case) version of the dance, and related early 1940’s social forms of the dance. On the other hand back on the ballroom floor the most committed dancers of the day increasingly wore practical dance clothes, in a similar way to modern club dancers, whilst reserving expensive Zoot Suits, if they could afford them, for less sweaty occasions.

Beginning in the late 20’s as a composite dance form, the Lindy Hop emerged out of a coagulation of the One Step, Two Step, Charleston and Cakewalk. After an initial wave of enthusiasm and temporary decline during the early years of the Depression, the dance broadened out in the mid-1930’s into a variety of forms that were performed to swing music - the Lindy Hop, Shag, Big Apple, the ‘Ballroom’, the Trankee Doo and more.

Successive generations of young African Americans were its cutting edge whilst the inclusive character of the dance was manifest in terms of the diversity and complexity of its technique base and movement reference, as well as the broad mix of people dancing it. The forms and modes of dance, along with the typical clothes worn in the ballroom were not, however, totally self-defined. Although swing was learnt, practised and rehearsed in many settings, from rent parties to rooftops and cellar clubs that were largely autonomous in their operation, the dancers and the dances found their ultimate validation on the ballroom floor. Major city ballrooms sustained vestiges of socially uplifting “Progressive Era” sentiments in that dress and behaviour codes were rigorously enforced. This was especially true of the Savoy Ballroom, which was the ‘Academy of Swing’ for the greater New York area, if not the whole East Coast. As the New Deal came into operation, the Savoy was part of Harlem that welcomed visitors on equal terms, and as in most ballrooms of the time, provision was made for observing the dancing and stationary listening to the music, as well as for the dancing itself which entailed further regulation.

These initial two film extracts illustrate the beginning and the maturity of the classic Lindy Hop period. The first clip (*After Seben*) shows a 1928 dance group led by George “Shorty” Snowden and his partner Pauline Morse staging a mock Lindy Hop competition that demonstrates the earliest form of the dance. Its clear European partner stance, that utilises open-and-close holds, are given an inter-personal African dynamic in which the couples

internalise the musical tensions and experiment with accents on and off the beat. Whilst the characteristic Lindy Hop swing outs are restrained, the dangling ‘Challenge’ handkerchief from the rear pocket of the male of the second couple states unambiguously that we are in the presence of a serious dancer. Their smart clothes, in this film made for black audiences, are indicative of the strict dress codes of venues like the Savoy and also of the growing awareness of a new generation who knew, at least in part, that they were redefining the popular social dance of the USA.

The following clip from the 1937 film *Day At The Races* is performed by the next generation of leading Savoy dancers known as “Whitey’s Lindy Hoppers.” The girls are wearing clothes typical of the Savoy for their time, more practical than stylish, whilst the boys are minus their jackets and ties because of the film scenes setting. Signature steps have come to the fore, and in the case of the 4th couple, George Grenidge and Ella Gibson, recent winners of the Harvest Moon Ball Lindy Hop contest, we witness a beautiful interaction between two partners that illustrates how far rhythmic interaction had developed without any loss of gender characterisation.

Renamed the ‘jitterbug’ in the early stages of World War II, the dance peaked on the West Coast just after the war finished, which ensured a continuity of sorts into the 50’s. The 50’s R’n’R exploitation films triggered off a new world wide enthusiasm for the dance but not before key aspects of its former reciprocal kinaesthetic dynamic, especially those involved in the basic 8 count Lindy swing out, were lost or only half remembered in general social dance. Various attempts were made throughout the 60’s and 70’s to engineer a major new interest in the Lindy, and perhaps no one was more persistent and devoted in that than Louise “Mama Lu” Parks.

The early 80’s revival of interest was triggered by a kind of spontaneous ‘one last effort’ by the surviving elders to sustain the original dance form. A concern with authenticity of form was dominant, especially in terms of learning as many “steps” as possible, and although much smaller than the following ‘90’s upsurge, it had an international character with four prominent centres in Los Angeles, New York, London and Stockholm. The Jiving Lindy Hoppers, which has since become a professional dance company, initially constituted the London dimension.

The 90’s resurgence remained within US borders, probably reflecting a new American post-Cold War cultural introspection as the old high-art imperatives weakened. It has attempted to replicate popular, and at times stereotypical, notions of the dance form such as excessive energy. The preceding 80’s enthusiasts became in a number of cases the teachers of the newer 90’s dancers, and compromises were struck between the wildness of the latter and the quantitative “stepaholics” goals of the former,

who assiduously rehearse their repertoire of steps. A loosely defined coterie of “good dancers” have come to the fore, who for the most part refrain from facilitating ritualised opportunities to demonstrate their skills, as in the old ballrooms, but who constantly move venues in their attempts to find adequate dance space for their needs. Privately some “good dancers” are even prepared to assert artistic supremacy, based on their quantitative achievement, over the leading Lindy Hoppers of the Savoy Ballroom era. They have evolved a new categorisation - East Coast, West Coast, Savoy Style, Hollywood Style etc.- as the new network of dance camps and courses required a nationally agreed terminology that has little in common with the easygoing regional pragmatism of the 1930's names.

The following clip of Steve Mitchell from California who is widely but inaccurately credited in media reports with “reviving” a dance form that never actually went away, demonstrates the step-based approach, incorporating 360 degree rotating arms by both teacher and pupil, in profound contrast to former notions of “social dance” according to which communities danced together, with respect for communal space, on the ballroom floor. Whilst the same arm movement can be seen in the duet of the first couple in the *Day At The Races* clip, being executed by the female partner Dot Miller, she only swings her arm once, and even then is dancing in a ‘stage’ or performance mode.

For many of these new swing dancers the Lindy Hop is no longer the 3 minute “love affair” that the former leading member of “Whitey’s Lindy Hoppers”, Frankie Manning, speaks of, but a compact and remorseless exercise opportunity that is reminiscent of the new work ethic of short term commitments to specific tasks shorn of any notion of long term loyalty. An assertive individualism has taken over that echoes the driving habits of some Sports Utility Vehicle owners, as the dancers execute set-choreographed step patterns. Although lip service is paid to gender roles, the pre-set character of the dance eliminates significant rhythmic inter-action between the dancers. The same taught steps distance the dance form from the music. Instead of the old truism about “the music telling you what to dance”, the new dancer learns a pattern, often out of meter, and then synchronises it, according to their ability, with the music in a similar style to International Competitive Ballroom Dance. Although many of the current dance teachers deplore this end result, it may be that their teaching methods encourage it.

The next two clips illustrate how it is possible to recover former traditional meanings of the dance through dancing “to” the music rather than “alongside” it. This shift has the potential of transforming the dancers’ preoccupation with technical execution to concerns about phrasing and its essential interrelationship with the music. The first clip features two recent dancers on the NY scene, Christopher and Lenore, who can be seen interact-

ing with the Wynton Marsalis Lincoln Center Jazz Orchestra. In this particular instance the subject was the mainly humorous communication arising from the dancers’ gendered narrative. This interaction recalls an age when musicians could still hear and relate to the rhythmic tread of the dancers’ feet. The second clip shows the Jiving Lindy Hoppers performing with leading Dutch and Scandinavian jazz musicians led by the veteran US tenor saxophone player Hal “Cornbread” Singer. Despite an unpromising start the same kind of interaction with the musicians occurs in this stage mode of the dance.

It was the presence of Hal Singer that enabled these UK dancers to get into such a precise groove with an assortment of European musicians. He pulled the band together initially by formal direction and consolidated this through playing one solo chorus, which also laid the rhythmic basis for the dancers. From then on dancers and musicians can be seen and heard to build on each others’ contribution, which creates an impression of many hours of rehearsal and preparation, when in reality there was practically none. Coming from the UK, the Jiving Lindy Hoppers have been able to select carefully from a wide range of Lindy ‘master-dancers’ to learn from. Learning from many teachers has meant the company can refer to the broad tradition rather than to only one particular major influence. Ryan Francois, an ex JLH member, is the featured male Lindy Hopper in the current Broadway production *SWING*, whilst the current JLH completed a 53 week USA coast to coast tour at the beginning of this year. At the beginning of 2001 it will be touring with the Boston Pops Orchestra in the South Eastern states of the USA.

Observation of today’s swing dancing today reveals dancers who place enjoyment of their dancing with their partner before attempts at perfection. Enjoyment facilitates relaxation and that places the dancer closer to the music. Resultant attempts at responding to, and even predicting the rhythmical flourishes of the backing riffs, or even the more inspired solos, draws the dancers into the rhythms of the music and towards the recovery of the many layers of meaning embodied within it. Warren Heyes, co-founder of the Jiving Lindy Hoppers, has noted that the scene does not need more prescriptive teachers but new versions of the old “dancing masters” who as consummate professionals inspire imitation whilst sharing their social and cultural understanding of the dance form.

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Monaghan and Dodson

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Bourdieu's Theory of the Field as an Aid in Dance Research

Gay Morris

Over the last decade an increasing amount of the work of French sociologist Pierre Bourdieu has been translated, making his theory and empirical research more accessible to the English-speaking world. This paper will focus on ways in which Bourdieu's work proved useful in my own research on post-war American dance. I will concentrate on his theory of the field, which was valuable as I sought a means of analyzing the ways in which a large number of agents and institutions interacted over time during the post-war years. Among the questions I was attempting to come to grips with was how the dominant aesthetic of the American avant-garde shifted from expressionism to objectivism (or formalism, as it is sometimes called) during the post-war period.

Bourdieu started his career as a structuralist but gradually concluded that neither structuralist objectivism nor its opposite, subjectivism (especially in the form of phenomenological subjectivism) adequately explained social life. Bourdieu sought a theory of practice that would include both objectivist structures and a notion of human agency. This work is summarized in two books, Outline of a Theory of Practice (1977) and The Logic of Practice (1990b [1980]). He applied his theory to the arts in The Field of Cultural Production (1993) and The Rules of Art (1996 [1992]), both of which dealt with the emergence and development of the avant-garde in nineteenth century French literature and painting.

I want to now give a brief description of some of the central points of Bourdieu's theory of arts fields, then focus on specific concepts and how I employed them in my own work.

Bourdieu sometimes compares the field to a game since it is a dynamic structure that includes such elements as rules or regularities, positions, trajectories, strategies, and most important, contest or struggle. Fields are semi-autonomous, having their own structures and laws, such as the fields of dance, medicine, the academy, or painting. The field is a space of objective relationships among positions which can only be understood by looking at all the positions and the agents occupying them in relationship to each other. Agents occupy positions in the field which they seek to protect or change through position-taking. Agents (which may include individuals, institutions, groups, or classes) are guided primarily by "habitus," a mostly unconscious learning that becomes a second nature and through which all conscious decisions are filtered. Agents also possess "capital" of various sorts which aids them in changing or maintaining their positions.

"Illusio" is belief in the game and the value of its stakes.

In making an analysis, Bourdieu contends that one must first analyze the position of the specific field, in this case dance, in relation to the field of power (the field of power being the agents and institutions which hold a dominant position within the social structure as a whole, such as government and business). It is through this relationship that the general rules of the specific field are produced. For example, in his own research, Bourdieu demonstrated how the rules of the avant-garde (or what he calls the autonomy of the field) grew out of a major change in patronage, which threw many artists onto the market who had previously had court patronage.

After analyzing the dance field in relationship to the field of power, one must then chart the positions of all the agents in the field in order to ascertain the internal structure of the field. From there one can analyze specific artists' careers. However, because of time constraints I will concentrate on the first two steps of the process, that is, on the rules and structure of the field.

For Bourdieu, the social microcosm of the field is a space of objective relationships among positions "and one can only understand what happens there if one locates each agent or each institution in its relationships with all the others" (FCP 1993a: 181). The key element here, borrowed from structuralism, is objective relationships in which elements are only understandable in relation to each other. The field is a network of such relations which is independent of individual control (IRS 1992: 97).

In my own research, I first attempted to think-through the dance field's structure and laws in 1945, the beginning date of the project. Figure 1 shows the results. I was helped here by the model Bourdieu developed in his research on the French literary field in the mid-nineteenth century. Although the American dance field in 1945 was obviously different from the French literary field in 1845, in both instances the rules of the avant-garde governed the field and helped form its outline. Among these rules is what Bourdieu refers to as the "economic world reversed" in which artists disavow commercial interest and profits, substituting instead "symbolic capital," that is, forms of prestige and status which in arts fields center on a charismatic ideology of the artist rather than in financial gain (FCP 1993a: 74-76, ROA 1996: 81-85). Another of these rules is the "dialectic of distinction" in which rivals attempt to overtake each other and which produces a sense of continuous revolution as one "ism" replaces another (ROA 1996: 126-127). Figure 1 shows the avant-garde

on the left, official high-art in the center, and commercial enterprises on the right. Obviously, if one were working in a period in which the rules of the avant-garde did not apply, the structure of the field and the rules governing it would be different.

As can be seen in Figure 1, Martha Graham held the position of the consecrated avant-garde in 1945. By that year the other major figures from the first generation of modern dancers had left the field. The Humphrey-Weidman company had broken up because of Doris Humphrey's ill health (although she would soon reappear as artistic director of the Jose Limon company). Helen Tamiris was working on Broadway. Hanya Holm had disbanded her group and would also soon go to Broadway.

Beneath Graham, that is with less symbolic capital, is what I have called the intergeneration of modern dancers, those who were dancing for most of the 1930s but were younger than the first generation pioneers. These included Sophie Maslow, Jane Dudley, Jose Limon, Pauline Koner, Erick Hawkins, and Anna Sokolow, among others.

Below this group, with the least symbolic capital is the second generation of youngsters, who began choreographing in the 1940s and who included such dancers as Merce Cunningham, Sybil Shearer, Pearl Primus, Alwin Nikolais, Jean Erdman, Valerie Bettis, and Nina Fonaroff. In the center section is the officially sanctioned high-art of ballet. In 1945 this included Ballet Theatre and Ballet Russe de Monte Carlo. Lincoln Kirstein was still in the army in 1945 and Balanchine was the artistic director of Ballet Russe. On the right are located the major commercial enterprises: Broadway, films, nightclubs and television (the last just beginning to appear after the war). The arrows indicate traffic between genres. It can be seen that at this time there was a great deal of movement between the high-art forms of modern dance and ballet and commercial forms, particularly Broadway.

According to Bourdieu, at the same time that the field is governed by objective relations, it is also governed by its own history, which agents and institutions both assimilate and respond to. So, for example, in the case of modern dance in 1945, a young choreographer would know that the genre was built on the notion of communicating essential psychological states and emotions (Martin 1972, 1965, 1945; Horst and Russell 1987). On entering the field she would either continue to support that notion or differentiate herself from it, for example, by advocating a dance whose only subject was movement.

According to Bourdieu, arts fields are semi-autonomous, that is they are governed to a large degree by their own rules and regularities. However, no matter how autonomous a field is, the result of the struggles within it is never completely independent of external factors. The power relationships between conservatives and innovators, the old guard and the new, are dependent to a greater or lesser degree on the state of external struggles and on

the reinforcement that one or the other can draw on from outside the field (FCP 1993a: 185). However, external events rarely determine changes in the field directly, in a mechanical, deterministic way. Rather fields transform or refract outside events and influences, bending them through their own internal struggles. It is these struggles that bring about change in the field, including changes in the kinds of works produced, and in the rules of the game (FCP 1993a: 187). In my research the concept of refraction played an important role. For example, during the early post-war period in the United States it became increasingly suspect to produce works that were thought to be on the one hand critical of American institutions (due to the Cold War and anti-communism) and on the other as nostalgically nationalistic (subject matter that was considered to have ties to fascism). Lincoln Kirstein had in the late 1930s explored the possibility of building an American ballet on works with American themes through Ballet Caravan. After the war, however, the notion of trying to develop an American ballet company around such subject matter seemed impossible (Kirstein himself had written an article condemning Nazi art, in part, because it extolled a mythic past (1945)). There were many possible responses to pressures from outside the field. But struggles within the field narrowed the possibilities available to Kirstein if he wished at the same time to differentiate his project from others, a necessary process in order to challenge his competitors and gain symbolic capital. Balanchine, with whom Kirstein planned a new company, worked in several styles, particularly neo-romanticism and neo-classicism. With an intensified stress on the plotless and movement elements of Balanchine's choreography, Ballet Society was able to distinguish itself from its competitors and at the same time resolve the problem of subject matter. This example is, of course, greatly simplified, the point here being only to illustrate the notion that art does not simply reflect influences from outside the field but refracts them through its own internal struggles.

As can be seen from the above example, Ballet Society's position in the field in 1946 was that of an upstart, although Kirstein and Balanchine were known figures who had already accumulated a certain amount of symbolic capital. The position they took, however, was that of a challenger, distinguishing themselves from competitors through an alternative aesthetic and in the process attempting to increase their status. For Bourdieu position-taking consists of strategies an agent or institution employs to change or maintain position. An agent develops strategies or produces works within the field based on what is possible at the moment, what is seen as the agent's best interest, as well as on the position the agent already occupies in the field. However, it should be noted that "strategies" are not for the most part consciously calculated. They operate in a far more complex way, primarily below the level of consciousness through "habitus," and would perhaps

be expressed by agents in terms such as “what interests me,” “what works for me,” etc.

According to Bourdieu, the goal of struggles within the field governed by the rules of the avant-garde is the preservation or transformation of the established power relationships in the field of production. The effects of the struggles either preserve or transform the structure of the field of works (i.e. dances), which are the tools and stakes in the struggles. The strategies agents employ depend on their position in the field, that is, on the amount of symbolic capital they possess. If agents possess a great deal of capital they are likely to want to preserve the current structure, perpetuating the existing rules of the game. (Here one might cite the critics of Louis Horst’s *Dance Observer*, who attempted to reinforce the structure of the field, that is the dominance of expressionist modern dance, through hostile reviews of the young objectivist choreographers). If agents have little capital they are likely to want to subvert the rules (Cunningham and other objectivists). However, their struggles do not depend only on the present, they also depend on “the space of possibilities inherited from previous struggles, which tends to define the space of possible position-takings and thus orient the search for solutions and, as a result, the evolution of production” (FCP 1993a: 183-84). In other words, new works are related to what is inherited from the past—objectivist modern dance is defined in relation to its opposition to expressionist modern dance—and to such present concerns as the need for young choreographers to differentiate themselves in order to challenge their elders.

The strategies agents use to either perpetuate or subvert the current structure of the field depend on their perception of what is possible and desirable for them at a given moment and therefore are not strictly determined (in other words on personal habitus—Tudor responds to the past in one way, Balanchine in another) (FCP 1993a: 184). Again, one must caution that perceptions of what is “possible” and “desirable” are only in part consciously calculated. It is also necessary not to oversimplify concepts of position and struggle. Every agent in the field holds a position and is in the process of position-taking, so the field is both complex and extremely varied. Therefore, when Bourdieu speaks of the struggles in the field having a homologous relationship to works produced, he does not mean that only certain kinds of works are produced. A range of works from the most conservative to the most experimental is always being produced just as there is always a range of agents in the field. Rather, only certain kinds of works are successful. For example, my research showed that dances of social protest went on being produced throughout the post-war period, but they were ignored or criticized by agents representing the dominant aesthetic.

The accumulation of symbolic capital depends on the notion that works are “created” by a single individual, the

artist. However, according to Bourdieu, the value of the work is produced by a host of agents and institutions, including critics, foundations, government agencies, and not least the impresario who brings the work to market and stakes her/his own accumulated capital, including such symbolic capital as reputation, on it. One thinks, for example, of Graham being taken on by Sol Hurok for tours in 1946 and 1947. The imprimatur of “S. Hurok Presents” placed Graham on a footing with ballet companies, international opera stars, and music virtuosi—a position vastly different from most modern dancers. And it correspondingly increased the value of her work to the level of importance of Hurok’s other clients. On a more vanguard level, one could point to the invitations Cunningham received, through John Cage, to Black Mountain College, which helped make his work known to, and associated with, an international avant-garde. Through these associations his work increased in value as a vanguard production.

Like value, meaning, too, is produced not solely by the artist but by the various agents and institutions within the field (FCP 1993a: 261—263). Change in the production and meaning of works takes place when agents shift positions in the field, which happens most frequently when new contenders enter the battle. This notion of how meaning is produced gave me a way to think-through how Graham’s work shifted in meaning once the objectivists were on the scene. This shift occurred not simply through the production of new kinds of dances but through the efforts of a variety of agents, most prominently of critics and writers. For example, David Vaughan wrote a letter to the editor of *Dance Magazine* in 1958 condemning the magazine’s coverage of James Waring’s work, “Dances Before the Wall.” Walter Sorrell, *Dance Magazine*’s critic, had compared viewing the work to walking through a crematorium (*Dance Magazine* May 1958). Vaughan denounced what he called “the literary prejudice” of the establishment dance world and defended Waring with the objectivist argument that “movement isn’t a language, it is movement” (*Dance Magazine* June 1958). Within a month Vaughan wrote another letter to *Dance Magazine* complaining of Doris Hering’s enthusiastic response to Martha Graham’s *Clytemnestra*, which he contended was outmoded and formulaic (*Dance Magazine* July 1958). The details of Vaughan’s argument are a summary of objectivist criticism of expressionism. He found the dance less important in Graham’s work than the narrative; the need to “communicate” led only to incomprehensible symbolism which dance was not equipped to convey; the atmosphere of Graham’s dances was reminiscent of what “prevails in an analyst’s consulting-room”; her dance was not classic, which presents the individual in relation to others and to the universe, but romantic which is “concerned exclusively with the individual in relation to himself.” In short, Graham’s work was not about the activity of danc-

ing but about story-telling and self-absorbed psychology.

Such modest items as letters-to-the-editor, added to polemics, reviews, symposia, lecture-demonstrations, program notes, etc. produce a discourse that interacts with works and help to give them meaning. As Vaughan's letter concerning Graham indicates, the meaning and value of works change, especially when newcomers (in this case the objectivists and their supporters) enter the field.

The examples I have related here give only the slim-mest outline of Bourdieu's theory, which is complex and nuanced. I hope, however, that these illustrations have indicated to some degree how Bourdieu's concept of the field helped orient my own research and how it might be applied elsewhere.

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Criticism's Deficit: The Misapplication of Modernism and Post-modernism in American Dance

Alan I. Murdock

When Arlene Croce's dance criticism is read back to back with the modernist theory of art written by Clement Greenberg, the theoretical relationship between the two is self-evident. In his essay *Modernist Painting*, Greenberg sets forth a programme of segregation in the arts. Looking back to the "Enlightenment," Greenberg claims the arts reached a point of crisis in which they faced assimilation into entertainment if they failed to establish their own territory. To do this, Greenberg says, each art had to re-discover its form:

What had to be exhibited and made explicit was that which was unique and irreducible not only in art in general, but also in each particular art. Each art had to determine, through the operations peculiar to itself, the effects particular and exclusive to itself. By doing this each art would, to be sure, narrow its area of competence, but at the same time it would make its possession of this area all the more secure.¹

(Greenberg 1992: 755)

Greenberg goes on to describe the process of isolation each art would have to go through:

The task of self-criticism became to eliminate from the effects of each art any and every effect that might conceivably be borrowed from or by the medium of any other art. Thereby each art would be rendered 'pure', and in its 'purity' find the guarantee of its standards of quality as well as of its independence.

(Greenberg 1992: 755)

This is the ideal of American formalist modernism. Dance, according to this theory, should exploit those attributes that belong solely to dance, namely the conjoining of form (or structure) and movement. Painters, in turn, should explore the flatness of a stretched canvas and various applications of paint to that surface. Theater is to strip itself bare of all that relates to dancing, painting, literature and so forth. This "purification" would signal of the ever-upward spiraling development of humankind, as well as fuel that spiraling.

This theme of modernism is described in similar terms by Richard Palmer when he writes:

Time [in modernist thought] is routinely conceived in mensural, linear terms. And history, perceived as a straight line that never circles back on itself, becomes the story of man's gradual self-improvement through the exercise of reason. Progress becomes the theme of modernity, as each generation uses the powers of scientific reason to control nature and, thus, to transform the world.

(Palmer 1977)

Of course, it must be remembered that this purification and evolution is reserved alone for the wealthy. Greenberg writes in his essay "Avant-Garde and Kitch":

The masses have always remained more or less indifferent to culture in the process of development. But today such culture is being abandoned by those to whom it actually belongs – our ruling class. (Greenberg 1986: 10)

The gist of Greenberg's essay is that the wealthy must maintain the avant-garde as a way of salvaging high culture. There is a triangular relationship required to maintain this high culture. In the essay, two aspects of this triangular relationship are discussed, the wealthy collector and the formalist artist. These are connected by "a golden thread," a relationship of money, but what Greenberg leaves out of his equation is the role of the formalist critic who normalizes that relationship for the public.

Not only a triangular relation between critics, wealthy patrons, and artists, but a determinist model of history is required to maintain this formalist approach to dance and art. While cultural modernism as a whole does not, formalism requires a structure in which to initiate and condition those who will create the "new" by educating them in the traditions and movements of the past. Lateral transitions are thus minimized and the ladder of "progress" is maintained.

Locked into this belief in form and lineage, Croce's theme is a well-worn robe. Greenberg's attempt at saving the high culture position of art is echoed by Croce when she writes:

The anybody-can-do-it school arose in the six-

ties as a reaction to exclusive personal virtuosity and self-display. This reaction was only partly dance-related. Deeper impulses lay in the countercultural politique, which was formed largely by progressive-school whiz kids trying to get in step with the underprivileged.

(Croce 1987: 88)

In this instance, Croce attempts to diminish the significance of counter-societal elements by mis-characterizing their efforts to dismantle the cultural elite as an exploitation of the “underprivileged,” thus detracting attention from the cultural elite’s own exploitation of the underclass. Rather than recreating the “underprivileged” as a fashion statement, a group to “get in step” with as Croce claims, the counterculture was in fact engaged in dismantling the efficacy of the cultural elite, of which Greenberg’s (and more recently, Croce’s) formalist position is a part. Croce is not critiquing the Left in order to give it opportunity to grow, but rather attempting to destroy opposition to hegemony.

The language Croce uses when she writes about Mark Morris² could almost come directly from Greenberg’s article on painting. Of Mark Morris’ BAM concert Croce wrote:

He’s the clearest illustration we have, at the moment, of the principle of succession and how it works in dance: each new master assimilates the past in all its variety and becomes our guide to the future. In dance, the present is the only known tense, so the spell cast by a Mark Morris is the illusion of a perspective - seeing the past and the future simultaneously contained within the present, seeing Then as Now, Now as Forever.

(Croce: 225)

Croce makes it clear her view allows for no bastard children of dance on her stage.

Greenberg, in similar fashion, attacks anyone who attempts to create a revolutionary art, claiming any expectation of “the new” as part of the modernist lineage:

And each time, this expectation [of the new] is disappointed, as the phase of Modernism in question takes its place, finally, in the intelligible continuity of taste and tradition, and as it becomes clear that the same demands as before are made on artist and spectator.

(Greenberg 1992: 760)

While Croce uses a much more ecstatic voice than Greenberg, the message is the same. Lineage is imperative. Breaking form, taste, and tradition will not be toler-

ated. Anything revolutionary must be subsumed within the tradition,³ thus guaranteeing creative movements to come will bear the values of formal modernism.

This may be seen again in Croce’s approach to Twyla Tharp:

She was the *first* of the postmodernists to work with ballet companies and to hire ballet dancers. She was the *first* to put an end to barefoot dancing, and she could be the *first* to acquire point technique and make something *new* of it.

(Croce: 317-318) (emphasis added)

Everything about this quote supports the idea of the “logical next step” contained in formalist modernism. Croce removes Tharp from any discourse of postmodernism, while at the same time calling her a postmodernist. Tharp is placed in a series of firsts in such a way that she is pulled like a loose tooth from the gums of postmodernism and exalted as an autonomous visionary. What this means is “postmodern” becomes an ineffectual symbol through Croce’s abuse of the word. All aspects of non-linear exploration, those parts of postmodernism that question the role of historicism are removed, and “postmodernism” becomes an empty vessel used to define “what comes next.”

Of course, many may argue with me as to the relationship between Greenberg and Croce, citing Croce’s long-term commitment to George Balanchine. Balanchine is often called a neo-classical choreographer, and thus, Croce could be considered as a purveyor of neo-classic aesthetics. But Balanchine is not neo-classical at all. Let me rephrase that: neo-classicism is an expression of modernism. Balanchine’s work fulfills the requirements of formalist modernism as laid down by Greenberg, only looking to classical (Greek) ideals and images as adapted through modernism. Richard Palmer discusses the role of pre-modern texts in modernity, writing, “A text handed down from a pre-modern time, such as biblical texts or those of Greek antiquity, with their rich mythic lore – faces the problem of a modern’s predefined sense of reality and truth.” (Palmer 1977) The role of these myths in modernity questions not the truth-value of the stories, but bypasses this by acting as timeless symbol. This can be seen in Balanchine’s use of the character Apollo from Greek antiquity as well as others including the Prodigal Son.

It makes sense to position Balanchine at the heart of formalist modernism because he is the only choreographer who actually made a career out of performing the formalist role. Others could have potentially taken on the position, as in art, where there was a great discourse of abstract expressionist painters all vying for the formalist limelight, but the triangular relationship of wealthy patron, formalist critic, and formalist choreographer was set on the American landscape in such a way that there may

not have been the possibility for another Balanchine. Or, it is possible that choreographers did not feel the need to compete for Balanchine's place in culture, recognizing that the formal position is not very interesting in relation to what goes on in the rest of the world.

Unfortunately, critics such as Croce have not come to the same conclusion as many choreographers. Her celebration of Balanchine, Twyla Tharp, and Mark Morris follows in the footsteps of "high" modernist thought, or formal modernism. The problem is that to apply formalist language to most of these choreographers comes across as forced.⁴

The reason it is forced is that formalist modernism is exclusive of everything but the formal elements of a work. Greenberg and Croce require us to forget the politics of maintaining a high culture vision of art in order to focus solely on form. Other modes of thinking are inclusive of cultural elements such as politics, spirituality, educational systems, performer/audience etiquette, ethnic or regional identity, authorship/readership relations, etc., accepting form as one cultural element among many.

American Post-Modernism

Richard Appignanesi defines, "the cornerstone of postmodernism as the irreversible change from knower to consumer of knowledge." (Appignanesi: 107) Lyotard writes, "Simplifying to the extreme, I define *postmodern* as incredulity toward meta-narratives." (Lyotard 1992: 999) Both definitions have their resonance in the mind, in ways of thinking and processing information, history, and experience. While modernity (on a cultural level) stressed the creation of a middle class, leisure and individuality through industrial mechanization, and utopian ideals such as democracy and communism, postmodernism stresses the individual as the cell through which information can be processed.⁵ This division between modernism's origin in external and universal transitions and postmodernism's origin in the transformation in ways of processing information and knowledge creates a major problem between what continue to be fundamentally formally minded modernist critics and the postmodern choreographers who have been working through the late seventies to today. Joan Acocella articulates the problem best in her December '99- January '00 article, "The Brains at the Top," in which she writes, "[Garth] Fagan...seems to have got his [idea of modern dance] from Merce Cunningham, the leader of the next generation, of the choreographers who actually *looked* modernist: iconoclastic, anti-sentimental." (emphasis added) Acocella is referring to modernism in dance, but, as we will see, this kind of simplistic application of visual characteristics onto what is in fact a theoretical discourse, is equally as prevalent in criticism that deals with postmodernism.

If formalist critics continue to discuss works based solely on their look, then choreographers who create works

that are more than formally reflexive,⁶ choreographers working with our information culture as either subject matter or form, will never be adequately discussed by critics.

This is evident in a review of work presented by Bebe Miller at the Joyce in May '99:

The most effective moments in the work reflect the energy of the tightly-wound rap music in phrases of dancing that are both acrobatic and sinuous. In one exhilarating sequence, four men...stalk the stage with machismo-driven lunges and jumps, followed by a collective tribal dance by four women.... Miller ambushes the climactic moment by breaking into silence and adagio *post-modern* choreography. At times the shift is interesting dynamically, but for the most part it is frustrating and without resolution.

(Carman 1999) (Emphasis added)

What Carman misses in his review is that the postmodern moment is the break of climax in the work. The movement "knowledge" established by the four men and four women is not concluded, but is rather broken, then transferred to the soloist to be reprocessed in the experience of the audience through the *contrast* between the groups and the solo.⁷ The problem is again the aesthetic application of the word, this time, "postmodern." "Postmodern" is an ineffective descriptor for any movement vocabulary. Miller's use of different movement styles, including a kind of release technique (which is, I think, what Carman is referring to when he writes "postmodern"), and sudden or awkward transitions can recall something like the "postmodern condition" for audiences.

This is, for me, where theory and dance meet, where what a work of choreography *does* becomes more important than what that choreography looks like. It is not that aesthetics are unimportant, but that things other than aesthetics are coming to the surface in much of contemporary dance, dance with either modernist or postmodernist leanings, and should not be submerged beneath a layer of formalist aesthetic assessment.

Bill T. Jones offers us a wonderful opportunity to look at a very confusing situation in relation to intention and reception of an artist's work. Jones responded to a question I posed at a reading of his autobiography in 1998 on the University of Iowa campus, Iowa City, Iowa, with the statement, "I consider myself to be fundamentally a modernist...." He has maintained this position, stating in 1999 to a writer for Hancher Auditorium, also in Iowa City, Iowa, "All of my issues are in the movement. It is an exploration of formal concerns: a mature artist's pleasure in shape, light and choreographic play." (Francis 1999) Again, in March of this year, Jones, in the program notes to *You Walk?* premiered at Hancher Auditorium states a major concern

of contemporary modernists, that, "The work...strives to stay clear of polemics." (Jones 2000)

At the same time, most of his company's works have been heralded in relation to the discourse of postmodernism. One such example is from Jaqueline Shea Murphy's publication on Jones' *Last Supper at Uncle Tom's Cabin/The Promised Land*. She writes, "The dance takes Sotwe's 'ballet' and turns it into the best kind of postmodern critique-reflexive, complex, and embodied in ways that bring together concerns regarding racial and gender oppression."⁸ (Murphy 1995: 100) I agree wholeheartedly with this statement, and until Jones verbally located himself within traditions of modernism, considered him to be *the* representative of postmodern praxis in contemporary dance.

Even the Whitney Museum positions Jones in the postmodern circle, along with Mark Morris and Stephen Petronio, among others, in *The American Century* exhibition and catalog. The misapplication of postmodernism documented in the catalog is that, like formalist modernism, and unlike Jaqueline Shea Murphy's essay, it judges works based on aesthetic criteria: "An aesthetic of abundance, pleasure, and spectacle emerged, akin to the gallery art and new music that raided popular culture and traded in pastiche, allusion, and entertainment." (Phillips 1999: 345) If this were an acceptable definition of postmodernism we could at least trace the trend back to the shows exported from New York to Paris and Germany between the First and Second World Wars, including synchronized showgirl routines and the performances of Josephine Baker. We could consider these performances to pastiche European ideas of America, Americans performing what Europeans wanted to see instead of attempting to recreate an American reality. Looking further back, we could consider the Roman Empire's pastiche of Greek culture, Rome paying homage to a veneer of the Greek ideal in almost every instance. One must look deeper into a work to see the ways in which information and theory are dealt with and applied by a choreographer to her or his choreography to understand it as postmodern.

When I have seen Jones dance his solos, there is a direct relationship to a kind of humanistic modernism, but when I see his evening length company works, these aspects Murphy discusses come in to play so strongly I question whether Jones is making a political choice in the way he discusses his choreography.⁹ At the same time I do not question his humanist/modernist intention when he sings, "I am building a garden," initiating the audience into his process and performance.¹⁰

One reason Jones may not be perceived by critics and audiences as a modernist is his relation to what Acocella calls the "middle' moderns," (Acocella 1999: 141) people like Martha Graham or Agnes De Mille who explored regionalist Americana and narrative themes through important parts of their careers, or Alvin Ailey, whose region we

would now call identity. These choreographers, who worked with a broader definition of modernism than the formalists, were pushed to the fringes of the discourse. Though they retain the title, modern dance, the belief in a utopian humanism that these choreographers hoped to develop through dance was separated from formalist modernism, the school of thought that continues to carry the word modernism up to today.

The idea discussed by postmodernists of non-universal non-utopian regionalism¹¹ as a way of coming into a working relationship with 'place' is not too far off from this kind of humanist modernism. Both humanist modernism and regional postmodernism attempt to create a positive situation for humankind, but regional postmodernism tries to attain this condition through dealing with the specific challenges of each region. Graham, De Mille, and Ailey all believed in the capability of speaking to universal themes (one ideal of modernism in the arts) through their works, which is the only difference. Jones does seek out the universal in his work, but he also deals with identity in the terms of the current discourse. Identity has become in art and dance a kind of regional setting of its own, and a non-utopian ground in which to struggle.

Of course, it is possible for one with modernist intentions to create something undeniably postmodern, as both are constructions originating in and perceived through mass culture. As the Author has been declared dead, so can the Choreographer. Once the dance is on stage it becomes possessed by the cultural laws of the day. Audiences and critics alike will perceive the work on stage through this cultural lens, not through the eyes of the choreographer.

One way to theorize Jones' work incorporating both Jones' intention and the interpretation critics and theorists have written is to see the work in relation to Habermas' argument that Modernism is an incomplete project (Habermas, 1983). To create an extreme simplification, in Jones' evening length works there is often that which may be seen as representative of an historical event (objective), then some kind of emotional or personal response to that event (subjective), then a crisis of orientation between objective and subjective that results in a postmodern distopia. The end of the dance, for example the nude bodies in *Last Night at Uncle Tom's Cabin: The Promised Land* or the second section of *Still/Here* can be seen as the resolution of postmodern distopia into a "complete" modern project in which the conflicted parts are accepted and accept themselves into a working whole. This, loosely stated, is the dance of the Habermasian dream.

This complex situation may hold in itself the key to the misapplication of both modernism and postmodernism in American dance criticism. Both "modern" and "postmodern" have been diminished to represent aesthetic criteria, a certain look, or a select vocabu-

lary dancers will be expected to perform. Moving beyond this, there is the problem that we can read any work for its modern or postmodern theoretical elements. What can make our position as writers and critics more interesting is to seek out the problems with any one reading of a work in order to make our own position as reflexive as the dances themselves.

Endnotes

- 1 What Greenberg doesn't explicitly say is that this "security" would be that which could strengthen the institution as the right hand of the wealthy collector, and assure the place of the critic as the voice of propriety in issues of class and aesthetics.
- 2 I would like to iterate that I do not agree with the formalists on the issue of Morris. There are too many aspects of identity and too many social roles borne out theatrically for me to accept Morris' work as an exploration of formal relationships. Two top examples of this are *The Hard Nut* and *Dogtown*.
- 3 This is a paradox of modernist art. I read an article by Estera Milman entitled, *Hans Richter in America: Traditional Avant-Garde Values/Shifting Sociopolitical Realities*. The title itself is very telling about this idea of lineage. There must be a tradition of legitimated "breakthroughs" that are ultimately not revolutionary because their explosions are contained within the absorbent hull of the institution.
- 4 Tharp, if not fully postmodern, can certainly be discussed in changing relationships to form. Human bodies are at least allowed to represent human bodies, rather than shapes and lines. Also, Morris is certainly working with enough thematic material outside of formal concerns that an exclusive model, as formalist modernism provides, does not work.
- 5 A simple example could be the communications or computer industry.
- 6 In essence, the form calls attention back to the form in formalist reflexivity, not to some other aspect of the choreographer or the culture at large. This is another way of discussing what Greenberg called "purity" in art. Postmodern reflexivity has many more elements that call attention to each other and to the culture at large, then back to the work at hand.
- 7 Johannes Birringer uses the term "dissociation" to describe this kind of relationship between disparate kinds of action put in relationship to each other on a stage. He is speaking of Laurie Anderson, but the word could easily be applied to Miller's choreographic moment as well. (Birringer 1998: 67)
- 8 Please note that part of Murphy's definition of postmodernism includes reflexivity, the aspect of formalist modernism I use as the sole defining factor in this paper of that school of thought. Jones' use of reflexivity is as one voice among many, each which come to the fore at different moments in his work. This is formalism put to work for postmodernism.
- 9 Jones often collaborates with other artists in his work, thus many viewpoints come across, and many ways of approaching art production. Through this process much artistic and conceptual territory is covered, thus giving audiences a sense of the postmodern information transfer and discourse of which I am speaking.
- 10 This phrase was sung and repeated by Bill during his solo evening, *The Breathing Show*, held at Hancher Auditorium, Iowa City, IA, October 23, 1999.
- 11 See Kenneth Frampton's article, "Towards a Critical Regionalism: Six points for an Architecture of Resistance" in *The Anti-Aesthetic* listed in the Bibliography for an interesting application of this kind of thought to architecture. Also, see Rosalind Krauss' article, "Sculpture in the Expanded field," in the same collection. She argues that sculptural monuments often have a kind of sitelessness that bears no responsibility to the place in which they are positioned.

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Marketing Dance to the World Community: It's Free and in Your Own Backyard

Paula Murphy and Mary Strow

Libraries and Dance Community Cooperation a Chicago Case Study

Paula Murphy

Libraries are recognized traditionally as places where dance collections are built, organized and made accessible to the general public, researchers and other users. They also can act as places to educate the public about dance, and for dance to be presented, advertised, documented, distributed and preserved for research and study. This paper will discuss four projects in the Chicago area that illustrate this.

Read and Dance a Fairy Tale

"Read and Dance a Fairy Tale" was a cooperative project between the North Suburban Library System and Momena a semi-professional dance company which includes both adult professionals and student dancers. It was funded by the North Suburban Library Foundation and was part of Children's Book Week. This effort was designed to bring dance to communities that would not ordinarily see it and to connect this experience to storytelling literature.

In November of 1999 the Momena company visited two low income communities that were served by the Waukegan and Zion-Benton public libraries which are located north of the city of Chicago. There they performed a version of Cinderella in an auditorium setting in the local high schools for many families who attended. The members of the company made guest appearances at the libraries prior to the performances in order to sign one hundred copies of paperback books of Cinderella that were distributed to children. They also talked to the children about what it was like to be dancing in a ballet and to be a dancer as well as how to create a dance story.

The libraries were responsible for negotiating a place for the performances, promoting these events, making posters, distributing three hundred fifty to four hundred tickets, and planning the book signings. They also made the arrangements for technical staff for the theaters as well as ushers and other support needed during the time of

the performance.

Both the library and dance people involved in this project found that it was a positive learning experience for both sides. The library staffs learned about the needs of the dance performers in terms of dressing rooms, floors, lighting and other support staff needed for preparing for the actual performance. The dance company learned about how libraries bring culture to communities that ordinarily would not have the experience of seeing a ballet or understanding what dancing is all about. Both agreed that it was a program worth repeating.

Chicago Public Library Dance Collection

The Visual and Performing Arts Division of main library of the Chicago Public library is involved in many ways of bringing dance to the greater Chicago community. It houses the dance book collection which includes the Ann Barzel Dance Magazine Collection of over two thousand historical magazines available for browsing, the Elisa Stigler Dance Book Collection of ballet, dance and the history of Spanish dance, and some memorabilia and scrapbook materials from Ruth Page. This division also has the Chicago Dance Vertical Files which hold ephemeral information about Chicago dance companies and events. In addition, it has audiotape oral histories of Chicago dancers done by Effie Mihopoulos. Finally one of its most important collections is the non-circulating dance video research collection of over eight hundred videotapes dating back as far as 1977. Fifty per cent of these documented dance performances of Chicago companies.

The building in which the division is housed which opened in 1991 includes a sixty seat video theater where some dance video programming is done, a listening/viewing center where the video collection can be used for study by individuals and a three hundred eighty five seat theater where dance companies can perform. If they donate one of their performances for free as a program presented by the library, a company can perform for as little as \$350 in this theater. Also during each performance in this facility, a videotape is produced and ultimately shown on the City of Chicago's cable access station three to four times a day. Dance companies receive a copy of the tape and another copy is deposited in the library's video collection for the purpose of documentation and study by researchers. Some of the tapes are listed in the international OCLC online catalog which gives them extensive worldwide vis-

ibility. Most are accessible through a local database.

Since 1993, there have been over thirty to forty library sponsored programs a year that represent the full range of dance styles in both the professional and student arena. Attendance has been over forty thousand people in the last nine years. There have been lecture demonstrations by the Joffrey Ballet as well as American Ballet Theater. The library has also hosted dance lessons in modern dance and other dance forms in its multi-purpose rooms near the theater. In addition, it works with private dance studios and the Chicago Public schools to provide performing spaces for young dancers.

The library also provides widespread advertising for the companies that perform in the theater in the major Chicago newspapers as well as in their library newsletters and other publications. Additionally, it distributes advertising at the library desks for other local performances. It also provides links to local dance companies on the general library web site which makes them more accessible to those seeking information about these companies.

The library has occasional exhibits of dance related materials as well as periodic lectures on dance topics.

Newberry Library

The Newberry Library is a privately funded humanities research library. Its Chicago Dance Collection began in 1981 when two of the library's researchers suggested a need for a regional repository of dance materials to augment the existing collection of twenty one first editions of early dance materials from 1581 to 1868. That same year, dance critic Ann Barzel donated her dance research collection of what is now over four hundred boxes of materials which include programs, photographs, posters, clippings, scrapbooks, and other items that reflect the national and international history of dance for over one hundred years. The collection has a strong emphasis on Chicago dance and that of the Midwest. It also includes books and periodicals. However one of its most important features is the forty thousand feet of 16mm film that Barzel shot from the wings of Chicago theaters during performances between 1935 and 1960 which document not only numerous Chicago based companies, but also national and international companies that visited the city. The Newberry is working in conjunction with the Chicago Public Library to transfer some of the film to videotape in order to preserve and make accessible its contents. Both libraries hope to get Barzel to add live commentary about the films to these tapes in order to further enhance them.

After Barzel's gift, other donations followed and include personal papers, memorabilia, studio archives, and Chicago based company archives such as those of the Chicago City Ballet and Hubbard Street Dance Chicago. More than fifty collections now comprise this ever growing area of the Newberry's holdings. Included among these are some memorabilia from Ruth Page and Gus Giordano

as well as non-theatrical materials like the Rodgers Square Dance Research Collection. Many related collections held by the library augment the dance collection and include the Claudia Cassidy papers, Allied Arts archives, the Auditorium Theater scrapbooks as well as correspondence with Kreutzberg and Lincoln Kirsten. Other books and periodicals are also collected.

The Newberry sponsors the Stone-Camryn lecture series which has featured John Neumeier, Robert Joffrey, Violette Verdy, Igor Youskevitch, Frederic Franklin, Rosella Hightower, Arthur Mitchell, Kevin MacKenzie and most recently Anna-Marie Holmes. It also has held exhibitions of its materials and sponsored numerous other events that include the Chicago dance community and its activities. In 1996, a major exhibit was mounted called "Shall We Dance: Evolving Patterns In Chicago Dance" which traced the history of Chicago dance and included Chicago dancers and company activities of the past and the present.

The Newberry is currently working with the Doris Humphrey Society to house and make accessible the raw footage (about two hundred videotapes) that was used to create the NIPAD funded Ernestine Stodelle coaching tapes that are on deposit at the Dance Notation Bureau, NYPL Dance Collection and for sale through Princeton Book Company. The footage reflects the full version of Stodelle instructing dancers in "Air for the G String", "Water Study", "The Call/Breath of Fire", "The Shakers", and "Two Ecstatic Themes". The Humphrey Society which is in Oak Park, Illinois, where Doris Humphrey was born, produced these video documents during workshops that were held there. The edited versions were sponsored by the Society and produced in conjunction with Stodelle who made selections from this raw footage.

Chicago Historical Society

The Chicago Historical Society's collection of dance materials available through its Research Center include many print, photographic, manuscript and costume materials on the history of concert and social dance in Chicago from the late nineteenth century to the present which were acquired from donations of dance audiences, organizations and dancers. It holds programs, dance cards, invitations, scrapbooks, dance school memorabilia and various posters in addition to book and periodical materials in this subject area. It also has numerous photographs of dancers as well as dance events and places where people danced. Most recently it acquired the papers of Sally Rand. The collection also includes theater architectural drawings and photographs.

One of the most important parts of the collection is its costume holdings. Although small, it includes seven of Ruth Page's costumes the most important of which is the sack designed by Noguchi for her "Expanding Universe" piece of the 1930s. In addition, Ruth Ann Koesun of ABT has given some of her costumes and the Society

also holds flamingo dance costumes from the 1930s team of Alfredo and Rosita. Some of Ruth Page's evening wear also exists in the collection.

In 1991, the Society mounted an exhibit of the Page costumes called "Ruth Page: A Moment in Modernism" which included the costumes from "Coq d' Or", "Expanding Universe", "Delirious Delusion" and "Tropic". This display allowed researchers and others to further understand the movement, color and texture of these dances and how they looked when they were performed.

Conclusion

In each of the scenarios described, there has been a link between the library and dance communities that have resulted in a positive educational experience for audiences young and old, a performance outlet and free advertising avenue for the dance community, a participation in documentation and distribution of performances, a place for exhibits and lectures and finally a place to preserve the heritage of dance for long term appreciation and research. Other models also exist. I am currently working as a volunteer for the Ruth Page Foundation in their private library. Librarians are professionals who can help to evaluate what is needed in such collections and connect them to the research community and to other larger library settings. In any case, all of these activities result in libraries acting as a conduit for the dance community to market itself and to reach out to many new communities. The library is a community cultural and educational institution which is set up to promote dance in both passive and active ways. It is a place that dancers should explore and forge more working relationships with in order to promote, perform, document, exhibit, preserve, research and study their wonderful art form.

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Careers in Dance Librarianship

Mary Strow

The library is an icon in American society. Images of libraries and librarians have a multitude of connotations, many of them not necessarily positive. Step inside your local public library, however, and you will immediately know that inside this venerable institution a revolution has taken place- this is **not** your grandmother's library of hush-hush and 3 by 5 cards. Today's libraries, whether public, private, academic or archival, are increasingly dynamic, multi-faceted centers of people, resources, and technology. As vast amounts of library information are posted to the Web, the boundaries between real and virtual are blurring. We still rely, however, on libraries to house both the real and virtual documents of our culture, and librarians to help us organize, locate, and interpret the records of our past as well as the present.

The history of dance has been difficult to document. The field has suffered for centuries from the lack of a universal method of notation/documentation. In addition, the types of documents which record our legacy are more varied than the documents of any other art form; books, magazines, manuscripts, posters, photographs, videos, films, slides, programs, costumes, sets, scene designs, props, musical scores, dance notation scores, news clippings, shoes, oral histories, paintings, drawings, etchings, sculpture, lithographs, letters, scrapbooks. Microfilm and fiche have proven track records as preservation formats for the printed word and some types of images, but the question of how to preserve movement/motion remains a problem which dancers and technologists wrestle with. When video was introduced, much of the dance world thought that it would be our salvation. Alas, we all know now that it is not. Much of our history has sadly been lost.

For the most part, we have to thank a handful of individuals for their pioneering work in libraries toward rescuing dance, by starting their own collections privately or within existing institutions. Joe Nash, Genevieve Oswald, and Ann Barzel are a few such people. Were it not for their vision and commitment, we might not have the rich collections which are now available at the Schomburg, the NYPL Dance Collection, and the Chicago Public Library.

In 1989, sufficient awareness in the field had arisen that many librarians working in dance, arts, and humanities collections from around the country gathered for the first time in Chicago to discuss issues of documentation, preservation, and access to materials, among other topics. The hope was to create a network of librarians who shared

common interests and concerns and could assist one another with problems. The group approached the ARTS Section of the Association of College and Research Libraries (ACRL) in hopes that they could become affiliated with them. A more enthusiastic response could not have been made. Soon the Dance Librarians Discussion Group was formed, and dance librarians met on a regular basis in major conference cities. In 1992 a listserve, DLDG-L, was established to facilitate communications. Two years later, a second group, the Dance Librarians Committee, was formed, to carry out policy development and undertake projects. We are excited that our first major publication, a core bibliography of dance resources, will appear in September, edited by Mary Edsall and representing the work of 26 dance scholars and librarians.

While some librarians were organizing through the ACRL, others from large dance collections formed a consortium, the Dance Heritage Coalition, which has succeeded in securing grants for cataloging thousands of dance materials that gathered dust in their institutions. The Coalition has also played a significant role in writing policies, conducting workshops, and distributing information about dance resources to the field. Still other groups such as Preserve, Inc. and NIPAD (National Initiative to Preserve American Dance) were established to inform and educate people about dance preservation issues and the need to document our history. How exciting it is to see so many ongoing dance documentary projects and hear the concerns for preservation issues being discussed. Despite much work still to be done, we've come a long way in 11 years!

Great strides have also been made in terms of the number of dance reference works in print, with the International Encyclopedia of Dance being a prime example. This 6-volume work has filled a huge gap and become a core resource for countless libraries, regardless of type or size. The burgeoning scholarship of dance has produced a host of new publications, and dance, at last, can boast of a significant body of literature.

We are now at a point where we need more people to become involved with the process, and in particular, we need more dancers to consider the field of dance librarianship as a profession. We need librarians at the grassroots level- in libraries all across the country- who know about dance and are willing to become involved in the work of the groups I just mentioned, as well as their own dance legacy projects. For me, librarianship seemed a natural progression as I reached mid-life and sought a new perspective on dance. As a librarian, one has opportunities to teach, write, collect, preserve, and/or develop policy. Knowledge of dance history can be utilized in many facets of the work, and one can stay actively connected to the dance community.

There are jobs available in all aspects of librarianship- it is possible to specialize in areas such as Reference, cata-

logging, archives and special collections, teaching in libraries, media/video, or developing digital sites, such as web pages, etc. Now that motion capture technology and notation systems are becoming more sophisticated, digital archives of dances will undoubtedly explode in the not-so-distant future. There are opportunities to write and publish; to become active in national networks of dance librarians and preservation projects. Librarians bridge the gap between the material and the user; they provide paths through the electronic maze and the archival architecture.

As far as background and preparation for a career in librarianship, whether as a first or second career, an undergraduate degree in practically any major is sufficient. An MLS (Master of Library Science) degree can often be earned in a year, or sometimes two, depending upon how much extra course work one wishes to take. Basic courses in reference, cataloging, and computer technology are essential requirements, in addition to classes in the specialized literatures of the arts and humanities. Library Schools typically emphasize a balance of theory and "hands on", practical work, and holding down a part time, hourly position is not uncommon. Many librarians, such as myself, cover other subject areas as part of their responsibility for reference work and collection development. Those who specialize in archives and rare books have the privilege of working daily with primary resource materials.

In the past several years, two of the premier summer dance programs, Jacob's Pillow Dance Festival in Massachusetts and the American Dance Festival in Durham, North Carolina, have instituted Internship positions in their Archives. These opportunities serve as excellent training grounds for future dance librarians, and I encourage anyone who might be thinking about a career to apply for one of these.

Dance librarians are uniquely committed to staying in touch with the dance community, and many work cooperatively and collaboratively with choreographers, historians and companies to make the record of dance accessible to future generations. The ball is rolling, and we now must look more broadly to practitioners across the country to start a dialogue with librarians and archivists in their own communities about the need to rescue dance, wherever it is happening.

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Performance and Performativity in Global Hip Hop: Hawai'i as Case Study

Halifu Osumare, Ph.D.

African American music, dance, and style, at the epicenter of American popular culture, are not only part of global hip hop youth culture, but are absolutely essential to it. Black music and the dances that depict the changing “afro-sonic” styles are bought and sold in the exigencies of a global supply-and-demand capitalist marketplace on a daily basis. The global marketing reach grows to ever-widening spheres of cultures. Today’s “neo-soul” artist D’Angelo can be marketed to youth in South East Asia, just as Barry Gordy’s Motown recording artists were to the European market forty years earlier. I argue that the transnational aspects of hip hop culture expand upon its basis in African American performance and pose new possibilities to the once clear-cut paradigm of cultural appropriation of black dance and music by Euro-American culture.

Hip hop culture, now a quarter-of-a-century old, greatly facilitates the proliferation of a global youth phenomenon that has affected nearly every country on the map. What started in the South Bronx in the mid-1970s among African American and Jamaican-born deejays as party music, using new turntable technology with booming base sounds in the percussive “breaks” of the recorded songs, has become the latest saga in the ongoing exportation of black American culture; and what began as acrobatic and highly syncopated breakdance among Bronx Puerto Ricans is now being expanded upon in an international conversation of danced “text.”

The international reach of hip hop culture has spawned both a conscious and an unconscious cultural dialogue within societies far removed from its origins. Local rappers, for example, in the major capital cities of Asian, South America and Africa, may attempt exact imitations of Dr. Dre’s early gangsta style, but eventually must mature into rap styles that address their own local issues, sung often in indigenous languages that draw on other oral-based traditions. William Eric Perkins, editor of the seminal scholarly anthology *Droppin’ Science: Critical Essays on Rap Music and Hip Hop Culture*, explains that “the hip hop revolution is just that, an uprooting of the old way in style and culture, and the introduction of a taste of black and Latino urban authenticity to every corner of the globe.”¹ Nelson George in his 1998 *Hip Hop America* also extols the global extent of hip hop: “From Vancouver and Toronto in Canada, to Dakar in Senegal, to Holland, to Cuba’s Havana, to every place satellites beam music videos and

CDs are sold (or bootlegged or counterfeited), hip hop has made an impression.”²

Chuck D, leader of the rap group Public Enemy and dubbed “The Commissioner of Rap” by *Time* magazine, is an influential rapper or emcee. Through Public Enemy’s touring and Chuck D’s prolific writing about hip hop culture, he has been partially responsible for rap’s world wide proliferation. In a February 1999 issue of *Time* he wrote about the influential aspects of rap on youth internationally:

I’ve been to 40 countries, and I testify that this grass-roots transformation of culture has spread over the planet like a worldwide religion for those 25 and under. The verbal crusade has young people training themselves to speak English quicker than their schools could, albeit a tad different from the King’s version. Asia, Australia, South America and Africa are quickly catching up in their appreciation of rap to areas traditionally attached to hip-hop in Europe, Japan, Canada, and the U.S. It’s something to see videos connect white kids in Utah to black kids in South Chicago to Croats and Brazilians.³

Hip hop, as an extension of African American popular culture, then, becomes a global signifier for many forms of marginalization. In each case “blackness,” along with its perceived status, is implicated as a global sign. Concomitantly, breakdancing as a part of hip hop culture, together with the aesthetics of the music in low-register bass drum beats, implicates the body in this worldwide youth phenomenon that we are only beginning to fathom.

Hawai'i as a Hip Hop Site

My major site of global hip hop research is Hawai'i. I have conducted field research on two different islands among Hawaiian hip hop professionals, as well as among high school-age consumers of hip hop culture. Kutmaster Spaz, a twenty-eight year old hip hop deejay on the island of Oahu, is a result of the 80s hip hop dance craze. He danced the famous “poppin’ and lockin’” styles as a youth during the mid-80s Hollywood breakdance film era that help spawn the craze. His birth name, Derrick Kamohoali'i Bulatao, reflects his Hawaiian, Filipino, and Caucasian ethnicities that are typical of the local mixture in Hawai'i.

Starting breakdance at age ten, he evolved into a serious professional hip hop deejay by age seventeen. Today he hosts a weekend hip hop show on Xtreme Radio Hawaii and has recorded rap CDs for Hawaii's Landmark Records. He interprets the early days of Hawaiian hip hop and the scene's transformation over time:

Back in the day, people in Hawai'i felt they had to act a certain way to be hip hop. The best example is that the kids [then] felt like they had to wear the Africa red, green and yellow medallions not even knowin' what it stood for. But now they wear kukui nuts [made into leis] and show pride in their [own] heritage.⁴

Mimicry of Continental U.S. black style evolving to a more "authentic" Hawaiian adaptation is a predictable cultural trajectory.

However, links between the displacement issues of Hawaiians and African Americans point to their general bond as historically-oppressed peoples. These ties are, in turn, revived by today's global hip hop phenomenon. Sudden Rush, Hawaii's most developed rap group, grasped these historic bonds of oppression and allude to them within their strong pro Hawaiian sovereignty rap messages. In 1977 this Big Island-based group of emcees premiered their second CD, *Ku'e!!* (to oppose, resist: stand different), situating their artistic approach within a Hawaiian context rather than an appropriated imitation of mainland style. The compilation of strongly-political jams is an important step, content-wise, in the hip hop movement in the Hawaiian islands. On track one, "True Hawaiian," they position the political hegemony in the Pacific within the last five hundred years of the displacement of people of color:

*They tell us that we're equal
But if you look at history, we're just another sequel*

Historical domination of the Indian, African, and Hawaiian are juxtaposed in the continuation of the above verse as a part of the same "progress" ethos of European and American imperialism. Sudden Rush represents the best of the Hawaiian-African American dialogue in the hip hop scene in Hawai'i with their use of black rap styles sung often in the Hawaiian language. As with this Hawaiian example, socio-political history of each hip hop site in the hip hop diaspora, if you will, affects emphases on race, culture, class, and oftentimes gender.

Performativity and Performance: The Bodily Text of Hip Hop Globalization

One way to explore the intricacies of the cultural appropriative aspects of hip hop's globalization is to study the actual *enactments* of the youth comprising the hip hop

generation. By enactment I mean that which brings into being, through the body, what remains previously invisible in the existential realm of the psyche. These enactments can take two major forms: performance and performativity. The paradigm of performativity and performance, frequently discussed within today's Performance Studies discourse furthered by Judith Butler, Anthony Kubiak, and others, is helpful in observing the process of the grafting of certain characteristics by one culture onto itself from another culture. When we examine cultural appropriation within hip hop, we must investigate hip hop style that includes body language, posturing, gesturing, and hip hop dance, as well as the more obvious production of rap music.

Definitions of terms therefore become key. I view performance, and in this case *dance* performance, as a series of bodily enactments that bring conscious intent and purpose to the physical execution of rhythmically-patterned movement, often having resonance with a codified learned system of movements, specific dance styles, and gestures that represent implicit socio-cultural values. Likewise, I define performativity as an *unconscious* series of bodily postures, gestures, and movements that inherently enact a sense of social identity or identities in everyday activity. The performativity of gestures and body language becomes the way in which we understand ourselves through our bodies, literally through the muscular and skeletal structure, as well as semiotically and metaphorically. Performativity is the bodily methodology by which we project our sense of ourselves into the world. Performance is the technique of embodying innovations on historicized dance styles, and their attendant cultural values that celebrate life's creative vitality. Utilizing this manner of examining enactments of hip hop culture among youth in Hawai'i, perhaps we might view the "bodily text" of appropriation, and have another clear example of movement that, according to dance scholar Jane Desmond, is "primary, not secondary social text."⁵

Hawai'i, politically a part of the United States but culturally also a part of the Asian-Pacific Rim, offers a particularly cogent example of performativity and performance as it interfaces with issues of cultural appropriation through hip hop culture. Kutmaster Spaz's Hawaiian hip hop story about the transformation of Hawaii's hip hop style is indicative of the process of cultural maturation as hip hop demonstrates its global longevity. As generation X has matured into adults, so has its internalization of the hip hop philosophy of "keeping it real." Maturity, in turn, provides the thoughtful and creative impetus to utilize what Brenda Dixon Gottschild calls Africanist aesthetic principles in a kind of *intertextual* improvisation, to which I will return later. This principle engenders new hip hop adaptations and challenges participants, who make hip hop an enduring lifestyle, to probe their *own* culture with integrity. The process is just beginning in

Hawaii as it is for many international sites at the beginning of the 21st century.

Embodied performativity has accompanied the development of hip hop skills in deejaying, breaking, and emceeing or rapping. Kutmaster Spaz, our Hawaiian deejay, is a prime example. When Kutmaster Spaz performs, his body posturing, hand gestures, and facial expressions, while in the act of his turntable wizardry, is indicative of a previous exclusively black American male style that has now become worldwide hip hop youth performativity. The relaxed upper torso, giving into gravity, and the asymmetrical posturing between head and torso all represent many of the bodily principles of Africanist-style performativity. I recognized that Kutmaster Spaz's self projection through his body when he deejays is natural for him. As a Hawaiian male socialized within the hip hop generation, he embodies a text of identity which in many ways "authenticates" his skills. Hip hop professionals, like Kutmaster Spaz, are the visible leaders of a vital subculture of two generations that embody hip hop performativity.⁶

Turning to breakdancing, or b-boying and b-girling, my findings demonstrate that hip hop dance continues to be a vital and generative aspect of youth culture. The bodily enactment of hip hop culture has developed a codified system of dance that is now taught in dance studios and aerobics fitness centers, and has inspired some of the top choreographers in the entertainment industry and the concert dance stage alike. This is yet another layer of the appropriation of what starts as street dance in specific black and Latino communities becoming co-opted by mainstream cultural arbiters.

Ironically, b-boying as a street form is now wrongly viewed as an outdated dance craze that ended with the '80s *Flashdance* and *Beat Street* film era. In today's transnational media that project music videos and contemporary gangster hip hop films, so-called hip hop dance has become the typical "booty" shake of scantily-clad chorus lines of women behind contemporary male emcees like Jay-Z and DMX. The rhythmically-syncopated and highly acrobatic dance that inspired the original breakbeat deejays of the early Bronx years, and that created the 80s breakdance craze, is all but invisibilized by the hegemony of rap videos that utilize a classic Hollywood sex formula. Today, objectified female bodies punctuate rapid-fire staccato rap orality, just as TV's *American Bandstand* used mini-skirted go-go dancers as back up for Marvin Gaye and Chubby Checker five decades ago in the 50s.

My fieldwork, however, has uncovered a rich b-boying culture that has partially escaped the vicissitudes of formula transnational capitalism and mainstream popular culture arbiters. Indeed, the clubs in the major cities that provide sites of cultural production for hip hop dancers are at the center of a continuing generative "on the street" hip hop dance culture. These venues are either main-

stream bars that give a couple of nights to hip hop, or exclusive "underground" hip hop clubs that are packed to the walls on weekends. B-boying in Honolulu clubs revealed a continuing re-creation of the age-old African aesthetic that musicologist Samuel Floyd calls "the ring." Hip hop dance continues to create a spectacle for a multicultural and multigenerational audience in some night spots in the major urban centers. In the process, b-boying continues to promulgate the experience of the transformative aspects of the Africanist aesthetic. These spontaneous "ring-like" performances constitute one end of the performance/performativity continuum of hip hop culture that is increasingly intertextual.

One such event was called "Urban Movement," a narrated five-group performance that included jazz dance, hip hop b-boying, and the historically-linked Brazilian *capoiera*, a martial art dance ritual originating in Angola, Central Africa. Grassroots organized and presented at the Wave Waikiki club one Monday night in November, 1998, Urban Movement demonstrated what hip hop scholar Tricia Rose calls the reimagination and "symbolic appropriation of urban space through sampling, attitude, dance, style, and sound effects."⁷ A short ethnographic account of the b-boy circle that evening will make clear what she means. Urban Movement's b-boy circle re-created the ring's challenge of improvisation on a repertoire of old-school and new school "power moves," as well as the less codified freestyling of "house" dance, now under the general rubric of hip hop dance.⁸

In order to understand the innovations of today's transnational hip hop dance, a description of the components of a typical b-boy improvisational solo is helpful. Following the entrance into the dance circle, four basic sections of b-boying are the tools of good improvisation: 1) uprocking - upright feet work with rapid weight shifts, 2) six-stepping, feet and hands working together while crouched close to the floor, 3) improvised acrobatics containing a myriad of spins and flips, and 4) an ending "freeze" pose. It is the juxtaposing of the second and third sections repeatedly that marks the "new school." The third section, that may contain traditional moves such as "flares" (spinning on the back with legs above the head), the "turtle" (rhythmical hopping on both hands while the rest of the body is suspended close to the floor), one-handed hand spins, or back flips, is interspersed with the second section or sex-step. This combination renders more of a dancing style by utilizing the subtle textures of the music as motivating inspiration, rather than the more athletic-focused acrobatic style of old-school breaking. "Urban Movement" vitally demonstrated the current-day variations on new school b-boying juxtaposed with house dancing.

Moreover, I witnessed the culturally intertextual dynamics of b-boying produced by today's globalization. Hawaii's novel cultural contributions to hip hop dance

crystallized in the last section of Urban Movement. In an earlier interview, b-boy Strategy (David Comer), a twenty-six year old of Tahitian-Chinese ancestry and a member of the Rock Steady Crew-Hawai'i Chapter, perceives "a Hawaiian style of b-boying developing very similar to that of Japan style. Because Hawai'i is a melting pot, the dancing here reflects the Hawaiian character. One can view this island b-boy style in the feet work and the freezes. We can tell where a b-boy comes from just by watching his moves, just like the language is different."⁹ I was treated to the Hawaiian house/new-school b-boying style by a young local Hawaiian, TeN (Justin Alladin). The b-boy's entrance style of house uprocking was loose and intentionally floppy. Then, bypassing the traditional six-step, he would hurl himself into a back flip that slanted sideways. These off-center flips and spins might end in an upright dance move rhythmically in time with the music. The rapidity of off-centered contortionism, that drew innovative spatial arcs established a flow that was novel, allowing a futuristic movement style to unfold that seemed to defy a different law of physics. I was witnessing the veritable innovation of Hawaiian b-boying in motion. I was witnessing the relationship of the gestures of social hip hop identity and practiced b-boying. I was witnessing the relationship between performance and performativity.

Intertext and the Intercultural Body

I pose some provocative questions and potential perspectives about hip hop's globalization: is hip hop's adoption in the postmodern present, what Anthony Giddens calls the era of hyper-modernity, a part of the continuing politics of cultural appropriation of African American cultural production? Is hip hop's globalization merely a new point on the historical continuum of American and world appropriation that defined the cross-over 50s from rhythm and blues to rock and roll? Or, is global hip hop offering a new model of how cultures interface through dance and music and form new constellations that are respectful of origins and at the same time implicitly innovative and representative of indigenous sensibilities? Is the global proliferation hip hop youth culture creating a hip hop diaspora that naturally brings about the interfacing of people of color with similar marginalities, and that will position us beyond the power politics of the traditional white-black model?

The issue of interpenetration of cultures is one that needs further exploration from the level of embodied practices in this postmodern era. The fusion of cultures and MTV-music-video-like juxtapositions in pop culture have created a sense of what anthropologist Ulf Hannerz calls new "symbolic constellations" through hip hop dance.¹⁰ This fusion of cultural aesthetics across cultures may also refer to what French linguistics scholar Julia Kristeva terms *inter-textuality* or *transposition*. Kristeva analyzes that "al-

though mimesis partakes of the symbolic order, it does so to re-produce some of its constitutive rules . . . [while transposition] specifies that the passage from one signifying system to another demands a new articulation of the thetic [positioning of the subject]."¹¹ Cultural interpenetration or transposition was vividly displayed in the moving bodies during the Honolulu "Urban Movement" club event. The b-boys portraying a new "flava" in hip hop dance did not stand still for cultural analysis; rather, the Hawaiian b-boys were cultural adaptation in *action*.

Hawaiian-style b-boying certainly participates in a new "symbolic constellation" of postmodernity to which Hannerz refers, particularly because the style is evolving past pure mimicry of Continental U.S. styles. Simultaneously, there is, in Kristeva's terms, a new "thetic positioning" of the subject—that is, the b-boy and b-boying—that begins to create a new sense of "authenticity" that changes the previous "rules." This is a primary example of dance as cultural practice that becomes a resource, as Randy Martin says, "for supplementing the vocabulary of political theory." He calls for a sense of a "composite body" that is in fact multicultural; for, as he illuminates, ". . . dance is both a bodily practice that figures an imagined world and a momentary materialization through performance of social principles that otherwise remain implicit."¹² Hip hop dance, then visibilizes socio-political, cultural, and historical processes that obviously draw from the dancer's own place within these forces.

Hip hop is where complex issues of culture, race, and class intersect in increasingly global contexts. Globally, black imagery, hyped through 70s blaxploitation movies and now the all-pervasive hip hop gangster flicks, becomes a signifier of American postmodern cool. Today, "ghettocentricity" among the hip hop generation, as embodied in discursive practices in counter-narratives to the (black) middle class, becomes a kind of "authentic blackness" in hip hop transnational subculture. Young Hawaiian hip hop heads naturally embody a black-associated body language as a part of their MTV-socialized identities. However, this bodily text, culled from particular African-American socio-historical vicissitudes, is synthesized with a "local" Hawaiian style. The performative synthesis enacts the intercultural body that underpins a unique Hawaiian style of b-boying in the international re-creation of the Africanist ring. The foundations of hip hop culture in the Africanist aesthetic, through self-expressive dance improvisation along with a penchant for synthesizer sampling and looping by deejays, implicitly create intertextuality and signification. As we approach the new millennium, hip hop culture provides a perpetual source of individual and cultural discovery for youth, as the world in spite of ourselves, through them, dances toward a global village.

Endnotes

- 1 "Youth's Global Village: An Epilogue," William Eric Perkins, ed., *Droppin' Science: Critical Essays on Rap Music and Hip Hop Culture* (Philadelphia: Temple University Press, 1996) 257.
- 2 Nelson George, *Hip Hop America* (New York: Viking Press, 1998) 206.
- 3 Chuck D, "The Sound of Our Young World, *Time*, 8 February, 1999, 66.
- 4 Kutmaster Spaz (spaz@xtremeradiohawaii.com) "Hip Hop Interview." E-mail to author. 2 March, 1999.
- 5 Jane C. Desmond, "Embodying Difference: Issues in Dance and Cultural Studies," Jane Desmond, ed., *Meaning in Motion: New Cultural Studies of Dance* (Durham, NC: Duke University Press, 1997) 31.
- 6 I conducted a year of fieldwork between 1998 and 1999 that contrasted two high school youth populations in the tenth through twelfth grades. Pahoa High School, in the rural village of Pahoa (population 2,000) on the Big Island of Hawai'i, and Castlemont High in Oakland, California (population 365,000) became the sites of the comparative investigation. The purpose was to create a hip hop "dialogue" between local Hawaiians and African Americans on the Continental U.S. and to ascertain the degree of hip hop identity among the second generation. Results demonstrated that issues of class, ethnicity and culture, articulated through rap music, dance, and bodily text in hip hop culture in general, become key factors in shaping both Oakland and Pahoa youths' identities.
- 7 Tricia Rose, *Black Noise: Rap Music and Black Culture in Contemporary America* (Hanover, CN: Wesleyan University Press, 1994) 22.
- 8 House dancing is a style that is typically done to house music, which is a derivative of disco and new wave music, and remains primarily vertical rather than the literal "get-down" quality of b-boying.
- 9 Strategy (David Comer), personal interview, 27 March, 1998
- 10 Hannerz perceptively notes about the increasing globalization of pop culture that, "Now that media technology is increasingly able to deal with other symbolic modes, however, we may wonder whether imagined communities are increasingly moving beyond words. . . . for the cultural implications of Gutenberg's invention have to be relativized, and other media may create other social and symbolic constellations. The global ecumen is, for one thing, a place of music video and of simultaneous news images everywhere." Ulf Hannerz, *Transnational Connections: Culture, People, Places* (London: Routledge, 1996) 21.
- 11 Julia Kristeva, *Revolution in Poetic Language* (New York: Columbia University Press, 1984), 57 & 60.
- 12 Randy Martin, *Critical Moves: Dance Studies in Theory & Politics*. Durham, NC: Duke University Press, 1998., 5, and 109.

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Reviving the Gesture

Giannandrea Poesio

Catarina, ou La Fille du Bandit – Catarina, or the Bandit's Daughter – is one of those long lost ballets one decides to research and to revive more out of historical curiosity than for any other reason. Originally choreographed in 1846 by Jules Perrot to music by Cesare Pugni, the work belonged to the non-supernatural Romantic genre. Not unlike La Esmeralda (1844), based on Notre Dame de Paris or I Bianchi e i Neri (1853), based on Uncle Tom's Cabin, Catarina derived its narrative from popular, historically flavoured literary sources such as Lady Morgan's biography of the 17th-century Italian painter Salvator Rosa, the ballet's male protagonist.

The idealised, pastel-toned, Romantic representation of what 17th-century life in Italy might have looked like was not the ballet's main element of attraction, though. Its success depended greatly on the fact that the dance work proposed a yet to be seen female type. Catarina was neither one of those fluttering, opalescent and unattainable creatures that populated the various white ballets nor the sexy, yet chaste Esmeralda-like persecuted virgin. Aptly conceived to bemuse the male viewers and to titillate their fantasies, the ballet's heroine was the daredevil female "general" of an all-male army of Italian dancing bandits.

The work, premiered in London but then refined in Milan few months after its debut, was successfully re-staged several times in most European countries throughout the 19th century. In St Petersburg, where Perrot's version had been seen for the first time in 1849, Catarina was re-created anew in 1866 by Claudina Cucchi. That production was subsequently replaced first in 1870 by Marius Petipa's staging of the Perrot's version and then in 1888 by Enrico Cecchetti's new production, called, this time, Caterina, La Fille du Bandit. The 1888 staging was also revised twice more by the Italian artist, to suit first the talents of the Russian ballerina Gorshankova in 1889 and then those of Cecchetti's celebrated compatriot Pierina Legnani in 1894. It is a well-known fact that Cecchetti had a great interest in choreographic notation, as he admitted in the introduction to his manuscript transcription of Arthur Saint Léon's Sténochorégraphie. The notated score of Caterina, the two versions of which, one in Italian and one in French, are housed in the archives of La Scala Theatre in Milan, provide further evidence of this interest. In each case, the notation used is an amalgam of different systems, ranging from basic verbal description to a more complex pictorial representation of the various movements and patterns.

As it has been said, a revival of the ballet is not likely

to pull crowds or to become a sell-out. Still, an in-depth investigation of Cecchetti's notes provides the researcher with a unique insight into choreographic and performing practises we have lost knowledge of, thus casting significant light on some core elements of 19th-century theatre dance. The aim of this paper is to re-assess and to re-evaluate one of those components, namely the use of ballet mime, in the light of the information derived from an investigation of Cecchetti's notated score.

The restoration of ballet mime passages in recent reconstructions of 19th-century works such as the Kirov Ballet's Sleeping Beauty seems to indicate that, at the beginning of the 21st century, the 20th-century dismissive attitude towards silent acting in ballet is being gradually superseded by a renewed interest in ballet mime. Reconstructors and scholars, however, insist in considering ballet mime as complementary, and therefore secondary, to the danced action, and keep dealing with it as a separate item that has little to do with the rest of the choreography. Consequently, mime movements are seldom treated with the same religious care used in reconstructing and reviving long lost ballet steps. Such a conveniently cautious attitude stems, on the one hand, from today's erroneous perception of 19th-century ballet and, on the other hand, from a rarely admitted, yet sadly evident, lack of knowledge on the subject.

The role played by ballet mime within 19th-century ballet performances was far more significant than it is generally believed or acknowledged. An analysis of Cecchetti's notated score reveals that as late as 1888, namely at a time when technical virtuosity was at its zenith, only the 46% of the ballet Caterina was danced, while the remaining 64% was mimed. Not unlike other less known, yet popular ballets of the Petipa era such as The Parisian Market (Petipa, 1859) or The Mikado's Daughter (Langhammer, 1897) – not to be confused with Petipa's Pharaoh's Daughter (1862) – Caterina included an entirely mimed tableau, also referred to in some sources as "act four". According to the reviews of the 1888, 1889 and 1894 productions, the fourth tableau, generally known as the "prison scene", became a touchstone to assess the acting skills of the interpreters of Caterina, of her lover, the painter Salvator Rosa, and of her lieutenant, the bandit Diavolino. Cecchetti's score thus provides some sound evidence that, contrary to a rather biased and historically flawed notion of 19th-century theatrical dancing, dancers had more to do than dazzle the audience with their technical bravura.

A more in-depth investigation of the notated score

provides the researcher with other interesting discoveries. Unlike the ballet steps and the choreographic patterns, which are carefully notated in one way or another, the mimed actions assigned to the various characters are not diagrammatically depicted or verbally explained in detail. The text of the “prison scene” looks like an actor’s script, where the monologues and the dialogues that have to be mimed are presented as set lines accompanied by briefly sketched stage directions, which complement, in turn, a series of illustrations showing the placement of the characters on the stage. The only revealing element is that the words that need to be mimed are underlined. Frustrating as it may look, the lack of technical information can be regarded also as a sort of “negative evidence”, or evidence that results from the absence of information and source material. The straightforward, script-like verbal transcription of the various mime passages, indicates clearly that the mime acting was not, as it is often believed, regulated according to the strict and constraining principles of a much idealised, but factually not existent codified language of gesture. Unlike the set ballet steps, which could be altered only to a certain extent, the execution of the various mime movements relied entirely on and entailed the artist’s own response to the given text.

Further evidence of this interpretative freedom can be found in the total absence of ballet mime manuals, which characterises the otherwise fairly rich dance-related 19th-century literature. Even those sporadic references to the use of gesture one finds scattered in the most important 19th-century dance treatises, such as those by Carlo Blasis (1828), stand out for the non-strictly binding nature of their recommendations. Finally, the recently restored 15 minute long 1913 film of *Excelsior* (1881), which starts with a mime dialogue between Obscurantism and Light, shows clearly the unconstrained nature of the movements performed by two celebrated Italian dancers of the time, Eugenia Villa and Armando Berruccini.

Indeed, both the inventiveness and the creative freedom of the mime interpreters had to abide by the rules and the conventions of the theatre practice of the time. In my presentation on ballet mime at the 1998 SDHS conference in Oregon, I demonstrated that 19th-century ballet shared numerous structural and stylistic features with both 19th-century opera and drama. An analysis of the available sources reveals that, as far as the language of gesture is concerned, the three performing arts shared the same principles. Hence the absence of a specific manual for mime dancers, given the wealth of acting and singing manuals dealing with the use of expressive or narrative gestures on stage. Evidence of such a similarity can be easily found by comparing the gesture-related precepts expounded in Blasis’ manuals and those written by eminent drama teachers and theorists such as Antonio Morrocchesi (1832) or Alamanno Morelli (1877). In each instance, the rules about the aesthetics of the language of

gesture, as well as the recommendations on how to develop excellent mime skills are the same.

By referring to a well-rooted tradition of theatrical gestures, the origin of which can be traced in the *Commedia dell’Arte*, those manuals created more or less intentionally a code of gestural practice that transcended the specificity of each performing art. These gestures, in other words, belonged, to a well-defined “performance tradition”, namely the unanimously accepted rules and conventions that inform within a particular time frame the theatre arts of a particular culture, regardless and on top of each art’s specific technicalities, stylistic requirements and aesthetics. Accustomed to such a common, that is within the European 19th-century theatre world, code of gestural practice used by actors and singers to stress and enhance the meaning of their utterances, audiences had no difficulty in recognising and understanding the same gestures whenever they were performed to music alone. Nor did they find it difficult to understand the variations and the embellishments generated either by the individual’s artistic creativity or by specific choreographic requirements. There is little doubt that whenever it was used for balletic purposes, the 19th-century language of theatre gesture had to be adjusted to the complex predicaments of the ballet syntax, thus becoming more ballet-specific. Despite the lack of technical information I have already commented on, an attentive reading of Cecchetti’s notation provides the researcher with some significant information on the fundamentals of ballet mime.

The odd grammatical construction of well-known mime passages such as Carabosse’s prediction in the Prologue of *The Sleeping Beauty* (1890) or the first dialogue between Siegfried and Odette in *Swan Lake* (1895) has often prompted all sorts of unflattering comments on the allegedly limited literacy of 19th-century dancers and ballet masters. However, literacy, or lack of it, had little to do with the odd construction of the various mime sentences. As soon as each of the underlined words of the Cecchetti’s text is matched to a corresponding gesture, it becomes apparent that the various grammatical oddities depend on carefully pondered aesthetic and choreographic choices. Gestures that could be easily confused, thus detracting from the clarity of what was being expressed or narrated could not follow one another. In addition, the movements of the head, the arms and the hands had to be regulated according to the balletic law of opposition as well as to the principles of *effacé*, *croisé*, and *en face*.

The exaggerated repetition of a personal pronoun, or the peculiar placing of verbs, adverbs and other grammatical components thus dispelled the risk of both choreographically unbecoming movements and lack of narrative clarity, favouring, instead, a fluid chiaroscuro of inward and outward, large and small, high level and low level gestures. At the same time, the calibrated juxtaposition of the various gestures provides the interpreter with

both a unique “breathing metric” and a narrative phrasing that took full advantage of the numerous emotional nuances and descriptive conventions found in the musical score. It is worth remembering, in fact, that 19th-century ballet music drew greatly upon a sort of tacitly and unanimously accepted set of conventions, as demonstrated by the music used in the “prison scene” from Caterina.

Some information on the dos and don'ts of ballet mime emerges also from an analysis of the illustrations depicting the placing of the various characters on the stage, illustrations that are found in the Cecchetti score at the left-hand margin of each page. Once the mime movements are performed according to the prescribed positions and stage directions, it becomes clear that the differentiation between upstage and downstage gestures is everything but casual. In Cecchetti's “prison scene” all the upstage movements refer either to concepts belonging to the hypothetical sphere, or to something that is not characterised by immediacy, availability or a particular link with the present. Downstage movements, on the contrary, belong to the present, to the “now” and the “near”.

The video that you are going to see is the video of a work in progress based on the reconstruction of the ballet's 4th tableau as notated by Cecchetti. Although it depicts an early stage in the reconstruction process, it also shows – I hope – the results that can be achieved by adopting the interdisciplinary study of a given performance tradition. After all, ballet history has suffered long enough from a rigidly monographic and somehow self-centred approach.

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Children's Dance Performance in Educational Contexts

Elsa Posey

Do children learn anything of value through performing dances? If so, what criteria is required to engage children in performance of an educational nature? Are children capable of learning dance history through performing dances from earlier periods? What do children learn about world culture through dance performance? Are children capable of achieving performance quality or artistry in their performances?

For several years I have been listening to children as they excitedly tell me about their performing experiences, so I decided to ask them some questions to share with you. An analysis of the interviews reveals what and how the children learn by performing dances from different periods of history as preserved through dance writing, photographic images, notation and oral tradition, and that their experiences are enhanced when they do original research.

Children are very honest performers. They involve themselves emotionally in the dance. While it is always fun to have young dancers involved in creating the movements for their dances, it is not always necessary to do so. The children need time to make the dance reflect their own viewpoint in order to develop a sense of ownership and pride in their accomplishments. Technical ability is probably the least important criteria I look for in evaluating young children's performances. I look for a quality that shows the dancer's total immersion in the dance. This quality affects the artistry of the performance.

The first dance on the video, *Will O'The Wisp*, is a dance for eight children choreographed by Doris Humphrey to music by Adolf Jensen. This is a video of the dance as performed in 1990 recreated by Stephanie Clemens, Secretary of the Doris Humphrey Society.

Ann Dils and Lauren Bucek organized a Special Topics Conference for the Congress on Research in Dance in 1995 entitled *Doris Humphrey: A Centennial Celebration*. I was asked to recreate four of the Humphrey dances for young dancers from Posey School to perform at the conference. Since the dances had been previously reconstructed by Stephanie Clemens, I was able to use her video tapes and recorded piano music.

As a teacher of young children, I had been passing along the Humphrey work that I had learned. By performing her dances the children learned a great deal through the experience. This little part of dance history is now in their very bones!

My own experiences with Ms. Humphrey began in 1953 and 1954 when I attended conferences held at the

92nd Street Y in New York City on "Teaching Creative Dance to Children." At that time I was a scholarship student at the School of American Ballet (SAB, New York City Ballet Company School.) Although I was still a high school student, neighbors and friends asked me to teach dance to their children. I assured myself that teaching dance to children was a lot more fun than baby-sitting and innocently began teaching. The music director of the veteran's hospital in our town offered to build a dance studio in his music school and Posey School of Dance was founded in February of 1953.

I was quite sure that I did not want to teach the way I had been taught as a child. I had learned one vaudeville routine after another in a variety of dance styles. My first teacher gave me a love of dance but poor technical training. The dancers at New York City Ballet were very different from vaudevillians, but it soon became clear that I could not teach my young students what I was learning at SAB. Thus, I began experimenting with movements that would be appropriate. We ran, jumped, leaped, hopped, skipped and galloped. We fell down, got up, and fell down again. We danced stories, poems and colors. We danced with scarves, inspired by Felia Doubrovskaya one of my teachers who always demonstrated with her scarf.

In June of 1953 at the first conference "Teaching Creative Dance to Children," I was amazed to learn that what I was doing had a name. It was called creative dance! At the conference, and later as part of the Creative Dance Teacher's Guild (now the American Dance Guild), I met such inspirational teachers as Bonnie Bird, Virginia Tanner, Alma Hawkins, Bruce King, Eve Gentry and Doris Humphrey. It was Doris Humphrey who inspired me to teach children in an educational context.

I remember a blackboard filled with chalk drawings, some of which I later recognized in her book, *The Art of Making Dances*. I probably remember those drawings so clearly because she was standing in front of them when I confessed to her that not only was I teaching dance to children, I had actually opened a dance school. My teachers at SAB had left Russia during the revolution, and so to my teen aged eyes, they were historic figures. How did I dare presume I could teach dance?

Doris Humphrey put my mind at ease. She gave me permission to teach. She held my hand as if she were giving me a little gift and said, "Elsa, a teacher is only someone who knows more than the student." It was thirty years before I discovered the four dances she had choreographed for children at the Hinman School, where she was teach-

ing when she was a teenager herself!

Doris Humphrey's son, Charles Woodford, asked me to recreate these dances for the CORD conference so that this part of her earliest work could be shown. He was able to give me notes she had written, and musical scores for the dances. I collaborated with Stephanie Clemens, using her previous reconstructions. Here is a page from the folio.

The children worked for two hours each Saturday for four weeks. As it turned out, I was never to have all of the children together at any rehearsal. At the performance itself, one child was ill and unable to participate. Four dances were performed at the High School of Performing Arts in New York City in October 1995. Will O'The Wisp, which you have just seen, Moment Musical a trio to music by Franz Schubert, Daffodils with music by Ernest Gillet. This video shows the third dance, Daffodils, after which we will see the fourth dance Greek Sacrificial Dance to music by Saint-Saens.

Mary Wood Hinman was Doris Humphrey's childhood teacher in the Francis Parker School in Chicago. This photo titled "Private class of Miss Hinman's in Chicago" was taken from a book, *The Heathful Art of Dancing*, by Luther H. Gulick, published by M.D. Doubleday, Page & Co. in New York in 1910. These Humphrey dances are a part of the Mary Wood Hinman folios first published in 1914, so we know the dances were created before that date.

Two years after the Doris Humphrey Centennial, the children finally convinced their parents and me that they just had to do those Humphrey dances again because they were such good dances. The Children's Dance Company began in the fall of 1997 and has performed a fall and spring season for the past three years. This second video of the *Humphrey Suite, Daffodils* was made in 1997 with an almost completely new cast of children who were taught by the original cast.

The children were encouraged to do research about the time in which the Humphrey Dances were created. They brought in pictures from story books of people in the early 1900's, and some even brought pictures of their great-grandmothers in their bathing costumes. They were interested in how children who wore high buttoned boots and full petticoats under their dresses must have felt to dance barefooted in silk togas. Used to wearing leotards themselves, they were amazed at the different "feel" of dancing bare legged in a loose tunic.

I asked slightly older children, aged ten to fourteen, to learn and perform the Greek Sacrificial Dance. They were encouraged to do their own research, including reading the poem, *Ode to a Greek Urn*. When they could not discover exactly what was being sacrificed in the dance, one of the young dancers decided that her younger brother might be just the thing! Greek Sacrificial Dance seems to show some of the choreographer's very early thoughts that

were brought to maturity in Air for the G String in 1928.

The children who were seven to nine years of age in 1995 are now fine years older. Ages range between twelve and fifteen. Here are some of their comments about what they remember about dancing the Humphrey dances.

In conclusion, I would like to recommend that children's dance performances be taken more seriously. So often, children's performances are perceived by their parents as an entertainment rather than an integral part of their child's dance education. Performance creates an opportunity for children to learn from their own experiences while dancing. They also learn by researching and reading about the dances they perform including biographies of the choreographer and composer and learning about other things that happened during the time in which the dance was created. Children should be encouraged to participate in creating the dances in which they perform, rather than just memorizing steps. When dance history becomes a part of the children's bodies, they understand from the inside out about other eras and historical periods. Children are capable of using Motif notation to record their dances, and dance notation becomes something they use all the time. Cultural diversity is accepted as part of their lives. They become dance critics who analyze, write and talk about dance. While they may not choose to become professional performers, dance often becomes an intrinsic part of their lives.

References

The Heathful Art of Dancing, Luther H. Gulick, M.D. Doubleday, Page & Co. New York 1910

1. Photo: "The roofs of the New York City Public Schools being used for dancing."
2. Photo: "Private class of Miss Hinman's in Chicago."
3. Photo: Barbara Morgan, copyright 1972 Doris Humphrey "Matriarch-With My Red Fires"
4. Video: Dances from the Mary Wood Hinman Folios, Daffodils, from a dress rehearsal for video at the Doris Humphrey Memorial theatre on March 4, 1995. Doris Humphrey Society, Oak Park Illinois, Reusch Dance video copyright, 1995
5. Notes and music score of Daffodils from "Dances from the Mary Wood Hinman Folios" first published in 1914. Ann Barzel Dance Collection of the Newberry Library, Chicago
6. Photo: "Humphrey Dance Suite, Daffodils", Posey School of Dance, 1997
7. Photo: "Humphrey Dance Suite, Greek Sacrificial Dance", Posey School of Dance, 1997
8. Video: "Humphrey Dance Suite, Daffodils" 1995, Lincoln Center HS Performing Arts
9. Video: "Humphrey Dance Suite, Greek Sacrificial Dance", Posey School of Dance, 1997
10. Video: Interviews with four dancers who performed in Humphrey Dance Suite, July, 2000

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Echoes and Pre-Echoes: The Displacement of Time in Mark Morris's *Dido and Aeneas*

Dr Sophia Preston

In my last paper for SDHS (Preston 1998) I argued for the validity of constructing meanings that can be ascribed to an artwork in response to an invitation from the work to be read in particular ways. Following theoretical constructs set up by Stanley Fish the proposal that the work calls for an optimal reader and that that optimal reader is the one who responds to what he/she sees as the work's invitation to a particular type of reading is recognised to be a circular argument. This circularity, however, both creates and reflects the limited area within which meanings can be constructed that are appropriate to the reading being made. This reading of Mark Morris's *Dido and Aeneas* concentrates on relationships between music and dance in the work because this transpires to be a highly productive line of inquiry revealing all sorts of meanings not apparent on first viewing; the work responds to the reading I am suggesting it invites me to take, in such a way as to confirm that it is appropriate to consider it an invitation.

I readily acknowledge that I am talking about a work, recognising that what such a dance consists of is actually a series of performances all of which differ from each other slightly, or, in some instances, not so slightly.¹ In this case the dance has been made into a film, by Barbara Willis Sweete in 1995, and there is a tendency to regard a version that can be repeatedly viewed in this way as some kind of authoritative text. It is, however, only one of many interpretations by the performers (who, in the case of repertoire work, such as this, may change) as was made evident to me when I saw the dance live in New York in 1998 and again in London in 2000. Both performances were different from each other and different from the film in overall tone, arising from an accumulation of minute differences of detail. None of this, however, changes the level of meaning that arises from the kind of structural interplay between dance and music that is being analysed here. These inter-relationships arise from choreographic devices that remain constant from one performance to another and which, indeed, constitute some of the defining factors of the work.

Mark Morris's *Dido and Aeneas* was made exactly three hundred years after Purcell's 1689 opera based on Virgil's epic poem *The Aeneid*. Morris's awareness of the different historical contexts playing on any contemporary production of the opera is apparent in the wide range of sources he draws upon for his setting. My paper for the Society of

Dance History Scholars conference two years ago showed how the dance employs gestures taken from classical dance of India, Indonesia and Europe, from the musical films and cartoons of Morris's childhood and from life he sees around him (Preston 1998). The costumes and set make allusions to Ancient Rome in that the sarongs worn by the entire cast, with simple tunic tops for all but Aeneas, are reminiscent of togas and tunics, while the balustrade running across the back of the set is formed of a series of classical pilasters. At the same time the sarongs also have similarities to Martha Graham's famous split skirt costume design and the fact that they were also part of contemporary fashion when Morris made the work is confirmed by a message in the New York Gala programme of 1998 from MTV saluting the Mark Morris Dance Group for (amongst other things) "the Joy of Sarongs".

Morris's anachronistic juxtaposition of these historical periods creates an ahistoricity, or 'timelessness' comparable to Baudrillard's 'depthlessness', a play of different historical signifiers that reveals the process of signification rather than signifying any one historical period. Just as I argued that Morris's knowing use of literal gestures matching individual words of the text made his *Dido and Aeneas* both self-reflexive and sophisticated in its meaning-making (Preston 1998), so I suggest here that this timelessness is not only ironic but also allows Morris, at the end of the twentieth century, to present an ancient tale of tragedy as archetypal, something perhaps not thought possible following the overthrow of Historical Modern Dance (as Banes uses the term) by succeeding generations of North American choreographers. How Morris is able to do this is revealed, in large part, through detailed choreo-musical analysis of the work.

The plot of Nahum Tate's libretto for the *Dido and Aeneas* is based on Book IV of Virgil's *Aeneid* which describes Aeneas's sojourn in Carthage as the guest of Queen Dido, herself a refugee but one who has set up a thriving empire with her dead husband's wealth. Earlier in Virgil's tale Aeneas has been told that he should seek the site of a new Trojan empire. When Aeneas seems to be settling down too well in Carthage, with thoughts of marrying Dido and joining their two empires, Jove sends Mercury to remind him of his true destiny and send him on his way. In the *Aeneid*, Dido tries to tempt Aeneas to stay but when she is unsuccessful she builds a huge funeral pile, climbs up on it, stabs herself and dies amidst the flames.

Tate's libretto departs from the Virgil in a number of important ways and presents the Carthage episode entirely from Dido's point of view. It begins with her misgivings about whether Aeneas returns her affection and whether he can be true to her, given his destiny. Her courtiers, in particular her handmaiden Belinda, reassure Dido that Aeneas does love her and they hint at the benefits of uniting the two empires, Carthage and Troy. Aeneas himself enters and swears that he will deny his destiny if only Dido will give herself to him. Dido does not answer but there follow songs praising the triumph of love and a Triumphant Dance.

The first scene of the second act is set in a witches' cave and introduces the Sorceress who devises a plot to trick Aeneas into leaving Dido. The Sorceress tells the other witches that Dido and Aeneas "are now in chase" (presumably of each other as well as of the quarry of the hunt) but says that "when they've done" she plans to send a false messenger, disguised as Mercury and pretending to come from Jove, to tell Aeneas he must leave that night.

In the second scene of Act II the Royal Hunting Party is entertained, while resting in a grove, by the Second Woman telling the story of Actaeon, who was turned into a stag as a punishment for looking on Diana while she was bathing, and then torn to death by his own hunting hounds. Aeneas's reaction is to make a thinly-veiled allusion to his own sexual prowess but Dido's only response is to cry out that a storm is coming and the party is urged back to the safety of the town by Belinda. The storm, we know, has been conjured up by the witches and, as the others run away, Aeneas is commanded to stay by the "Spirit of the Sorceress in the likeness of Mercury" who tells him to leave Dido instantly and continue his quest. Aeneas agrees to this (false) command but worries about how he is going to tell Dido.

Act III begins with the Trojan sailors telling each other to "take a boozy short leave of your nymphs on the shore, / And silence their mourning / With vows of returning, / But never intending to visit them more" (providing a rustic, revealingly commonplace, version of Aeneas's fickleness) after which there is a matching, gleeful scene from the witches. The remainder of Act III is given over to Dido both recognising and lamenting her fate. When Aeneas approaches her with, according to Belinda, "such sorrow in his look...as would convince you he's still true" Dido accuses him of weeping crocodile tears and of blaming the gods for what is, in fact, his own decision. Aeneas offers to deny Jove's decree and stay with Dido but she calls him "faithless" and spurns him saying "For 'tis enough whate'er you now decree / That you had once a thought of leaving me." As soon as Aeneas has left, however, Dido reflects: "But Death, alas! I cannot shun, / Death must come when he is gone." (Price 1986 p75)

As with the consummation and, indeed, the reason for the Sorceress's hatred of Dido, there is no depiction

of, or explanation for, Dido's death in Tate's libretto.² She sings her (now famous) heart-wrenching lament, dies and is laid in a tomb by her court who have the final chorus: "With drooping wings you Cupids come / To scatter roses on her tomb. / Soft and gentle as her heart / Keep here your watch and never part." (Price 1986 p75)

That Morris echoes the words of Tate's libretto in the dance is plain on first viewing and the more detailed the scrutiny of the work the more instances can be found of exact movement-for-word translations.³ A choreo-musical analysis of Morris's setting of Dido reveals, however, that Morris also accurately reflects the inner musical structures of Purcell's score and thus is able to draw on Purcell's interpretation (as revealed in the opera) of both the Virgil original and Tate's contemporaneous version.

Curtis Price (1986) points out that, in the opera, the Sorceress and Dido have the same mezzo-soprano vocal range and tessitura and Dent feels that,

Just as Dido throughout the first act stands out from the rest as the one person on the stage whose emotions are genuine and heart-felt, so the Sorceress stands out grimly self-controlled and intent on her fell purpose against the crowd of attendant witches who burst in upon her riotous and undisciplined.

Dent 1986 p216

Morris is thus following the lead given by the music when he makes the tragic regal heroine and the gleeful "wayward" sorceress a dual, almost mirror-reflection role. In the first image Morris presents of the Sorceress she is nearly upside down, sprawled over the bench with her arms splayed out to the side in a wanton manner that Dido would surely never allow herself to fall into - except that this is exactly the same position as Dido's in death. It is not until the end of the opera that this connection can be made, but once seen it sends the viewer's mind back to the first stages of the plot to review the connections between the two characters.

Precise inversions of movements between the two characters can be seen, such as the Sorceress's version of Dido's "press'd" motif, with the lower hand facing outwards and both pointing and lifting upwards and with one leg raised rather than in plie with both hands pressing in and downwards. The Sorceress initially uses this movement for "hate" but at the end of her first recitative it accompanies both "love" and the manic laughter that follows. While the Sorceress is talking of Dido being deprived of love (and indeed the mime accompanying "life" in the same sentence is a very realistic one of being disembowelled) Morris gives Aeneas the same inverted (and therefore upwards-thrusting) gesture every time Aeneas talks of "love" or "one night enjoy'd".

Price notes the same mirroring and parody of Dido

by the Sorceress in Purcell's opera.

The Sorceress, like Dido, is also consumed - not with grief - but with hate, which she expresses by plotting to destroy the queen. The tonal plan, which is much less rigid than that of Act I, reflects the parallel resolutions of inner conflict. The chorus, singing in the major mode, coaxes the Sorceress from her F minor recitative, whose accompanying strings are like bitter treacle. But she returns gravely to the minor in order to reaffirm the modulation to the parallel major, then overshoots to C-major at the line "Depriv'd of fame, of life and love"... The ensuing chorus "Ho, ho, ho," which is in the new and unexpected key, is thus a taunting reminder of "Fear no danger," the first piece in Act I to be unequivocally in C major.

Price 1986 p27

In the setting of this chorus, "Fear no danger", Morris has already given all the dancers the inverted "love" (Sorceress's "love" and "hate") motif as they misguidedly reassure Dido "The hero loves as well as you." As Mellers suggests:

The deliberate unreality of this is suggested by the first appearance of the major key and perhaps by the perky rhythms which makes hay of the verbal accents. In arioso Purcell's accentuation is always meticulous, growing inevitably from the way in which the character would speak in passion. Here, if the false accents are not deliberate, they are the kind of accident that happens only to genius. They make the "ever gentle ever smiling" hero seem slightly fatuous.⁴

Mellers 1986 p207

Morris echoes these false accents in his choreography for Belinda and the second woman which returns again and again to a little jumpy pattern taking them three times from flat foot to balancing on their heels as their arms rise from a downwards curve to an upwards one. The timing of these little jumps is on each of six beats across two measures of fast 3/4, but because it is only a two-beat pattern (flat-foot to heel) the three repetitions of two work across the two measures of three in the music creating a hemiola which reflects, but does not copy or exactly match the shifting accents and rhythms of the music.

Purcell gives a hemiola cadence to the witches in "In our deep vaulted cell" but Morris creates many more for both the witches and the sailors and even the courtiers in all cases when they are being (wittingly or unwittingly) false. For the sailors Morris revels in many hemiolas be-

tween the dancers' footwork and the musical pulse as they plan to leave their lovers on the shore, promising to return "But never, no never intending to visit them more!" with the same false accented endings to the words as were given to the *ever* smiling hero who is, after all, planning exactly the same betrayal. Savage points out that in this chorus Purcell's music contains "a jaunty pre-echo of the familiar ground bass which will support Dido's aria of mourning at the climax of the opera" (1986 pp265-266), a presentiment that Morris supports by having the dancers take the same gesture for "never" as Dido herself performs in her 'aria of mourning' on "no trouble".

In the following hornpipe Morris even manages a cross rhythm in the 4/4 meter, creating a 3/4 (half-note followed by quarter-note) rhythm repeated two and a half times in the last two bars. The Sorceress and her two witches run in a wide circle, slapping down the right foot in a two-against-three cross-rhythm as they plot their next piece of perfidy after the sailors have gone. Mellers notes the dramatic irony of giving the destructive force of the Sorceress "an aria in ceremonial dotted rhythm!" (Mellers 1986 p211) and Morris is here deliberately undermining the dotted rhythm by running in equal, measured, but rhythmically contrapuntal, steps.

This subversion of order and propriety by the witches is a fundamental, structural aspect of the opera. As Roger Savage writes:

Tate and Purcell provide the structure: their courtly scenes have a female protagonist singing mainly slow music, two girl attendants with more animated music, a cheerful but hardly sensitive chorus which sings simple dance numbers in the main, and one male soloist - a voyager who loves and leaves. If you look at the witch scenes (including the one with the sailors) you will find this structure repeated exactly, which can hardly be accidental. Hence...the sentiments and rituals of the court can be grotesquely guyed by the witches (widdershins dances, sick-caricature mimes to accompany the Sorceress's prophecies and provoke those ho-ho outbursts, etc)

Savage 1986 p265

This is precisely what Morris does in the two witches scenes employing inversions and mirrorings of the courtly movements and absolutely "sick-caricature mimes" in the dumb-shows of Aeneas slitting Dido's throat and the Sorceress's masturbation balancing the brief, formal consummation of Dido's love for Aeneas. Both the music and the dance have been criticised for being altogether too simple and childishly pantomimic⁵ but they have to be so that, as Mellers puts it they are "horrifying only because they are grossly inane." (1986 p209)

The end of Act I is a clear example of the way in which

Morris enhances Purcell's reading of the tale through his choreography. Mellers describes Purcell's setting from the moment Aeneas and the courtiers persuade Dido to give in to the emotions she is feeling: "The love match is symbolized... in a bit of traditional counterpoint - a canon two in one (!) that creates, within its unity and its regular dance meter, a rather painfully dissonant texture" (Mellers 1986 p208) In reflection of this dissonance Morris gives each of the courtiers a sharp little stabbing movement ("Cupid's darts") but he also, more subtly has them take up the arm position for the "cupids with drooping wings" who gather about Dido's tomb at the end of the opera.

Mellers continues: "it is appropriate that Belinda should follow with a deliberately conventional pursuit aria that deflates the love experience of the truth Dido has put into it. Belinda's song is in the major of course: a love chase with virtually no dissonance, and with "echoes" between voice and bass, to suggest illusion." (1986 p208) Morris gives both Belinda and the second woman an arm gesture for "pursue" that involves flinging each arm up in turn and then down, rapidly one after another. While this looks like (literally) a throwaway gesture suggesting the speed of pursuit, it is also a broken version of the gesture for "Troy" and "monarchs" in "When monarchs unite" and it also moves through an arm position (lower arms at right angles to the upper arms, one pointing upwards, the other down) that is crucial to the end of the dance. As the cupids gather around Dido's tomb they each take this position standing in a long line to create a frieze effect. Dido also momentarily takes this position when she finally rejects Aeneas in Act III. Mellers considers that "the echoes, here, are part of the game; but when the chorus rounds off the scene with a ceremonial dance-chorus in triple rhythm, with lilting dotted movement, the echoes (on the significant words "cool shady fountains") bring in a sudden disturbing modulation to the minor of the dominant [which is also the key of Dido's death] followed by a false relation." (1986 p208) Morris echoes this intrusion of the tonality of Dido's death by having the chorus simply sink to the ground each time it occurs.

From all these suggestions that all is not as it should be, Mellers concludes: "So here they hint at illusion in another and deeper sense, highly characteristic of seventeenth century echoes: at the *other* reality, the world beyond this ostensible material triumph. Perhaps this is why the final triumph dance, though still in the major, has become a little uneasy, with sharply accented dissonant passing notes that hint that all may not, after all, be for the best in the best of all possible worlds." Mellers 1986 p208

Morris's choreographic solution is to make a dance that, superficially, looks happy and confident, but which on closer investigation reveals all sorts of misgivings evident in the use of cross-rhythm and particular gestures in the dance. Almost the first arm gesture of the dance is one already seen performed by Dido and Belinda again

and again on "languish" dance in Dido's first aria and the gesture for "beauty", rather than taking the conventional classical ballet mime already seen for "fair" and "the Queen" has the body posture taken by both Aeneas and Dido on the word "death. When Dido runs along the balustrade in an apparent reference to *The Sound of Music* (see Preston 1998) she is holding her free arm high in a gesture which if it means anything in relation to the rest of the dance means "see". In contrast, when the roles are reversed and Aeneas runs along the balustrade holding Dido's hand, his other arm is held rigidly low in the gesture for "obey", always in the context of obeying the gods or destiny; in the midst of his triumph he knows that he will always owe more allegiance to the gods than to Dido. At the beginning of the dance and directly after the balustrade runs, the cast take a cheerful-looking arm swinging sequence, one movement on each beat of the music. While the music has given the steady quarter-notes of the ground bass to the violins, however, continuing (albeit ambiguously) in 3/4 the dancers are working to a five beat pattern in a cross-rhythm that becomes increasingly strained as the sequence is repeated. That the sequence itself contains the gestures "obey", "ah" and "my" is just another indication that, as with the music, all is not well.

This dance is also the only time Dido has a freedom of movement in the hips similar to the sensual enjoyment the Sorceress has in her "Cruella de Vil" vamp-like walk (see Preston 1998). It is as though Dido has slipped from her usual refined gestures (frequently taken from a range of classical dance forms) into one of the Sorceress's movements taken from popular culture at the moment when she is allowing herself to be deceived. As mentioned earlier Dido ends the dance in a position previously taken by the Sorceress but this is in her final dissolution, her death.

That the whole opera has been leading up to the point of Dido's death with an inevitability that makes it all the more poignant becomes clear, in retrospect, in Dido's first aria. Musically, the aria mirrors the famous lament of the final act and as Dido gets up to dance the aria proper she holds hands with Belinda and is taken out into a wide arc pathway, as she does at the beginning of the lament. The text set is "Peace and I are strangers grown" and, Morris's use of a direct movement-for-word relationship having already been established, it might be expected that the first gesture, a high circling of straight arms as the body also turns, means "Peace" and the second, one arm pointing diagonally down to the floor, the other bent at the elbow, is going to stand for "I", "strangers" is a bending of the straight arm, and so on. But this does not hold for the rest of the dance. When Dido sings "peace" later she sits with her lower arms crossed in her lap. When she straightens her downwards pointing arm again in this phrase it is not to signal a return to "I", the text continues with "grown". It is only when we get to the end of the work and see the cupids with drooping wings take up this posi-

tion that we realise that this is a far more likely meaning for this gesture. If we then return to the first aria we can see that what Morris is dancing is “See the cupids with drooping wings keeping watch over my tomb.”

There are many instances of this foreshadowing of the tragic end of the tale in both dance and music. For instance Price notes that “the motif that runs through the whole opera is a diminished fourth flanked by adjacent semitones” which appears “prominently in more than a dozen numbers... in the theatre works it is commonly associated with grief or weeping... As if to underscore the immense concentration of emotion in “Great minds” and to prepare for the torrent of descending chromatics in the Lament, only in the chorus do both forms of the grief motif [descending and ascending] appear together.” (Price 1986 p35). At this point Morris is also able to deliver a combination of gestures made meaningful throughout the work, combining motifs for “death” “conquest” Aeneas and the Sorceress’s “Love” gesture and the movement with which Dido tells Aeneas to leave.

It is only when the audience get to the end of the work that they can replay the earlier moments and realise the intimations that have been made all along. It is only at the end of the dance that we can understand the subtleties of the beginning, just as, in Purcell’s music, the tonality of Dido’s death is pre-echoed time and again in earlier sections. The resulting almost cyclical structure that is engendered in the audience’s understanding of the work, taking them back to the beginning each time they see and hear the end, leads to a feeling of inevitability in the unfolding of the tragedy. The timelessness engendered both by this feeling of inevitability and by the anachronistic use of historical references in movements and design allows Morris, at one and the same time, to be knowingly self-reflexive while also speaking passionately of tragedy.

Endnotes

- 1 Morris, in a recent interview on BBC Radio 4, stated that he waits until each individual performance to decide whether, as the Sorceress, to perform the simulated masturbation in Act III Scene i (2000 n.p.)
- 2 See Price Dido and Aeneas in Context in Price, Curtis (ed) Purcell: Dido and Aeneas, an opera London: Norton, 1986 pp3-41 for possible reasons for Tate’s reticence.
- 3 There is consistent use of the same gestures each time the following words are heard: shake; brow; fate; allow; empire/Italian ground/Hesperian shore; pleasures flowing/Elysian bowers; smiles; you; banish; sorrow; care; grief; never/no trouble; fair/Queen/Dido/royal fair; Ah!; Belinda; press’d/heart/breast; torment/oppress’d/distress’d; confess’d; languish; guess’d/know/known/forget/sensible; Trojan guest/Royal guest/Aeneas/hero; Carthage/state/this land; revive; monarchs/Troy; foes; storm; soft; strong/wretches/wretched; woe/bless’d; see; piety/pity; loves/lover; strew; pursue; fire/flame; flight; your/my/his; fall; conquest/fact/resolv’d; triumph; raven; appear; Jove/god-like/gods/the Almighty powers; commands; tonight/here [this night/this place]; drive/haste/away; vaulted cell; Diana/Actaeon/cupid/in chase; hounds; after; mortal wounds; obey/decreed; anchors weighed; part; forsook; heaven; bereft; die/death; deceitful streams/ocean/fatal Nile; good;

- 4 The link between the falseness (whether deliberate or just misguided) of the courtiers here and the later gleeful coven of witches is emphasised by the precise matching of stage placement between Dido and the two women and the Sorceress with her two witches. The latter grouping is exactly the same in “But ere we this perform” as the former is in “Fear no danger”, the two witches even have something of the same jumpy footwork motif as they alternately kick out one leg and then another.
- 5 Westrup writes “The witches may sing ‘Harm’s our delight and mischief all our skill’ but they might just as well be a crowd of rustic merry-makers for all the music does to help the illusion” (1986 p197) and Morris has been accused of overplaying the humour of the Sorceress in some performances.

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Identity and Difference in San Francisco's Multicultural Dance Practices: Fusion of Forms

Stacey Prickett, Ph.D.

In a 1940 article, Dvora Lapson proposed: "The dance can become one of the most effective mediums for combatting the growing problem of intolerance in America (1940, 113)." The Service Bureau for Intercultural Exchange set out to accomplish this mission, with the former First Lady Mrs. Eleanor Roosevelt among its supporters. Jewish, German and Mexican dancers toured high schools to increase an understanding of different cultures through exposure to their art forms. Dance, pantomime and educational material were used to explain aspects of their rituals and traditions, to bring about "more sympathetic attitudes among America's cultural groups towards each other (1940, 114)." Idealistic aims, it could be argued, but the concept points the way towards a view of dance as social agency. Audiences of the early 1940s were exposed to dances of other cultures and introduced to ways in which dance functions within the larger social structures. In the following exploration of San Francisco's Bay Area dance, three choreographers' work can be classified as hybrids or fusions, illuminating interrelationships between dance, the wider culture and the shaping of contemporary society in a globalized world. Sociology offers a link through which to explore the range of issues raised in the fusion of different dance styles. Today, the enriched cultural diversity offered in metropolitan areas offers another perspective on globalization in the expansion of a fund of common symbols. The theoretical basis of my research project is premised upon sociological examination of the intrinsic and extrinsic analyses of dance and the culture in which it is created, with signifying or symbolic systems recently introduced from other ancient societies.

Numerous issues arise in a sociological analysis of dance: race, gender, class, aesthetics, and even the question of nationalism. Ernest Gellner, who worked extensively on structures of nationalism, viewed culture as "shared patterns of conduct transmitted through emulation, culture is the perpetuated, sometimes transformed and manipulated, bank of acquired traits (1997, p. 3)." Other issues of the transplantation of cultural forms from one country to another include questions of cultural appropriation. Today's integration of different cultural forms moves beyond the orientalist appropriation of Ruth St. Denis, with her impressions of the dance of different cultures, since the choreographers are working from a more extensive and integral level of knowledge about the symbolic systems upon which they base their works. Con-

cepts of intertextuality, how cultural forms influence each other pose new questions in a post-colonial world. New practices emerge which bear the mark of the original cultures and are mediated through the experience of the immigrant in contemporary western society. To what extent is this process a two-way street, challenging hierarchical assumptions about race? Prior to taking on these questions, fundamental distinctions are revealed between the philosophical foundations of western industrial society and the cultures of import, Africa, India and Hawaii. Three contemporary choreographers' dances will be contrasted to George Balanchine's integration of African-based aesthetic forms in his expansion of the classical dance vocabulary. Val Caniparoli is a ballet choreographer who worked with African dancers for a San Francisco Ballet premier. Yasmen Mehta is a contemporary choreographer from India who has her own company, with a modern dance/classical Indian dance fusion. Mehta is also collaborating with Kumu Hula Patrick Makuakone and his hula company on a new piece. Different degrees of fusion are evident in their works, the differences pointing the way for more in-depth comparative analyses of the relationship between dance and social structures in the countries of origin and new homelands.

While my focus today is on the contemporary and ballet performance dance culture, there is also a vibrant and expansive ethnic dance community whose companies reinforce traditional world cultures. World Arts West, as producers of the San Francisco Ethnic Dance Festival, define their role as conservator and caretaker of the Festival as a "resource for sustaining and nurturing ethnic traditions that promote, present, and preserve art as an expression of cultural identity (1997 Festival Program, p. 4)." They explain that their work transcends across class and culture, bridging the secular and sacred to forge a strong sense of community, identified as "real people performing real art."

The San Francisco Bay Area stands as a postmodern melting pot with the Ellis Island of the West, gateway to the Pacific Rim and the Silicon Valley luring newly trained computer technicians, physicists, mathematicians and entrepreneurs from Asia and the Indian sub-continent, among other places. Immigrant contributions to Northern California's culture are evident in all aspects of life — architecture, landscaping, cuisine and music to name a few. One local school district counts 84 primary languages,

and ethnic shops cater to Indian, Vietnamese, Laotian, Filipino and Korean immigrants and their descendants, in addition to the long-established Chinatown, Japantown and expanding Latino population.

A fundamental component of American society exists in the concept of itself as a melting pot. Throughout its Euro-American history, different levels of acceptance of the “other” challenge the reality, beginning with the Native American experience, the institutions of slavery in the U.S. and oppression of indigenous Hawaiian culture. Different groups discussed today have unique experiences in relation to levels of acceptance throughout the years: African-Americans faced slavery, Indians faced British colonial institutions and Hawaiians dealt with similar issues with the U.S. overthrow of their monarchy and ultimate annexation.

The experience of African-Americans in the U.S. is distinct due to the institutions of slavery with rigid hierarchical race relationships. Brenda Dixon Gottschild’s analysis of Africanist influences in mainstream American society identifies a fundamental clash between Europeanist and Africanist views regarding the relationship between mind/body/spirit and the place of dance in society. In African cultures: “dancing and the dancing body are manifestations of the mind-spirit, whereas Christian thought separates mind-spirit from body, which must be controlled (1996, p. 9).” Opposing philosophies are also evident in Hindu based Indian dances, which provide a synthesis of dance with influences from philosophy, music, literature, sculpture and mythology in addition to the spiritual component. Rituals of movement were integrally linked to the social structure of pre-contact Hawaii in conjunction with dance as part of worship, entertainment and honoring the gods.

Taken to another level of analysis, the work of Mary Douglas (1966) provides a foundation for concepts of body symbolism - a physicality of the body is opposed by the rationally based society, hence there is a denial of the body. In *Nationalism*, Ernest Gellner expands the mind/body split in an increasingly technological society — at the extreme, characteristics of modern society are “anonymity, mobility, atomisation,” resulting in the increasingly semantic nature of work (1997, p. 3). Tasks can be accomplished provided one has the how-to manual and the education to read it. The technological emphasis expands to the extreme where interactions and communications are increasingly completed through anonymous and invisible partners (consider fax and email), thus removing context as an element in determining meaning (1997, p. 28). Thus, there is a contrast between the high technological society of Euro-America and countries where dance and body practices remain as social structures, through rituals such as worship, kinship identification and gender reinforcement.

Historically, dance and rhythmic movement remained

significant although modified cultural practices for slaves, with the presence of African-based aesthetics influencing the dominant Euro-American culture throughout the years. Sally Banes traces George Balanchine’s exposure to African and African-American dance and music to the years preceding his departure from the Soviet Union. Early examples of African-American movement characteristics are evident as far back as Apollo (1928), in the “distorting” elements of “multi-unit torso, thrusting hips, flexed feet, crouches, shuffles and jazz hands.” (Banes, 1994, p. 64) Balanchine’s connections to African-American dancers and choreographers include Josephine Baker, Katherine Dunham, the legendary tap dancers Buddy Bradley, Herbert Harper and the Nicholas Brothers, Fayard and Harold Nicholas. Banes concludes that a modernist strand emerges from the mixing of forms — vernacular and popular with ballet — in addition Balanchine’s extreme manipulation of classical dance rhythms stemming in part from his long collaboration with Stravinsky.

Balanchine’s 1946 work, *The Four Temperaments*, is analyzed by Banes and Gottschild to identify specific African/African-American influences. A new approach to the movement vocabulary is evident, exemplified by “anti-classical” innovations...created simply by injecting African-American elements into the classical vocabulary (Banes, 1994, p. 63).” Displacement of weight from center, isolations of the hips, chest, pelvis, and shoulders break the vertical lines and held torso in classical ballet. Rhythmic syncopations are coupled with vernacular partnering steps from social dances such as the Lindy Hop. Gottschild also explains that Africanist aesthetics are evident in the use of energy: leg kicks attack the beat instead of carefully placed extensions, structural choreographic components are seen in the use of energy to determine form such as where the leg will end in an extension providing a throw-away feeling (1996, p. 71). Over the years, numerous dancers, critics and historians have identified characteristics of African and African-American dance and rhythmic qualities as integral to the Balanchine style.

In contrast to an African-based in Balanchine’s style, San Francisco choreographer and dancer Val Caniparoli integrates Senegalese dance with classical ballet technique in a conscious infusion of another form as a choreographic device. *Lambarena* emerges as a contemporary hybrid of the Africanist and Euro-American ballet aesthetic. Caniparoli draws on African dancers for a cultural knowledge absent from his own background, as an Italian-American caucasian. At one level, like Balanchine, Caniparoli’s blend stemmed from input from other choreographers, inspired by the CD entitled *Lambarena* by Pierre Akendengue and Hughes de Courson who overlaid Bach with African drums and vocals. African dancer/choreographers Zakariya Soa Diouf and Namoi Gedo Johnson-Washington taught Senegalese dance movements to the ballet dancers. An additional connection to an Africanist

aesthetic can be traced to the roots of San Francisco Ballet's current style. The Artistic Director is former New York City Ballet dancer Helgi Tomasson, who consciously shaped the company into one with a Balanchine aesthetic — the overall look of the company is increasingly changing as more long-legged, short-torsoed ballerinas join the company. The San Francisco Ballet School has a number of former Balanchine dancers and the company's repertoire draws from Balanchine's legacy on a regular basis, from *Rubies* to *Western Symphony*, *Serenade* to *Prodigal Son*. Thus, since Tomasson's appointment as director in 1985, the company style has increasingly emulated that of the New York City Ballet, in repertoire, technique and visual line.

Local critic Paul Parish highlights a central problem facing Caniparoli which occurs in other instances of cross-cultural work. Caniparoli was attempting to make African based movement work in European stage time and space, in contrast to African festival dancing which embodies a different attention to time and space. The performance aesthetic necessitated adapting the Africanist vitality to the demands of ballet - with a beginning, middle and end. In this instance, the modification of form was accomplished through the musical structure, which provided a fixed format. As Parish asks, "How do you make a dance that turns a crowd of over 3,000 (which is the number the opera house will seat) into a community? How do you enlarge tribal movement to fit such a big space" (1995, p. 36)? Significantly, Caniparoli explains, "It's very much a ballet and it's my own vocabulary, but it's influenced by African movement" (quoted in Flatow, 1995, p. P11). As illustrated in a brief video clip, there are undulations of the spine, isolations and off-center work. The men are freer in their torso work than the women, however, the women's choreography integrates pointe work. The San Francisco Ballet dancers do not accomplish a complete abandon, use of weight and level of fluidity often seen in West African dance styles. The video clip has some voiceover from a documentary celebrating the career of Evelyn Cisneros on the eve of her retirement from performance. Male dancers who appear upstage at the end execute their movements close to the ground, with the torso and arms freer than the women's, using energy to determine form contrasting to a more careful placement and angular shaping of the women's arms.

While the African/African-American-based aesthetic can be located throughout mainstream American culture, Indian culture retains an air of mystery, exoticism and unfamiliarity to many Americans. In presenting Indian/contemporary dance hybrids, today's choreographers can draw on educational processes similar to those used by American moderns and their supporters in the press during the 1930s. John Martin educated his readers in how to look at the modern dance through *New York Times* articles and lecture series at New School for Social Research

and other venues. Today, Bombay-born Yasmen Mehta provides lecture-demonstrations and program notes to offer deeper levels of meaning to her audiences, helping them develop what she terms a "second level of appreciation" (Interview, April 21, 2000). The San Francisco audience does not develop an ability to comprehend specific meanings within the codified vocabulary of mudras which are highly specific. As T. Balasaraswari explained, slight variations in performance mean the difference between concepts such as spiritual wisdom, valor and preparation for meeting a lover, which knowledgeable audiences can connote consciously or infer on an intuitive level (1985, p.6). The question arises for further exploration, does it matter if western audiences cannot read this level of meaning? The aesthetic appreciation remains at a more abstract level than that available to viewers knowledgeable in the style, raising issues of interpretation relating to characteristics of *abhinaya* in Indian dance.

I shall resist making too many comparisons between the work of Shobhana Jeyasingh and Yasmen Mehta, although I believe the California-based choreographer's aims are similar to the achievements of British-based Jeyasingh in creating a new dance language expressive of real and imaginary home lands. Jeyasingh's past discussion of her work stress challenges that face her in breaking through the myth of India and audience expectations of its representation in her choreography (Jeyasingh, 1995). Mehta's experience is that the San Francisco audiences are very sophisticated, culturally aware and open to new symbolic structures in their viewing of her fusion of modern and classical Indian dance.

I spoke with Yasmen Mehta about her blending of styles, for she started working on a level where styles are embodied by different dancers. Yet at an intrinsic level, Mehta's choreographic style of contemporary dance embodies influences from India and her other travels. Moving to the US at the age of 21, Mehta received her BA from Temple University and her Masters from the California Institute of the Arts. Her childhood experience included performing folk dances from all over India, in which she danced male roles because she was one of the taller girls in an all-girl boarding school. After dancing in a number of modern companies in Philadelphia, Mehta came to a realization that it didn't mean anything to her to be dancing in a foreign genre. She didn't understand life in America - choreographically, there was a different experience she needed to express. Mehta's dances display an integration of dance forms at a number of levels: specific movement choices in the choreography, using Bharata Natayam and other styles of Indian dance; using narrative structures and storytelling traditions of India. Mehta believes in the transformation of traditional forms only when necessitated by choreographic demands rather than using experimentation for its own sake. She places Bharata Natayam within a secular dance, for the portrayal of a non-

traditional story or theme, whereas the traditional choreographic inspiration would be the realization of the spiritual through the body and the portrayal of yearning for union with God. Mehta studied Bharata Natyam and explains that she understands it at a kinaesthetic level, but she is not a specialist. This is another distinction to Shobhana Jeyasingh whose main company members are also classical Indian dance specialists, although a recent concert premiered some dancers trained only in contemporary western styles.

A major work premiered last year, under the umbrella of the Krishna Project: Mehta drew her inspiration from the Ramlila tradition in which different dance and music styles from all over India are joined together to tell a story. In winter, troupes travel from village to village, performing stories from the Ramayana epic. For her piece *The Piper*, Mehta transported European fairy tale of the Pied Piper of Hamelin to an Indian village. An amalgamation of Bharata Natyam, Odissi, the Chhau styles of Indian dance, Balinese dancers and musicians, and American modern dancers portrayed different aspects of the moral tale. Mehta explained "Building mutual trust and respect, the work goes beyond just producing art. It effects cultural, political, social and economic life in the surrounding areas and is a reflection of the fabric and outgrowth of the community" (1999). The blend of styles offered the opportunity to experiment in levels of collaboration - the individual dancers were provided with music and their characters in order to develop their choreography in their own style apart from the others. Then they were brought together to modify and blend with each other as needed. Mehta described how the Piper changed from portraying Krishna to another deity (Durga, also known as Kali) because Krishna's characteristic movements did not have the emotional quality required by the story. In this aspect, Mehta relied on the specialties of the dancers asking if they can fulfill the demands of the story.

Another dance by Yasmen Mehta celebrates women's relationships in the traditional patriarchy of India, specifically the mother-daughter relationship, and qualities of nurturing and protection embodied by female deities. In *Mala* (which means garland), the symbolism extends to ancestral ties and the passing on of tradition. Three Bharata Natyam and three modern dancers interact through rhythmic based interchanges and weight-bearing duets. Fundamentally, the Bharata Natyam dancers took secular steps and integrated their dance tradition; they broke rhythm compositions by stopping in the middle of dance phrases if the music demanded; broke costume traditions by performing in practice saris without pants underneath. The absence of bells on their feet altered rhythmic patterns and the visual design was altered with minimal jewelry and makeup, stripping the Bharata Natyam aesthetic on a number of levels. Mehta did not perceive her work as pulling the tradition away because

there are major changes happening in Bharata Natyam. Significantly, the Bharata Natyam dancers asked permission from their gurus in India to make the changes to the vocabulary.

With *Pua*, a dance currently in creation, Mehta's company is collaborating with Patrick Makuakane of N Lei Hulu I Ka Wai, an award-winning hula halau. Eleven dancers from the company are joined by a modern dancer from Mehta's California Contemporary Dancers for the production of *Pua*. The halau is known for its distinctive style integrating traditional kahiko, contemporary 'auana and alternative styles in which traditional movements are performed to non-traditional music. The halau is part of a larger non-profit organization, the Hawaiian Cultural Preservation Association, offering classes and workshops to perpetuate the Hawaiian way of life. Mehta explained that the inspiration for the collaboration came from a set of U.S. postage stamps commemorating tropical flowers — Hibiscus, Gloriosa Lily, Bird of Paradise and the Royal Poinciana flowers—which are found in Hawaii and India. The floral stamps became the inspiration for a dance praising a small bud opening to full bloom. In both Indian and Hawaiian dance traditions, a full-length work can be based on a simple concept or element of nature. As with both dance traditions, multiple levels of meaning are integrated into the choreography. *Pua* could also refer to a girl maturing into a woman or the cyclical life from birth to death. Mehta initially resisted requests to work with the Hawaiian dancers because she did not feel a kinaesthetic connection to the hula. But the floral inspiration provided a connection through which the issue of movement could be integrated. Flowers in both cultures are worn as garlands and presented to people for special occasions and are offered to the Gods. Both cultures have certain flowers which represent certain gods and goddesses - the Goddess Saraswati is always portrayed sitting on a lotus and in Hawaii the blazing red lehua blossom is worn to honor the fire goddess Pele. Both cultures believe plants possess a life force or Mana and are to be respected in nature. In this dance, Mehta is using modern dance rather than a traditional Indian form in a complete way, although she is integrating elements from classical Indian dance. Makuakane is also contributing choreography based on traditional hula steps, although he also breaks through his dance traditions with the women performing some traditional men's movements. The single modern dancer performs hula steps at times, while hula dancers perform contact improvisation-style lifts. The music has a driving rhythm, providing another meeting point for the fusion of styles. The dance premieres in San Francisco in August, 2000.

This paper sets out the framework for further research on issues such as race and nation which draw on the nature of identity formed in part through the symbolic structures communicated through dance traditions of Africa,

India and Hawaii. The primary links between these cultures exist in mind/body/spirit connections absent in the traditional performance styles of Euro-American societies. Other similarities are found in movement aesthetics - a groundedness, use of *demi-plié*, and arm movements with specific meanings in Hula and Bharata Natyam. Through further sociological analysis, the inquiry into dance fusions will delve deeper into the relationships of multi-cultural dance to the dominant society, as its symbols become increasingly recognizable in the wider culture. Gellner's bank of acquired traits is enhanced, while an idealist perspective posits that multi-cultural practices such as these contribute to increasing levels of tolerance among different cultures in the U.S. and other western industrial societies, achieved without a formal touring program such as seen in the 1940s.

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Dance/music Relationships in John Neumeier's *Third Symphony of Gustav Mahler*

Mary Riggs and Robert Riggs

The Viennese music critic Max Kalbeck, writing in 1902, was disturbed by Mahler's abrupt contrasts and discontinuities. He found that "The realistic clarity of most of the themes, the painterly quality of the inner and middle voices, and the many interruptions, incidents, outbreaks, and evolutions thwarting the formal development of musical periods make the listener restless and distracted. He wants to see what he hears, in order to grasp it."¹ American choreographer John Neumeier has realized Kalbeck's fantasy by creating a ballet to Mahler's Symphony No. 3. By introducing you to this "symphonic ballet," and by exploring several aspects of the relationship between choreography and music, we hope to demonstrate that "seeing" does indeed contribute to understanding this complex work. Moreover, the fusion of Mahler's symphony with Neumeier's choreography results in a new *Gesamtkunstwerk* with rich layers of meaning that we will also explore.

After studying both ballet and modern dance in his native city, Milwaukee, John Neumeier danced with the Stuttgart Ballet, and directed the Frankfurt Ballet. In 1973, he became director of the Hamburg State Opera Ballet—a position that he continues to hold at the level of Intendant. Neumeier choreographed the *Third Symphony of Gustav Mahler* in 1975, in Hamburg, the very city where Mahler was engaged as musical director of the opera while composing his Third Symphony in the mid 1890s.²

Neumeier continues a tradition of symphonic ballet that had been explored earlier in the century by Fokine, Massine, Nijinska, Ashton, and Balanchine, among others. For Neumeier,

. . . a symphonic ballet exists when the music represents the point of departure and the determining factor for the theme, technique and structure of the dance. . . . Despite all the freedom of subjectivity, I can only find in the music what it contains. . . . To reveal the secret behind the music; this is the task of the choreographer of a symphonic ballet; he gives a bodily visible picture of the secret of the music.³

One of Mahler's most frequently quoted comments refers to the Third Symphony: ". . . to me 'symphony' means constructing a world with all the technical means at one's disposal."⁴ In this instance, Mahler's "world" is

suggested by his organization of the symphony's six movements into a programmatic depiction of ascending stations on the chain of being.⁵ The work begins with inanimate nature in the first movement, then moves to plant and animal life, followed by humans, angels, and culminates with God (or love) in the finale.⁶

Mahler's title for the first movement is: "Introduction: Pan Awakes, Leading Directly to No. I; Summer Marches In ('Bacchic Procession')." ⁷

It has almost ceased to be music; it is hardly anything but sounds of Nature. It's eerie the way life gradually breaks through, out of soulless, petrified matter. (I might equally well have called the movement 'What the mountain rocks tell me.')

Neumeier calls this movement "Gestern" ("Yesterday"), and he prefaces his description with a telling quotation from Shakespeare's *Macbeth*, "And all of our yesterday have lighted fools the way to dusty death."⁸

The movement begins like lifeless nature. Stones? Trees? Vibrations come into existence that derive from the element of the earth's aggression. Man can not free himself from the earth. He is subject to the vibrations, which misguide him to war and destruction. Expression of the destruction's onset is found in the march rhythm. At first seductive fragments, then episodes of climaxing march rhythm lead to explosions. But anima sounds also exist. The principal character is influenced by both elements.⁹

It must be emphasized that Neumeier did not specifically set out to realize Mahler's programmatic statements, which, given that they exist in several versions, would not be possible in any event. There are, however, parallels in the programmatic content of the first movement of both symphony and ballet.¹⁰ Also, there is strong evidence in support of Neumeier's military interpretation of the marches. Mahler once commented that "much of himself and his life unconsciously went into his work."¹¹ While composing the first movement, Mahler was reading Carlyle's *History of Frederick the Great*, and he even found that Frederick's warlike aggression was mirrored in his symphony.¹²

The ballet does not have a traditional plot with named characters; rather, Neumeier constructs his ballet around the life experiences of a central character—the protagonist—who appears in all six movements. In following his progress through the symphony, one senses the unfolding of his life as a mythical vision quest. It is also certainly possible to view the protagonist as the embodiment of the musical subject (or persona) of the symphony. The highly expressive and personal nature of Mahler's music has led many critics to employ this metaphor.¹³ Moreover, Mahler's style is frequently compared to the prose of an epic or novel, and thus Neumeier's dance dramaturgy is highly congruent with the music that inspired it.

The primeval image (of life emerging from nature) in the first movement is realized with a large cast of men. There is a corps of twenty-eight members and three soloists (who we identify as): the protagonist, the leader, and the soul figure. The leader is the charismatic head of the corps for the march sections, where stylized marches and militaristic gestures conjure up images of male strength and aggression. The male soul figure seems to represent the anima of the protagonist. The protagonist is tempted to join the military world of the corps, but he eventually rejects and leaves it, continuing his vision quest.¹⁴

In order to aid his presentation of this narrative, Neumeier devises several choreographic motifs—statuesque poses or brief movement patterns. They recur throughout the ballet, thereby strengthening the cyclic integration by creating a web of intra movement associations; thus their dramatic function is analogous to musical Leitmotifs. For convenience we have proposed a label for several of the most prominent motifs.

The “spread eagle” motive consists of a rapid relevé on half pointe accompanied by an ecstatic upper body arch while thrusting the arms out like a bird. The flow of tension is free, the quality of weight is light, and the shape flow is growing. This same shape and quality are also sometimes extended into a jump. (Video excerpt 1 features the spread eagle motive, which has an isomorphic relationship the melodic figure with which it is paired.)

Our study of dance/music relationships has been stimulated by Paul Hodgins's “Paradigm for Choreomusical Analysis” in which two broad categories are established: intrinsic and extrinsic. “Intrinsic relationships emanate from the realms of musical and kinesthetic gesture. They involve the iconic cross-disciplinary reflection of highly ostensible and idiomatic elements, their interpretation largely unprejudiced by context.”¹⁵ Intrinsic relationships, therefore, are concerned with the establishment of direct parallels between specific, localized events in both choreography and music, such as the correspondence noted above between the spread eagle motif and the analogously shaped melodic gesture with which it is frequently paired. Intrinsic relationships may also be found in the categories of rhythm, dynamics, texture, structure on both micro

and macro levels, and the qualitative parameters of tessitura, timbre, articulation, and dissonance.

“Extrinsic relationships admit the presence of an implied third partner to the choreomusical marriage—an external element such as a characterization or narrative event which is acknowledged in some way by both music and choreography.”¹⁶ Therefore, in this ballet, the points of contact and divergence between Mahler's and Neumeier's programs create a complex pattern of extrinsic relationships.

As you experienced in this excerpt, one of the most striking aspects of Neumeier's choreography is his stylistic eclecticism. This is a ballet with a classical choreographic vocabulary that has been enriched and enlarged with significant borrowings from more recent modern dance and dance theater. This choreographic variety has a direct analogue in Mahler's eclectic musical style. As has frequently been noted, Mahler has a penchant for incorporating passages with strong popular associations (dance hall music, marches, and folk songs) into the “high art” atmosphere of his symphonies. Thus, composer and choreographer share an underlying common aesthetic that allows them to exploit and juxtapose diverse styles in order to achieve their powerful expressive goals.¹⁷

Returning to several of the additional dance motifs/poses, the following may be singled out as the most important:

Pentecost: a deep grand plié with arms and hands extended in a hovering position, suggesting the wings of a bird. The label “Pentecost” has been chosen because this pose is used at moments of great spirituality. The quality of weight is strong, and the shape flow of the back is growing and opening.

Reaching: legs spread in a wide fourth position parallel, upper body bent forward and twisted, arms and fingers fully extended as if in longing for a distant person or object—hence the “reaching” pose. The flow of tension is bound; the quality of time is sustained; and the movement occurs in the far reach space, straining the limits of the personal kinesphere. The spatial stress is sagittal.

Archaic poses A, B, and C: a group of three closely related statuesque, erect, and symmetrical poses that have a strong archaic flavor. That is, they call to mind the sculptured figures of Greek and Etruscan art during the archaic period (500 B.C. and earlier). In Archaic pose A the legs are in first position parallel, with arms hanging down to the sides, while in Archaic pose B the legs are in an easy second position. For Archaic pose C the arms are fully extended to each side as in a display of power or triumph.

Courtship pose one: a diagonal pose for a couple, with the supporting leg in demi-plié. The man leans forward and the woman leans backward at the same angle, their parallel bodies suggesting a courtship, although the woman looks away from the man.

Courtship pose two: another couple pose, with the

woman standing in parallel position on pointe with both knees bent and the outer foot raised. The man supports her, standing in first position parallel in demi-plié, thus mirroring her “S” shape.

Union: a couple pose with the woman resting on the man’s shoulders. The upper half of her body extends over his, with her downward extending arms forming “X’s” with his upward extending arms, thus suggesting that the two form a “union.”

Mahler’s free and unorthodox treatment of sonata form in this movement has been a source of controversy and even harsh criticism. Scholars have proposed widely varying analyses of its formal outlines.¹⁸ Even Theodor Adorno, who offers very stimulating insights on this movement’s style, finds that “The literary idea of the great god Pan has invaded the sense of form: form itself becomes something both fearful and monstrous, the objectification of chaos.”¹⁹

We believe, however, that Mahler placed the three march sections at strategic locations. They conclude, and thus clearly delineate, each of the three principal sections: exposition, development, and recapitulation. This interpretation is supported by the key scheme, as well as by correspondences and symmetries that emerge when the movement is viewed from this perspective. Neumeier’s choreography visualizes the structure and supports this analysis. For example, the large corps dances for the stylized marches (and the dramatic formations that conclude them) clearly emphasize the marches’ prominent role as structural pillars, thereby creating a powerful intrinsic choreomusical relationship.²⁰ (Video excerpt 2)

We move now to the sixth and final movement, for which Neumeier retains Mahler’s original title: “What Love Tells Me.”²¹ His programmatic comments are very close to Mahler’s as well:

The idea of longing for perfect love is something that makes our life infinitely valuable. But it is not always attainable. The human encounters in this movement begin very fragmentary, sad, and are always interrupted. In the pas de deux the principal figure experiences a very, very intense relationship through the encounter with the ‘angel’ from the fifth movement. But this encounter is also ephemeral. The perfection of the divine principle of love is not comprehensible. But it can be experienced, in a person, for a while.²²

Mahler has chosen to conclude this monumental symphony in a very untraditional manner. Instead of a fast-paced, exciting finale, he composed a slow movement with a highly introspective and serious character. The form is also quite unconventional. While it is not possible to explain it with any of the classical formal schemes, the move-

ment, nevertheless, does divide naturally into four sections; all begin in D major, all end with tremendous climaxes, and all share the same thematic material.

Neumeier realizes his narrative concept with a choreographic plan that closely observes and reinforces the large-scale musical structure. The first section becomes the ballet’s “fragmentary human encounters” presented by the corps and soloists; the second and third sections are the pas de deux for the protagonist and angel; and in the fourth section the corps suggests divine love.

The choreography of the first section is characterized by an extensive review of some of the most important earlier motifs. As the music begins, the dancers slowly assume the reaching pose, which, therefore, is the first choreographic statement of the movement, and it will be the final one as well. The stage is bathed in blue light suggesting that the protagonist is reliving earlier events, as in a dream. One couple begins a sequence of familiar movements and poses: courtship 1, into arabesque, courtship 2, and Pentecost pose with the woman lying over the man’s knees. The other couples had been observing, and now they begin dancing, gradually one after another, the exact same sequence; even the protagonist finds a partner and participates. All of the couples are thus dancing the same pattern but at a different time, thereby establishing a choreographic canon or imitation. This creates a wonderful intrinsic textural relationship with the music, which is also contrapuntal. (Video excerpt 3)

In the next sections the protagonist has an intense encounter with the angel from the previous movement, who now seems to represent his eternal feminine. Mahler’s apotheosis at the end of the fourth section is matched by the corps’ victorious union pose. The protagonist, however, is destined to continue striving for the divine principle of love.

On a surface level, the conclusion of this movement, with its fortissimo brass chorale and its concluding 20 measures of tonic D major chords, would seem to suggest a transcendent apotheosis, or some other positive hermeneutic reading. Neumeier’s concluding tableau, however, succeeds in “making visible” Adorno’s insight that Mahler’s triumphant finales are “of a negating, anti-affirmative kind: an affirmation, rather, of energetic forces that threaten the whole world of ‘artistic’ illusion and taste that had, in a sense, given birth to them.”²³ The reference here is to the fin-de-siècle propensity for gigantism that was threatening to collapse under its own weight. Moreover, the chasm between Subject (or Persona) and Phenomenon, between expression and form, models the alienation of the individual in modern society. For Adorno, “The phantasmagoria of the transcendent landscape is at once posited by such finales and negated. Joy remains unattainable, and no transcendence is left but that of yearning.”²⁴ (Video excerpt 4)

In a brief epilogue, I will interpret the ballet’s mean-

ing, as expressed in its metaphors and images. My approach is based on the cross-cultural and interdisciplinary paradigm developed by Joseph Campbell and others, which is elucidated in the following excerpt:

Reviewing with unprejudiced eye the religious traditions of mankind, one becomes very soon aware of certain mythic motifs that are common to all. . . . The “elementary ideas” [Bastian] or “archetypes of the collective unconscious” [Jung] It is the artist who brings the images of mythology to manifestation, and without images (whether mental or visual) there is no mythology. . . .the way of the mystic and of proper art. . .and religion is of recognizing through the metaphors an epiphany beyond words.²⁵

At the end of the last movement, Neumeier’s union pose suggests an integration and elevation of the anima/psyche with and over the animus/techne. That is, the dominant and most obvious aspect of this polyvalent symbol is the integration and elevation of the feminine, a process that seems necessary to many contemporary cultural and historical observers. Perhaps Neumeier, in the role of artist as mythmaker, has intuited in his union pose the healing archetype for Campbell’s new mythology or monomyth.

Throughout the ballet the mythic hero has undertaken an inner quest for gnosis, the integration of the anima, and feminine wisdom. At the end, the protagonist’s intense reaching pose underlines the fact that Eros or earthly love is but a symbol of divine love and that, as St. Augustine stated, “O God, thou hast made us for thyself, and our hearts are restless until they rest in thee.”

On another level, the hero’s longing for the feminine resembles the longing of Orpheus for Euridice and the partnership cultures of the past. Neumeier, as the new Orpheus, has sought to bring the sacred wisdom of the feminine or psyche back to humanity. He understands that the negative librettos need to be rewritten. His choreography for the *Third Symphony of Gustav Mahler*, with its timeless archetypal images, clearly belongs in the category of “proper art.” Through the metaphors of dance and music, Neumeier and Mahler bring their audience to a state of aesthetic arrest and an epiphany that is beyond words.²⁶

Endnotes

1. Quotation and translation taken from Sandra McColl, “Max Kalbeck and Gustav Mahler,” *19th Century Music* 20 (1996): 173.
2. For detailed information on Neumeier and the Hamburg Ballet see: Horst Koegler, *John Neumeier Unterwegs* (Darmstadt: AGORA, 1972); *John Neumeier und das Hamburger Ballett* (Hamburg: Christians, 1977); and Wolfgang Willaschek, ed., *Zwanzig Jahre John Neumeier und das Hamburg Ballett 1973-1993: Aspekte Themen Variationen: Das zweite Jahrzehnt* (Hamburg: Christians, 1993).

3. See Angelus Seipt, ed., *Programmheft zum Ballett “Sechste Sinfonie von Gustav Mahler”* (Hamburg: Intendanz der Hamburgischen Staatsoper, 1984), 5, 6, and 14. (Unless indicated otherwise, all translations are by the authors.)
4. Natalie Bauer-Lechner, *Recollections of Gustav Mahler*, trans. Dika Newlin, ed. Peter Franklin (London: Faber, 1980), 40.
5. At this point in his career, Mahler’s world view was strongly colored by Wagner, Schopenhauer, and Nietzsche. The latter was particularly influential on the Third Symphony. At one point Mahler planned on calling it “The Gay Science” (“Die fröhliche Wissenschaft”) after Nietzsche’s book by that title, from which the following quotation is taken: “How wonderful and new and yet how gruesome and ironic I find my position vis à vis the whole of existence in the light of my insight! I have discovered for myself that the human and animal past, indeed the whole primal age and past of all sentient being continues in me to invent, to love, to hate, and to infer. I suddenly woke up in the midst of this dream, but only to the consciousness that I am dreaming and that I must go on dreaming lest I perish—as a somnambulist must go on dreaming lest he fall . . . I, too, who ‘know’, am dancing my dance . . . the knower is a means for prolonging the earthly dance and thus belongs to the masters of ceremony of existence.” (Friedrich Nietzsche, *The Gay Science*, trans. Walter Kaufmann [New York, 1974], 116.) This quotation is highly relevant, not only because of Nietzsche’s fascination with dance, but also for his emphasis on dreaming. In his choreography for the second movement, Neumeier has the protagonist lie down and sleep, and thus he experiences the action in a dream state. Perhaps Neumeier was inspired by both Pan’s noontime dreaming and Nietzsche’s concept of the artist as creator, or “dreamer” of the world.
6. Mahler’s programmatic movement titles are as follows: I. “What the Mountain Rocks Tell Me” (“Introduction: Pan Awakes, Leading Directly to No. I; Summer Marches in [‘Bacchic Procession’]”); II. “What the Flowers in the Meadow Tell Me”; III. “What the Animals in the Forest Tell Me”; IV. “What Night [Man] Tell Me” (text by Nietzsche from *Also sprach Zarathustra*); V. “What the Angels [Morning Bells] Tell Me” (text is the “Armer Kinder Bettlerlied” from the *Wunderhorn* anthology); VI. “What Love [God] Tells Me.”
7. Bauer-Lechner, *Recollections*, 59.
8. The quotation is from one of Macbeth’s most famous speeches, near the end of the final act. The full context is: “Tomorrow, and tomorrow, and tomorrow/ Creeps in this petty pace from day to day/ To the last syllable of recorded time/ And all our yesterdays have lighted fools/ The way to dusty death. Out, out, brief candle! Life’s but a walking shadow, a poor player/ That struts and frets his hour upon the stage/ And then is heard no more; it is a tale/ Told by an idiot, full of sound and fury/ Signifying nothing.”
9. Patricia Stöckemann, ed. *Programmheft zur “Dritten Sinfonie von Gustav Mahler,” Ballett von John Neumeier* (Hamburg: Intendanz der Hamburgischen Staatsoper, 1988), 31.
10. Mahler provided detailed programs for his first four symphonies, but in 1900 he publicly rejected the concept of programs and stated that he wanted his symphonies (including those already composed) to be performed without them. His change of mind was apparently caused by the justified fear that his programs were being taken too literally and thus that they exercised an unhealthy restriction on an audience’s personal imaginative reception of his music. Nevertheless, even after his condemnation of programs, Mahler continued to offer hermeneutic explanations of his music, but only in private conversation and correspondence with his friends. These sources document that Mahler did not consider his symphonies to be absolute music; rather, they expressed his personal experiences: biographical, religious, literary, philosophical, etc. Thus, Mahler’s symphonies should be classified as programmatic (rather than absolute), but with the qualification that his is a special case in which the emphasis is on the personal element, both in regard to composition and reception. Mahler was apparently content to rely on his listeners’ eventual perceptions of

his message, even in (and perhaps stimulated by) the absence of an explicitly detailed program from him. We believe that in John Neumeier, Mahler has found just such a perceptive listener. Neumeier emphasizes that his choreography is inspired in the first instance by his own personal response to Mahler's music. This subjective reaction, however, is clearly informed and supported by careful research, including Mahler's biography and his programs, and but it is the music itself that is the decisive factor. He did not allow himself to be restricted by Mahler's program, and this, we believe, is precisely as Mahler would have wanted.

11. See Henry-Louis de La Grange, *Mahler*, vol. 1 (Garden City, N.Y.: Doubleday, 1973), 375.
12. La Grange (Ibid.) cites the following quote from Natalie Bauer-Lechner's unpublished *Mahleriana* (July 25, 1896): "The victorious columns of troops that instantly overthrow the enemy rabble are just like the Prussian armies. And what about the role played by both Prussian and Austrian military bands?"
13. See, for example, Theodor W. Adorno, *Mahler: A Musical Physiognomy*, trans. Edmund Jephcott (Chicago: University of Chicago Press, 1992), 60-81. Adorno (p. 69) states that "... it is not only that Mahler's music so often sounds as if it were trying to tell something that calls to mind the great novel. The curve it describes is novelistic, rising to great situations, collapsing into itself." He goes on to make comparisons with climatic scenes in novels by Dostoevsky and Balzac. Other scholars who have emphasized this aspect of Mahler's style include: Hans Heinrich Eggebrecht, *Die Musik Gustav Mahlers* (Munich and Zurich: Piper, 1982); and Hermann Danuser, *Gustav Mahler und Seine Zeit* (Laaber: Laaber-Verlag, 1991).
14. It is remarkable that central elements of Neumeier's dance dramaturgy were "foreshadowed" in the response of the young Arnold Schoenberg to hearing the first Vienna performance of the symphony in 1904. Schoenberg wrote to Mahler: "I think I have experienced your symphony. I felt the struggle for illusions; I felt the pain of one disillusioned; I saw the forces of evil and good contending; I saw a man in a torment of emotion exerting himself to gain inner harmony. I sensed a human being, a drama, truth, the most ruthless truth!" Quoted in Deryck Cooke, *Gustav Mahler: An Introduction to his Music* (London: Faber and Faber, 1980), 62.
15. Paul Hodgins, *Relationships between Score and Choreography in Twentieth-Century Dance: Music, Movement and Metaphor* (Lewiston, NY: Edwin Mellen Press, 1992), 25.
16. Ibid., 25.
17. Neumeier's use of stage space and his placement of dancers can be characterized by one guiding principle: asymmetry. Symmetrical arrangements are generally avoided. A second principle, often operating in tandem with asymmetry, is his predilection for diagonal arrangements in regard to the placement of both groups and individuals on the stage.
18. For some, the exposition begins with the first march, and thus the preceding 272 measures are all "introduction." Others suggest that the exposition includes everything up to the second march in measure 530!
19. Adorno, *Mahler: A Musical Physiognomy*, 78.
20. Our analysis places the development at measure 369 and the recapitulation at measure 643. The three marches begin at measures 273, 530, and 737.
21. Limitations of time and space necessitate focusing only on the first and last movements. The total performance time of the symphony is ca. 1 hour and 30 minutes, but timings can vary considerably according to the tempos taken. The ballet, however, is even longer, because Neumeier connects the movements with choreographed silence. These "interludes" add ca. 12-14 minutes to the performance length of the ballet.
22. Seipt, ed., *Programmheft zur Dritten Sinfonie*, 45.
23. Peter Franklin, *Mahler: Symphony No. 3* (Cambridge: Cambridge University Press, 1991), 75.
24. Adorno, *Mahler: A Musical Physiognomy*, 57.
25. Joseph Campbell, *The Inner Reaches of Outer Space* (New York: Harper and Row, 1986), 11, 19, and 21.
26. For a more detailed treatment of the topics covered in this paper, see: Mary Riggs, "John Neumeier and the Symphonic Ballet: *Third Symphony of Gustav Mahler*," MA thesis, University of Utah, 1996.

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Political Economy, Digital Technology, and Dance: A Discussion of Merce Cunningham's *Biped*

Valerie Rimmer

When discussing Cunningham's engagement with technology we are referring at times explicitly, but always implicitly, to the forms through which material life is produced and reproduced. These, Williams (1989 242) argues, are ways of life and structures of feeling specific to places and communities in which politics are always embedded. Cunningham's *Biped* therefore provides a concrete study that enables a description and discussion of the "social forms (such as language, sign systems, ideologies, discourse etc.) through which individuals live, become conscious, and sustain themselves subjectively." (Johnson 1995 580)

This paper will consider the ways in which a political economy of Cunningham's work with digital technology provides a means to first, explore and specify distinguishable cultural formations. And secondly, to address the ways in which the collaboration between dance and technology is produced in a reflexive engagement with specific historical, political and economic formations.

A political economy approach to cultural practices developed within the context of British Cultural Studies. Although founded in literary studies and sociology, British Cultural Studies treated the study of culture as a discursive construction of social practices and institutions. (Ingليس 1993: Bromley 1995) Linked to teaching in adult education which initially was committed to understanding the practices of a culture, particularly working class culture, British Cultural Studies found its political justification in the Labour movement. It developed as a sustained critique of society, largely in the form of a dialogue of New Left-wing intellectuals that was centred around a debate with Marxism. Thus it was sustained by the belief that it was possible to influence, and have real connections with the material conditions of people's lived experience. (Munns & Rajan (eds.) 1995 152)

As a response to these beginnings there has been an insistence in cultural Studies that cultural practices must be investigated within the social relations and systems through which they are produced and consumed. Effectively this has led to a position whereby the analysis of culture has been seen as inextricably interwoven with the study of society, politics and economics, and has enabled Cultural Studies to move away from the constraints of Literary Studies which was determined traditionally and conventionally by a textual approach to cultural, usually high cultural, practices.

In this paper the political philosophy of Deleuze and Guattari (1977) will be used to situate a discussion between theory and practice that encompasses a cultural analysis of the political, economic and material conditions that inform *Biped*, (Cunningham 1999) whilst retaining a focus on issues of form, meaning, pleasure and desire as they are implicated in questions about how and what a text means. (Garnham 1990)

Politics and economy emphasise in their combination that the production and distribution of culture takes place in a complex relationship between institutions, organisations and behaviours that links culture, market and state. By linking cultural practices to their economic and political contexts a political economy approach draws attention to the fact that cultural practices are sites where relations of domination and subordination, that reproduce or resist existing structures of power, are played out. This means that all forms of culture are forms of power that are associated with the representation of knowledge as it takes place at the level of ideas, values and meanings. Consequently, it is important to analyse the range of meanings and effects contained within any practice because, as Gramsci (1985) argues, cultural practices like other practices in society are sites of struggle and resistance because it is through these that consensus battles are fought and won.

I would venture to suggest at this point that discussions of Cunningham's engagement with technology have tended to neglect to locate critically the collaborative form of the engagement between them within the wider context of the processes of globalisation which introduce struggles over territory, class, subjectivity etc. (Robertson 1992: Harvey 2000) This can lead to descriptive accounts of the technology used that produce an unproblematic construction of a hierarchy between dance, as a form of intrinsic content, and technology as its extrinsic support. (Dance Magazine 1992) For example, *Hand Drawn Spaces* is frequently discussed in terms of the relationship between Eshkar's hand drawn figures that are digitally refined and enhanced in the combination between motion capture and advanced 3D modelling and animation technology, and the virtual work. This allows the work to be treated descriptively within a familiar framework of intentionalism as if it offers "a mental landscape" that is like "watching a performance...in the mind of its creator." (Mahoney 1998 73) A consequence of taking these posi-

tions is that the production of space as it is articulated in the work is separated from the ways in which space is constituted within the dynamics of capital accumulation. As a consequence the struggle between the work as a cultural practice and the circulation of capital is denied, and the reproduction and legitimation of capital is taken as a naturalised given.

But, information capitalism has its own specific contribution to make to the restructuring of working environments, industrial organisation and consumption, and thus, the production and consumption of cultural practices. (Webster & Robbins 1989 323-51) Consequently, as Deleuze & Guattari (1977) argue there are real implications in the “changing spatialities and reterritoralisations” that have taken place within the processes of capitalism. (Harvey 2000) This gives a framework to the discussion of *Biped* by focusing on the activity of choreographic appropriation and the ways in which this work rhetoricises the processes of globalisation in terms of its representation of space, time, movement, and subjectivity. Using the work of Deleuze and Guattari these concepts can be located within historical changes in the rhythms of capitalist development, yet constituted as specific conditions produced by the discursive and semiotic processes that are, as Derrida (Brunette & Wills (eds.) 1994 15) argues, talkative within the work.

Although the processes of globalisation and technological developments are not new phenomena (Harvey 2000: Robertson 1992) the specific form that they have taken since the 1960's, which provides the context for this discussion, can be associated with the conjunction between the global circulation of capital, and rapid and revolutionary developments in information and communication technology. (Kumar 1997) It is possible to see this moment of economic circulation which constructs a produced space of transport and communications, of infrastructure and territorial organisations, either as a material transformation of the economic conditions in which we live, or an extension of those conditions. However the aspect that I want to stress in this paper is that both positions accept as their dynamic justification, the facilitation of capital accumulation.

In *Anti-Oedipus* Deleuze & Guattari examine the processes of rationalisation and reification which, they argue, supports and results from the tendency of the capitalist market to combine quantifiable factors of production such as raw materials, skills and knowledge in order to extract a differential surplus in the process of exchange. (Holland 1996 241) Linked to the dynamic of de/reterritorialisation, a process which organises and delineates - territorialises - the relations between society, politics and economics, these concepts are used in this paper to articulate the ways in which the disconnection and reconnection of physical bodies and environments takes place at the level of symbolic representations. The envi-

ronments that are topicalised in the example of *Biped* are, production/consumption, cultural/technological, corporeality/embodiment.

The state machine for Deleuze and Guattari is an assemblage whose essence is capture, and in this sense the ways in which dance identities are de/reterritorialised involves a virtual alliance with the ways in which dance and the dancing body is traditionally and conventionally assigned a social dance imaginary. Consequently, *Biped* can be treated as a spatial temporal production that reterritorialises in the collaboration between dance and technology, the identities of dance and the dancing body as they are produced within the dialectic of capitalist development.

The changing spatialities and de/reterritorialisations that characterise the ongoing process of capitalism can be linked to the constant pressure to speed up the circulation of capital and to accelerate temporal rhythms of production and consumption globally. Therefore globalisation has its own dynamic of accumulation that has led to the facilitation of quicker movements of commodities and people in space and, through the pace and rate of technological innovation, a restructuring of time-horizons in respect of the transfer of information. (Castells 1996) Harvey (2000 59) points out that this has necessitated a differently conceived landscape of space relations and territorial organisations, and it is in relation to these processes that the formation and dissolution of cultural identities is taking place which has had, and will have, a significant impact on modes of thought and understanding.

The dance technology product has its own conditions of production and exchange that are specific to both areas of the collaboration and, depending on which point you enter the relationship, are asymmetrically related. But there are also specific social relations on which the collaboration between them depend. Therefore the discourses and meanings that underpin and inform both give rise to these new forms of collaboration and constitute the cultural conditions of their production and exchange. It is on this basis that it is argued that the processes of global capital potentially offer different ways of thinking about the dancing body as an embodied site that is inextricably engaged with the relationship between space, time, and movement.

From the perspective of Derridean deconstruction the dance technology product can be treated as textualised, as a representational form that is virtually talkative. (Brunette & Wills (eds.) 1994) It therefore functions as a variant of writing in which the body and its movement, as signifiers, are located spatially and temporally in terms of their expressive and communicative capacities. What is meant by this is that the specific materiality of the body is configured into but remains beyond its representation in the sense that it traces itself as corporeality but simultaneously it functions also as the trace of choreographic thought in the way that it is patterned and organised.

Therefore within the framework of logocentrism that underpins and dominates western thinking a rhetoric of visibility is produced that offers the dance/technology representation as evidence of thought on the basis of effacement. Consequently, following the Derridean argument, *Biped* is an intersubjective, textualised phenomenon that “allows dance to generate its own unexpected space, rather than be dictated by the static and pre-visualised grid of conventional staging.” (Cunningham 1998)

The title of the work illustrates this point clearly. It is both an economic reference that is referential. It is both title and name that designates the work from the outside. *Biped* is one of the modules of Character Studio, a figure animation software published by Kinetix that gives to the movements and outline of the body a representative substance. (www.riverbed.com/faq2/bipedfaq.htm) This is visualised on the stage in the form of the virtual dancers with which the ‘live’ dancers engage. In this respect the software participates indispensably in the work as it imprints it from the inside. By this I mean that the very body of the dancing body (characterised by its verticality and two footed form of mobility), and the concept of dance, are reterritorialised in the play between dance and technology.

Time and space in dance also raise the issue of the relationship between the dancing body and its territory. Historically and conventionally the dance body is constructed and ordered by a series of referents that spatialise time in relation to the time of the object, and the time of its experience. In both classical and modernist works, dance has thus come to be understood as a representational experience of the moving body in time which has been framed in terms of a succession of events that are delimited by space. To what extent *Biped* maintains or challenges this identity can be clarified in relation to the work. Cunningham maintains an indexical motivated relation between the space of the performance and the audience’s relationship to it. Performed on the stage, it is to some extent still contained by the delimiting functions of space - what Cunningham calls the static and pre-visualised grid of conventional staging. However, the markers of what constitutes the dancing body in this context are changed in respect of the time and movements of the dancing body in space. What is meant by this is that the use of motion capture and the resultant animated virtual representation of the dancing body creates a ‘living’ environment in which the past remains absent. The past in this context refers to the past of the dancing bodies whose movements were captured using the technique of motion capture, and recomposed using the animation software programme, as participants - virtual participants - in the live performance. Thus although Cunningham argues that technology allows dance to generate its own unexpected space, the condition of this work’s possibility is produced by the movements of the dancer’s body which are then

technologised, organised, and conventionalised as a particular representation of dancing.

In this respect *Biped* doesn’t challenge the authority of the Cartesian subject. This remains intact, albeit in a more fluid representation, because it is the already conventionalised movements of the dancer’s bodies that figure the virtual body in sense that the body’s position and orientation in physical space is measured and recorded as a digital 3D representation in a computer-usable form. Although the body is conceived technologically as an infinitely malleable phenomenon, and in *Biped* it is treated as a relational object that at times is dissolved in a spatio-temporal flux of multiple processes, the representation of the interrelationship between the real and the virtual dancing bodies is reterritorialised according to dominant modes of thinking about dance. It is, according to Deleuze & Guattari’s thinking, reterritorialised within different forms of material practice as a particular kind of symbolic body whose space-time becomes a condensed sign of the space-time of its materiality.

This brings us back to Derrida’s point that, as all art is characterised by mediation, distance and delay in its location as an expressive and communicative form between sender and receiver, “there cannot be...any art, that isn’t textualised.” (Brunette & Wills (eds.) 1994 15) Consequently to discuss *Biped* in terms of political economy is to irrefutably acknowledge its status as both discursive and performative. The title locates the work as an effect of presence which performs the intention of its sender. But the work exists in a space that is detached from the presence of the choreographer and in this respect it confirms its iterability and textualisation. But it is given its status as aesthetic object by the aesthetic community which confirms through processes of evaluation and selection, its ‘thereness’. This is what Derrida calls the act of counter-signature which is defined as a political, social and economic act that legitimates (in Deleuze & Guattari’s terms, captures) the work conventionally, institutionally and culturally. In this respect the work participates in a socio-political system that countersigns it in a virtual sense. Additionally the work receives its identity as an art work, or in this case a Cunningham dance work, in a public and thus, political space.

Art generally is being increasingly commoditised, and subject to market criteria; a process that maintains the circulation of capital whilst legitimating and rationalising the intervention of market economics in cultural life. In these terms *Biped* in its production and performance is inextricably bound up with the maintenance and reproduction of capital. The private form of the work - Cunningham’s ideas about the type and form the work would take - becomes public and acquires a general significance within the overall surface of dance culture. But it also operates at the level of meaning and once this happens a separation is instituted between the conditions of

its formation and production, and its status as art work. It thus exists as a techno-socio instrument (Kinetix 1998), and as an aesthetic object. In this relation it becomes a site of struggles over meaning and is made to speak evaluatively about the condition of dance in the 21st century, about the status and authority of the artist, and about the body, movement, space and time as its constitutive conditions.

The combination of political economy and the political philosophy of Deleuze & Guattari enables an approach to Cunningham's work with digital technology that moves discussions about it beyond historical and semiotic parameters. Biped, provides a context for framing the question of how the identity of dance and the dancing body are formed within particular socio-political conditions of existence. Effectively this links the formal innovations of Cunningham's work within the restricted sphere of high culture with politics and economics thereby articulating a means of situating and explaining its 'talkativeness' in relation to the conditions of the social formation of global capitalism.

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Psychological Supports and Stresses of the Injured Adolescent Dancer

Bonnie E. Robson MD, FRCP(C)

This paper explores the normal reactions of adolescent dancers to injury or illness that result in time lost from class. The importance of teachers' influence in prevention and recovery is shown in a study of high school dance students. Data will be presented on the injury rates and what factors may prompt students to hide injuries from their teachers or to perform while injured. Finally, the ways that artist teachers and families are seen as supportive or non-supportive are reported. The research data is based on a survey that was developed over 5 years by members of the Performing Arts Medicine Association and NETWORK Schools of the Arts and approved by the PAMA research committee for use with high school students.

In 1998, 1999, and 2000, 257 high school dance students were surveyed. Students over 19 or under 12 years of age were removed from the sample. The mean age of the students was 16.1. The sample is nicely distributed about the mean with 54%, 16 or under and 46%, over 16. Most of the international sample are not from elite schools but several schools would have the expectation that all their graduates would either go directly into dance careers or to college or university dance programs. In some programs (for example, The Chicago Academy under Anna Pasevska) all the students apprentice in their last year. While not all the schools would be of pre-professional caliber, all have performing companies or groups. *

Crucial to the development of the survey was agreement among all the contributing artist teachers and health care professionals as to what constitutes a "dance injury" defined as "a pain or discomfort which results in a need to modify dance activities during one or more practice sessions, classes or rehearsals or performance or causes cessation of physical activity from one or more practice sessions, classes or performances or a soreness that persists for more than three days and is increasing in severity.

With this definition, 70% of the dancers sampled reported an injury in the last 2 years and 43% reported a chronic injury. This is comparable to Linda Hamilton's findings that 47% of young dancers, 46% of older dance students and 61% of professional dancers have a chronic injury.⁽¹⁾ Current injury is correlated with chronic injury at $p < 0.01$. The prevalence of current injury is 28%. Looking at their most serious injury, 44% occurred in class, 16% in rehearsal and 8% in performance. Most injuries require only short-term total rest; 36% less than 3 days and 31% 3 days to 3 weeks.

The first reaction to an injury depends whether the injury is sudden or has a gradual onset. Denial is common in gradual onset injury but most dancers by adolescence recognize good pain or evidence that the muscles are working from bad pain or the pain of injury. The denial is a psychological ruse to put off accepting the truth and fact of the injury. All artists seek perfection. Dancers seek perfection in movement. Adolescents believe themselves physically invulnerable but are very susceptible to comments of their peers. An injury destroys the myth and leaves the adolescent dancer open to the harsh judgment of peers. Because of the intense competition in dance education, adolescent dancers are more critical of each other and quick to attribute an injury to poor technique, or improper conditioning or to accuse the injured dancer of faking because of performance anxiety.

Having accepted the fact of the injury, the young student is faced with a number of choices, whether to follow the professional advice they receive or not, particularly if that advice is to rest or is for an expensive therapy. Many return to class too soon for fear of losing their position or because they feel abandoned by their peers. When something goes wrong it is natural to look for someone or something to blame. Students are prone to blame their teachers when they become angry because they cannot dance. Some feel their teachers do not care enough or that their teachers are only interested in the injury and not the person with the injury. True chemical depressive symptoms usually accompany an injury in part because of decreased motility and disturbed sleep from pain and worry. Student dancers in our survey sleep an average of 6.8 hours, between 3 and 10 hours, 30% report trouble sleeping, 15% report restless legs and 43% wake early. The depression that accompanies injury is sometimes so severe that suicidal thoughts are not uncommon. Although successful suicides are uncommon in adolescent females, professionals, including teachers, need to be mindful of the risk. The term "awakening" refers to the hope and the joy that accompanies that optimism which gradually returns to the young dancer as he begins to recognize that he is getting better.

The students own words best describe these feelings. Irene talks about the typical pattern of denial. "My injury started a long time ago when I was 10. I stopped doing my exercise; it was boring. And then I ignored the tension in my knee when it came back. Then it hit me hard." Fear

of loss of control of competition and disappointing a teacher can lead to dancing while injured. In the present sample, 42% performed against medical advice and 27% performed while taking pain medication. In a 1993 study, comparing high school art students of different disciplines, 58% of dance students perform while injured compared with 38% of music students, which is a significant difference, $p > 0.01$. (2) Hamilton reports that 49% of the 960 dancers survey continued to work in spite of being injured. Hamilton hypothesized that the dance tradition of "no pain, no gain" may result in teachers and choreographers expecting dancers to work with a serious injury. She noted that one out of four dancers reported that they have been expected to keep working even with serious injury. Miriam says, "When I was in pain, I wouldn't do anything about it. When it was obvious in my dancing from the tension my teacher would say, 'How dare you show your pain!' She went on how she'd danced Giselle on a broken toe. So you have this mind set, if you show your pain it's bad. You always have to have a smile." The loss of favor with one's teacher and the competition with others leads to unhealthy practices. Sara knew this kind of anxiety. "I was so scared that I would get injured and my classmates would get better than me while I was sitting out." Brandon worries about money. "I hesitate to go to a doctor every time I have pain because it costs money and it takes too much time.

Many students fear of the loss of support of their peers, family or teacher when they are injured. David Arnheim talks about three kinds of injury: actual injury, imagined injury and faking an injury. He states, "The malingerer on the other hand is the individual who purposely falsifies an injury to escape work or personally uncomfortable situation. This individual must be classified as psychologically immature and unable to face life's problems in an adult manner and must be dealt with firmly." (3)pg.120 I have not met with students who are consciously faking an injury rather many cover up their injury for fear of being accused of faking. In our 1993 study, 24% of dance students said they were accused of faking when injured compared with 15% of music students. ($p < 0.05$) In the current survey 31% said they were accused of faking by their dance teacher, 28% by a parent, 26% by peers, 6% by their rehearsal director and 5% by one of their academic teachers. Irene says, "Teachers don't believe you're ill. My teacher says everything from asthma to a fracture is psychosomatic. She says it's all in our heads. When I injured my ankle they told me to stay off it for 2 weeks unless a miracle occurred. I felt better and thought it was a miracle. There was a performance. I figured if I could mark it then I could dance it. So I did. After the performance I couldn't go back to sitting out. So, then I injured it all over again. I was off for almost a year."

Arts students seem more prone to psychiatric conflict if their use of counseling services is used as a measure

of their distress. Comparing students, 24% of arts students have sought counseling in the last 5 years compared with 13% of intellectually gifted students and 10% of regular academic students. In the current survey 23% of injured dancers compared with 17% of the total sample sought counseling in last 5 years, but there was no difference in the use of psychotropic medication or hypnotics: 14% and 11% respectively; use of psychiatrists 3% and psychologists 2%. Professional counselors especially social workers were definitely under-utilized. About her depression, Shawna recalls, "Dancing is what I do, when I'm bored, when I'm unhappy. So, what could I do? I lost a lot of weight because I was depressed and I lost friends. I had nothing to talk about with my dance friends. People ignored me because I wasn't dancing anymore. I had to make new friends." As students begin to recover, the learning process can begin. Dan says, "I had to work around the pain, not through it to get better. I tried to keep positive. It was hard just sitting on the floor stretching and wishing you would be up there working with them. It felt really good the first day I started back. Most teachers are good about telling you it is o.k. if you take time off. It helps to know that your teacher knows you are in pain and not making you work through it. I can see that there are others who are injured."

If students are not turning to professional counselors for assistance, where do they look for support? And what kind of support are they seeking? Students naturally turn to family and teachers. Dance students report that their teachers are knowledgeable and they follow their teacher's advice. In our early survey we noted that dancers (93%) are significantly more likely than music students (80%), theatre art students (81%) or visual arts students (79%) to follow their teacher's advice. ($p < 0.01$) Dance teachers are role models for their students. To prove this we looked at the pattern of cigarette use comparing the students from 1996 to 1999. The American Lung Association reports that 16.7% of adolescents frequently use cigarettes. (4) Looking at the smoking patterns, 9% reported that both student and teacher smoke and 53% report that both are non-smokers for a concordance rate of 62%. Of the 38% of students who have discordant patterns, 22% are smokers with teachers who do not smoke and 15% have teachers who smoke and they do not. We conclude that artist teachers can have a strong positive or negative influence on their students' attitude to healthy practices.

Margaret says, "A lot of teachers give you a sense of 'you're injured' you know, and it's your fault and they kind of ignore you but I never understood that. But a lot of teachers can be sympathetic like and give you assignments to do." Asked if they were supportive, 91% said their family was and 82% said their teacher was. Looking at teacher support, out of 189 injured dancers, 36% credited their teacher with giving them time out to rest, 30% said the teacher encouraged taking time to return, 11% said that

they were allowed to demonstrate or to teach and 2% appreciated being directed to specialists. There were no reports of preventive measures actively taken by teachers, but when directly asked 40% reported that their teachers formally discussed injury prevention. Of the 18% who said that their teachers were non-supportive; 6% said their teachers were impatient, 5% were made to dance, 2% criticized for not dancing properly, 2% accused of faking and 1% not allowed to perform. Some of the students' anger and depression and need to blame may be apparent in these last answers. Clearly the teacher needs much discipline and sensitivity in talking about prevention with the injured student.

Asked if they learned about protecting themselves from further injury, 82% reported that they did and a further 53% reported that they had actually changed their practice habits. Asked if they passed this information onto others or discussed it, 49% had talked to their family and 49% talked with their peers and 48% talked with their dance teacher. Students did not tend to talk to their physical therapist or their physician. This may be that physicians do not inquire about what the student learns about better practices but it certainly emphasizes the need for physicians and therapists to communicate their recommendations to the dance teacher. It appears as if these professionals do not focus on prevention.

About parental support, Barb says, "Well every time I tell my mom, 'Oh, my back hurts.' She keeps telling me, 'Oh, why don't you quit? And then you won't have any injuries.' But I believe with or without dancing I would still having injuries. It's really hard to quit." Rob believes in educating his parents so they understand. "A lot of people, their parents will take them to the doctor but my parents are—Oh, it will go away.' So I had to take my own responsibility and told them they had to take me. Now they understand." Generally families were supportive. Of the 9% who said their family was non-supportive 3.8% said they were dismissive and 0.6% said they were accused of faking. The others were described generally as non-supportive. The families were supportive by offering emotional support 46%, providing transportation and advice and massage 20%, taking their child to a specialist 11%, monitoring medication 9% and 8% for treatment.

It appears as if dance pedagogy is changing. Teachers today are generally aware of the whole person in parallel with the health sciences. Today, the injured dancer is not just a knee injury or an ankle injury. Teachers and health professionals are learning to inquire about the individual's whole life and his or her support systems not just about his ankle or her knee.

*The author wishes to express her appreciation to the staff and students of all those schools who participated.

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Fighting the Good Fight, Running the Good Race, Dancing the Good Dance: *Tightrope* as the Dance According to St. Paul

Robert A. Russ

The dance performed in this session—Tightrope, choreographed by Jan Van Dyke, and performed by Eluza Santos, both of the University of North Carolina at Greensboro—is an expression of things both spoken and unspoken, as well as of things unspeakable, a religious or spiritual message with many intersections between dance, sports, religion, philosophy, and literature, only a few of which may be explored within the allotted time.

I come to the experience of viewing Tightrope as an outsider to dance. And since not trained in dance theory and criticism, I turned to The Performer as Priest and Prophet, by Judith Rock and Norman Mealy, to help me articulate what I sense being expressed within the dance as “the unspoken.” In their book, Rock and Mealy emphasize the nonlinear, nonverbal, intuitive role that music and dance can play in spirituality and theology. This role they guardedly call “feminine” and see as a neglected aspect of human experiences, especially those which—like church, worship, and theology—have been dominated by the “masculine” linear, verbal, and analytic.

While they stress the importance of this “feminine,” this nonverbal, it is not as opposed to the verbal, but in addition to it. Though called “feminine,” it is an aspect of life that all have, and when tapped, it enriches our experience and offers “an unprecedented opportunity to reclaim the arts as inexhaustible wells of intuition and image” (xii). And thus, I hope not to be too self-contradictory in speaking about the unspoken or the unsayable, and even stressing connections with texts.

And the first text that must be acknowledged comes from the Bible and is alluded to in my title. That is, 2 Timothy 4:7: “I have fought the good fight to the end; I have run the race to the finish; I have kept the faith . . .” And though Tightrope might be seen as interpretive or illustrative of this text, it should definitely not be seen as merely interpretive. Its meaning and complexity transcend the Biblical text and are more in dialogue or interplay with it than illustrative of it. So: 2 Timothy 4:7: “I have fought the good fight to the end; I have run the race to the finish; I have kept the faith . . .”

The second text I have in mind is also spiritual, but Eastern, rather than Christian or Western, and more suggestive and more puzzling as well. That is, the Tao te Ching, especially from two chapters.

From one:

The tao that can be told
is not the eternal Tao
The name that can be named
is not the eternal name. (1)

And from the other:

Look, and it can't be seen
Listen, and it can't be heard.
Reach, and it can't be grasped. (14)

The intersection of 2 Timothy and the Tao suggests that while one level of understanding of “the fight” and “the race” might be reached through the naming, looking, listening, and reaching of the linear, another level evades those methods, and another method—artistic, creative, intuitive, “feminine,” suggestive, connotative—is needed. Let us then push aside the text from 2 Timothy, and let it work in the background, and meanwhile explore how Jan Van Dyke's dance Tightrope provides another method and expresses through dance a spiritual message with a reality, a vividness, inexpressible in words alone.

But words will play a role in the overall message of the dance, and that role begins with the significance of the title—Tightrope. This title—and its suggestion of danger—may seem all too appropriate for athletic competition and for the sports shapes Van Dyke uses within the dance. But that danger may seem foreign to an audience's theological understanding. There is more ambiguity in Tightrope's conception of faith. It is not so safe; it is dangerous; one may fall. And that ambiguity challenges the audience to re-examine their own conceptions, much as Judith Rock explains some reactions to her own dance Baptism, which invites audiences to consider that the sacrament of baptism may not always, without qualification, be placed on the “desirable” side of the desirable/undesirable duality,” and that “the tapwater in the baptismal font is an inlet of the sea of God, perfectly capable of sweeping us, our expectations, and our categories away” (38-39).

Likewise, in opposition to the usual sense of comfort and peace that an audience might have, Tightrope articulates the challenge and the danger in the life of faith.

Throughout the dance, the observer sees movements

and shapes that Van Dyke has developed from the study of photographs of athletes in action. Some of her shapes include readily identifiable sports and actions, including baseball—catching, throwing, batting, sliding into base; basketball—guarding, scoring; football—kicking, throwing; wrestling—struggling to break a hold; and many more.

In addition, though, there are more generic movements that may be common to dance, sports, and other physical endeavors—whirling, jumping, spinning, stretching, reaching, running, leaping, grabbing.

My reading of *Tightrope* sees a structure of three main parts, or sections. These divisions are most apparent in the accompanying sound, two sections with music only, separated by one with music and the spoken text. However, these divisions are also tied to the choreographic structure and the structure of the meaning derived from all of the elements that make up what *Tightrope* is.

In the First Section, the dancer appears in athletic garb, and the music—John Adams’ “Christian Zeal and Activity”—begins as the dancer adopts the role or persona that I call “The Contestant.” In the opening, the dancer appears particularly vulnerable, as the music begins in serene and solemn tones that, in conjunction with the light focused on the dancer, suggest responsibility in a game, contest, match, or trial, responsibility focused on the Contestant.

The earnest, or even sacred, mood continues throughout the dance, broken only by two casual moves early on, and the Contestant’s performance in the various activities is attuned to that solemnity as the dancer assumes a shape that is simultaneously “athletic” and “prayerful” in its intense concentration.

From this prayerful starting stance, the Contestant appears to casually “jump into” a game, simply kneeling on one knee, somewhat lackadaisically, and then grabbing for a ball. Then the Contestant begins to swing a bat and ends only casually swinging her arms in a somewhat careless gesture. But the spirit has now seized her, and she engages all further movement and shapes more seriously, more intensely. Then, throughout this first section, the dancer’s movements and shapes usually appear at normal speed, natural for the sports and actions represented, though with a few slow motion gestures.

The unspoken dedication and commitment on the part of the Contestant-persona are conveyed to the audience through the built-in kinetic sense. Ironically, in her explanation of “kinetic sense,” Rock herself mentions the activity named but not illustrated in this dance: “When we watch the tightrope walker or the trapeze artist, our stomach churns, our feet tingle, and we hold our breath” (7). In observing the represented activities in Van Dyke’s *Tightrope*, though, we might recall the feel of the extra push needed to make a play or to reach a goal; we might feel the exuberance of striving to one’s limit, of being at

the peak of one’s game, or “in the zone”; we might also feel the crush of not reaching well enough, of failing to have quite enough; we might recognize the desire to quit or fall back. All of these familiar physical reactions may be responses from the kinetic sense.

In Adams’ composition accompanying the movements and shapes, the tonal progressions in the First Section lead to four main climaxes and silences. In the first three, the Contestant’s exertions cease when the music does, and begin again when the music returns. The fourth progression leads not only to silence, but also to the end of the First Section, when the Contestant only briefly halts.

Following the last silence of the First Section, the dancer assumes a position standing, nearly at attention, and as the music slowly begins again, she fluidly, seamlessly moves through several shapes, first directing palms out in an expression of welcome or acceptance, then slowly raising arms until, parallel to the ground, the shape suggests an image of crucifixion, then finally raising them straight up to the light shining on her, as if to suggest inspiration or strengthening from above. As opposed to the vulnerability at the beginning of the First Section, the Contestant now conveys confidence, strength, poise, and self-assurance.

As the Contestant appears to receive the unspoken gift from above and then returns to her contests, the voice of the preacher comes on:

And I believe that. And I believe that same Jesus is present through the power of the holy spirit—right here in this room—right now, right now. And he wants to be there for thee.

The Sermon then continues throughout the Second Section of the dance, with selected lines being looped, and run over and over, like a talking doll or broken record. These lines include:

- And I believe that Jesus Christ not only healed this man in the synagogue with a withered hand. But I believe this very same story has a message for you and me, right even down here in this year in which we live.
- Who can forgive sins but God?
- Take up your bed and walk.
- Now what’s wrong with a withered hand?
- Why would Jesus [have] been drawn to a withered hand?
- A withered hand can’t hold on to anything.

These Sermon lines are repeated throughout the Second Section, and while the Contestant’s movements continue—now with more intense slow-motion than normal motion—they do not seem to be attuned to the Sermon, but to the music. In as much as the dance’s emphasis on exertion/activity contrasts dramatically with the sense of “ease” and “rest” commonly associated with “faith,” it is

appropriate that, as described in the liner notes for Adams' composition, the "text-sound composition *Sermon* provides an interestingly nervous yet lyrical contrast to the hymn tune's serenity" (Steinberg).

We must remember, though, that the verbal text in Adams' composition does not negate its reading as "non-linear." As Rock explains:

... we tend to associate verbal communication with linear structure, and nonverbal communication with nonlinear structure. But we need only consider poetry in relation to the first assumption, and mime in relation to the second, to realize that words can be used in a nonlinear way to create meaning, and that nonverbal expression can depend upon linear communication. (xviii)

A normal reading of a sermon, such as the one on which this *Sermon* text was based, would have been naturally linear and analytic, including some narrative and some moralizing. But in Adams' version, as the statements are looped and repeated in pull-the-string fashion, they lose their natural linear power, but gain poetic connections and intuitive power in the interplay among themselves, and among the music and the Contestant's activities.

Among these connections is the surprising reversal in the juxtaposition of the hymn/sermon with the dance/commonplace "faith." That is, the frantic sermon does not seem to correlate with the exertion of the dance, but with the wordy superficiality of "faith"; the calm, graceful dignity of the hymn is aligned with the focused concentration of the athlete who doesn't speak, but is active, active in her faith/quest/struggle/works.

Another surprising and ironic reversal—and one particularly significant—is the *Sermon* text's emphasis on "the man in the synagogue with a withered hand." The Contestant's vigorous and energetic and graceful and "able" movements stand in stark contrast to the inability of the withered hand that "can't hold on to anything."

But then, as the Second Section approaches the end, the preacher's text changes. No longer is there the vacant repetition of the same lines of the sermon, but a new line is offered—"Jesus always knew when he had a divine appointment, and he had an appointment"—and the sense breaks through, highlighted by the contrast to the senseless repetition, and the sudden silence then puts even more focused attention and meaning on the Preacher's final announcement: "Someone had a withered hand. And he made it whole."

The Third Section then begins in the wake of this final announcement. And in the silence that follows, there is a moment of awakening, as the dancer enters the final phase. In this one, the dancer's movements are to music only—the same hymn tune as before—but the movements

appear less precise, more rapid, in less than top form. And the Contestant is almost frantic as she struggles to do all that is expected or to continue her struggle, her performance. She repeats the running, leaping shapes several times to the left and right, but there are two changes. First, the "boundaries" to which (or into which) she runs left and right appear to be closing in, as the runs become shorter. But also, the Contestant appears to be becoming frustrated, her perseverance and determination challenged by apparent lack of success or by the increased difficulty, or by her own inability—or all of these, or some kind of spiritual "withered hand" that "can't hold on."

Frustrated, she becomes "stunned" and looks around—wondering what has happened, what has failed, looking for the guidance or inspiration found at the beginning of the Second Section. Then, somehow, the dismay vanishes, as if something unspoken has strengthened her, healed her, or made her whole, and the Contestant returns to a merely standing position, but not the blatantly confident, assured stance of the Second Section. Rather, there is a less showy but nonetheless deliberate confidence—confidence not in winning, but in having done her best. The spiritual "withered hand" has now apparently been made whole.

In the closing of the Third Section, the Contestant again goes on her knees, as at the beginning. And from that prayerful kneeling shape, she begins to stretch in one final exertion of effort, perseverance, hope, and faith.

And as she stretches to the finish line, the music and lights fade—extinguished together with the Contestant's last effort.

So at the end, we may now again think of 2 Timothy, Chapter 4, and consider not just verse 7, but 5 and 6 as well: "But you must keep steady all the time; put up with suffering . . . fulfil the service asked of you. As for me, my life is already being poured away as a libation, and the time has come for me to depart. I have fought the good fight to the end; I have run the race to the finish; I have kept the faith . . ."

By the finish of *Tightrope*, then, not only have Van Dyke's strong and dynamic sports imagery and shapes expressed the constant conflict, the dedication, the testing, and the challenges in a life of faith, but all of the elements that make up the dance—performance, lighting, costume, music, sound text—have combined to make real and vivid and alive what the Biblical text could only state, and to articulate what really can't be said, and, as the Tao says,

... can't be seen
... can't be heard.
... can't be grasped. (14)

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Some Aspects of the Development of the German Modern Dance Since Rudolf Von Laban

Thomas Schallmann

Dancing in the Millennium as title for an international conference would seem to encourage us to cast our thoughts widely as to what was, is, and will prove in the future to be, important for dance.

One event this past year that should have given us pause for reflection on our dance history and future took place on March 12th. Pope Paul II offered an important "mea culpa." It was an admission in the face of the new millennium that the Church's passage through the previous thousand years had not been without error and guilt. Many people waited for more specific acknowledgement. And especially in our field of work we are well aware that relations between the Church and dance have not been those of support and advocacy.

And this lack of support continues to this day. The beautiful Catholic edifice, the Hard-Jesus-Church on Fehrbellin Street in Berlin, is so lovely inside that many film companies have chosen it as a location. But the church is for lease only under three conditions: No murder, No sex, and No dance. Anything "hurtful to the dignity of the room" is expressly forbidden. Yet we all know that dance would not harm but enhance. We know dance to be the living art of body, and a genuine expression of the human spirit. But the shadows cast by long held traditions of behavior and stubborn value judgements slide past us into the new millennium.

The rediscovery and revaluation of the body in its natural and social relationship was a result of the work of modern dance pioneers like Francois Delsarte (1811-1871), Isadora Duncan (1878-1927), Rudolf von Laban (1879-1958) and others. An important tributary of this developmental river originated in Germany, a country without a strong tradition of stage dance. The impetus for the unprecedented interest in the body may have been the radical changes in the economic and social circumstances impacting the lives of people at turn of the century. In that complex process the old ways of thinking, of feeling, of working, changed. There were developments and discontinuities in all forms of artistic expression, not only in dance. This paper asserts that there were two important developmental traditions in German modern dance, both of which originated with Rudolf Von Laban. Despite their common source, the two lines have had very different histories that resulted in distinct legacies. While there were some overlapping concerns, the two traditions were often quite divergent. An investigation of the differ-

ences in these two German dance traditions is fruitful for a general understanding of modern dance, not only on stages, not only in Germany, not only in Europe.

The beginning is well known. There was Laban and his colleagues, their pupils and their pupils' pupils. The question is what can be said specifically about different generations of students who became dancers, choreographers, dance teachers, notators, scientists? As time goes by there are fewer and fewer people who actually knew Laban personally. But does this mean that we are losing sight of his significance? Most of us recognize the import and implications of Laban's ideas. But are we necessarily less influenced by them because we live now and not sixty years ago? Is it not possible that younger generations of Laban influenced dancers have come closer to realizing the potential of his thinking than his earliest students? These questions involve our own bases of knowledge, ability and artistry.

The first line of Laban tradition proceeded the second by ten years. It began in 1913 with Laban's tenure at the Monte Verita in Ascona-Switzerland. Mary Wigman (1886-1973) who danced her first dance program in 1916 was the first fruit of this tree. In 1920 she opened her school in Dresden. The performances, choreography and teaching of famous dancers like Yvonne Georgie, Harald Kreutzberg, Palucca, Hanya Holm are also of this period and this tradition. You all know that the performances of Wigman and Kreutzberg and the decades of Hanya Holm's teaching were important to the development of the modern dance in the USA.

How to characterize this tradition? Its primary concern was spontaneity and creativity. The dancers influenced by this first phase of Laban's thinking were concerned with generating movement that was expressive of the subjective emotional experiences of the individual. They believed that improvisation was the appropriate basis of teaching, learning and performing. In 1967/68 the Wigman school was closed, Dore Hoyer (born in 1911) and Harald Kreutzberg died. Ironically, in the wake of this creative improvisational legacy, the classical ballet companies were again successful in both East and West Germany.

Despite this ascendancy of classical ballet, other modern dancers who had been deeply influenced by Laban tradition continued their work at schools and in their own solo performances. They include Marianne Vogelsang (1912-1973), Gerhard Bohner (1936-93), Rosalia Chladek

(1905-1995), Gundel Eplinius, Waltraud Luley, Manfred Schnelle. A school for Modern Dance in Germany with a long, almost continuous history is the Palucca School in Dresden. Founded in 1925 by Palucca (1902-1993) the school became a state institute in 1949, and is the only one independent Hochschule for dance in Germany today. Many former Palucca students work as professional dancers, teachers and choreographers today. Teachers like Eva Winkler and Hanne Wandtke have continued the teaching in the "New Artistical Dance" and Improvisation.

Although Dore Hoyer was considered by Wigman to be the last important modern dancer in Europe in that time there was already another great modern dancer in Europe: Jean Cebron (born in 1927). But Jean Cebron represents the other line of Laban tradition in Modern German Dance. This second Laban tradition began shortly after 1920, and after the publication of Laban's book, *The World of the Dancer*. Kurt Jooss (1901-1979) was one of Laban's many new students from this period. After dancing in Laban's pieces, Jooss met Sigurd Leeder (1902-1981). Jooss and Leeder would work together for more than 20 years dancing in their own programs, working at the theatre, founding a dance school and a company. They co-founded the Folkwang School in Essen. With the rise of Hitler they emigrated to England in 1933/34, where they worked in Dartington Hall.

After the war Jooss moved back to Essen, and Leeder remained in England where he founded his own school in London. In 1959 Leeder moved to Santiago de Chile where he taught until 1964. He worked his last years in Herisau/Switzerland. Dancers who studied at the Jooss-Leeder schools included Ann Hutchinson, Joan Turner, Jean Cebron and Patricio Bunster among many others. The historical circumstances for the dancers of this tradition were difficult. The successful work at the Folkwang School in Essen was interrupted by the war, but the emigration to England promoted the international spreading of their dance values.

How to characterize this second Laban tradition? The success of the choreography of "The Green Table" in Paris in 1932 paved the way for Jooss not only to work abroad but also to disseminate a practical and innovative dance language. Jooss and Leeder developed and taught a system for understanding, creating and analyzing movements. Their system gives rise to endless movement possibilities through an understanding of the phenomenological elements, the rules, and principles of human movement expression. The Jooss-Leeder system is not characterized by an emphasis on any single movement style nor does it emphasize any one principle. Rather it enables the choreographer to choose among elements to discover his or her own ideas and expressive predilections. (Please keep this in mind as you watch the videos and my dance demonstration. Each example is presented as one manifestation of a range of outcomes as opposed to being a typical speci-

men of a stylistic system!)

The third generation (Laban being the first, Jooss and Leeder the second) of this second Laban tradition are represented for me by Jean Cebron (born in Paris) and Patricio Bunster (born in Santiago de Chile in 1924). Both were students of Leeder and Jooss, both developed rich systems of training for dance students, both created a body of choreography that they subsequently brought back to Germany. Jean Cebron has been teaching at the Folkwang School since 1961. Patricio Bunster returned to the G.D.R. where he was active between 1973 and 1985, principally at the Palucca School Dresden.

Because they are not well known here, I will elaborate more on these important third generation dancers. Jean Cebron was well trained in classical ballet as well as in Jooss-Leeder modern dance. He also explored several Asian dance forms. He worked as a dancer and choreographer in various companies in both South and North America where he often presented his own solo performances. He has worked as a teacher in several dance schools in Europe including the Pina Bausch Company in Wuppertal.

Patricio Bunster began his dance studies as a pupil of Ernst Uthoff and Lola Botka in the forties. He worked as a dancer, choreographer and director of the dance department of the university and the National Ballet in Santiago de Chile. He is, together with Joan Turner, co-founder of the dance school Espiral, where he and Turner teach and choreograph.

This brings us to the fourth generation. One of the most famous of Jean Cebron's students is Pina Bausch (born in 1940). After studying at Folkwang School and in the USA, she worked with the Folkwang Dance Studio and started her career as a choreographer in Wuppertal in 1973.

Younger members of the fourth generation, former students of Patricio Bunster at the Palucca School, who are now working as teachers and choreographers include Susanna Borchers (born in 1955) who has taught at the Palucca School and choreographed at several theatres. She now works as a teacher for movement and analysis at the University for Music and Performing Arts in Graz/Austria. Another is Stephan Thoss (born in 1965) who danced as a soloist at the opera houses in Dresden and Berlin, where he has also choreographed prolifically during the last ten years. Thoss is now the choreographer and head of the ballet company at the Opera in Kiel, the capital of the state of Schleswig-Holstein/Germany. And finally there is Raymond Hilbert (born in 1966) who danced as a principal soloist in Berlin and Dresden before becoming a professor of modern dance at the Palucca School Dresden.

How can we account for the differences between these two Laban-influenced traditions in German Modern Dance? The answer may have something to do with Laban's own development. In the decade after 1913 Laban

worked very intensively in various theoretical fields. He was seeking to understand and formulate laws of movement and design. The questions he wanted to answer involved how a line of movement can be constructed, how space can be revealed. We can explore the development of his thinking in his book *The World of the Dancer*. He drew upon other fields of inquiry including religion, psychology, physiology, and ethnography. He read books by Wilhelm Wundt, Ernst Haeckel, Friedrich Bettex and Carl Gustav Jung.

Jooss and Leeder predicated their system on Laban's groundwork. They translated Laban's theories into a practice of dance, a practice of movement analysis and a practice of movement construction. They understand dance to be a phenomenon with roots in the construction of the world itself as it is perceived by human beings.

To summarize, the main thrust of the first line of tradition was the assertion of expressive spontaneity as the basis for individual creativity. Improvisation was both method and end product. It is interesting to note that Dore Hoyer, who is often associated with this line and considered to be its last great proponent, may not have been a true believer. In 1934 she wrote that she considered movement to be a tool, for making an idea or a process visible and expressed admiration for the perfection and form of the Russian ballet, "I demand for the modern dance a technique (of course in a broader way than the ballet technique). We have to fight for the form, for constructing again and again"

To gain greater understanding of both these Laban-based traditions, and to learn more about the bridges between them we need to study the existing films and notations. There is much to learn from the constructions, structure and richness of both legacies. We can explore the choreography (or parts of dances) made by Mary Wigman, Palucca, Dore Hoyer, Marianne Vogelsang, Rosalia Chladek and others that by studying the existing films. There is an especially rich vein of information in the dance notation scores for dances by Laban, Albrecht Knust, Kurt Jooss and Sigurd Leeder (Leeder notated more than 250 of his dances, etudes and exercises himself as a top notator) that can offer us many valuable insights with which to analyze our heritage. We can also experience first hand the continuation of the Jooss-Leeder technique and pedagogy at the dance studio Espiral (in cooperation with the Universidad Academia de Humanismo Cristiano) in Santiago de Chile, at the Folkwang Hochschule in Essen/Germany and at the Palucca Hochschule Dresden/Germany.

The language of dance is so universal and highly developed that we stand at the threshold. Perhaps this new millenium will now allow us to bring dance back into our daily lives despite the churches, or perhaps even with their blessing.

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Undoing Sexism in Dance Class: Teaching the Dance of Personal Power

Ann Livingston Schenk

A subservient role for women in modern dance may be perpetuated through its teaching methodology. Through sexism that is both deliberate and inadvertent, the voices of female dance students are being silenced and ignored. Modifications in how dance technique is taught in light of research regarding the educational and developmental needs of females could result in the undoing of sexism and the reinforcement of personal power. The remarks that follow are based on published research about the needs of girls and women and personal interviews, written and oral, of professional dancer/ teacher/ choreographers of various ages and genders. The interviews do not originate from a scientific sampling; rather, they are anecdotal information useful for isolating trends in thinking for modern dancers. With the support of this information, this paper will focus on evidence of both blatant sexism and subtle sexist cues in dance technique classes. It will then suggest classroom practices which could contribute to increased personal empowerment of female dance students.

Whether or not a teacher of dance is interested in leadership development and female empowerment, the fact remains that most dance students are female. Female dancers generally begin studying dance at an earlier age than their male counterparts. Among the ten female dancers interviewed, eight had their first dance class (usually ballet) before age ten, some as young as age three. The three males interviewed, on the other hand, were first exposed to dance technique when in college. In addition to early exposure, girls who aspire to careers as dancers frequently exclude themselves from other extra-curricular activities in order to accommodate the time intensive study of dance. Many make a passionate commitment to dance as a career choice at a very young age. When asked why they chose dance as a career, several of the female dancers interviewed said such things as "I have never doubted my desire to have dance be my career," and "I have always danced; I have to dance." Because of the high level of personal commitment and the exclusion of other activities, the voice of the dance teacher is amplified during crucial developmental stages of an aspiring dancer's life. It is for these reasons that dance teachers have a responsibility to specifically attend to the educational and developmental needs of females and to strive to make dance class meet those needs.

Dance technique class is the focus of this research

because it is the dominant educational modality for both student and professional dancers. For many, it is their first (and sometimes only) participation in dance, making technique class a microcosmic representation of dance as a whole for them. Career dancers learn about dance in other formats such as rehearsal and performances. They also frequently study related activities such as choreography, movement analysis, and dance history. Many choose to learn about their bodies through other movement forms: Yoga, Pilates, and Alexander technique for example. But these activities are generally a supplement to technique class, not a replacement. Because technique class is the dance activity most universally partaken of by people interested in dance, and because dancers continue it throughout their lives, it is arguably the most powerful internal force influencing the dance world today.

The content of modern dance technique class can vary widely depending on the movement preferences of the teacher. However, the format of student imitation of set movement is typical for most classes whatever the style. Therefore, "dance technique class" refers here to the pattern in which a single teacher directs a group of students by demonstrating set movement material for the students to assimilate and repeat. The instructor creates movement sequences and demonstrates them physically. The students learn the sequences and perform them for the watching instructor and receive feedback to enable them to improve their performance.

Dance technique class in this form is intended to instill discipline, focus, and physical skills involving flexibility, alignment, strength, coordination, stamina, and musicality. It also provides students with physical knowledge of the conventions of specific dance styles and forms. These attributes are necessary to become a professional dancer. However, the preponderance of skilled female dance technicians who are unemployed or under-employed as dancers is evidence that additional skills and attributes are equally crucial to a dancer's professional success. Dan Wagoner (1999), Distinguished Visiting Artist in the Connecticut College Dance Department and former artistic director of Dan Wagoner and Dancers says: "Technique is not just about learning movement sequences or having good alignment, it is about making movement aesthetically and kinesthetically meaningful." Unfortunately, the format of technique class may work against the attainment of meaningful individuality by emphasizing confor-

mity through unison movement.

The fact that females are proportionally under-represented as artistic directors and choreographers is further indication that more needs to be done to make dance education specifically geared to the learning styles and developmental processes of women and girls. Leaders, artistic or otherwise, need self confidence, assertiveness, experience with conflict resolution, and, perhaps most importantly, a deep connection to their unique voice. These attributes are often not nurtured in girls and women by our culture or the educational system at large. Dance technique class also frequently fails to provide for the development of these traits. Researchers have turned their attention in recent years to the specific needs of girls and women in an effort to alleviate this situation. The authors of the book *Women's Ways of Knowing* summarize some of those findings as follows:

...educators can help women develop their own authentic voices if they emphasize connection over separation, understanding and acceptance over assessment, and collaboration over debate; if they accord respect and allow time for knowledge that emerges from firsthand experience, if instead of imposing their own expectations and arbitrary requirements, they encourage students to evolve their own patterns of work based on problems they are pursuing (Belenky, M. F., et al., 1986, 229).

These findings can guide teachers of dance technique to construct classes that help women develop their own authentic voices.

While dance technique class is ostensibly a place for the single-minded pursuit of physical skill attainment, secondary agendas are also pursued by dance teachers. The most common secondary agenda in the modern dance world is choreographic exploration. A long standing tradition exists of modern dance choreographers becoming teachers. By teaching choreographic phrases in class, the choreographer/teacher benefits by seeing his or her movement ideas translated onto other bodies and thereby refines those ideas for future choreographic projects. Classes taught with this secondary agenda may serve to enhance the teacher's creative voice more than the voices of students. Stating that dance technique class can be reformatting to become useful for personal empowerment does not mean that every aspect of technique class must be abolished. It simply means that a secondary agenda of nurturing individual creativity would be more beneficial to the long-term professional success of dancers than the other secondary agendas that are now frequently present.

One obvious way that girls and women are silenced in dance technique class is through inappropriate pedagogical practices. Sarcasm, angry outbursts, humiliation,

favoritism, an emphasis on negative body image and excessive thinness, injurious physical demands, and an emphasis on action without understanding can be found in dance training from the local studio level to the highest level of professional training. These practices are frequently associated with "genius" in popular culture, and so they may be excused or even sought by students looking for excellent instruction. They may be inspired by a sexist desire to dominate or control females. Abusive teaching methods are not unique to dance and can exist in teachers and coaches in any discipline. They are not merely sexist; they are unhealthy for students of both genders. However, the elimination of poor pedagogy is not enough to ensure that dance training does not produce unempowered females.

Nor is it enough to eliminate stereotypical imagery when striving to empower girls. When a dance teacher requires students to wear pink and pretend to be fairy princesses, she is obviously reinforcing a sexist stereotype. But a teacher who requires her students to be silent and strive to please her by performing the movement correctly is also reinforcing a sexist stereotype even if the imagery is gender neutral. Girls are especially vulnerable to messages that encourage passivity and pleasing (Belenky, M. F., et al., 1986). Girls and parents of girls who seek out dance lessons may be consciously or unconsciously expecting and desiring a "feminizing" experience. They may be predisposed toward the traditional subservient female role; otherwise, they might have chosen a competitive sport rather than dance as a physical activity. These attitudes must be directly addressed in order to counteract them.

Underlying student assumptions about the role of women and aesthetic goals tied to creating traditionally feminine attributes continue to instill sexism in dance classes even when taught by kind and developmentally appropriate educators. Addressing these issues through modification of classroom format is more difficult than improving pedagogical practices within the existing traditions, but will ultimately go farther toward undoing sexism. Three factors which encode subtle sexist messages in dance technique class are: the influence of ballet; the emphasis on visual orientation; and the effect of codification.

I. The Influence of Ballet

Our culture's ubiquitous assumption that classical ballet is synonymous with all of dance is responsible for much of the sexism that is unconsciously absorbed by girls when they study dance technique of any kind. A 1988 study conducted by Amelia M. Lee, "Success Estimations and Performance in Children As Influenced by Age, Gender and Task" is indicative of popular culture's stereotypes about dance. The purpose of the study was to discern how the gender coding of a physical task would effect children's predictions about their ability to perform the task. Students were divided into groups and were asked to stand

behind a line, jump to a marked area, and catch a falling stick. Each group learned the same task but the football related group was asked by a man to assume the ready position of a football scrimmage line and the verbal command “hike, jump” was given. The dance-related group was asked by a woman in tights, ballet shoes and a skirt to assume a starting position with one toe pointed and arms held to the side and the verbal command “ready, leap” was given.

This study is relevant because of the preconceptions upon which its structure is based. This research did not want to challenge cultural stereotypes; it simply exploited them for the purposes of the study. To communicate “this task is for girls,” the task was portrayed as a dance, and, to communicate “this task is a dance,” it was portrayed as ballet. This is indicative of the degree to which the form and, consequently, the values of ballet are assumed to represent all forms of dance.

In the essay “Ballet, Gender and Cultural Power,” dance anthropologist Cynthia Novak points out that many young girls, herself included, begin dance classes because of their admiration for the image of skill and beauty embodied by the prima ballerina. Through learning to dance by studying ballet, these girls become kinesthetically oriented toward the technical content of ballet and, more significantly, form a cultural identification with ballet’s image of the female form. The view by many in our society that ballet, because it is “classical,” is superior to other forms of dance further reinforces the power of these cultural and kinesthetic images.

Stereotypes of gender which perpetuate representations of women as fragile creatures supported by powerful men are connected to a training system which is extremely technical and rigorous and is offered to large numbers of children, mostly girls. Furthermore, ballet allows for great achievement in a physical art by female performers, for which they receive public acclaim. These circumstances link female virtuosity and public female role models to a physical practice at once highly technical and highly gendered (Novak, 1993, 39).

Though modern dance does not contain in its history, movement techniques, or choreography the gender stereotypes of the ballet world, modern dance teachers use many of the same classroom practices that ballet teachers use. Because ballet is based on a very specific image of the female role and form and is a product of a patriarchal system, the ballet class format is a powerfully sexist cue for students. The repetition of that format, even in the service of a modern dance movement vocabulary, sows seeds of sexism repeatedly in a dancer’s life even if that dancer is not pursuing ballet as a specialty. This connec-

tion to ballet is likely to be felt most keenly by female students because they are more likely than males to have studied ballet. Therefore, the more obviously modern dance teachers contrast the format of their offerings to ballet (without denigrating the valuable technical information available to dancers through the study of ballet), the more readily the contrasting history and value system can be absorbed.

Tiffany Mills (1999), artistic director of the New York modern dance company Tiffany Mills Company states that, after years of jazz, tap, ballet, and modern dance classes, in college she learned the distinction between the assumptions of ballet and modern dance. That understanding is what led her to become a professional dancer: “I discovered that to be a dancer meant to be a creative, open minded individual. A modern dancer didn’t need to fit into all the unhealthy stereotypes of a ballet dancer. I no longer felt that I needed to be ‘selected’ based on physical traits. I CHOSE dance because it was challenging and rewarding.”

2. The Emphasis on Visual Orientation

Roger Copeland, in his essay “Dance, Feminism and the Critique of the Visual,” develops an interesting connection between modern dance, with its emphasis on the tactile and visceral, and feminine empowerment. He points out a decisive difference between ballet and modern dance. Modern dancers generally use their own bodies as the raw material for their dances, creating solos for themselves and performing in their own group dances. In contrast, ballet choreographers visually survey their work from a distance, imposing abstract patterns on the bodies of others.

This distinction...provides a striking parallel to the recent writings of those feminist theoreticians who equate analytical detachment with the prerogatives of patriarchy. These writers also assume that a deep, abiding connection exists between patriarchal culture and a tendency to ‘privilege’ the visual over the tactile (Copeland, 1993, 139).

Dance technique is frequently taught according to the pattern of the ballet choreographer who visually surveys the dancers from a distance and comments on and corrects what is seen. An alliance with the principals of visual orientation and analytic detachment contributes to the perpetuation of hierarchy and patriarchy in dance.

When dance class visually and analytically objectifies women’s bodies, it echoes the pervasive cultural practice of treating women as silent objects. In so doing, it validates and perpetuates the patriarchal culture from which such sexist attitudes emerge. When external standards are utilized in dance class, the student’s bodies are literally turned into objects and the connection between body and self is broken. By contrast, encouraging students to ap-

proach movement as a sensate and/or emotional experience can lead them to a strengthened appreciation of and connection to their own personal power.

The emphasis on visual orientation is closely allied with the third factor: the effect of codification.

3. The Effect of Codification

The founders of modern dance created their new dance form in part to celebrate personal individual impulses. Movement vocabularies were developed by various choreographers in order to project internal impulses unique to the individual dancer/choreographer. However, the principles of modern dance have become progressively codified and now form a technical training system that is offered as an alternative language to classical ballet in the training of the professional dancer. Like the classical system, this training shapes, controls and improves upon the natural body and thereby can serve to erase both the natural body and the individual subject (Dempster, 1998,225,226). It is this codification and resulting objectification of the body, rather than the inherent ideology of modern dance, that contribute to the perpetuation sexism.

For a codified system of dance, conformity to the established standards is the mark of excellence. The achievement of excellence in accomplishing codified physical tasks can bring a gratifying sense of physical power to dancers. When the physical body has been separated from the internal sense of self, however, physical power is not necessarily accompanied by a sense of self-empowerment. The physical accomplishment may emerge from a desire to fulfill expectations rather than from an internal motivation, limiting its effectiveness as a source of personal power.

Educational researchers realize that girls tend to be comfortable learning in environments in which expectations are clear and activities are highly structured. The tendency of codified dance forms to provide clear tasks and rapid feedback may be instrumental in their attractiveness to girls. On the other hand, the relentless effort to be "good" prevents the development of an authentic voice. Too much structure, incessant pressure, and overly high standards can limit the development of individuality (Belenky, M. F., et al., 1986,204,209). Because girls are comfortable in the role of fulfilling expectations, dance teachers who lessen the structure and the dependence on feedback in technique class can facilitate the development of individual voice.

Dan Wagoner (1999) avoids presenting his material as absolute and codified by frequently saying to students in technique class: "All movement is interesting behavior and you can explore it all you want in your own choreography. But you must know what you are doing and be able to choose. And right now I am asking you to choose to do it this way. You can throw it away as soon as you leave the class if you want to."

In addition to attending to factors which encode subtle sexist messages, specific activities can be incorporated into dance technique classes to help increase their ability to be a force for personal empowerment for girls. The following eight general suggestions can be adapted to fit a variety of age groups, contexts, and personal teaching styles.

1. Specifically validate each student as a knower

For girls, a sense of competence is a prerequisite for further learning. Dancer/choreographer Jeremy Nelson (1999) has observed that when he teaches dance technique classes in New York City his classes are filled primarily with women. This is partly due, he says, to male dancers being employed in dance jobs. They are busy with rehearsals so they have less time for class. However, Nelson also believes that men think themselves to be better dancers than they really are and women think themselves to be worse dancers than they really are. Studies concerning the educational needs of girls and women in general have shown that highly competent girls are especially likely to underestimate their abilities in all areas (Belenky, M. F., et al., 1986, 196). Applied to dance technique class, this indicates that even the most skilled females in class are likely to doubt their ability to adequately execute the movement. Female dancers need to know that they are capable of excellent dancing, and they need to know it from the start.

2. Give Choices

Empowered people are comfortable making decisions. The ability to choose can only be developed through practice. Choice making can occur in dance technique class in a number of ways. Performer and teacher Claire Porter (1999) says she gives choice in some combinations by saying, for example, "On count 7 you can go either forward or back- it's up to you." Jessica Nicoll and Alice Teirstein (1999), teachers in New York's 92nd Street Y's Dance Education Laboratory, teach teachers to expand structured improvisatory choice to whole phrases within set combinations (i.e. 16 counts of a set pattern, 8 counts of improvisation on a related theme, 8 more set counts). Making creative choices thus becomes another of the many technical skills built during the class.

Choice making can also occur in class through guided individualization. Students can be taught to make the set movement appropriate for their body's capabilities by furthering their knowledge of kinesiology. This generally happens in class only when a student is recovering from injuries or when the student is a male. For example, a student recovering from a foot injury may be given permission to do a jump combination holding on to the barre while the rest of the class does it center floor or a male who cannot sit up well in floor work may be invited to sit on a phone book. This limited use of choice leaves the impression that everyone else in the class should dance exactly like the teacher. Since it is in

fact true that every student has her own unique anatomy, each student should have specific assistance at times to modify the movement accordingly. Offering personal modifications to all students increases their ability to make choices while protecting the health and well-being of their bodies.

3. Give students lots of information

The act of dancing a phrase of movement is a powerful source of experiential knowledge. Skilled dancers, therefore, know a lot. They may not, however, have the ability or the confidence to translate what they know through experience into the realm of the verbal or theoretical. Giving information about kinesiology, history and the creative process within the context of the dance technique class helps make that connection. It is a bridge, allowing dancers to access their other forms of intelligence as they dance, thereby bringing the full range of their intellectual abilities into their dancing. Through information, the students gain full ownership of their dancing because they come to understand it for what it is, independent of any teacher.

4. Reveal your process

Many dancers come to dance technique class expecting the dance teacher to serve them a banquet of prepared movement material for them to feast their bodies upon. Many dance teachers accommodate that expectation by preparing ninety minutes of choreographed material that they dish out to the class count by count. What dancers do not get through this “banquet” model is an opportunity to see what goes on in the kitchen—they never learn how to cook. Teachers may fear appearing incompetent if they do not present the class with a plan for every count, however the value of intentionally including the students in the preparation process could be enormous. Experienced technique teachers constantly adjust their material in response to the class and create material on the spot, but they do not always reveal what they are doing and how they are doing it. Revealing the process teaches the dance students the valuable skill of improvisation and, simultaneously, the art of choreography. It also lessens the sense of hierarchical separation between teacher and student by demonstrating the influence students have over the movement. It allows students to see that movement phrases are created through exploration and thereby makes entering into the process of exploring their own movement more accessible.

5. Include the literal voice of the students

Silence is a cultural expectation of females. Though dance is largely a non-verbal art form, girls may have few places outside of dance technique class to use their voices. Certainly quiet is essential to attaining the kind of inward focus and concentration necessary to understand one's own body. Some dance students may need to learn to be-

come quiet and to attain that concentration. But many students may have silence as a habit developed in response to cultural expectations and validated by years in school. Their silence may indicate passivity rather than deep concentration. For those students, an insistence upon accessing the voice can be a great awakener and empowerer. Encourage students to ask questions. Ask students questions and insist on a verbal response. Include vocalization during some movement experiences.

6. Use imagery that is deliberately non-sexist

Often, dance teachers improvise the images they use and simply repeat the ones they recall from their own training. Careful preparation of images, especially considering the gender implications of the images employed, could dramatically change the level of empowerment students experience when learning new skills. For example, one common image is “eggbeater” for rapid turns across the floor. While an egg beater does turn rapidly on its axis, it is a demeaning image. Not only is it full of domestic connotations, it is an inanimate object that possesses no personal power, goes nowhere and is used only to turn liquids into smoother liquids. What is an alternative image that is more empowering? Perhaps a tornado. A tornado is not alive, but it does have breath. It is not dependent on any person to animate it. It is enormously powerful and has a great impact as it travels many miles in only a few moments time. To increase the effectiveness of the image, present it as metaphor rather than simile. Substitute “Be a tornado” for “Move like a tornado.” This facilitates the actual embodiment of the power of the image rather than mere imitation of its activity and thereby leads to personal empowerment.

7. Allow time for group work on creative processes

One does not have to be a polished technician to make a dance. New York dancer/choreographer Art Bridgeman stated in a written interview (1999): “My first dance class ever was a choreography class (as a sophomore at Tufts University). Taking a comp class first is what hooked me on dance because of being able to immediately create work without worrying about technique or being limited by technique.”

Young girls often dance only the teacher's dances for years, perhaps doing their own dances only in the backyard or living room, before their creative urge is validated in the dance studio context. College dance programs generally have a composition component, but in the formative years of childhood and adolescence when many females are diligently attending dance technique classes, no creative opportunities may be presented. Dancers of every age and at every stage of technical development can receive encouragement to nurture their own individuality through creative dance making in dance technique class.

8. Connect girls to the matriarchal roots of modern dance

The importance of teaching girls about powerful women from the past is stressed by educators concerned with gender equity. "Having a history is a prerequisite to claiming a right to shape the future." (Sadker and Sadker, 1994, 265) In modern dance, this idea is easy to apply. Celebrate the powerful dancing women of the past and present by such things as posting photos, showing video segments, attending concerts, and, perhaps most importantly, acknowledging the female creators who are the source for many of the technical skills taught. For example, take a moment to explain that Doris Humphrey built a whole technique around the idea of fall and recovery when teaching a combination that involves a fall, even if the specific fall is not a Humphrey fall.

Many dancers interviewed credited their time in rehearsals as providing the core of their technical development. Perhaps that is because the type of classroom advocated by educators and psychologists who have studied the needs of girls and women actually parallels the environment of a dance rehearsal rather than of a dance technique class. In rehearsal, there tends to be an assumption of collegiality. The dancers are in the rehearsal setting because the choreographer finds each dancer interesting or valuable in some way. When a choreographer is creating a new work, dancers are free to ask questions and the choreographer is free to try unfinished ideas. The choreographer depends on the dancers to remember the material and depends on the dancers' feedback to influence the steps. The special abilities of each dancer influence the choreographic choices, making each individual essential to the existence of the choreography. Through time and repetition proficiency is built. Each individual is responsible to find her own way to achieve the requirements of the dance, yet ultimately it is the action of the group working together that brings the dance into existence.

Many dancers take dance technique classes for years without ever getting the opportunity to participate in rehearsals. Even the most successful dancers spend far more hours in dance technique classes than they do in rehearsal or on stage performing. Bringing some of the atmosphere and expectations of the rehearsal process into the dance technique class setting could be very valuable. The rehearsal model can be a helpful guide in the effort to develop a class format that avoids sexist pitfalls while still preserving the positive things it can instill.

Sexist attitudes toward women in the modern dance world are both ironic and unnecessary. The pioneers of modern dance were women who were powerful, assertive, and innovative. Between the turn of the century to the 1940's this dance form was led almost exclusively by women. Why has this art form not sustained a stronger tradition of female leadership? There are a myriad of explanations, many of which are related to the world at large

and American culture in particular. Patriarchy is the dominate system worldwide; it is not only modern dance which is led predominately by males. Nevertheless, the loss of matriarchy in modern dance is not entirely due to cultural forces outside of the dance world. The answer lies partially in the attitudes instilled in girls in their dance training. If dance technique classes reinforce sexist cultural messages such as passivity and subservience, even bright and assertive girls may emerge from years of dance training silent and unable to lead. Dance teachers who give specific attention to these tendencies will create a more empowering situation for all dance students. While teachers of dance may not be able to or even interested in overthrowing world wide patriarchy, they can contribute to raising dancers who know how to assert their own creative voices and thereby open the doors for the next generation of female artistic leaders.

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My Pearl, Our Pearl: Pearl Primus in Life and Work

Peggy Schwartz

American Dance Guild videotape: I would like to show you a brief clip of Pearl speaking. Watch her eyes, her hands, her facial expression. Absorb the quality of her voice, her phrasing. Here, she is speaking about creating the dance, "The Negro Speaks of Rivers."

Let me start by saying I cannot be objective. Pearl Primus was family. I feel protective. I feel possessive. She stood in the way of documentation of her life – gave very few interviews and left so few films. So I always want to make sure she is present in the places I believe she belongs. Like here. Dancing in the Millennium. Dancing with those present past and future.

As I'm sure all of you know, Pearl Primus was one of the most significant forces in the development of black dance in America. But, when I proposed this "not-research" paper I was wanting to write in very personal ways of the last years of Pearl's life, the period that demands answers to very difficult questions. Stated simply: Where is the support for aging artists in our culture, artists whose work has shaped how we create, teach, and think about art and culture? How do the academic and the arts communities grapple with this situation? These fundamental questions frame this narrative.

About twenty years ago, Pearl came into my family's life all at once. We drove to pick her up for a dinner and then waited while she put on jewelry. We had dinner and then a reception and dessert at our home. She recounted for years afterwards – "there was daughter #3 – 'reading' on the couch, the book upside down, trying so hard to be grown up." Fast forward 12 years – Pearl had been ill - I telephoned from the hospital, "Jena (that's daughter #3) – we're at the New Rochelle Hospital..... She's gone.... We'll be back to the City in a few hours. Lots to take care of here." Daughter #3 – Jena – in her dorm room at Barnard – 116th street – waiting – grieving – trying to absorb this death - a butterfly flying into her room – lighting on the window sill – then flying out. The butterfly – Pearl's totem. The soul takes flight. We look for metaphors and meaning.

Sometimes you meet someone and right away she is family. No questions asked. Pearl and her husband Percy both taught at SUNY/Binghamton, but Percy held the academic appointment. Shortly after Percy died, Pearl applied for a position at an experimental group of colleges at SUNY/Buffalo called, simply, The Colleges. She applied to become head of the Cora P. Maloney College, the black studies college in that experimental group. My husband, Murray, was the Dean of The Colleges. When she was

hired, she declared Murray her angel. She told him his was a lifetime appointment. She led this college of residential black students for three years. I remember her distress when I told her we might be leaving Buffalo for Amherst. Very quickly after our move, Murray worked out an appointment for her in the Five Colleges. That next year, for his birthday, she had a star named after him. In 1991, Murray left Amherst for the Claremont Colleges in California. Pearl was approaching 70. Smith College, where she held an appointment, had a mandatory retirement age at the time. She had to retire – and the painful wandering of the last years began.

She wrote to Murray in California: "Dearest Murray, I miss you. At present my mind is away somewhere. I cannot say I lost it because I didn't. It just picked itself up one day and wandered off. It is my belief that it followed some butterfly to a warm place abundant with anthurium, lilies and birds of paradise —perhaps even a few black eyed susans and peonies. Anyway, I am convinced that it is probably better to have no mind than to subject it to the incredible situations in which I find myself. . . The honors keep coming in. . . Yet I can't seem to walk on firmer earth. . . My sojourn in the valley almost got me out of debt and did pay some of my current bills - thanks to you. You know what? I still think I ought to try to raise funds for a Cultural Dance Academy somewhere. Maybe I should stop hesitating —Dare to do and do!! — No use pretending to be sane. I never was!! How about that?. . . By the time you receive this letter I shall be in Portugal. The funds are horrendous but Portugal is a bit warmer than New York. I chat with Peggy. I greet you, Peg, Larissa, Joanna and Jennifer. Happy Holidays! Remember I am a very jealous Ward. Don't be volunteering your services as Angel to too many wandering souls! Love, Pearl."

He brought her in for residencies in the Claremont Colleges when he could. She would call one of us and say – "Call Christyne (Lawson at Cal Arts) and Donnie (McKayle at UC/Irvine). Tell them I'm coming." She said at her last visit – already then, paler, her rouge sitting too brightly on her cheeks – "I could like it here in California."

When Pearl first arrived in Buffalo she stayed with Molefi Asante. She called. "I'm ill. I need soup." It never occurred to me to ask questions. I brought soup! She grew a family wherever she went. Some deemed her "high maintenance" as she traveled, set work, gave lectures and workshops. I bristle at the term. My protectiveness rears itself. Wrong world view. The right view was from the

bush – a revered elder. She told me, “In the bush, the meal would be left outside my door.” Respected elder and childlike sensibility. “I will be cared for.”

She always called at dinnertime. “How is daughter #1, #2, #3? And how is doggie? And orange cat?” Only later – the daughters had names, the dog, the cats, the birds. Growing her family.

Then there was the time in Amherst that she came to Jena’s 6th grade class to tell stories. The teacher was the only other black person in the room. All the kids knew Jena had invited Pearl. Pearl said, “I’m here at the invitation of someone in my family.” Puzzled looks, heads spun around, looking from Pearl to Jena to Mrs. Brooks. . . Then an infectious laugh from Pearl and she launched into one of her favorite folk tales, “Why the Mosquito Buzzed in People’s Ears.”

Aware of politics and disturbed by political chicanery among any people, she did not want to be used to serve anyone’s agenda. Her eyebrows would go up, her chin down. She would not allow herself to be “claimed” when it served an agenda to be “claimed.”

Pearl was fair, even, and wise in her perceptions of people, institutions, the culture. Always, and I mean always, willing to give time, energy, love to young black students who sought guidance and direction. Always bringing together students of all races. Always looking for a special student to be her helper. She would brook no racism in any form, from any direction. Truly colorblind and not one to tolerate academic nonsense.

Here’s a story, one of many. It involves a search for a position in my department, the Five College Dance Department. The search committee had settled on three finalists. One – a black woman – said she wouldn’t teach certain dances to those “not of the heritage.” Other dances would be shown on concerts which students could attend by invitation only. They would be performed by and for people of the heritage. “Why do you want to teach here?” I asked her. Her answer is a blur to me. Then the committee discussions. I couldn’t believe the convoluted arguments to justify this exclusionist stance. Finally, I called Pearl, explained the situation and asked her advice. She said, “There are some dances I’ve only taught to people of the heritage. . . (long pause) . . . I’ve not taught those on college campuses. There are some I’ve never taught. One needs to be initiated to receive them.” I wondered about the vast experience that lay behind this. Then she said, “What this woman proposes is counter to how I see dance in colleges, to teaching, to bringing students over the edges of their minds, bodies, hearts to new mind, body, hearts.” I went back to the committee with resolve. I suggested to a colleague, “I think it might even be illegal.” This kind of separatism ran counter to everything I believed about education and the possibilities offered by dance in education. I was grateful for Pearl’s clarity – “There are some dances I’ve never taught.” Know the

context, what’s most important and when.

One year Pearl taught a survey course in the anthropology of art at one of the Five Colleges. I sat in on it weekly. At least 75 people attended. Artists commuted from as far away as Vermont and Connecticut to audit this class. Lectures took us from the drama of the caves in Lascaux to the lost wax sculptures of Benin. At the end of the term, students presented work from their own cultures. The passion, honesty and joy with which they shared their lives were breathtaking. That spring, Pearl was about to be offered a distinguished all college appointment by the President of this prestigious college, but her work outside the studio was deemed “not adequate” as scholarship by a colleague in the Anthropology Department and the appointment was blocked. It remained difficult to regularize her appointment.

When will we recognize our national treasures, these gems, these spirits, whose presence gifts us – who change how generations see, who open possibilities that then remain open? When I peek my head into a studio in my large department and see 30 to 50 students joyously participating in a West African dance class, I say “Thank you, Pearl” and I hope that at some point during that course they will hear her name from their teacher. When I hear the polyrhythms of the drums through my office wall, I say, “Thank you, Pearl” for knowing this had to be. When I hear Donny McKayle speak, I delight in his story of his beginnings, artfully describing the setting in which he saw Pearl perform at the Needletrade High School in lower Manhattan, his thrill with her passion, her movements. He cornered her after the concert, said “teach me” and went with her to her apartment that very night and began. I am grateful that he acknowledges her place in his life. Our dance mothers. Remember them.

Pearl’s death. With her trusted companion, Joyce Knight. In her home. Murray and I arrived within minutes. This small being in her bed. Surrounded by instruments, costumes, props, plants, stage sets, letters, programs – the backstage to the life she lived in the world – doggie, as she called him, going crazy in the bathroom. Small face. I called her son, Onwin. A few people he wanted called right away. Then the more public. Jennifer Dunning. Sali Ann Kreigsman – who was then at the NEA – not wanting to jeopardize payment of the National Mentor teacher award I’d nominated her for and she’d just that week been awarded.

Not seeing Pearl the Thursday before she died but Saturday, just after. Did I fail her, fail me, fail Joyce, or do exactly as she wished – knowing I needed Murray with me, she needed Murray with me? From New York, Pearl said, “Yes call the doctor.” He said, “Nothing’s life threatening.” That was Friday morning. She was gone by Saturday noon. “Keep them away,” her spirit said – she lay in her bed – ashy brown – little black braids – faded black shirt – bed crowded with papers and books and pillows

and fabrics – Joyce trying to keep us downstairs until Arthur Bart, an old friend and former dancer, now affiliated with the Spiritual Baptists, arrived, to cleanse the body and release the spirit – the spirit – so powerful – the body so cold. Not being able to wait. We went upstairs. I put my hand on her heart – praying to hear feel a beat her eyes open not seeing but still just still there – closing her eyes – Murray – me the shock and unreality of this new reality. Joyce – answering a question I know I did not ask out loud – Pearl’s way of telling me that Joyce had done exactly what she had asked of her – the e.m.t.’s – the absurdity of it – trying to start her heart – the little body of this once robust woman – the ride to the New Rochelle hospital following the ambulance – a new family for a day: Arthur Bart, a Jamaican man, accepted us immediately. Joyce Knight, devoted Joyce, doing what needed to be done. The dog locked in the bathroom – howling – barking – clawing at the door. The four of us stood on the lawn for a minute. I said we need to hold one another before we go – it will be hard – and it was. We waited in the waiting room. Called Jena in New York. “She’s gone.” Jena knew. The butterfly flying into her room, sitting on the windowsill. Flying out and down toward the river.

The doctor at the hospital told us “cardiac arrest.” I said I need to speak to you privately. He told me of the appointments she cancelled with him and with the neurologist. The message from him on my tape earlier that fall – “Diabetes. Nothing life threatening for a woman her age.” Diabetes. She’d never uttered the word.

Excruciating pain in her feet at the end. Such a cosmic irony for one so connected to the earth. On my last visit to her she said, “Don’t watch me come down the stairs. Go outside. See Percy’s peonies.” And I glimpsed her on the staircase, leaning on the railing. She was sitting on a small bench when I came back in looking tiny, but never old. And two weeks later she was gone.

I felt her spirit – that it lingered – came to my home in Amherst. The bedroom light – one of three – so piercingly bright I couldn’t leave it on. The telephone going dead while talking to my daughter Joanna – all three phone lines in the house going dead – the fuschia spinning wildly on the porch on a still dark windless night – my physical restiveness – I found myself talking to myself – “stay open to this passage, Peggy – she needs to get across – hold open the space of transition – don’t be afraid” – two days later the light flashing out – I said “thank you” – breathed deeply – she was there – is here – an hour a day a week a month a year – a time between time – a break in time Joining the ancestors. Becoming the ancestors. How do you let go – by honoring daily. Let go of grief so that one doesn’t have to let go of the beloved.

At this point, I’d like to share the shape of Pearl’s multi-faceted career through a series of slides generously made available to me from dance historian Joe Nash and videotape clips from American Dance Festival’s Free to

Dance, to be aired February 2001 on PBS. Thank you to Davis Lacey for generously allowing me to show a piece from this work. I will conclude with an excerpt of Fanga, performed on a Five College Dance Department Faculty Concert. In all of these images we glimpse Pearl’s joy, passion, power, and expressiveness and know that our world, the world of dance and dancers bears her imprint. We also know that because we face outward to the larger world, that the world itself bears her imprint.

1. Pearl Primus portrait

Pearl was born in Trinidad in 1919 and moved to New York at age 3. She grew up in NY, went to Hunter High School and Hunter College as a pre-med student. When she couldn’t find a job as a lab assistant, she went with a friend to the National Youth Administration dance group and started dancing and performing with the NYA. In 1939 she performed at the World’s Fair.

2. Belle Rosette’s ANTILLIANA (1942)

One of her first concert performances was with Belle Rosette at the Dance Theater of the YMHA in New York. This was a period of tremendous activity and development of modern dance in New York. Pearl was the first black student to receive a scholarship for study with the New Dance Group which included Martha Graham, Charles Weidman, Hanya Holm and Sophie Maslow. She studied with the masters in the late 30’s and early 40’s.

3. Pearl Primus – Folk Song

The premise of the development of modern dance in its early days was that one looked to one’s own culture and one’s own life experience to find subject matter for dance. Although Pearl’s life’s work is strongly identified with African dance and traditions, she was very much a product of early modern dance traditions. In her earliest days, Pearl was vitally engaged in presenting the black experience in America on American concert stages. – this image is from “Folk Song.” In 1943 she made her debut concert at the 92nd St. Y. Pieces performed included (4), (5) and (6)

4. “African Ceremonial”

5. “Rock Daniel” and

6. “Hard Time Blues”

– set to music of Josh White and based on the suffering of the sharecroppers in the south. When she re-staged this work in later years she revised the piece for a male dancer. She said, “I could not find a female dancer who could execute the five foot high jump that made me famous. I tell the dancer, you climb in the air, it’s not a leap.”

Other early pieces included:

7. "The Negro Speaks of Rivers" created to a poem by Langston Hughes and first performed at Café Society.
8. "The Negro Speaks of Rivers"
Café Society is yet another story. In the briefest of brief, it was a downtown nightclub which opened in 1938. It was in a white neighborhood that catered to a mixed-race audience and many "lefty" artists and intellectuals.

Unfortunately, I have no photos of another very important early work, "Strange Fruit," a work from the perspective of a white woman stumbling across a lynching in the south. But you will see a reconstruction of this in February on Davis Lacey's "Free to Dance."

From a 1946-47 tour, we have:

9. "Haitian Play Dance (Joe Nash and Pearl)
10. *A publicity photo for the 1946-47 tour* - Primus, Nash, Alfonse Cimber, percussionist. Cimber was from Haiti. He worked with Pearl and later Pearl and Percy for many years.
11. and "Dance of Strength."
"FREE TO DANCE" excerpt. Here is a clip from "Free to Dance" which contains rare footage of Pearl dancing in early pieces and then her trip to Africa. This leads us into the next phase of Pearl's career, which was her study in Africa and the work which followed, shaping the rest of her career.

Pearl was awarded the last and largest grant of the Julius Rosenwald Foundation to travel and study in Africa. In 1948 and 49 she traveled for 18 months, living in villages, participating in daily life and learning the dances of the people. The Watusi deemed her a man so that they could teach her one of their dances. She visited what was then the Gold Coast (Ghana), Angola, the Cameroon, Liberia, Senegal and the Belgian Congo (Zaire). Out of this period, we have:

12. Prayer of Thanksgiving"
13. "The Initiation" (1950-51) which was on a program titled "Dark Rhythms."
14. "Impinyuza" (1952)) based upon the dance of the Watusi and reconstructed by Pearl for the Alvin Ailey Company's 1990 City Center season.
15. In 1970, Pearl choreographed "The Wedding" for the Alvin Ailey Dance Theater and set "Fanga", her signature piece, a dance of welcome.

All of Pearl's work following the Rosenwald Fellowship was heavily influenced by the study in Africa. On a subsequent trip she was given the name "Omowale" by Nigerians, which means "the child returns home" in Yoruba. She was received as an ancestral spirit returning. She was also called "Little Fast Feet" and the drums would sound from one village to the next that "Little Fast Feet" was coming. She was conversant with the people, art, and culture of 30 cultures in Africa. She had a dream of

establishing a camp in West Africa which would be connected with a University to which students would come and live steeped in the culture and traditions of Africa. This was the first of her many dreams of establishing a living school environment.

Also during this time, Pearl was completing a doctorate in anthropology at New York University. Professor Patricia Rowe, who was on Pearl's doctoral committee has described making the case for dance being accepted as a language in partial completion of the foreign language requirements towards the degree. She was able to convince the anthropologists that the language of dance was a research tool to be used in preparation of a dissertation.

16. Percival Borde and Pearl married in 1954. In 1953 they created the Percival Borde-Pearl Primus School of Primal Dance, the Earth Theater, and a program called Building Cultural Bridges. The curriculum in the school was comprehensive, including rhythm and dance for pre-school children, the Zulu language, drama and dance for young people and dance for professionals. Ethel Alpenfels, a noted anthropologist at NYU, was the educational advisor. The Cultural Bridges program combined work in the New York City public schools and the Museum of Natural History.

17. Pearl became known for the power of her speaking and lecture demonstrations. She was generous with these forms, speaking in (striped gold top, redbrick shirt head up) colleges, community centers and educational centers of all kinds. She was a consummate storyteller (18) and public speaker (19) and was as committed to working with children, adolescents, non-dancers as she was to work with professionals.

18. Pearl Primus' Africa: album cover (A collector's item)

19. Dance Black America – presentation by Pearl Primus (1983)

These were part of a series taken by Steve Long, a photographer at the University of Massachusetts. She finally said, "Enough, I need to prepare to teach." He took one more photo as she composed herself for teaching.

20. The original of this slide is missing. This slide was made from the magazine cover the image graced. Steve confesses that he thinks Pearl is playing games with him, and hid it.

Pearl was thrilled when honored but with later years the awards were bittersweet. After receiving the National Medal of the Arts from President Bush in 1991, she commented as she trucked from Washington D.C. to Salt Lake City to keynote a Dance and the Child International Conference, "All these honors – but they don't pay the rent

and you can't eat the damn things!"

Her reticence about her life and work ran deep. She left many unanswered questions. For all the hours she sat in my kitchen, she never wanted to tape record or be formally interviewed. Why the reticence to document her life and work? She gave hints of early days: her first marriage to a white, Jewish man, Yoel Hall, a lighting designer; stories about coming up to teach at Smith College on weekends; sharing of life with Percy. Her and her son Onwin's increasing dependency on one another and the difficulties/ challenges of that. Odd position – knowing the difficulty of the last years, but also knowing her intense need for privacy. I am convinced that the gaps in our knowledge are intimately related to the way our society treats elderly artists. The aging artist in our culture – where is the real support? These are hard questions within communities – the academic and the arts worlds. There is difficulty of asking questions straight out. My quest to know more of her life will continue.

Pearl was a treasure – an artist, a pioneer, a teacher who transformed our field. Say that name – see the face – keep the spirit with you in your dancing, your teaching, your life. My family and I were blessed by this kinship. There is always mystery in lives crossing. Pay attention. Ask the questions you think you have all the time in the world to ask. I'll conclude first with Pearl's words, what she called, simply, "Statement," written for Dance Magazine in 1968 and then with a clip of Pearl dancing "Fanga," in 1984. She was completing her first term in the Five Colleges. Her joy is evident.

My career has been a quest....a search for roots.

The journey has taken me deep into the cultures of many people in many countries of the world.

Dance has been my vehicle. Dance has been my language, my strength. In the dance I have confided my most secret thoughts and shared the inner music of all mankind. I have danced across mountains and deserts, ancient rivers and oceans and slipped through the boundaries of time and space.

Dance has been my freedom and my world. It has enabled me to go around, scale, bore through, batter down or ignore visible and invisible social and economic walls.

Dance is my medicine. It is the scream which eases for awhile the terrible frustration common to all human beings who, because of race, creed or color, are "invisible." Dance is the fist with which I fight the sickening ignorance of prejudice. It is the veiled contempt I feel for those who patronize with false smiles, handouts, empty promises, insincere compliments. Instead of growing twisted like a gnarled tree inside myself, I am

able to dance out my anger and my tears.

Dance has been my teacher, ever patiently revealing to me the dignity, beauty and strength in the cultural heritage of my people as a vital part of the great heritage of all mankind.

I dance not to entertain but to help people better understand each other. Because through dance I have experienced the wordless joy of freedom, I seek it more fully now for my people and for all people everywhere.

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Jean Cocteau: The Would-Be Choreographer

Dianne E. Sears

Jean Cocteau was a leading figure on the twentieth-century French literary and artistic scene, an esthetic Jacques-of-all trades who made himself known as a playwright, novelist, poet, and cinematographer. His forays into the field of choreography are lesser known but form the focus of this paper. In 1922, Cocteau stated that, ideally, a theatrical work would be written, decorated, costumed, musically accompanied, acted, and danced by one man.¹ Throughout his career, Cocteau dreamed of being that one man and said that dance was his favorite theatrical form and the language in which he would prefer to express himself.² Subsuming dance, theater, music, and film under the heading of *poésie*, or poetry, the supreme, reigning value in his artistic hierarchy, Cocteau said that the language of dance has the advantage of being universal. Cocteau's ambition to create a "poetry of theater" is well known.³ He also wanted to create a "poetry of dance." "I tried to be a choreographer," said he at one point in his career (Aschengreen, 218). It may seem paradoxical that such a masterful practitioner of language, such a virtuoso of verbal flourishes, should turn to an art form that normally excludes the verbal dimension, an art form in which Cocteau had no formal training as either a dancer or choreographer. As Anne Henry puts it, he was incapable of distinguishing a grand jeté from an entrechat (179).⁴

Nevertheless, Cocteau plunged into the world of dance with no hesitation when he encountered the Ballets russes, Diaghilev and Nijinsky, with whom he became associated in the teens, trying his hand at illustration, choreography, and libretto writing. His first endeavor, in 1911, was designing posters of Nijinsky and Tamara Karsovina for *Le Spectre de la rose*. In neither drawing does the dancer display a purely classical, balletic line. Nijinsky appears asexual, bottom-heavy, with a shortened right arm. While one foot extends beyond the picture frame, the other, supporting, one is cut off. The swooning Karsovina bears a remarkable resemblance to Cocteau himself (Stegmuller, 74): she has a similar profile, a thin face, pointed chin, and long, slim fingers, which are echoed visually by her pointed feet and the ruffles on her skirt.

What Cocteau admired most in the Diaghilev's ballets, according to Béatrice de Andia, was their "synthesis of painting, sculpture, architecture, décor, posters, music, drama, play, poetry" and choreography (19). In 1912, Cocteau set out to create a ballet of his own that would rival *Le Spectre de la rose*, writing the libretto of *Le Dieu bleu*. (*The Blue God*). This project gave him the chance to

develop his skill as a librettist and a would-be choreographer. In notes that he wrote before Michel Fokine set the choreography, Cocteau indicated, in non-technical terms, some of the moves that the Blue God was to make, such as "great, supple jumps" and "cabalistic poses" (Aschengreen, 47). It was up to Fokine to translate these suggestions into grands jetés, tours en l'air, and other classical steps. This became Cocteau's *modus operandi* as a choreographic advisor in his subsequent ballets: to suggest, either in writing or through demonstrative gestures, movements which would then be transposed into dance steps. However, in this case, Fokine's choreography was uninspired, Diaghilev showed little enthusiasm, and *Le Dieu bleu* ended up being a pale imitation of *Le Spectre de la rose*. It quickly disappeared from the Ballet russes's repertory and from Cocteau's list of works (Aschengreen, 42).

Shortly after the failure of *Le Dieu bleu*, Diaghilev commanded Cocteau, "Astonish me" (*Difficulté*, 50). This injunction, plus his encounters with Picasso and Stravinsky, led Cocteau to envision his own, new theatrical form, which he dubbed "the plastic expression of poetry" in which "fairy-tale enchantment, dance, acrobatics, pantomime, drama, satire, the orchestra, and words combined reappear in a new form" (*Les Mariés*, 70). No longer simply ballets, dance creations of the future then were to be given hybrid names such as "danced operetta" and "mimodrama."

Yet Cocteau's source of inspiration for his first new-style work was an established genre, the *parade*, or side show put on by traveling fairs. As Richard Axson notes, "A come-on for the public, the *parade* was comprised of snippets of comic acts to be later seen in their entirety within the theater" (35). The opposition between visible *parade*, or side show and imagined interior spectacle, provided the framework for three of Cocteau's ballets. The first projected work, *David*, was to show an acrobat performing in front of a curtain while an unseen voice was to sing through a megaphone. The voice would describe David's fight with Goliath and invite the public inside to see it. Since Cocteau had recently been studying gymnastics, he felt qualified to serve as choreographer for this piece (Aschengreen, 64). However, this project never saw the light of day but was reincarnated in what has been called the first modern ballet, *Parade* of 1917, with music by Satie, decor and costumes by Picasso, and choreography by Léonide Massine, "after the plastic indications of the author," according to Cocteau (Aschengreen, 78).

Here the side show consists of three music-hall num-

bers: a Chinese magician, danced by Massine himself, a little American girl and two acrobats. Announcing the numbers are three managers wearing Picasso-designed ten-foot-high costumes or “carcasses,” as they were dubbed by the dancers whose movements were reduced to slow, angular steps and foot-stomping inspired by American tap-dancing (Aschengreen, 77). Indeed, Cocteau found that the dancers’ movements were rendered redundant by the costumes, whose form already expressed movement and thus supplanted Massine’s choreography. The costumes as well as the numbers are all based on stereotypes which are exploited by the artists: thus, Picasso designs the American manager’s costume as a crazy-quilt Cubist collage consisting of a skyscraper grafted onto cowboy chaps, a cowcatcher, and a holster—all images taken from American cinema and advertising.

Similarly, the little American girl, with her Mary Pickfordesque bow and goofy plié, performs a number chock-full of references to American culture: she dances to rag-time music, imitates Charlie Chaplin’s walks, and mimes actions typical of silent movies such as *The Perils of Pauline*, like jumping on to a moving train, driving a Model T, and snapping pictures with a Kodak (Rothschild, 81–83, 95)—the last of which prefigures the photographer of *Les Mariés de la Tour Eiffel* and Cocteau’s use of puns on the two meanings of *cliché*. The use of common, everyday gestures juxtaposed with balletic moves was inspired by the Cubists’ use of ordinary objects such as newspapers in their paintings and *papiers collés*. In his journal, Cocteau writes, “Picasso says, ‘don’t be afraid to paste a newspaper—an exact gesture which cannot be transposed and which gives all its value to other gestures—a jeté battu, a pirouette, etc.’” (Axsom, 335).

The other two numbers also had their roots in familiar music-hall or circus acts but added a touch of parody.⁵ Massine parodied the tricks popular among Chinese magicians of the time, such as egg tricks and fire tricks (Aschengreen, 80–81). The acrobats’ number, which incorporated the most classical ballet steps, also parodied that form by transforming the traditional pas de deux into a circus act. In a sly pun in his notebook, he says that the dancer of the future will be an acrobat, facing whom the old dancer, “*plié à l’école neuve*” (“*bent*, or *adapted*, to the new school”), will grimace (Aschengreen, 74). As for Cocteau’s contributions to the choreography of *Parade*, they seem to have expanded in his own mind over the years. At first he wrote to his mother, “I invent the roles that [Massine] transforms into choreography on the spot.” By 1949, he claimed that Massine had done the choreography following his (that is Cocteau’s) directives. Soon before his death, Cocteau said simply, “I did the choreography myself” (Aschengreen, 73, 78, 79). Similarly, over the years, Cocteau attributed the choreography of *Les Mariés de la Tour Eiffel*, created for the Ballets Suédois, first to Jean Börlin, then to Börlin and himself, then, after

Börlin’s death, to himself alone (Aschengreen, 104).

Conflicts arose over the use of language in *Parade*. In Cocteau’s original version, there were no managers. Instead, a disembodied voice, a holdover from the aborted ballet, *David*, summed up each character after the three numbers. When Satie and Picasso squelched this idea, Cocteau convinced Satie to add sound effects such as the tapping of a typewriter to the score, but it was not until the creation of *Les Mariés de la Tour Eiffel* in 1921 that Cocteau fully integrated language into dance and music.

Giant tap-dancing sandwich-men, acrobats, a magician and an American girl—this is all a side show. Where then is the real action? In his plot summary, Cocteau says that “the crowd takes the side show for the spectacle inside” (Aschengreen, 267)—which is not surprising, since the side show is all that the audience sees (Brunel, 143). As Axsom aptly notes, Cocteau seems to be following in the footsteps of Rimbaud, who stated in his prose poem of the same name, “J’ai seul la clef de cette parade sauvage” (“I alone hold the key to this wild side show,” 261).

In his commentaries on his next two projects involving a dimension of dance, *Le Bœuf sur le toit* and *Les Mariés de la Tour Eiffel*, Cocteau goes on to say, “Every living work includes its own side show” (*Les Mariés*, 66). In these two works, masks are used, this time not cubist constructions, but naive, quasi-Epinal images. References to the circus and classical ballet abound: the Fratellini clowns perform in *Le Bœuf sur le toit*, while in *Les Mariés* “Les Dépêches” or telegraph messengers parody sections of *Swan Lake* and *Les Sylphides*, with the dancers wobbling precariously on pointe at the end of the number.⁶ The new element in *Les Mariés* is the presence of dialogue, divorced from the performers themselves but recited by two “phonographs.” Language, unleashed, leads the action of this play in which Cocteau says “I found my code, I forced the lock and twisted my key in all directions” (Aschengreen, 115).

Decades later, the choreographer Roland Petit said of Cocteau, “He gave me the keys. I kept them well” (Aschengreen, 166). He was speaking of Cocteau’s ballet masterpiece, *Le Jeune Homme et la mort* (*The Young Man and Death*) of 1946, recently performed by the Boston Ballet (March, 1999) and the Opéra de Paris (March, 2000). The 1946 version’s program notes read: “dance, décor and costumes recounted by Jean Cocteau to Roland Petit” (Aschengreen, 166). This is the ballet in which Cocteau came closest to realizing his ambition expressed in 1922, when he stated that, ideally, a theatrical work should be written, decorated, costumed, musically accompanied, acted, and danced by one man. For *Le Jeune Homme et la mort*, Cocteau created the plot; described in detail the décor, which included one of his drawings; chose the dancers, Jean Babilée and Nathalie Philippart; and suggested and mimed specific movements of the choreography to Roland Petit. He described the aim of the project in these

terms: “[Roland Petit] would listen to me and would translate me into that language of the dance that I speak fairly well, but whose syntax I lack” (Aschengreen, 169).

Cocteau also controlled the musical dimension of the ballet, which started out as an experiment in what he called “accidental synchronism” (*Difficulté*, 252; Babilée, 72-73). Jean Babilée explains Cocteau’s discovery in filmmaking that any kind of music can go with any kind of action, no matter how unlikely the match might seem, such as a minuet accompanying the starting up of a car. Cocteau had already experimented with mixing up music in his film, *Le sang du poète* (*The Blood of the Poet*), in which he shuffled Georges Auric’s compositions around, setting a love scene to music intended for a funeral scene, staging a funeral scene to music composed for a game scene, etc. In the case of *Le Jeune Homme et la mort*, the dancers rehearsed for two weeks to a jazz piece; only at the final dress rehearsal did they hear the piece Cocteau had chosen for the performance itself, at the suggestion of the company’s conductor, André Girard: it was Bach’s *Passacaglia* (Babilée, 73). Roland Petit describes the substitution as another of Cocteau’s efforts to astonish, following Diaghilev’s injunction (49). Replacing the jazz with the Bach piece created a kind of counterpoint that Cocteau infinitely preferred to any kind of mimetic correspondance between gesture and music, which he saw as redundant (Aschengreen, 13). Roland Petit expresses a similar esthetic in his memoirs, saying, “I like it when the choreography dances with the music, then suddenly leaves it to swim against the current, to improvise by leaving the music all by itself, either by contradicting it or by provoking it, in order finally to rejoin the music and be one with it” (134).

In *Le Jeune Homme et la mort*, Cocteau sought to create a ballet for two that was not a *pas de deux*, says Babilée (72). The ballet’s plot is simple, as Cocteau’s synopsis shows: “A young man is waiting for a girl who does not love him. She comes. He pleads with her. She insults him and runs away. He hangs himself. The bedroom disappears. Death arrives. Death takes off its mask and glues it to the young man’s face. It is the girl. She leads him away over the rooftops” (Aschengreen, 167).

The set requested by Cocteau, a night-time view of Parisian rooftops, was the result of a happy accident. In order to save money on this expensive decor, the set decorator, Georges Wakhevitch, two days before the ballet’s premiere, brought over the set from a Georges Lacombe film *Martin Roumagnac*, featuring Marlene Dietrich and Jean Gabin, which had just finished filming. The set featured the Eiffel Tower lit up with the name “Citroën” which it was advertising. At the final dress rehearsal, attended by the paying public, the ballet was third on the program. Since the decor took a long time to set up, the intermission dragged on and the restless audience began to clap and stamp their feet (Ries 118-119).

In 1966, Roland Petit directed a version of *Le Jeune Homme et la mort* for French television with Rudolf Nureyev and Zizi Jeanmarie (Mannoni, 150). In 1984, he created a shortened, six-minute version of the ballet for Mikhail Baryshnikov, which was used as the opening segment of the film, *White Nights*, in 1985, in which Florence Faure danced the female lead.⁷ During the first two minutes of the piece, the young man checks his watch several times before the woman enters, beckoning and embracing him, then pushing him to the floor and striking a match on it. Both the match and the watch resonate with multiple meanings: the woman’s striking of the match (*allumer* in French) acts as a visual pun on her nature as an *allumeuse*, or sexual tease, while the young man’s gesture of checking his watch - he circles his left wrist with his right hand and pulls his arm close - foreshadows the tightening of the noose.

From the moment the woman enters the scene, her arm movements control the man’s: she lifts him from the floor by raising her arm as in the end she will lower him from the gallows by lowering her arm. The young man’s arm, leg, and foot movements are also determined by the watch and the noose. After being kicked for the third time, he does a slow-motion back somersault in which his splayed legs resemble the hands of a clock, but moving counterclockwise, slowing down the march towards Death. During a quintuple pirouette, Baryshnikov crosses his wrists to form a noose, then falls to the floor with his feet twitching in a series of spasms, a prefiguration of the hanging, inverted. Destiny looms at stage right: the woman, in black gloves, points to the noose, followed by Death, in red gloves, who points in the same direction and is echoed by a neon arrow in the décor. Finally the young man lifts his own arm half way, in the same direction.

The ballet serves as an opener, or we might even say, side show, to the main story of the film, a convoluted thriller about a Soviet dancer (Baryshnikov) who has defected to the US and an American dancer (Gregory Hines) who has defected to the Soviet Union. The critic Roger Ebert stated that the film reminded him of “those old Ed Sullivan TV shows in which culture was sugar-coated: Watch this ballet dancer, Sullivan would promise us, and Sophie Tucker will be out in a minute.” Cocteau would, I suspect, have appreciated the juxtaposition or counterpoint of Baryshnikov’s classical dancing and Gregory Hines’s tap dancing in the rest of the film, although he would no doubt *not* have appreciated the fact that his name appears nowhere in the credits.⁸

In speaking of *Le Jeune Homme et la mort* in *La Difficulté d’être* (*The Difficulty of Being*), Cocteau asks, “is it a ballet? No. It is a mimodrama in which the style of pantomime is exaggerated into the style of dance. It is a mute play in which I force myself to give gestures the depth of words and cries. It is the word translated into corporal

language”(265). In this piece, Cocteau has created his most moving expression of this universal, corporal language, the language of the dance.

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Notes

- 1 In his preface (p. 26) to *Les Mariés de la Tour Eiffel* (*The Wedding Party of the Eiffel Tower*), referred to hereafter as *Les Mariés*. Unless otherwise noted, all translations from the French are mine.
- 2 Preface to Julie Sazonova, *La vie de la danse* (Paris, 1937), p. 9; quoted in Aschengreen, 14.
- 3 See the preface to *Les Mariés*, p. 67, and Gates.
- 4 He did, however, play the role of an extra in Roland Petit's ballet, *Les Forains* (*Fairground People*), of 1945. See Petit, p. 53.
- 5 The American Manager also carries a sign lettered PA / RA / DE that underscores the phonetic kinship between the ballet's title and the word *parodie*. See Rothschild, 97-98.
- 6 Another role performed on pointe in *Les Mariés* was that of the beautiful “Bather of Trouville,” often danced by Carina Aria. One night after the curtain fell, the dancers were quite surprised to learn that Börlin himself had danced the role—on pointe! He explained that he had learned to dance on pointe in order to understand his dancers better when choreographing for them (Häger, 30).
- 7 At the end of taping this new version, Petit predicted it would turn out to be “clearly superior” to his 1966 version (Mannoni, 46). A few years later, comparing the styles of the various male leads who performed in the piece, he said that each added his own signature touch: Babilée, his slow-motion somersault; Nureyev, his “indispensable” ronds de jambes; Baryshnikov, his huge aerial coupés jetés (Petit, 278).
- 8 The film's director, Taylor Hackford, describes the relationship he sought to establish between the dance scenes and the narrative in *White Nights*: “I set out to develop . . . a realistic film in which dance occurred as a natural outgrowth of the dramatic action . . . a story not based on performance but still using dance as a tool to drive the dramatic action forward” (6-7).

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Keep Teen Dancers Dancing: Health Related Issues for Adolescent Dancers

Elizabeth Snell, RD

High-octane fuel is imperative for high performance. In to-day's society, adolescent dancers are often forced to deal with the multiple stresses of conforming to rigorous weight requirements; while consuming sufficient nutrients to fuel the body, support growth, reduce stress fractures, and provide sustained energy. At the same time, they are dealing with the typical pressures of being a student.

Two issues that are paramount to keep dancers dancing are reduction of stress fractures and sustained energy. From Dr. Bonnie Robson, you have just heard the development of her extensive Questionnaire for Adolescent Dance Students. Dr. Robson honoured me by inviting me to participate in this interesting and developing questionnaire. One segment of the study reviewed data on 110 female dance students, across North America, age 11 to 18. In this group, 77% were consuming 600 mg. of calcium or less, while 10% of the female students were consuming the recommended 1300 mg. of calcium daily. Six percent were taking calcium supplements on a daily basis.

Dietary calcium, vitamin D and estrogen are all essential for healthy bone development; while low bone mass and low calcium intakes are associated with increased risk of stress fractures. Frusztajer and colleagues found that dancers with stress fractures tended to have avoided dairy products.(1) Many dancers pursue an ultimate state of thinness beyond normal limits, which can result in the female athlete triad of eating disorders, amenorrhea, and osteoporosis, also increasing the risk for skeletal injury. Thus the combination of nutritional deficiencies, menstrual abnormalities and strenuous training schedules may leave the dancer at risk for skeletal injury.(2) Adolescent dancers cannot relate to hip fractures of menopausal women. But, they can relate to shin splints and stress fractures; because, broken bones mean they cannot dance.(3)

These stress injuries can be reduced with practical menu planning, within the foods the adolescent is willing to eat, and within a schedule that often makes it difficult to eat at regular times. When teaching calcium nutrition, review the reasons calcium is important for the dancer, state the requirements and teach the student to complete a calcium audit based on a food diary for one day. This allows the student to see the many sources of calcium and to choose the foods they wish to eat to achieve their requirement. The Dietary Reference Intake for calcium for ages 9 to 13 is 1300 mg daily. You can see from this con-

densed list of calcium sources how difficult it is to achieve the recommended calcium intake from food if cow's milk or fortified soy milk is not included in the daily eating pattern. It is important that the soy milk be fortified because it would take 30 cups of unfortified soy milk to obtain the same amount of calcium that one glass of fortified soy milk or one glass of cow's milk would provide. Similarly, you would need to eat 2 ½ cups of broccoli or 6 cups of sesame seeds to receive the same amount of calcium as in one cup of cow's milk or fortified soy milk.(4)

Sustained energy can be affected by time restraints and skipped meals. Skipped breakfast can affect mental and physical performance whether it be passing a math exam or attaining and maintaining energy levels during dance class. In our study, approximately 22% ate no breakfast, while 18% consumed an adequate breakfast consisting of three out of four food groups, in Canada's Food Guide or the U.S. Food Pyramid. By emphasising the need for three out of four food groups, this insures some protein at each meal.

It is imperative that we put the recommendations into real foods. This requires motivation, creative thinking, open-mindedness and lots of negotiating. I find that the best ways to tempt non-breakfast eaters is with yogurt, fruit, milk or breakfast bar and gradually add two choices, and then build in a step-wise progression. Teen breakfast options may include: a fruit smoothie, peanut butter and banana sandwich, a tuna melt, bean burritos and salsa, chunky chicken soup, a home-made Egg McMuffin, humus and red pepper wrapped in pita bread. Do not omit breakfast and expect to feel and perform your best. A simple rule: Eat what you like but include three of the four food groups daily for breakfast. (4,5)

Misconceptions and an improper balance of carbohydrate, protein and fat can cause fatigue, weakness, lightheadedness and poor muscle definition: certainly not symptoms conducive to dancing at peak performance. The high incidence of unhealthy snacking on candy, chocolate, coffee, cigarettes, coke and chips between meals may be attributed to fact that they are simply not eating the correct fuel mix at meals. They may choose foods from the salad bar, while skipping the protein content of the meal altogether; thus reducing the satiety that protein and warm foods bring to a meal. On the other hand, too much protein will displace carbohydrates needed to fuel the body and result in an inadequate intake of vitamins, minerals,

fiber and phytochemicals. Unhealthy snacking may also be triggered by hunger from waiting too long between eating. Filling up on simple carbohydrates will only provide short-term energy boosts. For sustained energy, planned healthy snacks are an important part of a dancer's diet and should not be eliminated. Some wise snack choices may include: yogurt and fruit, cereal and milk, low fat crackers and low fat cheese, fruit and 2 to 3 tbsp. of nuts, bean dip and crackers. (6)

The lack of fiber may be a factor in constipation, abdominal gas and bloating. Teach a fiber audit with a goal of their age plus 5 g of fiber daily is a good recommendation. If the symptoms continue with increased fiber and water, an individual consultation with a dietitian would be in order to determine if there are particular foods triggering this discomfort.

Many female athletes are not ingesting sufficient amounts of iron in their diet and are iron deficient. (7) For a child the symptoms might include restlessness, and an inability to concentrate; adults can tire easily, become apathetic and unmotivated even before anemia develops. The symptoms of anemia include extreme fatigue, overall weakness, headaches and apathy. Thus an iron deficiency at any age can affect the ability to dance at peak performance. Females dancers tend to be iron deficient because they often do not consume enough iron to meet the demands imposed by growth, menstruation and the use of the intrauterine device. Many female dancers do not consume sufficient quantities of iron due mostly to not ingesting red meat; thus an intake of lean red meat and the dark meat of skinless poultry three to four times a week will boost the iron intake. Vegetarian dancers must learn to ingest foods rich in iron, such as dried beans, whole grains, fortified breads and cereals daily.

Dehydration can cause fatigue and reduced energy levels. Exercising without drinking sufficient fluids dehydrates the body. The dancer's body becomes dehydrated even faster in the summer, during periods of high temperature and high humidity. At anytime, the longer and the greater the intensity of the performance, costumes, and hot lights increase the need for fluids. Anorexic patients may deliberately restrict fluids to control weight because water makes them feel full, which they equate with feeling fat. (8) Dehydration can impair physical performance and mental functioning. Studies show that dehydrated subjects do less well in mental tasks requiring memory; thus, the ability to quickly learn complicated choreographic combinations and execute them effectively could be adversely affected by dehydration. Many studies have found that dehydration of as little as one percent impairs physical responses and performance during exercise. (9) One per cent of body weight for a 100-lb dancer would be the equivalent of 1 lb or 2 cups (500 ml) of water.

I found it particularly interesting, and, I must admit

not a surprise that our survey showed that 96% of the students thought that their dance teacher was knowledgeable about nutrition. Seventy-five percent had ever seen their dance teacher eat anything.

We as nutrition educators must teach dance teachers healthy eating habits for their students and give consistent, science-based messages on nutrition for the dancer. We must develop and distribute information to dance teachers so that they can assist their students to plan a diet full of high-octane foods. The calcium, fiber, iron and protein audits teach the dancers that there are many paths to reach their nutrition-related goals and gives them the opportunity to include foods they wish to eat.

Once again, this survey demonstrates how imperative it that dancers and their dance teachers receive hands-on, practical and creative nutrition knowledge to adequately nourish the adolescent bodies for healthy growth and peak performance.

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The Renaissance of the Body: The Intersection of Sports and Dance in Mandatory Palestine

Nina S. Spiegel

I am looking at the cultivation of the Jewish body in the period of the British mandate of Palestine which lasted from the end of World War I until the establishment of the state of Israel in 1948. I use the terms *Yishuv* or *Eretz Israeli* community to describe the Jewish community in this era. I will refer to the land interchangeably as Palestine or *Eretz Israel*, which literally means the land of Israel.

This was a period of fervent cultural activity among the Jewish community in *Eretz Israel*. In particular, there was a great deal of development in the sports and dance arenas as foundational institutions were created in these years. While there were important developments in the modern dance arena at this time, I will be referring only to folk dance activity in this paper.

European immigrants or pioneers came to the land of Israel to build a new life for themselves and to create a model of a new Jew there. Zionist theory, broadly defined, called for the creation of a Jewish homeland in the land of Israel. Although there were several different, competing strains of Zionist theory,¹ among the most dominant was Zionist-socialism, which combined the Zionist ideals of creating a Jewish homeland with the socialist ideals of equality.²

One element of socialist Zionist theory was the recreation of the Jewish body. Most studies of Zionist ideology have overlooked the implications of this aspect of Zionist thought. The idea for recreating the Jewish body stemmed from European circles and was espoused in particular by the ideologist Max Nordau. In 1898 at the Second Zionist Congress in Basel, Nordau called for the creation of a Muscle Jewry. He claimed that in order for Jews to fully recreate themselves, they needed to become physically strong. These notions were influenced by the German Physical Culture Movement which began in the early nineteenth century, and placed an emphasis on the connection between the body and the mind. A healthy body, in this view, was intimately linked to a healthy spirit. The cultivation of physical strength and vigor, then, became an integral part of the development of the *Eretz Israeli* society and nation.

This cultivation of a strong, virile, Jewish body was part of another element of Zionist thought which negated Jewish life outside of the land of Israel. Zionists viewed Jews in the diaspora as passive and weak and saw the diaspora Jewish body as shackled and helpless.³ Although

there were, of course, differences between Eastern and Western European Jews, for the early socialist Zionists, the lifestyle of the Eastern European Jew, who was viewed as sitting bent over in a dark room studying religious texts all day, was thought to promote a sickly body. The Zionists viewed the Eastern European Jewish body as old and worn out, weak, and distanced from nature.

The pioneers in *Eretz Israel* wanted to cultivate a Jewish body that was in direct contrast to their images of the European Jew: a body that was tough, free, young and healthy. They sought to transform the Jewish image from that of the feminized European Jew to that of a masculinized *Eretz Israeli* one. While the sports and dance arenas developed separately, there was fluidity between them because they were both working toward this same national goal of the cultivation of the body.

In this paper, I will discuss two aesthetics of the body that were fostered in both the sports and dance spheres: the aesthetic of togetherness and the aesthetic of toughness. The aesthetic of togetherness refers to the unity and community building quality and aim of these sports and dance activities. The aesthetic of toughness, a term which I have borrowed from Jan Nederveen Pieterse,⁴ refers to the cultivation of a strong, tough, masculine body. Each of these aesthetics embodied Zionist thought and illustrate how Zionist ideals were encoded onto the body. The aesthetic of togetherness represents the Zionist-Socialist ideals of equality, sharing, and unity. The aesthetic of toughness represents the negation of the diaspora and the creation of the new Jew.

I will show how these Zionist aesthetics were encoded onto the body through the sports and folk dance arenas. From the sports arena, I will discuss the first Maccabiah in 1932, and from the folk dance domain, I will examine the hora dance. I have chosen these two examples because both became national symbols and have continued to have a symbolic effect in the life of the state through contemporary times.

The first Maccabiah was a nine day sports festival in Tel Aviv in March 1932. The games were organized by the Maccabi sports association, an international organization whose center was in Berlin and which had branches throughout Europe, *Eretz Israel*, and the United States. The games were seen as a "Jewish Olympics" and included the usual diversity of Olympic sports competitions for men and women. Jewish athletes from approximately 27 na-

tions participated in the first Maccabiah, which was viewed as a great national achievement and became a model for subsequent sports competitions. There have been 15 Maccabiah games throughout Israel's history, the last one having taken place in 1997.

The hora was a Rumanian peasant dance which the pioneers brought with them to Eretz Israel. While European pioneers came with many dances including the krakoviak and the polka from Poland and the tcherkessia from Russia, the hora quickly became the most popular and was considered to be the Eretz Israeli national dance. The hora was danced in the kibbutzim, the collective settlements, at night, after long days of work in the fields, at festivals throughout the country, and in the cities. The hora was also prevalent in the activities and publications of the sports associations as well as at the first Maccabiah. In films and advertisements of this period, the hora was viewed as a symbol of the emerging Israeli. It continues to be a force in contemporary Israeli folk dance as well as in national and religious celebrations. It also continues to be a symbol for Israeli life.

I will begin with the aesthetics of togetherness and of toughness in the Maccabiah. I am about to show a film clip of the opening ceremony at the first Maccabiah which is from a Polish film called *Palestinska Kronika*. This clip, as well as the subsequent ones I will show today, is from the Steven Spielberg film archive in Jerusalem. The opening ceremony, as well as the closing ceremony, included a mass marching and gymnastics display at the stadium. It was viewed as one of the highlights and inspirational moments of the Maccabiah and as the symbol par excellence of Jewish regeneration. Approximately 2500 gymnasts participated in the exercises which were performed to Hebrew songs.⁵

We see here men and women doing mass calisthenics together. While each person stands separately in his or her own place in line, they all perform the movements in unison. The movements, which stem mostly from Swedish gymnastics, are linear and straight.

The gymnastic display had almost 50 rows of 50 people in each row, all wearing blue and white, which were the colors of Zionism. While there was music accompanying the rhythmic exercises, there were no directions given. Each participant learned the order and the timing of the movements in advance, just as in a performed dance.

The symbolic effect of these exercises was one of togetherness and unity. While the movements were simple, their being performed together in sync produced the symbolic effect. Several journalists writing about the event were struck by the ability of all of the participants to move in unison without any signals, even though they all came from different countries and spoke different languages. They were linked together in these exercises through the body performances. The unity exhibited through the body

was seen as fostering the Zionist-Socialist goal of togetherness and of the national goal of creating a unified nation. It was seen as inspiring and the display was viewed as a great national achievement.

The first Maccabiah also embodied the aesthetic of toughness. The Maccabiah was viewed as a testimony to the new health and virility of the Jews in Eretz Israel. The bodies in the film clip are young, strong, straight, and flexible. They stand in direct contrast to the images of the European Jewish body. A journalist in the *Palestine Bulletin* described the reaction of English tourists to the new Jewish body as represented in the closing display. He wrote, "Behind me sat a group of English tourists. They were as surprised at everything they saw... Look!" said Tourist A to Tourist B, as thousands of young Maccabees filed by, 'How healthy they look! Every one of them.'⁶

This strength and physicality of the new Jew is represented in an ad in 1934 in the aftermath of the first Maccabiah, and in preparation for the second Maccabiah of 1935. The ad shows a picture of a Maccabi athlete holding up a car.⁷ The Maccabi athlete, who as we see here, is male, is strong and muscular. While women participated actively in the games, only men are featured in advertisements and posters. Women's involvement was not represented in these venues in order to promote a male, macho, virile image. In this ad, the athlete has almost a superman quality as he is able to lift up the car. He is dressed in shorts and a tank top with a Jewish star in the middle, the typical outfit of a Maccabi athlete. His head is raised high, exhibiting his pride.

This new strong Maccabi was seen as the herald of the new nation. This message was seen in a song written for the event by the Hebrew writer Avigdor Hameiri entitled "Hymn for the Maccabees." The refrain of Hameiri's Hymn is as follows:

Maccabi, Maccabi
Strengthen your muscles and make the blood
courageous!
Maccabi, Maccabi
Be the leader for the glory of the nation!⁸

We can also see these aesthetics in the hora. The two clips I will show are from feature films made in Eretz Israel in 1935, *Land of Promise* and *Zot Hi Ha'aretz (This is the Land)*.⁹ Each of these films had hora scenes which played an important symbolic role in the film. In *Land of Promise*, the first clip, we will see a hora scene on a boat, which is the first scene in the film of Jews arriving in Eretz Israel, implying that they are dancing their way into freedom. In *This is the Land*, the second clip we will see, the film culminates with a hora scene, indicating that the pinnacle of the new life in the new land is the dancing of the hora. The film closes by fading the dancers into the field, thereby intimating that through the dance they become at

one with the land. These symbolic roles of the hora in feature films of 1935 illustrate the important role that this dance had already taken on in Eretz Israel at this time.

These hora scenes, because they are taken from feature films, are somewhat more orderly than a spontaneous, unfilmed hora. We will see, in any event, how it was danced by a large number of people, often in concentric circles and how it did not require great skill and was not difficult to learn.

We see in these clips the communal quality of the hora. In a personal interview I had with the well known dancer Devorah Bertonov, she claimed that the *beyachad*, or quality of togetherness, is the main element that makes a dance Israeli.¹⁰ The hora, in which everyone danced in a circle, shoulder to shoulder, fostered togetherness and community building.

In his article entitled "Towards a National Dance" written in 1938, Dr. J. Sachs discusses the creation of a dance culture in Palestine and cites Belle Didjah, an American dancer who gave a concert tour in Palestine. The united quality of the hora is evident in Didjah's description of the hora which took place for over an hour during an evening at the village, Kefar Giladi. Didjah states:

...a huge semi-circle was formed, bodies began to sway from side to side, they stamped their feet; again the bodies swayed and they moved a bit to the right, then back to the left. At first slowly, as if the dancing were going on inside of them, then, gradually, their tempo increased until they whirled in a circle with an exaltation that is difficult to imagine or describe.... That swaying had a hypnotic effect upon the dancers; as if it welded all these bodies into one. It went through them like an electric current and unified them and timed their movements so that their first step, the raising of a hundred feet was simultaneous, as though all these feet were one.¹¹

The hora upheld the Zionist-socialist ideal of togetherness, co-operation, and equality. With men and women dancing the same movements side by side, the hora upheld the ideal of gender equality in the Yishuv. Gurit Kadman, viewed as the mother of Israeli folk dance, commented on this issue in the 1940s. As she stated, "...this Horra is exactly suited to the social mood of the pioneers with their strong feelings about equal rights for all men and women alike."¹²

We also see in the film clips the strong, tough, nature of the dance. The bodies are upright, vigorous, and youthful. There is a great deal of energy, verve, and action in this dance which again, as in the clips of the Maccabiah, stands in direct contrast to images of the weak and passive European Jew. The body ideal being played out was of a strong, upright, vigorous image, qualities which were

associated with the masculine.

In an article written in 1938 entitled, "Folk Dance" Gurit Kadman wrote about how and why the hora was becoming an Israeli dance. One element which she highlights is the strong and healthy nature of the hora:

And the matter is strange: what is our general dance here today....A Rumanian village dance: hora! It's very strange and very understandable! A people that returns to its land and to nature—needs an unproblematic dance, simple, strong, healthy. There isn't anything like this among the original Jewish diaspora dances. They took from the villagers of a different nation, and this foreign dance was turned into an expression—not original, but true—of our existence. It is certain that this dance has changed with us, it acclimated, and got used to our character and to our temperament and to the character of the land.¹³

Kadman here emphasizes how the strong and healthy nature of the dance enabled it to represent the new life and to become an Eretz Israeli dance.

A cartoon in a cultural weekly called *Tesha Ba'erev* in November 1937 also represents the symbolic toughness of the hora.¹⁴ The line says at the top, "When tourists come to our country, they immediately request to see how we dance the 'hora' here." In the first panel, as we see, the tourists are calmly watching the people dancing happily and pleasantly together. By the second panel, the tourists become surprised as the hora becomes more fierce and stormy. In the third panel, the tourists are injured and running away as the hora has become somewhat violent event: it has turned into something of a brawl. On the one hand, this cartoon makes a comment on the argumentative nature of the Eretz Israeli people. The cartoonist may have had this concept in mind, but on another level, I think this cartoon shows the tough and strong nature of the hora and how that was translated into the symbolic life of the country.

The Jewish body, as we have seen, was reimagined and recreated through these sports and dance activities. The Maccabiah and the hora both embodied the aesthetics of togetherness and of toughness. These two examples represent how Zionist thought and ideology was incorporated onto the new Jewish body. We see through these bodies how diaspora Jewish life was negated, how Zionist-socialism and equality between men and women was encouraged, and how the new Jew was created. National goals, then, are embodied and encoded onto the aesthetics of the body. This new body image was at the foundation of the building of the new culture and these activities had an impact on the emerging Israeli culture. Sports and dance intersected in their cultivation of a renaissance of the Jewish body.

Endotes

- 1 While I am dealing primarily with Zionists of European origin or sensibility, I want to clarify that there were a variety of approaches, attitudes, and Jewish communities in Palestine in this period. For instance, the Sephardi Jews (Jews who fled or were expelled from Spain in 1492) and the Middle Eastern Jews living in Palestine in this era are beyond the scope of this paper.
- 2 Although I am dealing with the concept of Zionist-Socialism here as a unified whole, I want to clarify that there were different competing strains within this broad grouping.
- 3 Sander Gilman has discussed the ways in which Jewish men were emasculated in nineteenth century Western Europe. See Sander Gilman, *The Jew's Body*.
- 4 This phrase stems from an article entitled "Aesthetics of Power: Time and Body Politics," by Jan Nederveen Pieterse in which he claims that in Israel "the aesthetic of toughness was driven by a collective memory of loss and defeat." Although this phrase referred to the post-state period in Israel, the notion of toughness was also prevalent in the Mandate period. See Jan Nederveen Pieterse, "Aesthetics of Power: Time and Body Politics," p. 39.
- 5 Chaim Wein, *The Maccabiah Games in Eretz Israel*, pp.16-17.
- 6 *Palestine Bulletin* (3 April 1932) P3.
- 7 Jewish National and University Library, V1985/3.
- 8 Avigdor Hameiri, "Hymn of the Maccabees," *First Maccabiah Song Book*. Wingate Institute 4.01/29.
- 9 *The Land of Promise*, developed to encourage Jewish immigration to Palestine, was the first sound film in Palestine. *Zot Hi Ha'aretz (This is the Land)* was the first Hebrew talking film, celebrating fifty years of Jewish settlement in Eretz Israel. According to Hillel Tryster, these two films were among the five most important sound films produced in Palestine in the 1930s. *Awodah*, directed by Helmar Lerski in 1935 also has a hora scene which is in the culmination of the film. For a broader discussion of the production process and plans of the film *The Land of Promise*, see Hillel Tryster, "'The Land of Promise' (1935): a Case Study in Zionist Film Propaganda," pp. 214-217.
- 10 Author Interview with Devorah Bertonov. Holon, Israel, August 9, 1998.
- 11 Belle Didjah quoted in Dr. J. Sachs, "Towards a National Dance," p.5. Issued by the Hadassah Organization of Montreal, 1938. Central Zionist Archives.
- 12 Gurit Kadman, *Horra*. Palestine Folk Dance Series No. 4 recorded by Gert Kaufmann (Gurit Kadman's name before she changed it), Tel Aviv. Wingate Institute, 1.17/4.
- 13 *Omer* (5 August 1938) P4.
- 14 *Tesha Ba'erev* (4 November 1937) P15.

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The Implications of Ballroom Dancing for Studies of “Whiteness”

Carrie Stern

Introduction

A problem arose in the course of my doctoral dissertation defense, how to negotiate the ballroom term “Latin” dance. “Latin,” in the parlance of the ballroom, does not refer to dances currently performed at Latino night clubs and discos, nor to Latin-American traditional dance, although all these dance styles are related. Rather, it refers to a collection of stylized, codified dances derived from non-European peoples. In fact, the “Latin” ballroom dances are not truly Hispanic. Rather, I contend that they are recreations, even mimics, based on Latino dancing.

In ballroom society—studios, dance halls, and so forth—“Latin” is a technical category. It is used to identify a particular group of dances—cha cha, merengue, rumba, samba, paso double, swing, hustle, mambo and, today, the related salsa—their steps, rhythms, and stylizations.¹ The roots of these dances are in the dance practices of Hispanic peoples. Today, lip service is paid to these origins in ballroom studios, but, in fact, these origins are of little concern to ballroom staffs. In the ballroom studio, syllabi, teaching style, and technique have been re-created satisfying respectably “white” codes of decorum and stylization, while exoticized movements and roots in “otherness” satisfy a thirst for adventure, romance, and pleasure.

Returning to my dissertation defense for a moment—defining and describing ballroom “Latin” dance did not seem to answer a crucial issue, what one committee member referred to as the necessity of a discussion of “Latinness.” Yet everything I knew about the ballroom and ballroom dancing told me that ballroom “Latin” dance was different than the dancing I experienced in Hispanic clubs, despite shared footwork and rhythms.

As I began to search for a means of discussing this difference, I came upon “whiteness studies.” “Whiteness studies” develops from an awareness that “whiteness is as much a social construction as “blackness” and, I would hasten to add, “Latinness.”² Importantly, scholars of “whiteness” make clear that this construct—whiteness, “blackness,” “Latinness”—is not the same as class, though class may affect aspects of what constitutes “whiteness,” but a construct unto itself. When the lens of the theoretical construct of “whiteness” is applied to all ballroom dance, including aspects of history, teaching, and practice, it will, I believe, become clear that the ballroom canon has developed as a unique, “white” dance form. It is a

form that results from the manners, mores, and body consciousness of elite and bourgeois culture in Europe, and later in the United States.

Explaining Whiteness

There are two parts to the developing area of whiteness studies. On the one hand “whiteness”—which I read as referring primarily to U.S. and British cultural products, politics, and social views—permeates all other cultures and ethnic groups affecting definitions of success, aspects of beauty and of art, and so forth. Cultural critic, Raka Shome, writes that “whiteness dominates every other racial configuration in Western society....Historically [it] ‘traveled’ to ‘other worlds’” whether in actuality, or in the form of cultural products.³

While bourgeois Anglo practices and beliefs have been visited on the world’s people, cultural practices from all over the world are eagerly gobbled up by the middle-classes, particularly in the U.S., who may have abandoned the cultural practices of their own heritage long before with nothing to replace them. This giving up of a familial heritage, even for those of Anglo-Saxon descent is, I believe, part of the process by which one becomes “white.” Once such a giving up occurs, identity is defined by the negative. Annalee Newitz and Matthew Wray, authors of *White Trash*, write that:

for centuries, whites in and out of the United States have formed their identities in largely negative terms. That is, they have known [what they are not. White]....self-image was thus often formed from the lack of certain cultural or characterological traits....whiteness has suddenly come to seem like the only identity not associated with a rich and specific historical tradition....⁴

There are, of course, historical traditions associated with “white” skinned people, but all of these are appended—so to speak—white immigrant, southern white, white Westerner. Each of these conjures up specific images, specific types of cultural products including dances such as: the Greek tsamikos, Serbian kolo, Irish step dance, Appalachian clogging, old time barn dance, contra dance, western square dance. All of these are associated with ethnic or regional identities, culture products associated with

a heritage. According to historian David Roediger “‘white ethnicity’ has...meant, at least for the last forty years, the consciousness of a distinct identity among usually second-or third-generation immigrants who both see themselves, and are seen as, racially white and as belonging to definable ethnic groups.”⁵ Roediger also emphasizes that this white ethnicity is *different* than being racially white. Similarly, Ann Phoenix, interviewing teenage Londoners, found that “those white young people who had ancestry other than white English [she mentions Irish, Jewish, and Scottish] generally had more to say about ethnicity and being white than those who were white and English.”⁶

It is when these bonds to a specific ethnicity do not exist, or are abandoned, that the question of “whiteness” arises for light skinned people. In a world in which small rural towns and the most individualized of big city neighborhoods are increasingly filled with Starbucks, Blockbuster, and RiteAid many people, removed from their heritage by several generations, have nothing left except the color of their skin. This emptiness is not new, the elite, including nonwhite elite, have, for centuries borrowed from the culture of the “other”—working people, people with another color skin, or those living in another country or remote sections of our own. Recreating elements of cultural production associated with this “other” provides source material for entertainment and feeds a hunger for titillation, “otherness” acting like a doorway to a fantasy. Since at least the turn-of-the last century, the elite have increasingly been joined by a middle, and later a working class, separated from its heritage by modern life.

The second side of the project of “whiteness” studies then, is, in some ways, the reverse of the first. It is this side of “whiteness” that concerns me. If “whiteness” is defined by what it is not, by what it has co-opted, perhaps looking at the shaping of one product—specifically how the “Latin” dances of the ballroom canon became a “white” form—we can better understand the whole.

History

The history of the ballroom venue and ballroom dancing, and for that matter all social dancing, is a study in evolution. Dances often move from lower, to middle and upper classes, and then back again. In the process of their “adaptation,” dance historian Ruth Katz writes, the dances undergo various transformations including, intentionally or otherwise, parodic interpretations.⁷

The ballroom canon evolved in the African-American and Hispanic communities, as well as those of immigrant, white ethnics. They reflect patterns of immigration and transportation to the United States. The waltz, the earliest member of the canon dating from just prior to the turn of the 20th century, is most likely from a traditional German dance. European and later American dancing masters, as they were also to do with the Argentinean derived tango, restructured it several times over until it met

with the strict codes of decorum of the late 19th century ballroom. The next dances to appear in the ballroom, the foxtrot and its related forms, probably have their origins in African-American dancing, as did the 1930s and 40s, recently revived craze, swing. Every other dance in the canon has its origins in the movement of Latin American, and AfroLatin people—Cuba, Argentina, Dominican Republic, Brazil—and U.S. Hispanics. These dances are relatively new, appearing in the United States with various waves of Hispanic immigration beginning in the 1930s.⁸ Hispanic dance is a bricolage, a complex mix of dance styles drawn from indigenous Latin American cultures, dance elements developed in Afro-Latin communities, and movement which flowed from the elite white ballroom and court dances of France and Spain.⁹ As the dances moved from their originating communities to the primarily white ballroom they were in turn influenced by the manners and mores common to society dancing.

By the 1960s there is a split in Hispanic dancing leading to the existence of at least two versions of “Latin” dance. On the one hand dancers—Hispanic, black and white—who dance at Hispanic clubs, retain traditional means of transmission—dancer-to-dancer. In the clubs and community centers of New York’s Hispanic population dancers exhibit the variety of styles, footwork, and movement resulting from their multitude of backgrounds. Traditions of improvisation and patterns of partnering are maintained within an evolving dance form.

The second version is performed in big dance halls and dance studios frequented primarily by middle-and-working-class white dancers, like the so-called mambois in the 1950s. In these halls, dance is ruled by the manners, mores, and patterns of movement of “white” ballroom dance, no matter the color of the dancer. Bodies are more distant, dance is more circumscribed and prone to a certain sameness of interpretation, rather than the improvisation common to the Hispanic club; dancers perform a stylized, controlled, often predictable dance.

The process by which dances enter the ballroom varies only slightly over time. It begins when a dance form is “discovered,” often by adventurous young dancers, who are not part of the community in which the dance originates. Since the turn-of-the-last-century young middle-and-upper class Anglo people, as well as upwardly mobile white immigrants, who are removed from, or have rejected, traditions from their own ancestry, and perhaps the popular social forms of their generation, often look to the dances of other cultures or classes, or to the rediscovery of dances from another era to fulfill their dancing desires.¹⁰ Writing about jazz music, Roediger posits that through jazz young ethnics “fled the homogenizing influences of suburban culture and assimilationism and preserved...[a] resistance to routinization” through an identification with an African American culture product.¹¹ By extension, it might be said that young, no-longer-ethnic,

whites looked to the dance of the “other”—working class ethnics, African Americans, and newly immigrated Latin Americans—in order to redefine who they are and to fill a hole left by the absence of familial tradition. In the process they helped redefine, re-create a variety of dance forms.

Having discovered and learned this dance of the “other,” white youth begin to dance it in their home community—gyms, clubs etc. Learning the dance in its original context, these young whites know many of its stylizations and techniques. Their dance also retains elements of sexuality that may cause consternation among portions of the population who find the dancing vulgar or shocking, although this makes other dancers want to learn it.

Always searching for the next fad to please a fickle audience, dance teachers take these dances and standardize them, reinventing the dance as both familiar and tantalizingly exotic. Influenced by ways of moving and relating from previous experiences, dance teachers may interpret step and style differently than those who dance the original form. In order to make the dances comprehensible to dancers from other communities who find the style, nuances and bodily relations of the dance difficult, dance teachers set and simplify dance elements, removing much of their sensuality and improvisation: loosening a too close body hold; slowing a fast spin; stylizing the action of the lower body.

The dance is now “refashioned,” as dance scholar Jane Desmond says, “both through changes in movement style and through its performance by different dancers in different contexts.”¹² This re-creation makes a new form, albeit one that retains traces of its origins. The new dance meets the social standards and physical expectations of its new community. The dances of the ballroom have all been through this process. They have been co-opted, re-created, and cleaned up. Codification makes the dance comfortable and teachable, but it is the beginning of the process of “whitening.”

Current Practice

Mambo, and its relative salsa, are the primary dances seen in New York Latin clubs today. Both are essentially products of U.S. Latin musicians and dancers. Older dances are performed in clubs as well. They include the slow, swaying rumba, and the quick, staccato chachacha, both originating in Cuba.

Despite the popularity of salsa lessons in the ballroom studio, salsa is rarely played in the social ballroom. In the social ballroom the two most popular “Latin” dances are the rumba and the chachacha. Merengue is also popular, while the other “Latin” dances of the ballroom canon are danced increasingly less often.

Both Hispanic club dancing and ballroom Latin utilize a relatively bent knee, a sinuous spine, complex footwork, and a hip action called, by ballroom dance teach-

ers, “Latin motion.”¹³ An open and ever changing relationship between performing bodies, and a bodily relationship that is conveyed largely through rapidly changing hand/arm contact, characterizes all forms of Latin based dancing. Dances are performed “on the spot,” a term which indicates little movement around the perimeter of the dance floor, dancing action occurring in a relatively small space.

Mambo and salsa are set apart from other “Latin” forms by the nature of the relationship between the movement and the music. There are two rhythmic choices in these dances called by dancers “dancing on one or two” describing the beat on which dancers begin dancing.¹⁴ Dancing on two is more typical of Latino dancers. It describes a movement phrase that begins on the second beat of the musical phrase in synch with the percussion line, but in syncopation with the melody. Dancing on two is difficult for studio trained dancers. Instead, “dancing on one” was devised by ballroom studios as a means of simplifying the relationship between step and music. Utilizing a relationship already known to its students—the downbeat familiar from the waltz and the foxtrot—made it easier for students to learn dances which had many other unfamiliar elements. Studios, which have only recently taught dancing on two at all, wait until students reach the advanced level to introduce this syncopation. In Latin clubs, however, dancers switch between the two following the lead of their partner.

Salsa dancers, unlike studio dancers, need only a basic step or two to enjoy a full evening of dancing. My personal experience is instructive. I have danced long, lovely dances with partners who led, or felt I could follow, no more than three movements. I have also had partners who directed me through loops and turns, returning to a simple basic only to rest, or to help me find the beat again. Ballroom trained salsa dancers almost always stick out, marked by a slightly ridged posture, a highly technical melange of turns with little elegant footwork, and the studied nature of the sexuality of their dancing. Some of the best dancers, Hispanic or otherwise, use few fancy movements. Instead, what is clear in their performance is an exquisite sense of timing, dynamics in their approach to steps, a sexuality that is the result of their dancing, not layered on top of it, and that ineffable thing called style. This contrast between studio trained dancers and those who learn “by-the-way” seems to be the result of trying to standardize a form that is not, in its essence, a set dance.

The spread of the Latin dance craze to nonLatin populations is almost always represented, and promoted, in terms of the dance’s sexual allure and stereotypes of Latinness. Desmond writes that “ascription of sexuality...to subordinate classes and ‘races’ or to groups of specific national origin (blacks, ‘Latins,’ and other[s])...yields such descriptions as ‘fiery,’ ‘hot,’ ‘sultry,’ ‘passionate.’”¹⁵ There is a sexiness to “Latin” dance, a bodily display that is a

result of the movement, a by-product rather than the goal it often seems to be among white ballroom dancers studiously throwing their hips from side-to-side. For white dancers the hip action is all in Latin dance. Adopting the hip, they enter a different world in which they feel more sexual, romantic, adventurous. Dancing "Latin" becomes a socially acceptable way of expressing, and experiencing these desires. Performed by a white population, however, the meaning of the dance changes. No longer "Latin," but "Anglo-Latin,"¹⁶ the identities," as Desmond writes, "once attached to certain styles of moving...become genericized in the transportation standing now for an undifferentiated 'Latinness,'"¹⁶

The white dancer's creation of "Latin" ballroom's sexuality, may hold both a desire to be like another, and express a bit of relief. On one level, dancing "Latin," or "black" again Desmond, "allows middle-and upper-class whites to move in what are deemed slightly risqué ways...without paying the social penalty of 'being'" Hispanic.¹⁷ The ballroom allows a dancer to be a little bit sexy, without enduring the stereotyping associated with "Latinness."¹⁸ Dancing "Latin" can provide a sense of "illicit" sexuality in a safe, socially protected and proscribed way...clearly delimited in time and space. "Desmond continues: "Once the dance is over, the act of sexualizing ones self through a performance of a 'hot' Latin style, of temporarily becoming or playing at being a 'hot Latin' oneself, ceases."¹⁹ The affects of "whitening" can be seen in the movement technique, style, and rhythm of the ballroom Latin dance. It can also be seen in expressions of sensuality/sexuality and the use of improvisation.

Improvisation, brought to social dancing in the Americas with the dancing of African slaves, is a hallmark of the Latin form. Like jazz, which was developing largely at the same time as American Latin dance, salsa and mambo particularly rely heavily on personal expression through improvisation. Salsa "dancers, singers, and musicians," writes poet and Spanish professor Mayra Santos Febris "inhabit parallel levels of participation. Each of those levels interacts violently as its inhabitants improvise to prove their mastery over the language in which the improvisation takes place."²⁰ Following his/her instincts and his/her partners bodily suggestions, a salsa dancer goes into what feels right, just as any improvisationalist does.

Social dance improvisation requires a knowledge of basic footwork, and an understanding of lead-and-follow. In order to allow a free flow of movement impulses, both leader and follower must be willing to give up a level of control. The method of teaching in the ballroom does not encourage such a release. Students are taught individual steps, and how to string them together in step-sequences. They are told what, and how to dance, thereby removing the flow of creativity from the movement. British dancing master Frank Burrows makes this point in his 1948 dance manual.²¹ The "problem" of standardizing an improvisa-

tional form for teaching in the ballroom is, for Burrows, how to bring the unruliness of improvisation under control. He does this, in his own words, by creating "a recognized standard technique, as static as may possibly be expected for a living and still developing form."²²

"Improvisatory forms become codified to be more easily transmitted across class and racial lines," writes Jane Desmond, "especially when the forms themselves become commodified and sold through...dance teachers."²³ At one New York studio an accomplished Hispanic club dancer has taught salsa for at least the last three years. His style of teaching is different than that of most white ballroom teachers. The difficulty and disdain he sometimes displays towards following the syllabi the studio insists on is illustrative of what happens when dance improvisation from one culture is re-created to suit the style and practice of the white ballroom.

Most ballroom classes follow a particular order—warm-up by dancing with a partner, learn a step, practice the step in a line then in a circle of partners, incorporate the step into a step pattern, practice as above. Dancing time, as opposed to teaching time, extends as the class progresses.²⁴ Paul (a pseudonym), begins a bit differently. Facing the mirror the class dances the various basic steps of the salsa on his vocal command or finger signal (i.e. finger circling one way means a back turn left.) He does this for quite a while, you get hot, sweaty, and into a groove; you play with the movement, experiment with how it feels. With the exception of Paul's commands it's more like dancing in a club than the usual start and stop of a ballroom lesson. From the warm-up Paul proceeds, on the surface, in the usual way. Lines of leaders and followers (generally men and women but not strictly divided by gender) learn the step patterns of their half of the partnered dance. Once the step is taught couples form to practice the step or phrase, rotating to a new partner after a few minutes. Once again, at the end of class, however, Paul returns to the practice of the dance club, students dance for long periods with a single partner as he roves the floor making corrections.

In Paul's class, studio teaching practices sometimes break down. It is not unusual for a teacher to consult the studio syllabi covering what should be taught during each, month-long, session. Paul, however, is clearly uncomfortable with this scripted mode of teaching. At times he stands in front of the class reading from the syllabus while dancing as if teaching himself the step while he's teaching the class. Once, he realized that he had taught a step sequence "wrong," that is, not according to the syllabus, though what was taught would have been perfectly acceptable in a club. For Paul, breaking down what he is teaching, its removal from actual dancing, seems problematic, boring.

Paul is an extraordinary dancer so clearly this is not the problem. Instead, I believe, it is a question of "whiteness." In the salsa world, at least in my experience, you

learn by dancing. More experienced dancers teach their partners with words, demonstrations, and their bodies. In the world of the ballroom, shaped by educational patterns familiar to upper class white patrons, and perhaps the traditions of the contra dance caller, the teacher stands in one place demonstrates, talks and puts students through their paces before allowing them to actually dance.

For dancers who may have little dance experience, including Hispanics who did not grow up with the form, the dance must be simplified, codified, and regurgitated in an inorganic way. Dances are learned in a series of start-stop phases, practice-and-listen, bits and pieces accumulating until one can finally “really” dance, that is repeat the step-sequences in a progression of ones own creation. Whiteness, then, is also in the way dance is taught, the ballroom forcing even “authentic” teachers into an unfamiliar, and nonauthentic mold.

Many white patrons dance only at studios, often finding the existing social dance scenes too *déclassé*, I would venture too threatening. Studios eliminate surprises; you know who you will dance with, how they will dance, what time things will begin and end, and no one will be drinking. Dancing outside the ballroom studio seems dangerous, even at a famous old dance hall peopled by seniors, such as Roseland. Yet those who do dance elsewhere often see it as an adventure, the titillation of the unknown.

Latin dances are often held in small, casual bar-restaurants. There is a liveliness to the Latin club. The time frame is different than at a studio; dancing starts when people are ready, not because a clock says its time. Walking in on a good night you feel as if you’ve just entered a party. People arrive with friends for birthdays and other celebrations. Patrons order food and drinking is prevalent, though rarely to excess. Many of the participants are regulars, table hopping and dance partner swapping are common. Often you see large groups of people all taking turns dancing with each other. A group of women, short on men, will often find themselves with a single man who graciously dances with each in turn. Single women do not have to worry about finding partners, nor that their intentions in being there will be misunderstood. But until you have experienced this community you may not know this. In order to mitigate students fears of leaving the studio, and to capitalize on the titillation of adventure, studios organize field trips to “real” Hispanic dance clubs. Once there, a great majority of the students will dance only with each other, not other patrons of the event. It is the environment, watching the other dancers that makes you feel as if you are part of this “other” world.

It is this push/pull with “otherness” that may be the prime hallmark of the “whiteness” of Latin ballroom dance. Ballroom Latin dance is a Hispanic wanna-be, ensconced safely in its own small, carefully controlled world from where its danced, with whom, to the very beat of the dance music. Improvisation has been replaced with a standard-

ized technique of steps and step sequences. Sexuality too is reduced to the teachable, a hip shift placed at the end of every step. Thus, despite shared traits, the white ballroom “Latin” dance is of a different order than that of the Hispanic club, each with its own system of education and performance.

Endnotes

- 1 The exclusion of tango, a recreation of an Argentine dance form, from the “Latin” category is noteworthy. Appearing in the U.S. around 1910, it is unlike the majority of ballroom dances, including the “Latin,” which have stylistic and rhythmic ties through the African diaspora, though not necessarily through “Latinness.” The tango began as a play on elite white dancing, much like the cakewalks. It is categorized with the ballroom smooth or standard dances due to the relatively close body-to-body relationship of the partners and, perhaps, its lack of hip action.
- 2 Ann Phoenix, “I’m White! So What?” *The Construction of Whiteness for Young Londoners*, *Off White: Readings on Race, Power, and Society*, eds. Michelle Fine et al, (New York: Routledge, 1997), 187 and; David Roediger, *The Wages of Whiteness: Race and the Making of the American Working Class*, (New York: Verso, 1991), 7.
- 3 Raka Shome, “Whiteness and the Politics of Location: Postcolonial Reflections,” ed. Thomas K. Nakayama and Judith N. Martin, *Whiteness: the Communication of Social Identity*, (Thousand Oaks, CA: Sage Pub.: 1999), 107 and 108.
- 4 Annalee Newitz and Matthew Wray, “What is ‘White Trash’? Stereotypes and Economic Conditions of Poor Whites in the United States”, *Whiteness: A Critical Reader*, ed. Mike Hill, (New York: New York University Press, 1997), 172-173.
- 5 David R. Roediger, 1994, *Towards the Abolition of Whiteness*, (New York: Verso), 183.
- 6 Phoenix, 188.
- 7 Ruth Katz, “The Egalitarian Waltz,” *What is Dance? Readings in Theory and Criticism*, ed. Roger Copeland and Marshall Cohen (New York: Oxford University Press, 1983), 271.
- 8 Jane C. Desmond, “Embodying Difference: Issues in Dance and Cultural Studies,” *Every-night Life: Culture and Dance in Latin/o America*, (Durham: Duke Univ. Press, 1997), p 48-9.
- 9 The history of ballroom “Latin” dance is extraordinarily complicated. As is true for all ballroom dance, many stories abound as to their development although recent research has begun to create more convincing histories.
- 10 Witness the popularity over the years of international folk dancing, contra dancing, and old time dancing, and the more recent swing and tango revival, as well as the renewed interest in ballroom Latin and salsa.
- 11 Roediger, *Towards the Abolition of Whiteness*, 189.
- 12 Desmond, 44.
- 13 Many of these dance elements are also found in African-American dance. It is important to remember the deep influence of Latin blacks on Latin-American dance styles.
- 14 Dancer and scholar Juliette McMains informs me that the insistence on this distinction is peculiar to the New York dance scene. In other parts of the country dancers stress the beat indicated by the rhythm line.
- 15 Desmond, 47 and 48. Also see Celeste Fraser Delgado “Preface: Politics in Motion,” *Every-night Life: Culture and Dance in Latin/o America*, (Durham: Duke Univ. Press, 1997), 5.
- 16 Desmond, 48 and 50.
- 17 Desmond, 43-4
- 18 Mike Hill addresses this in terms of blackness in his opening essay to *Whiteness*. He writes, “consciousness does not necessarily a race traitor make, and second race trading itself can range from the progressive to the downright patronizing. as in ‘wanting to be

- black,' 'sometimes, a little bit.'" Mike Hill, "Introduction: Vipers in Shangri-la Whiteness, Writing, and Other Terrors," Whiteness: A Critical Reader, ed. Mike Hill, (New York: New York University Press, 1997), 10.
- 19 Desmond, 48.
 - 20 Mayra Santos Febres, "Salsa as Translocation," Every-night Life: Culture and Dance in Latin/o America, (Durham: Duke Univ. Press, 1997), 176-7.
 - 21 There are two general styles of ballroom dance; International based on the teaching and principals of primarily British dance teachers, and American, based on methods and styles of dancing as codified by Vernon and Irene Castle.
 - 22 Frank Burrows quoted in Celeste Fraser Delgado and José Esteban Muñoz "Rebellions of Everynight Life," Every-night Life: Culture and Dance in Latin/o America, (Durham: Duke Univ. Press, 1997), 12.
 - 23 Desmond, 39.
 - 24 For a more complete description of the teaching practices of the ballroom studio see 'All Of Me': Body To Body, Learning To Dance" in Carrie Stern, "Shall We Dance?: The Participant as Performer/Spectator in Ballroom Dancing," Ph. D. diss., New York University, 1999.

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Keeping Students Dancing: Dance Injury Prevention in Practice

Jayne Stevens

My presentation today reports on the practical approach to dance injury prevention which is being developed and implemented at De Montfort University in the UK. For the last seventeen years we have been developing new approaches to teaching and learning dance largely as a result of investigating the application of the Alexander Technique to new dance performance. The Alexander Technique is an integral part of dance at De Montfort; students majoring in dance study the Technique throughout their course and core members of the dance faculty apply the Technique to their own practice and their teaching¹. Our experience has been that learning to apply the Technique to dance performance has enabled many students to overcome and avoid injury. In the last two years we have been developing a programme formally and systematically to address the promotion of education in the causes of dance injury, to raise awareness of the preventable nature of much dance injury and to begin to monitor students' progress in this respect. This presentation is an initial report on the progress of this programme and on the issues emerging for both teachers and students. By sharing our experience and information, I hope that those of you who are also involved in educationally based preventative programmes will engage with us in debate and exchange (as we are doing with Bonnie Robson, Elizabeth Snell and Irene Danek's questionnaire project) for the benefit of all our students.

De Montfort provides a University education in and through modern dance. It is not a vocational, professional dance school. Students are selected primarily on academic qualifications supported by a practical audition. They arrive with the wide variety of backgrounds, physiques and aspirations which is not uncommon in modern dance. Since 1998 new students have been invited to complete a questionnaire which elicits information about previous dance training and incidence of pain and injury. Injury is described as 'any harm resulting in pain or discomfort that causes you to stop practical work temporarily or which you feel negatively effects or curtails your practical work.' Of the cohort currently being monitored 22 of 31 new students reported having experienced pain or injury as a direct result of dancing before coming to university. Some injuries were reported as having cleared up and some, it became apparent through further monitoring, were recurring or ongoing. The most common site of injury or pain was the lower back (9 of 22 injury reports) followed closely by the ankle and knee (6 of 22 reports each) and the lower leg (5 of 22 reports). Given that two thirds of new stu-

dents had been training equally in ballet and contemporary techniques (21 of 31) our findings are in line with those of other research (Brinson & Dick 1996:45)².

This initial questionnaire is an opportunity for students, at the beginning of their university careers in dance, to reflect on their personal history of dance injury. This is vital since we are concerned to raise awareness of the prevalence and the nature of much dance injury. Reflection is a useful educational tool. It encourages individuals to engage in processes which increase the potential of learning from experience. Thinking of the Wuppertal dancers recalling the marks and scars of their injuries, accidents and operations in Pina Bausch's *1980* it can also be a powerful theatrical device!

This questionnaire is not designed to gather statistics per se or generate performance material but to begin to help students understand and avoid injury. It is a first step towards establishing an ethos in which students feel free to discuss injuries and problems, confident that such reporting will not prejudice assessment of their dancing. In further questionnaires, students then report their injuries on a monthly basis³. These ask the student to consider and describe pain or discomfort suffered during a four week period. These regular reports, together with the initial questionnaire, contribute to an individual profile for each student. The students' ongoing involvement maintains their awareness of injury prevention and promotes the importance of reporting. The students' engagement with this monitoring programme is voluntary and the dialogue it seeks to promote is entirely dependent on their cooperation, interest and appreciation of its value part of which is that staff and students may be alerted to a potential or developing problem rather than ignoring warning signs⁴. Ethical considerations preclude the publication of detailed cases but the programme may, in time, provide the kind of information on an 'individual dancer's pathway through training and performance choices' which Susan Koff suggests would be a useful contribution to the field and to those involved in modern dance teaching and in screening (1998:62).

Monthly questionnaires ask if a student reporting an injury has seen a medical practitioner. The dance faculty are neither doctors nor therapists and they require students to seek medical diagnosis and appropriate care. Students can be referred to a specialist injury clinic through the University's Student Health Service. It is generally recognised, however, that a critical factor in injury prevention is a soundly acquired and applied dance tech-

nique and it is the responsibility of the dance programme to provide the means by which this can be achieved.

Central to the approach taken at De Montfort is the understanding that faulty body mechanics, or use, predisposes a dancer to injury both directly and indirectly. Of itself misuse makes a dancer more prone to injury, next it ensures that the technique acquired will be faulty. Faulty technique is a significant factor in dance injury (Howse 1994; Teitz 1990; Schafle, Requa, & Garrick 1990). As it is rare to encounter a student who does not have some habitual faults in using her bodily machinery, the acquisition of sound mechanical use is a matter of necessity rather than choice. It is important to emphasise that it was Alexander's contention, borne of practical experience, that mind and body are one functional unit. Consequently use includes, for example, the dancer's conceptions, ideas and beliefs which are part and parcel of what she does.

In both dance and Alexander Technique classes students are encouraged to see the necessity of improving their use of themselves in their everyday activities in order to improve their use in dance performance. Students who have been identified as needing extra support in improving their use are offered additional, individual work in learning the Technique. In Alexander Technique courses students undertake individual investigations in to their performance in the widest sense of the word. Topics considered have included going up or down stairs; tackling a creative writing task; rising and maintaining balance in relevé or accomplishing particular dance movements. Students investigate the ways in which everyday activity extends into dance activity. Principles of good use form the basis of what is taught and learned whether that be how to approach lifting a box of provisions or how to approach being lifted by a dance partner; how to approach an interview with the bank manager or how to avoid pre-performance nerves. The centrality of good use to the life and education of the dancer is emphasised. In this way the transfer problems which many dancers encounter 'from exercises to dance practice' and 'from one setting or context to another' (Krasnow 1997:6) simply disappear or can be overcome.

It is our contention that almost all dance injuries are due to misuse; a misunderstanding of how the body works. Liederbach (2000:54) suggests that sixty five percent of all injuries in dance result from overuse (which is part of what we call misuse) and the other thirty five percent from trauma. Accidents, of course, will happen but even collisions or bad landings are probably associated with a lack of attention and so are theoretically avoidable⁵. In the case of one student a series of separate injuries were the result of mishaps seemingly due to lapses in attention at times when the student was suffering from asthma or hay fever. Our concern is to raise the students' awareness of just how much injury is self inflicted and so preventable.

This understanding has important implications for those who teach and those who learn dance at De Montfort University. Dance teachers assume the primary responsibility for injury prevention (Koff 1998:61). Core members of the dance faculty themselves undertake education and reeducation and have improved their own use to guide students appropriately, give sound demonstrations and explain the mechanics. They take the possibility of injury in to account in devising, directing and supervising dance activity. In initial questionnaires some new students have reported injuries inflicted unwittingly by dance instructors. For example, cases in which teachers have raised students' legs beyond their capabilities causing persistent back injuries. Students are made aware of their rights under the law with regard to offences against the person, for example touching without consent—and that consent is not consent to be injured. Visiting professionals, therefore, are asked to find other ways of communicating information and experience to students. Students know that they are not expected, as Jill Green has reported, to 'allow teachers to touch, prod and manipulate them' (1999:90). Students also have a responsibility and they are expected to report any infringement. A technique class starts with an enquiry into the student group's general state and students are encouraged to report any aches, pains or twinges. This enables the class teacher to monitor the group as a whole and encourages individuals to consider and voice problems before they embark on a class. Staff and student together can then modify class material to accommodate individual difficulties. Students are encouraged to let staff, visiting choreographers and other students who may be directing them in choreography know what they can and cannot do at any one time. This is a learning process which involves reflection and revision for all concerned. For example, it became clear as a result of one particular incident that both the student choreographer, the student dancers and the supervising choreographer were all unaware of the potential danger of a move, included in a student choreography, which involved a student bearing the weight of another. As a result more structured classes in lifting and supporting a partner's weight were introduced and students do not choreograph or perform lifts and supports until they have taken these classes. In these formal and informal ways we are concerned to raise the students' awareness of the need to consider injury prevention through good use in everything they do.

Many of us are no doubt familiar with dance literature which expresses little surprise at the prevalence of dance injury. Pain and injury are seen as an inevitable part of dance. Whilst treatment of the highest quality must be made available to dancers, the necessity of addressing 'the treatment orientated culture within the dance world' (Koutedakis & Sharp 1999:195) grows ever more urgent. Last November's Not Just Any Body conference: A Global Conference to Advance Health, Well-being and Excellence

in Dance and Dancers declared that 'dancers and the dance public the world over are questioning the way things have always been done.' (www.notjustanybody.com/presentation.htm 3/7/00) This presentation has begun to describe how change, as a result of such questioning, is being effected in practice.

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Endnotes

- 1 Dance history, technique, performance, improvisation and choreography is taught by a team of resident and visiting teachers. Myself and one other member of the this team are qualified Alexander Technique teachers as well as having been professional dancers and other colleagues are in training as Alexander Technique teachers. The University's Alexander Technique teacher is also a performance scholar and lecturer. Together we can provide students with an integrated approach providing the connections which students may not initially make for themselves (Solomon:1990:38)
- 2 The point of entry questionnaire was designed and initial analysis of the first cohort was undertaken by my colleague, Joanna Walker.
- 3 Students are asked report all injuries using a monthly report form. 'By injury we mean any harm, resulting in pain or discomfort, that causes you to stop practical work temporarily or which you feel negatively effects or curtails your practical work'. One form is completed for each injury. (If students are unfortunate enough to suffer more than one injury in a month they complete a form for each injury!) The form asks the following questions:
 1. Have you been injured this month? (If not go to question 10)
 2. Location of injury. Please indicate the one site which best describes the location of your injury or discomfort: Back, Elbow, Hip, Calf muscle, Neck, Forearm, Quadriceps, Ankle. Rib cage, Wrist, Hamstrings, Achilles tendon, Shoulder, Hand, Knee, Foot, Shin, Toes, Other (give details)).
 3. How many working days this month has your practical work has been affected?
 4. Which modules have been affected? (dance practice modules, choreography modules, modules in the Alexander Technique, negotiated study modules, contextual study modules)
 5. Please indicate whether this is a new or an ongoing injury.
 6. How was your injury caused? (i.e. as a result of dancing, not as a result of dancing, don't know how it was caused)
 7. If you have not done so on a previous form, please describe your injury. Include how and when you think it occurred.
 8. Have you seen a medical practitioner about this injury this

- month?
9. Have you spoken to a member of staff about your injury this month?
 10. On average, how many hours per week have you spent dancing this month?
- 4 *Fit to Dance?* reported that 34% of dance students saw the cause of injury as being a result of ignoring early warning signs (Brinson & Dick 1996:47)
- 5 All dance activities are risk assessed to identify and minimise any hazards involved.

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Investigating the Presence of Autobiographical Elements in the Pas de Deux of George Balanchine's *Agon*

Amy Lynn Stoddart

The works of George Balanchine are often described as “pure dance”. Balanchine frequently advised his dancers to abandon the search for plots and characters in favor of embodiment of individual movements and movement phrases. His notorious and controversial phrase “just dance”, has come to epitomize the Balanchine tradition in which movement and its interaction with compositional scores remain dominant (*Dancing for Mr. B.* 1989). Author Robert Garis, however, noticed a hidden, dramatic undertone to one of Balanchine's most extraordinary ballet creations: *Agon*. Garis recognized similarities in the movements of Balanchine's 1957 pas de deux and the activities of Balanchine's daily life at the time *Agon* was created and premiered. Despite the intriguing nature of his observation, Garis was reluctant to further investigate his theory (Garis 1993, 1995). This paper will develop and expand upon Garis' theory of autobiographical elements present in the pas de deux of Balanchine's *Agon*.

Although the ballet *Agon*, as described by Balanchine, consists of a series of French Court dances which may have been inspired by the 1623 dance manual from the age of King Louis the XIV written by F. de Lauze and entitled *Apologie de la danse* (Joseph 1999), many historians have openly discussed various themes which may be present in *Agon*. While Balanchine's *Agon* presents a contemporary manipulation of the classical ballet vocabulary, the title of the ballet is reminiscent of antiquity. The word *Agon* comes from the Greek word meaning competition and many historians before me have discussed the competitive nature of *Agon* (Banes, S. 1994, Croce, A. 1993, Denby, E. 1957, Kirstein, L. 1970, Stoddart, A. 1999).

Robert Garis briefly mentions the possibility of a third, and potentially less popular influence present in Balanchine's *Agon*. In his text *Remembering Balanchine* (1995) and *Ballet Review* article entitled “The Balanchine Enterprise” (1993), Garis passingly mentions his belief that there may be autobiographical undertones present in the pas de deux of *Agon*. Garis states that it took him two years to recognize the presence of these elements which he also saw in Balanchine's 1959 work *Episodes*. The pas de deux in *Episodes* recalled for Garis the movements he had seen performed by Diana Adams and Arthur Mitchell in the 1957 *Agon* pas de deux (Garis 1993, 1995). Created at a time in Balanchine's life when his wife and principal dancer Tanaquil LeClercq was suffering from polio, the “careful, watchful, [and] tender” movements found

in *Agon*'s pas de deux, as seen by Garis, “seemed to stem from and reflect, although not quite to imitate, [Balanchine's] working with LeClercq in physical therapy” (1993). Garis admitted that he has been somewhat “leery” about expressing “so autobiographical a ‘reading’ of a classical pas de deux that is a major and central Balanchine dance invention, with many other aspects”. In addition, Garis felt reluctant to publish his theory after receiving less than enthusiastic responses from friends and colleagues with whom he shared his ideas (1993).

If Garis has further investigated his belief in the presence of autobiographical elements in Balanchine's pas de deux he has not published or publicly shared this information. Possibly, he feared that purists of the Balanchine style, and potentially Balanchine himself, would have rejected his theories. Balanchine clearly stated in *Agon*'s original program that “the only subject” found in *Agon* is the presence of Seventeenth-Century French Society dances (Denby 1957). One might argue that years later Balanchine would clearly reflect elements of his personal life and relationships in his 1965 ballet *Don Quixote*, yet who would dare impose such investigations upon one of Balanchine's signature “pure dance” ballets, *Agon*? As has been successfully argued by many historians, there is often much more present in readings of Balanchine works than purely movement and music (Banes, S. 1994, Gottschild, B.D. 1996, Jowitt, D. 1988, Stoddart, A. 1999). While Balanchine dancers and their audiences have often found Balanchine's descriptions of his ballets evasive or incomplete, I believe that many of the additional elements often present in Balanchine's “pure dance” ballets may be included without his direct, conscious intent. Therefore, I feel compelled to more deeply investigate and explore Garis' theory of autobiographical elements in the pas de deux of *Agon*.

Balanchine had begun discussions of the creation of *Agon* with both Stravinsky and Kirstein as early as 1955. During this time his wife and principal dancer at New York City Ballet, Tanaquil LeClercq, was flourishing as an artist and deeply inspiring Balanchine to create many new and exciting roles for her. Tragically, however, LeClercq contracted the polio virus in 1956, at the age of 27, while the New York City Ballet was performing in Europe. The company was completing their European tour with performances at the Royal Theatre in Copenhagen. Ms. LeClercq performed the roles of the Swan Queen and appeared in *Bourrée Fantasque* on the 28th of October de-

spite complaints of a severe headache accompanied by lower back pain. Within the week LeClercq was diagnosed with poliomyelitis and her rapidly worsening symptoms would require she spend seven days in an “iron lung” followed by seven weeks on a chest respirator at Blegdam Hospital in Copenhagen. While her lungs completely healed, her shoulders and legs remained paralyzed into the spring of 1957 (Palatsky 1957). In March of 1957, LeClercq, accompanied by Balanchine, who had remained by her side throughout her hospitalization and recuperation in Copenhagen, traveled to the polio rehabilitation center in Warm Springs, GA where she would continue the physical therapy she had begun in Denmark.

While caring for his ill wife at home and abroad, Balanchine was absent from the company from October of 1956 until the following fall. By the fall of 1957, it was clear that Tanaquil LeClercq would never return as the reigning ballerina of the New York City Ballet. While she had begun to show great improvement and increased range of motion and control in her left shoulder, her legs showed little to no progress (Palatsky 1957). Despite the daily routine of passive exercises performed on her legs by Warm Springs personnel and Balanchine, LeClercq remained confined to a wheelchair.

In September of 1957, Balanchine called Diana Adams and Arthur Mitchell to rehearsal prior to the company's scheduled arrival, to begin work on the pas de deux of *Agon*. With the exception of the *Agon* pas de deux, Balanchine was known for the speed at which he was able to create ballets, often completing whole variations or divertissements in one rehearsal. Displaying great care and thoroughness, Balanchine spent nearly two weeks creating and perfecting the pas de deux. With the loss of LeClercq as the central creative muse in Balanchine's company, is it possible that Balanchine was still creating ballets that were inspired by her body and its capabilities as well as its new limitations? Created in a time of great turmoil, I believe Balanchine's unusually careful and thorough creative process and the resulting pas de deux of *Agon* clearly reflect the countless hours he spent assisting his wife in performing her physical therapy.

The manipulative actions performed on Adams' body as Mitchell cautiously extended and contracted her limbs in the pas de deux of *Agon* clearly recalls the movements one might see performed on a patient in a physical therapy session. By 1956, there were numerous methods of physical therapy designed to treat poliomyelitis. The most popular and universally used method was developed by an Australian nurse named Sister Elizabeth Kenney who emerged in the polio therapy field in the 1940s. The Kenney method of polio physical therapy incorporated passive stretching and manipulation of affected joints and limbs in an attempt to re-educate the convalesced and severely contracted muscles in hopes of restoring the patients' previous muscular capacities. While Sister Kenney's

methods were the central style of physical rehabilitation used at the Warm Springs, Georgia clinic, by 1957 there were many universal physical therapy methodologies which shared her central goal of re-educating polio patients' convalesced muscles through passive manipulations and stretching of the affected limbs (Paul 1971).

The Kenney Method of Treatment for Infantile Paralysis, also known as polio, was published in 1942 by The National Foundation for Infantile Paralysis and provides a comprehensive account of what occurs to the muscles of polio inflicted patients. In its initial stages, the polio virus produces muscle spasms which cause muscle bodies to shorten. As a result, coordination becomes “disorganized” and the “patient frequently loses power in non-affected muscles because affected muscles are pulling the non-affected muscles from their normal resting place and retaining them in this lengthened position through the unrelaxed spasm in the muscle group” (Cole 1942). The Kenney method states that the non-affected muscles, as a result of their elongation, will in many cases refuse to contract causing what Sister Kenney referred to as “mental alienation” (Cole 1942). Sister Kenney and her colleagues discovered that unrelieved spasms in muscle groups would ultimately lead to the destruction of the muscle tissue and over time would cause deformities of the body. One of the many goals of the Kenney method of treatment is to prevent the occurrence of deformities while re-educating the muscle tissues. This is achieved by keeping the muscles “soft, long, and receptive through the prompt relief of spasms” accomplished by passive stretching and manipulation of the muscle groups affected (Cole 1942).

Dr. Anne Barrière-Borchard, of Bordeaux, France, presented similar thoughts on Poliomyelitis therapy and treatment at the 3rd International Poliomyelitis Conference held in Rome in 1954 (Barrière-Borchard 1955). She and her colleagues believed that through “manipulative orthotics”, which included passive motions performed several times daily, alternating with rest, they could limit the damage, alleviate the suffering, and make the best possible use of whatever muscular function remained in each of their patients (Barrière-Borchard 1955). While these passive exercises were often very painful for polio patients who suffered from severe muscular contractures, Dr. Barrière-Borchard and her colleagues found that by heating the affected areas before beginning passive movements, the pain experienced by the patient decreased. Dr. Herman J. Flax, of San Juan, Puerto Rico, agreed with Dr. Barrière-Borchard's findings, but admitted that “despite all efforts to the contrary, passive manipulation of fibrosed joints usually is accompanied by pain and minute soft-tissue tears.”. (Flax 1955) even though most polio patients appear to be more limber after the onset of the disease (Cole 1942).

Passive therapeutic exercises that were performed almost universally by 1956 were manipulative exercises

which Dr. William A. Spencer, M.D. published as “Joint Range of Motion” in February of 1956, only four months after Tanaquil LeClercq was diagnosed (Spencer 1956). These passive exercises would have been performed on the patient by both nurses and family members. Dr. Herman J. Flax, stated at the 1954 Poliomyelitis Conference that a member of the patient’s family should be invited to observe therapy sessions and should ultimately be instructed on how to perform the exercises on their loved one by themselves. The family member should not only be taught the general daily routine of exercises, but also given specific instructions on how to prevent muscle substitution (Flax 1955). A typical set of therapeutic exercises which Balanchine would have performed on LeClercq would have begun with neck flexion exercises, moved down to the trunk, followed by the hips, feet, shoulders, elbows, wrists, fingers, and thumbs. Each exercise should have included inward, outward, and circular rotation of the joints which ultimately stretched and shortened the corresponding muscle groups which support each joint. These exercises would have been performed several times daily throughout LeClercq’s stay in Denmark, Georgia, and upon her return home to New York in 1958.

When the movements in the pas de deux of *Agon* are directly compared with the “Joint Range of Motion” movements found in Dr. Spencer’s chart, one finds many similarities which on a healthy, athletic body have been taken to extremes. Spencer’s hip flexion exercise, in which one hand is placed under the knee of the patient’s paralyzed leg, are performed frequently throughout *Agon*’s pas de deux. In some cases this movement travels through Spencer’s Abduction, in which one hand is supporting the leg under the knee and one hand is on the ankle as the leg moves out to the side of the body at a forty-five degree angle. This motion is then exaggerated on the dancer’s body as Arthur Mitchell carries Diana Adams’ leg through a nearly ninety degree abduction and into a ninety degree arabesque or a parallel attitude derriere in which Miss Adam’s torso and head combine in an attempt to touch her head to the foot of the working leg. Spencer’s hip flexion is also performed by Adams as she carries her leg into his hamstring and quadricep stretch by placing it on Mitchell’s shoulder in the devant position which he then manipulates into an a la second position.

Throughout the pas de deux we find many instances of hip joint manipulation. By the time Balanchine had returned to New York in the fall of 1957, LeClercq had regained much activity in her arms and left shoulder, but her legs remained paralyzed. Once her upper torso and extremities were beginning to show improvement, the passive exercises once performed on her upper body would have undoubtedly become resistive exercises. Dr. Spencer also illustrates a series of resistive exercises used to determine and evaluate muscle strength and rehabilitation (Spencer 1956). In the pas de deux, we often see Diana

Adams resisting Arthur Mitchell’s passive movements of her legs with her torso and upper extremities. One clear example of this occurs again in a parallel hip flexion in which Mitchell lifts Adams’ leg into a high parallel position devant as she inclines her head, neck, and torso over the lifted leg while pushing against and twisting away from her partner’s upper body. Her position, although engaging different muscles due to her gravitational positioning, might easily be compared to Dr. Spencer’s resistive “sternocleido-mastoid/abdominal stretch” or the passive “trunk flexion” exercise (Spencer 1956).

In a 1957 “Progress Report” in *Dance Magazine*, Balanchine comments on LeClercq’s family’s knowledge that a “complete recovery” will most likely take years to achieve (Palatsky 1957). Balanchine explains to the reporter: “It’s merely a matter of waiting to see which muscles come back... When she’s in the water, they move her very carefully. It will take years to learn which of her muscles lie dormant and how many were destroyed.” (Palatsky 1957).

This careful manipulation of the body’s limbs and joints was noticed by Garis in the pas de deux of *Agon*. The quality of movement performed by Mitchell and Adams in this revolutionary pas de deux is central to the pas itself. Surrounded by amazing feats of grand allegro and pointe work extraordinaire in the ballet’s preceding sections and finale, the pas de deux seems to stray from the hard, youthful, and dynamically energetic explosions found throughout the rest of the ballet. In the pas de deux we are suddenly presented with a man who cautiously manipulates the limbs of his female partner through awkward and seemingly uncomfortable positions. Despite the certain unpleasantness of the bending and stretching actions, the two remain coolly indifferent to the awkward and ultimately absurd positions her body creates in space, much as a couple who have been repeating the same passive exercises daily for over a year must discuss matters other than the movements at hand.

Andrea Olsen, author of *Bodystories: A Guide to Experiential Anatomy*, believes that every element of our lives dictates how we move. Our births, our faith, our physical training, and daily activities all determine how we walk, hold our bodies in space, and how we present our physical selves to others. How could Balanchine not have incorporated the movements which had become such a central part of his life and daily routines into his choreographic movements once he returned to his job? Isn’t it possible that even Balanchine was unconscious of the initial source of the movements that had become his own “body story”?

With several daily repetitions of therapeutic, passive exercises, these movements must have become second nature to Balanchine. While dancers might refer to this inherent physical understanding or patterning as “muscle memory”, contemporary psychologists refer to it as “implicit memory”. Implicit memory refers to the “ways in

which experience [or] learning gets revealed in behaviors without conscious awareness" (Freyd 2000). Thus, Balanchine may have incorporated the daily movement patterns which had become an integral part of his life and memory into *Agon's* pas de deux without his conscious awareness.

In an interview with Dr. Jennifer Freyd, Professor of Psychology at the University of Oregon and author of *Betrayal Trauma: The Logic of Forgetting Child Abuse*, she felt that implicit memory could certainly cause a man like Balanchine, who experienced a traumatic event and a complete change of lifestyle to incorporate newly formed movement patterns into his choreography without his conscious knowledge. She also stated that implicit memories often include movement habits of which the person is completely unaware (Freyd 2000). It seems entirely possible that Balanchine was influenced by the movements he performed on his wife's limbs day in and day out for a year, and incorporated them into his pas de deux without his conscious knowledge. This "unintentional recollection and influence of prior experiences" appears to have crept its way into the new movement vocabulary of *Agon's* pas de deux (Freyd 1996).

Francia Russell, an original cast member of *Agon* and current co-director of the Balanchine styled Pacific Northwest Ballet, described to me in a personal interview Balanchine's psychological state during the creation of *Agon*. Balanchine was completely devastated in Russell's opinion and spent every moment outside of the studio with his wife. She vividly recalls a distressed Balanchine racing from the New York City Ballet studios on eighty-third street and Broadway to their home on seventy-ninth street and Broadway between rehearsals to care for his wife (1999). Balanchine's personal friend, Nathan Milstein, described Balanchine's role at this time as "husband, father, physician, [and] nursemaid" to his ailing wife (Gottlieb 1998).

Robert Gottlieb, former board member of the New York City Ballet and Author of "Balanchine's Dreams", discusses how Balanchine felt "irrationally guilty" for LeClerc's illness due to a short ballet he had created for her as a child in which a "grim figure in black" would inflict her with polio (Gottlieb 1998). Bernard Taper also mentions how Balanchine, "a deeply mystical man", would often recall, "with a kind of horrified awe", the ballet he made featuring Tanaquil when she was fifteen years of age (Taper 1984). The ballet was titled *Resurgence* and created to Mozart's *Quintet in G Minor for Strings* as a fundraiser for the March of Dimes. In the ballet, Balanchine, who appeared as "a grotesque, black-clad monster - the evil polio" touched a young woman who had been dancing in a ballet classroom with other young, healthy, energetic women. Upon his touch, the young woman, performed by Tanaquil LeClerc, would fall to the floor only to be placed in a wheelchair by her peers. Taper explains that

Balanchine felt this to be an "omen" and felt that Balanchine often blamed himself for what he believed had foretold the future (Taper 1984). Is it possible that amidst all the guilt, sadness, grief, and depression experienced by Balanchine during this traumatic and trying time that the movements he performed upon his ailing wife's body day after day remained in his kinesthetic and subconscious mind and that these implicit memories influenced his movement choices in the pas de deux of *Agon* even without his conscious knowledge?

Throughout his life and career in America, Balanchine was considered by dancers, critics, and fans to be an extremely private man taking great care to keep his private life out of the public eye. While Balanchine may have believed that the only elements present in *Agon* were the Seventeenth-Century French Court dance influences and their interaction with Stravinsky's musical composition, isn't it also possible that Balanchine recognized these autobiographical movements and the quality in which they were performed in his pas de deux and refused to state their origin publicly? Whether these autobiographical elements were added intentionally and purposefully hidden or unintentionally recalled in Balanchine's implicit memory may never be known. In either case, the presence of such elements in the pas de deux of *Agon* marked a major shift in the choreographic style and creations of George Balanchine.

Bernard Taper includes *Agon* in a list of five ballets which he believes were "rare productions that affect[ed] the course of dance history" by "appearing as a landmark [and], a breakthrough": *The Four Temperaments* - 1946, *Ivensiana* - 1954, *Agon* - 1957, *Episodes* - 1959, and *Movements for Piano and Orchestra* - 1963 (Taper 1984). Despite the uniqueness and ground-breaking originality of each of these ballets, the pas de deux of *Agon* is remarkably different from the pas de deux's of all of his ballets which precede it. While Balanchine's 1946 ballet, *The Four Temperaments*, contains many pas de deux's in which dancer's bodies are similarly molded and manipulated in unusual ways, there is a much stronger sense of attack to the movements found in the pas de deux of *The Four Temperaments*. The uniqueness found in the movements of many of his previous pas de deux also deal more with the exploration of gravity rather than the exploration of the female partner's range of motion. While the women in *The Four Temperaments* perform acrobatic feats and certainly uncomfortable shapes it is done as a result of their bodies twisting and shifting off their centers of gravity while supported by their partners. The pas de deux of *Agon*, on the other hand, spends the majority of the pas on the woman's center of gravity as they explore the maximum ranges of the dancer's rotation and flexibility. The pas de deux from *Agon* also appears to be much more sensual and careful in nature than the pas de deux found in *The Four Temperaments*. Arthur Mitchell is much more aware of where Adam's limbs are directed in space than the men

who sometimes violently thrust their partners through space in the pas de deux's of *The Four Temperaments*. Mitchell utilizes a very controlled manner in which to move and support Adams all the while appearing as if he is methodically attempting to complete the most vital of physical tasks.

In conclusion, I believe that the drastic shift in Balanchine's choreographic style found in the pas de deux of *Agon* was directly influenced by the traumatic life changes he experienced in the year he was absent from the New York City Ballet. Between October of 1956 and September of 1957, Balanchine was exposed to and even aided in the physical therapy rehabilitation sessions which were intended to help his ailing wife recover from the affects of her contraction of the polio virus. Many similarities to these kinds of movements and the therapeutic, careful, tender manner in which they must be performed are clearly illustrated in *Agon*'s pas de deux. Although Balanchine had always insisted that *Agon* was based on French Court dance and music, it is entirely possible that even he was unaware of his "unintentional recollection and influence of prior experiences" found in his pas de deux (Freyd 1996). Undoubtedly, Balanchine was very distraught by seeing his wife, once his vital muse, lie paralyzed in a hospital for over a year, but also by his absence from his company, his livelihood, and his artistic outlet. Certainly, anyone under such extreme stress would find it difficult, if not impossible, to distinguish one's personal, emotional experiences from their professional life. Isn't it possible that Balanchine was unable to separate the extreme sorrow and anxiety he experienced over the illness and paralysis of his wife and muse from his artistic work, *Agon*, upon his initial return to the New York City Ballet?

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Entangled Borders: The Crazy Wisdom of Chicana Narratives

Juanita Regino Suarez

As a Mexican American modern choreographer, I have been creating dances for a long time. I have choreographed many concert works, have danced collaboratively with other dancers and have explored a variety of personally derivative dance venues. The artistic citizens I have worked with have also been varied crossing many disciplines and cultures. Thus, on a personal level, dance making has been a creatively productive and social form of interaction. Even so, as an artistic, social and collaborative form, dance making has not connected me to "others like myself." I use a liberal interpretation. I translate "others like myself" to mean Mexican American modern dance choreographers.

Like many dance makers, I create out of personal experience since that is what I know. And although the choreographic process can be a solitary one, I have been guided by a vivid cultural memory that gives me a personal voice, sense of identity, location and perspective. Many times, I notice the manifestation of that voice in various movement passages within the dance world I create and consequently, this realization enhances dance making as an exhilarating, passionately complex process. And so I knowingly and, at times, unknowingly evoke images out of the Mexican American landscape, an experience of bicultural presence and past. Yet there are times of disconcerting isolation when I wonder about "others like myself." Because if, "dancing, like speaking, is a social act, produced by and within given discourses," (Goellner & Murphy, 1995, p. 22), then how does my "culture of silence" impinge upon ongoing discourses and what circumstantial events allowed "one like myself" the privilege of such discourses? What would it take for others to enter the conversation?

When I looked closely at the seemingly benign term *Mexican American modern* dance, I found many political complexities, intricacies that determine our invisibility or absence in the world of contemporary dance. One piece of the political puzzle lies within an educational crisis particular to Mexican Americans and hence Mexican American artists. In consideration that statistics, generated by the National Center for Education, reflect a 24.1% Hispanic high school dropout rate in American schools (1998), there is a strong possibility that many Mexican American students never make it to the university. Other factors i.e. cultural/racial barriers based on economics, class, gender, and language make it difficult for Mexican Americans to reach higher education. In support, a study of earning differentials among male workers found that,

compared to non-Hispanic Whites, "Mexican Americans experience greater discrimination, face greater structural obstacles to achieving success in the labor market and consequently, lower returns on their human capital" (Verdugo & Verdugo, 417-425, 1984). Since the year of this study, we find that little has changed over time. As well college admission standards still require more than acceptable GPA's. After all, "not all who have the mental capacity to participate in the institutional dialogue have the opportunity to be part of the community of scholars. Economic and social class are often factors" (Mora, 1993, p. 154). Secondly, few cultural role models exist at the academy for the Mexican American. According to Gilda Lopez (1995), in her dissertation entitled Hanging Out in the Hallway and Other Academic Corridors: Mexican American Women in Doctoral Programs, there were only fifteen Mexican American doctoral students in the state of Texas. Realistically, this is foreboding when we consider the size of Texas as well as the high concentration of Latinos located within the state. Secondly, only 3% of higher education faculty positions within flagship institutions were filled by Hispanic educators (Lopez, 1995) and the generic category Hispanic belies the actual number of Mexican American faculty employed (Simmons, 1995, p. 16). Without Latino role models for guidance, loyalties required by both Latino culture and higher education make it difficult for Mexican Americans to culturally transition with ease into the academy.

Systemically, these interrelated factors, economics and education, do not attract or buttress the development of new artistic voices, especially from impoverished sectors of society and therefore, education's potential for economic mobility lures motivated Latino students away from the arts toward higher paying careers. And so the potential Mexican American choreographer must confront many challenges in order to be heard in our studios and subsequently our dance history textbooks.

Still, in spite of the challenges that face all of us, Mexican Americans are in a position to contribute greatly toward the cultural treasury of the United States. So, too, by not acknowledging this populace, we may unwittingly bypass a rich and lustrous reservoir of cultural/artistic expression.

Because Mexican American dance makers represent a voice in the polyphony of voices that make up our dance cultural heritage and experience, I want to address the few but articulate, powerful voices that other researchers have not given voice to. And so the intention of this writ-

ing is to embark on a journey that will draw us closer to those territories where cultural whisperings of Mexican American modern dance voice take place.

Women Singing in the Snow¹

Since this writing stems from a need to know more about the artistic voices of other Mexican-based choreographers, some questions beg to be answered. For example: What do we mean by the term Mexican American Modern dance? What criteria or elements will guide us in answering this question? Is it enough that the choreographer is Mexican American? When mapping the stylistic continuum that exists between such culture-based works, is it possible for a work to not be derivative of the Mexican American experience? For instance, some of my works are very abstract. The viewing audience may be hard pressed to find much within the work that hints at Mexican American culture. Or can it be that the artistic hybridization within our work makes it derivative of Mexican American culture? After all, we are bicultural. When a choreographer draws from the Mexican American experience, how does that experience translate in terms of a world created? What narratives emerge from these "plays of power" (Langer, 1953, p. 187)? What cultural-symbolic incantations resonate within the work? Are buried narratives hidden in the dances i.e. does the choreographer integrate obscure cultural codes, stories or syncretic messages in the dancing? How layered or storied are the stories and is the telling linear in its progression? How do Mexican American dance artists avoid political overtones in their work? Can they avoid political overtones in their work? Out of a desire to identify, is there anything similar among our works? If so, where do those similarities lie? By naming these similarities can we identify a process that requires our attention?

These questions, although numerous and fundamentally vexing, are significant because they deal with issues of cultural voice and artistic identity. In order to answer some of these questions, the honing device leading us to the polyphonic script of the Mexican American choreographer must be able to dissolve and discern between voices.

Borders/La Frontera

In order to hear the cultural-specific voice of the Mexican American modern dance maker, I chose to observe works that centered on cultural reclamation. Cultural reclamation involves listening to ancestral voices from the past by bringing them forward into the present. To attend and bear witness, this became problematic since at the onset of this searching there were few if any Latina movement traditions to listen to. And so, I had to develop a new path by peering into worlds created by Mexican American women writers and artists who have a tradition of giving voice to the Latina experience. And so, in foraging for clues that would lead me closer to identifying

the Latina voice, I came across a dynamic form of cultural reclamation found in the *testimonio* or testimonial narrative. A prevailing feminist concept among Latina writers—the *testimonio* is a cultural manifesto that names and thus identifies personal voice. Tey Diana Rebolledo elaborates and I quote at length. She writes,

We have the testimonial narrative, a form whose contemporary outpouring has arisen from political terror and subjugation in Latin America. Social struggles will not lead to change without the documentation and narration of that struggle. And while the social struggle that has taken place within minority communities of the United States may not have reached the same political and social repression that exists in Latin America, it nevertheless very much exists. . . it is the personal witnessing, the personal narrative which gives it validity. Much of the testimonial literature is in the form of prose, but the tradition also extends to drama and poetry. (Rebolledo, 1995, p. 119)

And I believe that the testimonial narrative extends to dance as well. Due to the reality that "Mexican Americans function within cultures that have silenced and erased them, this notion of testifying and remembering in order to achieve 'presence' is prevalent" (Rebolledo, 1995, p. 119). In "*Linguistic Terrorism*," Chicana luminary Gloria Anzaldúa (1987) fervently defends her right to testify, to broach the silence by writing, "I will no longer be made to feel ashamed of existing. I will have my voice: Indian, Spanish, white. I will have my serpent's tongue—my woman's voice, my sexual voice, my poet's voice. I will overcome the tradition of silence" (p. 59). Rebolledo (1995) joins the chorus by chanting, "The central problem associated with the desire for expression is the struggle for voice. . . In order to begin to voice this desire, Chicanas need to first insert themselves into subjectivity" (p. 152). By way of a personal example, my own childhood murmur did not begin so quietly as mother recalled,

the hours I spent leaning over the second story gothic windows that faced the calle or street. My mother told me that at the age of two I was a notorious curser who loved to rattle my Spanish tongue at those passing by. This favorite pastime of mine came to an end one day when I climbed down from my pedestal of verbal debauchery only to come face to face with my grandmother, mi abuela, known to some as The Refridgerator. By silently reprimanding me with The Look, giant arms akimbo and her chest slowly putting to rest one long weighted sigh, I bowed my head and I remember this as a first, the first time I was silenced in a long series of silences to come.

In reflection, I remember how difficult it was accessing personal voice. My mind's consciousness turned into one where echoes of myself-as-subject had all but disappeared. According to Rebolledo (1995), "part of the traditional concept of the split subject, in terms of analytical psychology, has been that when the subject is split, part of it becomes absent to itself as it tries to enter the symbolic" (p. 146). And so, in guiding the process towards encouraging voice I discovered pathways established by other Latina feminists who also struggled with breaking their own silence. The ultimate path emerged to become that of the Chicana perspective. Herstory tells us how the social/political term Chicana developed out of the human rights movement of the 1960's. A Chicana is a Mexican American female who is proud of her Latino ancestry and consequently, politically active in maintaining a connection to her cultural past. And so again we have another form of cultural reclamation, the testimonial voice of the Chicana soul. Notwithstanding, usage of the term has met with considerable resistance since it is a harbinger of cultural changes to come—perceptible whispers of cultural/political voices emerging.

In continuation, the compass of this journey involved citing a perspective relevant to *how* this identity was voiced. Accordingly, a choreographer did not need to view or identify herself as Chicana but her creative direction had to be synonymous to what I perceived to be that of a Chicana modern dance choreographer.

For the purposes of this journey, to be an identified choreographer one had to be a Latina who conquered the tradition of silence by meeting the following criteria: She had to make manifest cultural elements from her Mexican or Mexican American ancestry into her work; she had to have an artistic legacy of modern dance works; she had to employ female/feminist themes and perspectives; she had to create dance works that made manifest 'personal voice'; and she had to exemplify a cultural movement away from *marianismo* culture through her "world created" (Hanstein, 1994). *Marianismo* is a term that defines the ideal role of woman in Mexican and Mexican American culture². By taking as its model of perfection, the Virgin Mary herself, "*marianismo* is about self-sacrifice, sacred duty and chastity" (Gil & Vasquez, p.7, 1996). In other words, silence. The gathering of voices for this journey required self-inclusion since I am a modern choreographer and found the pool of participants available to be small. As an "insider" I felt I could more readily articulate the artistic/cultural/political terrain of the excursion ahead.

My searching came to fruition when I encountered two Latina choreographers, Licia Perea of Los Angeles, California and Eva Tessler of Tucson, Arizona. Aside from meeting the criteria, each choreographer generously contributed in other significant ways. To name a few, we collectively created a wide sampling of modern stylistic traditions from Limón to Evans, flamenco to butoh. Our

backgrounds were diverse; the social-economic status of our families spanned from lower to middle classes, from migrant farmers and ranchers to administrators with birth origins situated in Texas, New Mexico and Mexico. We are experienced choreographers with repertoires that have progressed through multiple stages of development with signature works that are Mexican-based. The signature works condensed and brought into focus this particular cultural aesthetic. Each choreographer has worked with a variety of artists from different disciplines yet each has worked extensively within the discipline of modern dance. Hence, in taking these additional factors into consideration, and by looking at different cosmologies, I tuned into a visual linguistic that inundates the work of these distinct voices.

The Odyssey/La Odisea

In order to equip ourselves for the journey ahead, we must first grapple with a few contradictions. In particular, our challenge rests with the task of identifying in order to name this work as a movement. The significance of naming is apparent from studying the writings of Latina feminists, who believe that

writing, after all, is naming, mapping, and leading, as well as creating. It forms an explanation of the meaning of existence; it can order chaos, introduce reason into ambiguity, re-create loss, call up the past, and create new models and traditions. In sum, it orders existence and invents new worlds. (Rebolledo, 1995, p.117)

As inventors of our own cosmos, each choreographer has a repertoire of works that embrace a formalized, personal cultural aesthetic. And although each Latina wants to be viewed as a distinct voice within a larger cultural artistic movement, in the same exhalation, we cannot allow ourselves to be confined by that movement. We reserve the right to cross cultural/artistic borders while maintaining a both/and Latina/American identity. As artists, we choose to engage with all possible landscapes whether they are culturally-, socially- or politically based. Hence, the borders that identify us must be fluid enough to shift and divide. Therefore, it is not the intention of this writing to essentialize but to understand how the appellative *Chicana modern choreographer* can map a spacious continuum between voices. Secondly, the complex harmonics that characterize the embodied voices of Perea, Tessler and Suarez are inundated with dualities: tonal and atonal. Each choreographer possesses new-world self-esteem (Gil & Vasquez, 1996), but at a cost. At times, we find ourselves oscillating between worlds that straddle a bicultural location in terms of language, history, personal values and life perspectives; we dance on and from both sides. Not fully immersed in either culture, we find per-

sonal cultures being redefined and an emergent hybrid culture, taking place. Gloria Anzaldúa identifies the process by stating,

Cradled in one culture, sandwiched between two cultures, straddling all three cultures and their value systems, *la mestiza*³ undergoes a struggle of flesh, a struggle of borders, an inner war. Like others having or living in more than one culture, we get multiple, often opposing messages. The coming together of two self-consistent but habitually incompatible frames of reference causes *un choque*, a cultural collision.... (Fernandez, 1994, p. 267)

In translation, this cultural capital thematically interfaces contiguous territories and dynamics within our work. The nature of our discipline involves working with educated women in a chimerical and evolutionary art form (this is one world). Correspondingly, we also maintain a racial/historical and intellectual connection with an ancient, tradition-bound, insular yet interesting and conflictive culture³ (the third world) that has been conquered by the very country we thrive in (a world of in-between). Such a contradiction of “world cultures” allows us to creatively regard such divergent realities serendipitously. For example, during the course of my writing I notice how embattled my different voices are. Sometimes I must choose between we, other times they. For Latinas issues of identification are still being configured. Thirdly, taxonomies of artistic intent i.e. *how* our art is perceived and thus classified come into play. Chicano/Latino art usually falls within the genre of social/political commentary.

And although our dance testimonials can lean towards the critical and affective, we prefer not to be subsumed by a cultural artistic precedent. We have included in the past *abstract* images of isolation, restlessness, anxiety, as well as humor and levity to create a theatrical counterpoint. In the same breath, we are drawn to and prefer dances with visceral narratives that “say something.” As can be seen, we are fascinated by the contradictions of our nature and revel in its possibilities. Fourthly, to further solidify this understanding, as dance artists we do not see our work as being particularly political in spite of the fact that the working venues for our choreographic development point to a unique cultural politic. Historically, we each began creating within privileged university settings: in isolated environments away from family and friends. Our personal and artistic development found us migrating to new places and circumstances. Like other choreographers, we searched for a personal path, a personal voice. Interestingly, when we could hear the echoes of our own culture calling, the voices we followed guided us to a wilderness of chance and possibilities. In this sense, our stories replicated the stories of other dance makers who

searched for personal and political identity whatever their cultural affiliation. But our wanderings led us to “a place of bitter cold, searing heat and weeping sorrow,”⁴ so our dance incantations told us. Eventually, this “Awakening” took us to *Nepantla*, “a land in the middle” (Mora, 1993). By listening to our own voice we found new and central positions from which to speak.

Over time the studio/theater became a cocoon for our artistic and spiritual incubation, a dark space absorbing our energies. The stage became our “land-in-the-middle” where we danced ideas from our own cultural cosmos. Consequently over time, Perea, Tessler and Suarez were, knowingly and unknowingly, organizing, directing, and choreographing the heft and weave of a new voice from the middle of a newly found ground.

From this journey I tracked a cultural-specific correlation that exists for each choreographer between the “world lived” and the “world created,” a notion I call the *embodied narrative*. An embodied narrative takes place when a Chicana’s life is described by and contextualized through the dancing body. *Ultimately, the body telling the story is the story*. I will demonstrate *how* cultural-based permutations reconfigure to create this embodied visual correlate and how this relationship draws attention to a dance-making manifesto. And so, from the perceptible whisperings of embodied voice, we will come to know about those specters of the dark that dance silently between borders, crossing currents of culture that lead us...towards a land in the middle.

Women, let’s not let the danger of the journey and the vastness of the territory scare us—let’s look forward and open paths in these woods. (Anzaldúa, 1981, p. v)

By having each choreographer describe her work prior to viewing, I could *listen* then *look* for comparative variations between verbal and movement narratives. After the initial viewing with the choreographer, each dance was viewed again. The second viewing—accompanied with ongoing commentary by each choreographer⁴—thickened the description” of each movement narrative (Geertz, 1973, p. 6-7). During the interview process the conceptual basis for each dance became central. Discussions included those interactive layers of development and contextual realities that directly impacted the development of each choreographic statement. I came to call these contextual realities *operative context* because these danced/lived narratives enlivened the choreographic mixture between “world created” and “world lived.”

Artifacts that reflected the afterglow of each choreographer’s creative life were made available. By delving into a feast of colors, textures, symbols, and stories that enhanced a “narration of meaning,” I was able to piece together a fascinating tapestry of material relationships.

Journals by both choreographers contained significant notes that were descriptive and comprehensive.

Photographs captured a theatrical and psychological presence for study; ultimately each portrait served as a source for descriptive phenomenological renderings. By creatively exploring identities projected in a photograph, I came closer to establishing an empathic connection with the subject at hand.

On my return home, I looked for various narratives that could possibly surface within each work. By looking at the dancing female body as a meta-narrative of current and past influences, I decided to draw my attention to how personal and cultural inscriptions or “bodily writings” surface simultaneously. For example, their narratives creating ongoing discourses within and among each other included such conceptions of the body as: The political body as it is situated in history i.e. the Mexican American body as a consideration of “otherness;” the symbolic affective body as a representation for something else such as death, joy, anger, or vulnerability; the kinesthetic body as a source of physical/emotional engagement; the phenomenological lived body which aims at “insightful description of that which presents itself to consciousness” (Fraleigh 1987, p. 11); the spiritually lucid body that constructs a “meaningful semantic universe by the process of symbolic mediation” (Nicholson 1987, p. 93); the body as a place of located knowledge where the intersection of race, class, gender, and ability become manifest; and the autobiographical body that translates one’s life experience into a narrative text, a dance (Albright, 1997, p. 119).

Another exploratory trail led to four *narrative stages*—*intentional, transitional, empirical, and buried narratives*—that contributed to the overall and final performance text. For clarification, *intentional* narratives refer to those images or concepts used to launch oneself into the creative process and are concepts that directed the choreographer toward a new creative point of entry. It is the original or first narrative of a work and one most vulnerable to change. *Transitional Narratives* are evolving, interactive layers of thematic material that develop out of the *intentional narrative*. Narratives of this kind interlace the creative process and are not necessarily linear but in effect oscillate between narratives. They tend to braid together fragments or strands of meaning and can be, at times, microscopic or less developed. Ultimately, they carry the narrative forward. *Empirical narratives*, perceived by the choreographer and/or viewing audience, refer to a progression of thematic landmarks that support the diachronic development of an idea and surface in response to the perceptual experience of a work. In contrast, *buried narratives* have to do with hidden symbolic scenarios or syncretic messages known only to the choreographer and/or cultural insiders. Consequently, *buried narratives* become syncretically and strategically personal “wherein all creativity is at once contained but not always revealed”

(Rebolledo, 1995, p. ix). Cumulatively, these various stages were instrumental in identifying creative/cultural voice.

At this juncture, we are ready to enter the vastness of a new territory and “make paths through these woods” (Anzaldúa, 1981, v.1). I will guide you into each dance maker’s world, both lived and created, so that we can think about relationships that surfaced through our reading and attempt to “make something out of the process” (Stinson, 1994, p. 4).

A Tribe of Three

In a short biographical statement Licia Perea states that she “is a native of Albuquerque, New Mexico, now living in Los Angeles.” Her great grandmother, a full-blooded Pueblo Indian married a man of Spanish blood and Perea’s parents are mixed in ancestry. Her mother is Mexican American with “a little bit of Irish” on her side and Perea’s father is of Spanish and Native American heritage¹⁰. Raised in a family of cattle ranchers, Perea’s parents are educated. Perea’s grandfather on her father’s side went to college, finished his undergraduate degree, entered the teaching profession and became a school principal. Perea’s father “finished his undergraduate studies and probably half of the children finished college.” For Perea, this “was very unusual especially for a minority.” Her mother finished high school, attended a community college for a couple of years and then worked as a secretary for Sandia Labs. Perea claims to be the first dance artist in her family stating, “no art background in my family...no musicians, or painters or anything like that.”

According to Perea, she “began dancing and choreographing ‘extravaganzas’ for her sisters and neighborhood children at an early age. At the age of nine she began taking formal dance lessons.” Perea recalls, “you know my family could not afford lots of dance lessons and so I basically studied ballet until high school.” Perea’s interest in dance grew and hence, she continued formal studies in dance by entering higher education. In attending the University of New Mexico, Perea acquired a Bachelor of Fine Arts in dance in 1981 and returned to complete a Master of Arts degree in choreography in 1992.

During the undergraduate years Perea took Women’s Studies, which influenced how she perceived designated gender dance roles. Although she continued to take more ballet, Perea was frustrated with the stereotypes for men and women. She never wanted to do women’s toe work. Perea “wanted to take men’s class with the men. I loved the leaping, more grand allegro stuff.” Perea’s undergraduate plan of study also involved taking modern dance. In reflection Perea recalls,

When I got to college, I took a modern dance class and ignorant as I was I came in my full ballet stuff and my ballet shoes. I had never heard

of modern. And it was like the teacher said, 'Honey you can take your shoes off.' And ooooh I took my shoes off. All I had was tights. I about killed myself in that first class. But I was hooked, I thought oh my god, I'm never doing ballet again... Of course, I did continue to study ballet but I didn't feel trapped by it, like that was the only thing I was going to be able to do.

Following suit, Perea also started taking flamenco at the same time as modern. The music, the foot work, "the rhythmic thing" touched her soul. She states, "it's hard to explain, I think it's again a cultural root that was plucked when I heard that music." Looking at flamenco from another perspective, Perea states "I love the dance but in some ways it bothered me." She continues, "there are certain gender roles in the traditional dance that you really were not supposed to play with. So when I started choreographing of course, that's the first thing that I started playing with."

Introduce Perea's video clip: *The Dream*.

In this excerpt from an evening length work titled *Frida*, we will be viewing a section of "The Dream" based on images derived from Frida Kahlo's *The Broken Column*. The entire work, through symbolic props or dialogue, portrays a woman in lonely isolation. Frida moves as if talking to herself throughout the dance and in this particular section her actions are fragmented. Using bound flow, sudden time and strong weight, Frida is like a flower blown by the wind, restless and migratory, looking for a center to radiate from. The score sounds like bones rattling.

Eva Tessler is a native of Mexico City, Mexico. Born in 1953 of Mexican parents, Tessler's bloodlines reflect a continuous connection to a strong Mexican heritage. Tessler's parents immigrated from the countryside and eventually moved to Mexico City where Eva grew up. Tessler's father attained a third grade education and her mother received her Ph.D. in psychology at the age of fifty-five. Tessler began taking lessons in classical ballet at the age of ten. In an interview, Tessler claimed she "didn't like it much" because the pointe work hurt her feet. In high school she discovered modern dance after seeing the Louie Falco Dance Company perform at Mexico City. After receiving a dance scholarship to study in the United States, Tessler came across Limón Technique and saw the possibility of mixing movement from her own cultural background with Limón. Tessler then moved to Brazil for six years and on her return to the United States settled in Tucson, Arizona where she continues to dance and work with *Borderlands*, a Latino theatre ensemble.

Introduce video clip: *Persona*.

Dressed in what appears to be a hospital uniform,

the dance *Persona* is based on how the mind perceives reality when it is split in half. Animistic elements can be found in a variety of movements such as licking, clawing, eating, crawling and squat walks. Tessler's movements utilize strong weight, sudden and sustained time, and bound flow. Dabbing moves accentuate sustained passages. Trauma, conveyed by circular pelvic movements, enhances Tessler's figure of solitude, a soul lost in a world of constant change. Restless and migratory, her character's psyche moves and is moved through a series of sudden dramatic changes. There are times when Tessler's face is half-covered, as if peering from another world, hiding behind masked identities. Influences of butoh can be seen in the use of white face and primal gestures throughout the work, and Tessler's persona appears to be that of the hysteric left to its own demise. The score sounds like a percussive train arriving and departing.

Footnotes

- 1 Women singing in the snow is an expression used by Mexican American women writers. The blank sheet of paper that a writer creates on is emblematic of snow and the act of writing equates to women singing.
- 2 The Ten Commandments of *marianismo* reveal a Mexican woman's perception of self in its purest, darkest form. To review these commandments read Rosa Maria Gil's and Carmen Inoa Vazquez book titled *The Maria Paradox: How Latinas Can Merge Old World Traditions With New World Self-Esteem* (1996).
- 3 Octavio Paz speaks eloquently of the insular Mexican soul in his chilling profile titled *Labyrinth of Solitude and Other Writings* (1972).
- 4 An Aztec prayer recited to children at birth by midwives, the prayer serves as an introductory chant to the world of harsh realities.

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The Historic Present: Ballet as a Utopian Myth in Popular Culture

Virginia Taylor

My paper today is concerned with the intertextuality of dance and storytelling, and how an historical inheritance of imagery and metaphor from literary romance informs the position of ballet in popular culture. I have formulated these ideas by interviewing young girls, mostly aged between eight and eleven, at their dancing schools; by making a critical study of narratives about ballet, and by noting whenever ballet has been used in an advertisement, in a film, in a comedy sketch or cartoon, since here unspoken cultural references and assumptions are at their most undisguised. In short, as Walter Benjamin advises, 'collect all you can because you never know when it might come in handy.' (quoted by Eagleton, 1996: 125).

As I studied more and more narratives about dance, it became clear that they shared not just their subject matter, but also plots, motifs, and an aspirational tone which is also very common in popular culture. This salvational dynamic is a property of the genre of literary romance. Literary critic Northrop Frye calls literary romance 'The Secular Scripture,' since it narrates human life as a quest, (Frye, 1976: 15), as a wish that our existence could deliver the abundance that the imagination can conceive. Romance is not a mirror to reality, but expressive of desire; in Marina Warner's term 'optative – announcing what might be' (1995: xvi); or in the Greek terminology cited by Frye, neither true nor false but 'plasmatic', again, 'the presenting of things as they conceivably could be.' (1976: 17). Romance celebrates the supernatural, the erotic, the desiring, the improbable, the coincidence, the sentimental, issues of social class, magic, princesses, fairies, orphans and heroes, the naive, danger, success, beauty; and has, indispensably, a happy ending. Motifs from romance are frequent, even ubiquitous, in popular culture: from the Pokemon movie to Harry Potter, from *Frasier* to the film *Loch Ness*. Steven Spielberg provides paradigmatic examples of the genre, his company being called, tellingly, *Dreamworks*.

I propose that popular uses of ballet, such as children's and adult recreational ballet classes, ballerina iconography and so on, form a symbolic world which incorporates many characteristics, motifs and formulae from the genre of literary romance. Ballet, and indeed a generalised idea of dance, can usefully be seen as sharing many of the Utopian uses to which romance is put, and so can be seen, functionally or structurally, as a part of that genre. Put more simply, I propose that involvement in ballet is for

children and for some adults a story-making activity; a personal narrative, despite not being written down, or made into a product outside personal experience, imagination, and feeling. In this view, I can resolve the tension between the transcendental importance dancing has for many people – for romance is a Utopian vision of an ideal life – while the material experience they have of dance may not measure up to the value systems of the educated.

Romance itself has long been subject to rationalist suspicion, because it is not true. 'True Romance' love stories attract feminist opprobrium as the vehicle for the narcotic influence of bourgeois and patriarchal ideology. (e.g., Greer, 1970: 171-189). I am not suggesting that these implications do not exist, but they have been well expressed by many writers, and I am making an alternative reading. My strategy can widen the picture away from ballet's being seen only in terms of, in Ann Daly's phrase, 'one of our culture's most powerful models of patriarchal ceremony' (1986: 16), for ballet has different class and power implications within popular culture. I am not against the feminist project, but I cannot validate the populist forms I am considering, without standing against some of feminism's readings. I do have doubts about the narrative of patriarchal conditioning, but I have no doubts about the reality of misogyny; with Monique Wittig I say; 'It does not happen by magic, it must be done. It is an act, a criminal act, perpetrated by one class against another.' (1992: 80). I see the stories that girls and women tell when dancing as a project that is to create their own world outside the world of male power. Feminine storytelling itself has these associations; Sheherezade, one of Romance's greatest figures, (Frye, 1976: 126) dramatises how storytelling can keep male power at bay, as she kept herself alive, night after night, by telling wonderful tales.

Postulating that dance shares the Utopian dynamic of romance has other useful heuristic benefits. Dance is frequently used as a metaphor for living a better life, for overcoming obstacles: for becoming oneself, or realising an ideal self. This metaphor is the basis of innumerable narratives – of the films *Stepping Out*, *Flashdance*, *The Full Monty*, *Dance Lexie Dance*, *Strictly Ballroom*, for example. To explain this phenomenon by an appeal to an idea of universal humanity and dance's centrality to that has been common practice – indeed, this conference's website opens with the statement, 'Many would argue that dance is as old as human history, so innately human and irresistible,

it is universally recognised as a metaphor for life.' (Dancing in The Millennium, 2000). This may be true, but the approach creates some theoretical problems, not least that it is not open to historical questioning. However, to compare the idea of 'dance representing life' with the project of literary romance, places it within a field of similar metaphors and their uses, which are available to be questioned and compared.

The Internet Movie Database, a site on the World Wide Web (uk.imdb.com), enables people to contribute their own film reviews, and provides a rich resource of unedited responses to the sort of culture which, in Frye's ironic phrase, 'people read without guidance from their betters.' (1976: 23). Reviews sent in about a recent film adaptation of Frances Hodgson Burnett's *A Little Princess* give some splendid examples how the concerns and effects of romance create the sort of generalised affirmation of 'life' which dance also produces. A female reviewer says, 'Every time I watch it I cry, and I feel very good about life.' A male reviewer reports, '[The little princess] brings light and hope to everyone around her. The warmth and understanding about the true values in life that comes from her is an eye-opener to us all ... don't forget tissues – you might need it.' That the film is predictable, implausible, sentimental and so on, does not 'matter' (Frye 1976: 51): the story creates emotional participation in its audience, an Aristotelian *methexis*, and that crucial property of romance, a sense of hope. Its very predictability connects with other motifs in other stories, and so is reinforced by the reverberations of those other stories remembered, recognised; as Frye puts it, 'the formula holds the attention like a bright light or colour.' (ibid.). The 'light and hope' that the reviewer sees radiating from Sara, the heroine of *A Little Princess*, is expressed through her ability to tell stories and to transcend material circumstances through the imagination. In romance, storytelling itself is the conduit along which its salvational, Utopian dynamic flows.

The Historic Present of this paper's title is a creative insight given to me by 8 year-old Clio, one of my research subjects, when she was talking about Diana, Princess of Wales. Although Clio knew quite well that Diana the woman was dead, the mythological universe that has accrued to Diana is a dynamic in the living present. When fabulating about Diana, Clio adopts the form of the present tense used in storytelling, the Historic Present, which carries overtones of the impersonal and the universal. Clio said, 'I think that they were very upset when she died because she's like the princess and she helps everybody and she's ...she's not as important as the queen but she sometimes makes some rules to help keep the land tidy or help people to stop dying or something.' This tense creates a particular metaphysical *frisson*, because it transports the speaker to be present in the action; the speaker manipulates and alters time and history, becoming an active

agent in the construction of not just a story in the past, but of her own role in an altered present, all fixed in the very language the speaker uses. Such storytelling creates a space of aesthetic delight where there is not an impermeable barrier between the past, the present and the future; or between the true, and the false. It can open a door on to the archaic, without expecting to find a myth of origins, and on to fantasy, without it being a retreat from political reality. It is not a realist text, in Gillian Beer's words, 'representing and interpreting a known world,' but a romance, 'making apparent the hidden dreams of that world.' (Beer, 1970: 12). The healing princess who cared for the common people is a stock figure from romance, and we have recently witnessed the way this motif has attached itself to the historical figure of Diana. I propose that in a similar way there accrued to ballet early in its history a vast reservoir of cultural associations, with a history in literary romance, and in classical and other iconographies. These long predate ballet's establishment as a cultural form, and are available to be drawn on from popular culture by people with little access to the 'cultural capital', to use Bourdieu's term (1979), of the professional dance world.

The strategy of seeing popular uses of dance as romance, is a way of understanding the fascination ballet holds for many young girls. This is not 'romanticised' seen in relation to the realist world of professional dance, but an engagement with ballet as another motif, along with fairies and princesses, from the storytelling world of romance.

The workings of the 'symbolic spread' (Frye 1976: 59) of romance motifs can be seen by the way my young interviewees freely transfer imagery, literary references and sense-experience within the same imaginative area; and also show that the girls cause themselves to be present within the narratives they construct. This group was aged 8 and 9. I asked if they read fairy tales. The word 'dead' in spoken Northern English is a superlative.

- ~ I like fairy tales because the books [are] dead soft.
- ~ It's like doing ballet. (more than one voice said this)

I asked if they seemed similar, somehow?

- ~ More than one said: Yes.
- ~ It's like dead soft and
- ~ If you read a fairy tale you like hear music.

I asked if they thought that fairy tales had affected them in any way.

- ~ They just like give me an imagination.

And about princesses:

- ~ I think they're nice because they're like graceful and they always ...[make me] sort of think about ballet, cause all their costumes and things are lovely and it makes me think of a costume on stage

- ~ Princesses in fairy tales are like sweet and pretty but princesses in real life are just like normal people
- ~ Princesses are nice and it's like Clio's because when you're on stage and you're dancing you feel like a princess as well.

Even older girls, one aged nearly 11, appropriated for themselves the culturally available conventions of fairy tales:

- ~ I've got a big book of fairy tales and I always used to ...when it was a ballet dancer I always used to think [that] ... we're all girls on stage with a beautiful tutu. I always used to read fairy tales, I always used [to be?] a person in a tutu...

I asked: If you had to make up a classic fairy story ... who would be the heroine in the classic fairy story?

- ~ My best friend.
- ~ And I'd also be in it...

Many adult women place huge importance on going to dance classes, feeling that there they can be truly themselves for themselves. In Sirkka-Liisa Konttinen's study of a local dancing school in North East England, Denise Butters, an adult dancer, states, 'My grandmother put me down for dancing classes the day I was born.... When I go dancing, I'm Denise – I'm not Quinn and Shelley's mother and I'm not Dave's wife; I'm there to do what *I* want to do. Even if he minded, I'd go.' (1989: 103). Like the children, they inhabit the story they are narrating where they can experience 'being a dancer' which I suggest is a Utopian motif cognate with the children's 'princess'; here [photograph] Margaret Bull, school caretaker, single mother of two daughters, Trades unionist and worker for women's rights, explains how the story, to work properly, requires the audience to accept the imaginative power rather than the 'reality' of the 'front' (Goffman, 1969) she presents; but she can manage, even if they won't play. The caption, possibly in her hand, says, 'Nelly the Elephant dressed like a fairy on a Christmas tree! It doesn't matter to me how idiotic I look in a tutu; it's just when you get someone who doesn't understand what it's all about, and you come trooping on ... Mind you, we WERE born to laugh ...!' (1989:119). Some women experience excessive regret at having given up dancing; to see dance as a form of romance can shed some light on this. Romance represents a world of perpetual possibility, so giving up dancing represents a sense of the loss of hope. When I was still performing, women I met would often say 'I used to dance, but I grew too tall' – a phrase curious in its frequency; it was, perhaps, a non-culpable reason – they no longer danced, but they had never given up.

I would like to differentiate this symbolic world of the popular uses of ballet from the present historical professional world of ballet companies, performance and cho-

reography. I suggest that this symbolic world exists largely independently of those institutions, and importantly was not produced by them. The fairies, princesses, angels, imagery of flight and weightlessness, ideas of beauty and perfection, supernatural overtones, and the salvational and quasi-religious associations which accrue to ballet are, I suggest, neither social and political products of ballet's elite status, nor need they be seen as unwelcome, superficial, and trivialising accretions to ballet's classic purity. Fairies, flight and the supernatural are motifs which occur and reoccur in romance. To see these ideas as a product of ballet's present canonical status or perceived political function does not seem very historical; not only do these cultural ideas predate ballet's current standing, but they have remained constant while the art form's social, political, and artistic standing in the world has undergone considerable changes. This symbolic world has its own history and cultural dynamic, and I propose that it found in ballet a very appropriate host. The ballet establishment itself, as host, may perceive this clutter of pink frilly sentimental naive junk more as a parasite than as a welcome guest. However, hostility to such irrational and proletarian pleasures in ballet reproduces the abiding hostility of the educated elite, well documented historically, towards romance in all its manifestations. As Frye puts it, 'Popular literature has been the object of a constant bombardment of social anxieties for over two thousand years, and nearly the whole of the established critical tradition has stood out against it. The greater part of the reading and listening public has ignored the critics and censors for exactly the same length of time.' (1976:23). Taking popular literature and attitudes towards it as a parallel to popular uses of ballet, I will examine the cultural history of fairies, in order to demonstrate their relationship with the ballet canon, the historical characteristics they brought to the idea of ballet, and their Utopian dynamic of wishing and believing.

It will be fruitful to examine firstly ballet's aversion to its own fairies, and I will do this by considering the historical and institutional development of ballet in the first half of the twentieth century in Britain. The energies of de Valois (1959), Haskell (1938), Richardson (1947), and others were directed towards creating British ballet as an exclusive, single entity, by claiming the authority to define technical vocabulary and standards, and the canon of works; in short, to claim for the ballet they promoted both 'canonical' and 'classic' status. (Weinsheimer, 1991: 124-158). This was done to create for ballet a place in the intertextuality of British high culture, alongside music, fine art, literature, and classical theatre. This process replicates the construction of the modern idea of the fine artist in the Renaissance, when, as art historian Marsha Meskimmon says, in order to establish fine art's association 'with the liberal arts, above craft production and the low concerns of the marketplace,'... 'fine artists challenged

for a particular type of social status which would differentiate them from “artisans” or “craftsmen” as they had been defined through the medieval guild system.’ (1996: 19).

I argue that it was a similar social and historical project which caused ballet to dissociate itself from its popular uses, and actively to repress its theatrical history, including its pantomime fairies, and the low status ‘ballet girls’ who danced them. (Benari, n.d., Espinosa, 1948). It is a function of the success of this historical construction of ballet’s ‘classic’ status that ballet is so widely assumed to be comprised of essential characteristics, and that this canonical structure itself is relatively uncontested, while attention is focused on the political implications of the work within it. It seems somewhat tautological, to complain of the élitism of the contents of any canon, since its very intention is to be élitist; one needs to consider the whole field of what it has excluded, and on what grounds or pretexts this has been done. Professional ballet companies have appropriated all property rights to what ballet might possibly be; therefore, popular uses, along with the pantomime fairies and princesses, have become ballet’s rather embarrassing working-class relatives whom present ballet does not invite to its dinner parties. Scholars in literature and fine art have long ago demonstrated the artificiality of the canons of their art forms, and the criteria used to construct them; and I propose that by using a similar approach with ballet, I can extend my personal dinner invitation at least, to the fairies, princesses, little girls, and adult women who dance.

It is not only the ballet caucus who wish to slough off their fairy connections. The novelist Angela Carter, in her introduction to the *Virago Book of Fairy Tales*, comments that the title of Charles Perrault’s 1697 collection translates as *Histories or Tales of Past Times*, so that, ‘[e]ven in those days there was already a sense among the educated classes that popular culture belonged to the past – even, perhaps, that it *ought* to belong to the past, where it posed no threat.’ (1990, 1: xi). The historian Keith Thomas in *Religion and the Decline of Magic* gives examples of the established practice of attributing fairies to the past. In 1584 it was said that Robin Goodfellow was not so feared as 100 years earlier; in the late 17th century that fairy belief had only declined in the previous 30 years; and Chaucer’s Wife of Bath dates the reign of the elf-queen to ‘many hundred years ago.’ (1971: 725-726). The early and, importantly, the recurring appearance of this placing of fairies in the past questions the reliability of regarding them today as a hangover from a less evolved, but recent, political past.

Nine year-old Barbara already places fairies in the past by ascribing full belief in them to her 4 year-old sister.

My little sister... I would never spoil it for her because I think she believes in fairies – because

she’s younger than me – but I’m not saying I don’t believe, because I don’t know if I believe. I would never say to her – because it would spoil the chance for her because ...when you’re younger, ...you get that chance to actually believe and then when you’re older I don’t know but some people don’t believe – I would never spoil that chance for my sister’.

Barbara sees fairies as offering her sister ‘a chance’ – a chance to what? A generalised sense of believing, and wishing, associates fairy belief with an affirmative attitude to life itself. Philosopher Ernst Bloch sees the act of wishing, here paraphrased by Fredric Jameson, as ‘the most authentic dramatisation of the Utopian impulse.’ (Jameson, 1971:145). This articulates the significance of my favourite *trouvaille*, an interchange between mother and daughter overheard in 1996 in the ‘Collectables’ aisle in Toys R Us in Warrington, a working town in Northern England.

young girl: ~ You hate Polly Pocket, don’t you.

mother: ~ No I don’t, they just don’t **do** anything.

young girl: ~ You don’t even wish it was yours. **You don’t wish about anything, do you.**

I wish I could have recorded the girl’s tone of voice. On ‘You don’t wish about anything’ she plunged in the knife: on ‘do you’, she twisted it. The mother could not understand, or perhaps value, how fantasies and stories can be spun around Polly Pocket toys: ‘they just don’t **do** anything’. She had lost Barbara’s ‘chance’: Ernst Bloch’s, and her daughter’s, ‘wishing’: her ability, in literary critic Gillian Beer’s definition of romance, to ‘remake[s] the world in the image of desire.’ (1970: 79).

Fairies are alive and well in the historic present of the popular imagination, representing this transcendental function of wishing. Their functions are summed up by 13 year-old Jane; note the tense she uses. Fairies ‘are magical and they live forever and they have a lot to do with dreams and stuff.’ Jane isolates these characteristics to explain why the Spice Girls, originators of Girl Power, appeared in the video for their 1997 song *Viva Forever* as fairies, powerful girls or not. There were recently released not one but two feature films about fairies, Nick Willing’s *Photographing Fairies* (1997), and *FairyTale: A True Story* (1995), which last was based on the incident in 1917, when two young girls produced photographs of fairies, the authenticity of which was promoted by Harry Houdini and Sir Arthur Conan Doyle. (Higgle, 1998: 52). One of my son’s fantasy computer games, *The Legend of Zelda: Ocarina of Time* has a test when you can catch a fairy, and this ‘Bottled Fairy’, so called, will bring you back to life should you come to grief during the game. These Japanese fantasy games, incidentally, are a positive Stith Th-

ompsen index of romance motifs.

Fairies, then, bring their own transcendental associations with them, when they accrue to the idea of ballet. And last but not least of fairies' affinities with ballet, before they acquired their wings in the 19th century, they danced. The transition in England from the medieval world to the early modern period, and the enforced transition from Catholicism to Protestantism, entailed the 'hammering out', in Keith Thomas's graphic phrase (1971: 69), of a distinction between magic and prayer. John Selden (1584-1654) wrote, 'There never was a merry world since the fairies left off dancing and the parson left off conjuring.' Fairies could stand as metonym for this supposed advance from magic to religion; from wishing, the 'merry world' where they danced, to rationalism, where they were no longer believed in, and like Tinkerbell, died for want of clapping. Richard Corbet (1582-1635) wrote a poem, *The Fairies' Farewell*:

By which we note the fairies
Were of the old profession;
Their songs were Ave Maries
Their dances were procession.

Dancing fairies have left their traces in the British countryside. Neolithic and other monuments, as well as mushrooms growing in circular patterns, are called fairy rings; the places where fairies danced. Fairies dance; that is a primary characteristic of them; so it is not surprising to me that, when the opportunity arose, they took up ballet, bringing with them their archaeology of meanings.

In a startling example of synchronicity, Felicity Rosslyn of the University of Leicester sent me her translation of a fable by Serbian writer and Nobel prize winner, Ivo Andric, called *Aska and the Wolf*. (ac.wvu.edu/~kritika/AndricAska.htm). It is startling because although Dr. Rosslyn knows I research into girls and ballet, she did not know of my concern with storytelling, and that at that very moment I was writing about Sheherezade. In this story a young sheep, Aska, has a vocation as a ballet dancer. Straying one day too far into the wood, she is confronted by a wolf. 'Her last movement could only be – to dance.... They were the weak, constricted motions of a body under sentence of death, but they were sufficient to halt the astonished wolf for the moment.' Aska dances and dances, and the wolf watches. The wolf thinks, 'The blood and meat of this lamb will never escape me. I can chop it up whenever I please. But let me see the wonder out – just this next movement, and the next –' Aska dances for long enough for the shepherds to come, and shoot the still enchanted wolf dead. Many years later, Andric continues,

Aska choreographed a famous ballet of her own invention, which the critics and audiences called her 'Dance with Death' – but which Aska always

called her 'Dance for Life'.

And she lived happily ever after, becoming a world-famous dancer, and dying at a great age.

Even today, so many years later, that famous ballet of hers is still being danced, in which art and the spirit of resistance conquer all evils including death itself.

And so I conclude, hoping, wishing, that I may have persuaded you that the girls and women who go to ballet class, may in dancing be telling their own story of resistance and desire, like Sheherezade, Sara the Little Princess, and Aska the sheep; an old story, ever repeated, found in the earliest literature and the latest technological forms; and an important story, whose goal, as Angela Carter says about fairy tales, 'is not a conservative one but a Utopian one, indeed a form of heroic optimism – as if to say, one day, we might be happy, even if it won't last.' (1990, 1: xviii).

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Hanako and Rodin: The Presence of the Asian Model in Modernity

Susan Tenneriello

"Every human type, every race," the sculptor Auguste Rodin once remarked, "has its beauty. The thing is to discover it."¹ Rodin's "Head of Death" is perhaps the most famous portrait of the Japanese actress/dancer Hanako. This mask is one of two Hanako brought back to Japan when she returned in 1922 after two decades of performing in the West. The pose is derived from her immensely popular death scenes. In later years, Hanako said, the sculptor wanted to capture "that cross-eyed look I made on the stage." The frozen ferocity of her expression is actually a *kabuki* technique used by actors in male roles during a *mie* pose called *nirami* where one eye crosses inward. Unusual as it was for a woman to adopt a male technique, Rodin was not interested in modeling a technical pose; he was interested in capturing the physical anguish Hanako embodied on stage. Rodin's friend and biographer, Judith Cladel, described her impression of the "Head of Death" when she saw it finished as "so lifelike that it is almost supernatural."²

The sculpture is one of many works in a collection of heads, busts, and masks produced between 1907 and 1911, which numbers fifty-three pieces in the Musée Rodin alone. Art historian Albert Elsen calls the series unprecedented "in either Western or Eastern sculpture as a revelation of the changes that can be enacted upon one woman's face. The series gains additional interest in the choice of a woman whose culture and training had taught her facial control and the masking of feeling, but whose mask disintegrated under the sculptor's searching inquiry."³ In Rodin's hands, Hanako's character permeates the surfaces. One becomes aware of a subjective being that is complex, multi-dimensional, and constantly changing. Why was Rodin so fascinated with Hanako and why does she seem an ideal model for him at this time? These questions frame the basis of my discussion.⁴

Hanako was born in 1868 at the dawn of the Meiji Restoration as trade between Japan and Europe re-opened. Accounts of her life demonstrate that Hanako was as well acquainted with hardship as she was with fame.⁵ Her real name is Ota Hisa; Hanako is the stage name given her by Loie Fuller, when Fuller assumed management of her troupe in 1905. Hanako's biographer, Suketaro Sawada, relates, "her early life was so miserable that she could not receive even compulsory education."⁶ As a child she began training in classical dance. At the age of ten she was sent to work with an itinerant troupe of female-entertain-

ers. With her sisters, she eventually became an entertainer, working as a geisha in the city of Gifu. A constructor twenty years older than her bought her from the owner of the house and she spent, in her words, ten unhappy years married to him. She divorced him when she fell in love with a pawnshop owner. He soon deserted her and returned to his family when he could not support them both. When she left Japan in 1901 in financial desperation at the age of thirty-three to perform as a dancer at an Exposition in Copenhagen, Denmark, her journey was made alone without her family's knowledge with a group of about two dozen other entertainers.

In 1901 she was one among the many troupes of Japanese entertainers: dancers, acrobats, jugglers, appearing on the popular stages across Europe and in America. Though she had no professional stage experience before her arrival in the West, by 1904 Hanako negotiated a contract with a German producer and set off on tour with a troupe she organized, performing pseudo-*kabuki* style plays and comedy. Over the course of her stage career maintaining a company and booking engagements was a chronic problem. She had several different producers including Fuller, who managed her on and off between 1905 and 1909. Her last appearance on stage was in 1916 at the age of forty-eight. Though she attempted to re-establish another company recruited from Japan, the climate of war impeded her efforts. Instead she opened a traditional Japanese restaurant in London on Dorset Square named Kogetsu. In 1922 she retired to Japan, living in Gifu until her death in 1945.

It was Fuller who helped Hanako gain prominence as an actress and who contrived the sensational death scenes, which became her trademark. Fuller was also a friend of Rodin's and helped arrange Hanako's initial modeling sessions with the artist. She claimed on first seeing Hanako that "she was pretty. . . , refined, graceful, queer, and so individual as to stand out, even among those of her own race."⁷ The comment implies more about Fuller than Hanako for it suggests that from Fuller's point of view all Japanese look the same. Fuller had no qualms about revamping the rigid cultural codes of a male dominated performing tradition with the contemporary appeal of a female centered drama. Critic Donald Keene credits Hanako's success to a by-product of "the rage for great actresses that swept Europe and America during the early years of the century."⁸ In Hanako, Fuller found another

Japanese actress who could approach the previous success of Sada Yakko whose company, headed by Kawakami Otojirō, she had managed a few years earlier. Taking the producers reigns of Hanako's first struggling company, Fuller set about re-organizing it by designating the petite, 4'5" actress the "star" and insisted that "Hanako had to die on stage." Fuller describes the impression Hanako made:

With little movements like those of a frightened child, with sighs, with cries as of a wounded bird, she rolled herself into a ball seeming to reduce her thin body to a mere nothing so that it was lost in the folds of her heavy embroidered Japanese robe. Her face became immovable, as if petrified, but her eyes continued to reveal intense animation. Then some hiccoughs convulsed her, she made a little outcry and then another one, so faint that it was hardly more than a sigh. Finally with great wide-open eyes she surveyed death, which had just overtaken her.⁹

Fuller revised the company's repertory and composed new plays around Hanako who became a versatile actress critically praised in both comedy and tragedy.¹⁰ While the performers, language, and spectacle were Japanese, the plays were easy to "read." The settings and customs of the East painted stories of love and honor with plenty of romantic intrigue and a climax which featured Hanako killed by the villain of the piece, by her lover, or by committing suicide. Hanako also lent herself to Fuller's experiments with lighting effects. In one unidentified play, she "wore a costume sewn with small electric bulbs; suddenly the on-stage illumination was extinguished, and Hanako's figure outlined in lights was seen moving in the steps of a Japanese dance."¹¹

Under Fuller's direction Hanako died a variety of ways. One of her most popular roles was a graphic hara-kiri in *The Martyr*. The hara-kiri scene, is primarily a Western phenomena, introduced by Japanese troupes such as Kawakami's for the curiosity of a European public craving narratives of Japanese culture. Hanako's hara-kiri was described by a critic of the *Des Moines Register* (3 November 1907): "The actress uses a trick knife, the blade of which recedes into the handle, and at the same time releases a red fluid so that the illusion of a blade slowly piercing her body to a depth of six inches and of blood spreading from the wound over her white robe is a grisly sight."¹² Paris Newspapers reported when Hanako performed this scene at the Théâtre Moderne (1907) "that the blood spurted out of Hanako's hara-kiri on to the vest of a spectator in the front seat."¹³ But Hanako claimed she was "ashamed to play in such a false drama and was afraid lest she should be watched by Japanese students."¹⁴ She even talked with Fuller about changing the program. Yet her performance's

grisly sensationalism was a hit and expiring remained her forte. Another play, which suggests a tragic version of *Otake* or *The Little Japanese Girl* (also billed as *Mistaken Identity*), later re-styled into a domestic comedy, was described by one of Rodin's secretaries.¹⁵ The scene involved Hanako, "kneeling before a mirror and applying her makeup while chatting rapidly, until her jealous lover stepped from behind and strangled her with a scarf."¹⁶ Hanako's portrayals exhibit one trait that distinguishes her from the romantic lineage of vaporous dying women and exotic feminine "others" which is the degree of stylization and aggression she brought to the role. Hers was not a pretty, disembodied death, but a rather gruesome enactment. Her interpretative skill impressed Rodin.

Rodin first saw Hanako perform at a Colonial Exposition in Marseille in 1906. Hanako recalled Rodin wanted to make a mask of anguish when she was killed by the villain under a cherry-tree in *Geisha's Revenge*, another popular role.¹⁷ She did not know who Rodin was and almost declined his request to see her after the show.¹⁸ Their association would last until his death in 1917. In retrospect, Hanako is repeatedly quoted as saying that "this encounter with Rodin made her feel this world worth living in."¹⁹ She began her sessions with the sixty-six year old artist in 1907 while appearing in Paris. Their meetings continued whenever she was town during stops on a continuous touring schedule that took her throughout Europe, to Russia, and twice to the United States. She usually sat for Rodin for thirty minutes in the morning and thirty minutes in the afternoon. In the beginning, there was no conversation between them since Hanako did not yet understand or speak French. Her description of their sessions reveal Rodin's sensitivity and deep respect for his fellow artist. After lunch, he would sometimes light a cigarette for her and bring it to her mouth though he did not smoke himself and according to a secretary hated it. During their sessions when she tired from holding the pose, Rodin would take a bar of chocolate from his pocket. Hanako recounted, "He let me sit in the chair, and he himself brought a small stool, on which he sat, looking at my face. He ate half of the chocolate and gave me the other half, passing his hand over mine, telling the boy to serve coffee, or giving me a cigarette. . ."²⁰ Over the years their relationship become more personal. Hanako corresponded with Rodin when touring and began spending summer months at Meudon, where she said she was treated like one of the family. In 1914 Rodin wanted to start new work with her, but the approach of war prevented it.

Hanako's vitality and fortitude both as a woman and a performer clearly inspired Rodin. On stage she embodied her mortality theatrically. She intensified the effect by holding the *mie* (eyes crossed corners of the mouth turned down): reportedly she could hold the pose for up to five minutes on stage. The immediacy of this grim expression, artificially exaggerated, prolongs and enhances the emo-

tional tension. Rodin experimented with the strain and torsion of the pose. He explores the corporeality as well as the facial stress animating the interior turmoil. He had tremendous difficulty with the eyes and even used a pen-knife to cut them out.²¹ The expression was unnatural for Hanako, who said she “felt funny for days afterwards.” Her tenacity and concentration is apparent in her ability to access extreme passion within herself. In the terra-cotta and plaster masks especially the variations in modeling manifest aspects of a spectral torment roused from deep within the subject. In several studies, Rodin removes all facial detail including the hair. In others, he compresses and distorts her features, heightening the subjective content of the expression to arrive at the essential spiritual presence—death.

These studies of Hanako exhibit a further departure from his lifelong attack on nineteenth-century academic classicism.²² He rejected the fixed mobility of academic modeling and codified methods of composition which appeared to him lifeless and hollow. Prior to 1900, his work evolved out of his exploration of the dynamics of modeling form in space and the impressions of light on surfaces in order to animate the muscular tensions and imbalance of continuous movement: “This meant depicting two or more positions of a progression simultaneously in the work of art.”²³ After 1900, he begins experimenting with what he calls “sculptural expression.”²⁴ The focus on the movement of light on the contouring of the modeling evokes “an impression resulting from the flesh being under the control of the spirit.”²⁵ He began exploring the human body as a spiritual entity. His credo became: “Beauty is character and expression.”²⁶

Rodin viewed nature as carnal beauty. “The nude alone is well dressed,” he once wryly commented.²⁷ Around 1900, he began re-investigating the female nude. Over fifteen hundred drawings of women are recorded. These drawings and sketches of movement, masturbation, fondling, same sex coupling express a sexually energized feminine being. The erotic, sensual body stimulates rhythmic sensations in his hand. He wanted to catch the character of the total gesture in action.²⁸ He was especially influenced by the new interpretive dance styles of Fuller, Isadora Duncan, and Ruth St. Denis. The early modern dance, unlike ballet, with its uncoded postures and movement was life itself. It was a new vocabulary of expression manifested through the living body. “There is nothing in nature which has more character than the human body. In its strength and its grace it evokes the most varied images,” he said.²⁹ He believed that a body in motion revealed “the mirror of the soul, and from the soul comes its greatest beauty.”³⁰ This idea occupied him until his death.

At the time he met Hanako, he was enthralled with the company of King Sisowath’s Royal Cambodian Ballet. He first saw the troupe in Paris and followed them to Marseille where they were also appearing at the Exposit-

tion. He was fascinated by their suppleness and grace. He “declared that he had learnt movements of the human body which he had not suspected theretofore. . . .”³¹ “Their greatest asset,” he observes, “is in their keeping their knees bent all the time, so that they have a store of leaps to draw on. . . .”³² He compared their technique to the ballet: “they created the impression of growing on the stage in their hieratic and rhythmic evolutions, a feat impossible to our toe-dancers, who reach their utmost height at one spring”³³ It was in the undulations of their torsos, rippling arms, and serpentine hands that he discovered “the very principles of classical art in a Far Eastern art which had been unknown to me until then. Confronted by pieces of very ancient sculpture. . . the mind gropes its way back towards their origins across thousands of years; and then, quite suddenly, living nature appears, and it is as though these ancient stones had come to life once more!”³⁴ The dance movements he created during this period reflect the sinuous physicality and symbolic vocabulary of the Cambodians’ style. By going to non-traditional sources that were more abstract and non-mimetic, Rodin altered his own perception of form.³⁵

Rodin allowed his models to roam freely about his studio in order to observe positions, attitudes, and gestures organically.³⁶ “One day,” Hanako relates, “while strolling, I happened to sit on the grass to rest for a while. M. Rodin noticed my absent-minded look, and immediately brought a sketchbook, ordering me to hold the same pose.”³⁷ The piece, he said, would be “A Meditating Woman.” In this sculpture Rodin smoothed over the surface and enlarged and elongated the shape of the head, flattening the forehead on one side. Most unusual are the eyes. One eye is open but has no pupil; it neither looks out nor can one look into it. The pupil of the other eye is partially concealed by the drooping lid; the gaze withdraws into the subject. The contouring across the surface articulates the interior state of mind as light and shadow plays over the form. In this mask as in other bronzes and plaster heads, Rodin captures Hanako in various moods that reveal the range and depth of her life’s journey.

With Hanako as with the Cambodian dancers Rodin was able to challenge classical ideals by using non-Western models. In the flesh, they were in terms of proportions, bearing, and character non-European and so removed any perceptual reference to Western models, yet the very “irregularities” of their bodies and connection to ancient civilizations incarnated for him a link to the past, an affinity among ages.

I have made studies of the Japanese actress Hanako. Her muscles stand out as prominently as those of a fox terrier; her sinews are so developed that the joints to which they are attached have a thickness equal to the members themselves. She is so strong that she can rest as long

as she pleases on one leg, the other raised at right angles in front of her. She looks as if rooted in the ground, like a tree. Her anatomy is quite different from that of a European, but, nevertheless, very beautiful in its singular power.³⁸

Europeans and Americans saw non-Western races as peculiar, queer, odd, distorted. The designation “primitive” or “exotic” bracketed racial difference as something uncivilized or mysterious. But the actual presence of the “other” raised a discourse over existing standards of beauty, based on Western ideals of “natural” proportion. The Western sensibility had difficulty empathizing with what appeared unnatural. Hanako’s critic from the *Des Moines Register* likened her to a pygmy and found the performers grotesque: “I have found the faces on oriental fans, vases and screens, and I recall some like them in nightmares; but never hitherto have I seen them alive.”³⁹ Others were attracted to the novelty of difference. The English producer of the Independent Theatre J. T. Grein wrote after seeing Hanako perform a double bill at London’s Ambassador Theatre, 8 November 1914: “Madame Hanako herself, tiny, dainty, altogether bizarre is an artist of the first order.” He proceeds, “she rises above the barriers of speech and race; she teaches us once more. . . that in Art there are neither countries or frontiers”⁴⁰ In the same way, non-Europeans viewed Westerners as strange. Sada Yakko’s husband, Kawakami Otojirō, thought Europeans resembled pigs.

Rodin questioned his own assumptions. “How false and delusive our standards must be,” he claimed, that it is easy to mis-characterize another race.⁴¹ By immersing himself in the body’s actual form and structure, in physical differences and variations, Rodin could attack the concept of “classical” beauty. He countered qualities of measurement, harmony, balance, and completeness with disproportion, enlargement, asymmetry, fragmentation, and distortion. He found alternative models in archaic sculpture, Gothic architecture, and non-Western cultures. Asian art, which he collected, and his actual contact with Asian performers assisted him on a path that redefined sculpture. He pushed representation beyond appearances; He broke with the concept that beauty is an unchanging, ideal form. Human suffering was a subject he attempted to access many times throughout his career. Hanako was a living example of agony. Her own powers of expression reconditioned Rodin’s sensibility. Cladel remarked “Hanako did not pose like other people. Her features were contracted in an expression of cold, terrible rage. She had the look of a tiger, an expression thoroughly foreign to our Occidental countenances.”⁴² Rodin focused on what was different about Hanako; he saw her resilient nature, her inexhaustible spirit. In their encounter, he discovered what was unique.

Endnotes

- 1 Paul Gsell, “The Beauty of Women” in *Rodin On Art*, Trans. Romilly Fedden (New York: Horizon Press, 1971), 115-116.
- 2 Judith Cladel, *Rodin: The Man and His Art*, Trans. S.K. Star (New York: The Century 1917), 162.
- 3 Albert E. Elsen, *Rodin* (New York: Museum of Modern Art, 1963), 119.
- 4 I want to thank Peter Golfinopoulos for many insightful and penetrating conversations about Rodin as we looked at his works in the Metropolitan Museum of Art in New York.
- 5 In English, there are two main sources of biographical information. Suketaro Sawada, *Little Hanako* (Nagoya, Japan: Chunichi, 1984) and Donald Keene, “Hanako,” in *Landscapes and Portraits: Appreciations of Japanese Culture* (Tokyo and Palo Alto: Kodansha International, 1971). For a critical symposium on Hanako’s career in the West see *Asian Theatre Journal* 5:1 (Spring 1988).
- 6 Sawada, 40.
- 7 Loie Fuller, *Fifteen Years of a Dancer’s Life* (New York: Dance Horizons, 1913), 208-209.
- 8 Keene’s line of thought draws parallels among performers who played to foreign audiences in their native language: “Bernhardt, Duse, Réjane and others drew impassioned audiences not only at home but in countries where their languages were not readily understood.” See Keene, 255.
- 9 Fuller, 209-210.
- 10 At the time the company enlisted Fuller’s help they were performing at the Savoy Theatre in London in a curtain raiser titled *Hara-Kiri*. Hanako played Akoya, the lover of Kagekiyo, a devoted Samurai bent on avenging the recent overthrow of his Lord. *Hara-kiri* in this version is committed by one of the loyal servants of Kagekiyo. It is not clear from Fuller’s account whether this play was the one they performed for her in Denmark. Plays that Fuller wrote or revised for the company include *Geisha’s Revenge*, *Galatea*, *Princess Juju*, *The Martyr*, *A Drama at Yoshiwara*, *The Japanese Doll*, *Ki musume* or *The Maiden* (billed as *The Japanese Virgin*), derived from the *kabuki* play *House of Plates* (*Sara yashiki*), *The Little Japanese Girl* or *Otake*, *The Political Spy*, *The Japanese Ophelia*, *A Japanese Tea House*. Sawada’s biography of Hanako includes several plot synopses of the plays in the company’s repertory.
- 11 Keene, 253.
- 12 “The Martyr: A Ghastly Thing,” *Des Moines Register*, 3 November 1907. In Keene, 253; Sawada, 21.
- 13 In Sawada, 37.
- 14 Sawada, 38.
- 15 A critic of London’s *The Morning Post* (“A Japanese Matinee,” 3 November 1914) mentions a production of *Otake*, billed as *The Little Japanese Girl*, produced by Hanako at the Hippodrome in London in 1908, and a version presented at the Coliseum in 1911 with Pauline Chase in the leading role which the reviewer muses “if we are not mistaken, ended in tragedy.” In Sawada, frontispiece; 93. Fuller calls the piece a “tragi-comedy.” See Fuller, 215.
- 16 Keene, 251. The secretary was René Chérut who was with Rodin from 1902-1908.
- 17 Hanako’s memory was fuzzy. She variously recalls different scenes. Both *Hara-Kiri* and *Geisha’s Revenge* were part of the repertory in 1905-1906. See Sawada, 39.
- 18 The manager of the theatre “knew [Rodin] him and advised her to see him.” Sawada, 31.
- 19 Sawada, 31.
- 20 Ibid, 42-43.
- 21 Another technique employed in studies of Hanako was *estampage*: making several clay casts from one prototype. See *Rodin Rediscovered*, Ed. Albert E. Elsen (Washington, D.C.: National Gallery of Art, 1981), 131-132.
- 22 See Camille Maclair, *Auguste Rodin: The Man, His Ideas, His Works*, Trans. Clementina Black (London: Duckworth, 1905).
- 23 Mario Amaya, “Rodin’s Dancers,” *Series the Dance in Art* 8 *Dance and Dancers* 14:3 (March 1963): 24.

- 24 Ruth Butler, *Rodin: The Shape of Genius* (New Haven and London: Yale University Press, 1993), 199.
- 25 Ibid, 200.
- 26 Gsell, "The Beauty of Women," 116-117.
- 27 Frederic V. Grunfeld, *Rodin: A Biography* (New York: Henry Holt, 1987), 522.
- 28 For discussions on Rodin's drawings see Albert Elsen and J. Kirk T. Varnedoe, *The Drawings of Rodin* (London: Elek Books, 1972).
- 29 Gsell, "The Beauty of Women," 117.
- 30 Ibid, 117-118.
- 31 Anthony M. Ludovici, *Personal Reminiscences of Auguste Rodin* (Philadelphia: J. B. Lippincott, 1926), 132.
- 32 Rodin quoted in George Bois, "Le Sculpteur Rodin et les dansueuses cambodgiennes," *L'Illustration* (28 July 1906).
- 33 Ludovici, 131.
- 34 From Auguste Rodin, *Les Cathédrales de France*, Paris, 1914 in Bernard Champignuelle, *Rodin*, Trans. Maxwell Brownjohn (New York: Harry N. Abrahms, 1967), 221-222.
- 35 For Rodin's interest in Asia see *Rodin et l'Extrême-Orient* (Paris: Musée Rodin, 1979).
- 36 See Auguste Rodin, "Rodin raconté par lui-même," *La Revue* (May 1906).
- 37 Sawada, 45.
- 38 Gsell, "The Beauty of Women," 116.
- 39 Keene, 253.
- 40 The plays were *Ki-Musume* and *Otake*. J. T. Grien, "Madame Hanako at the Ambassador Theatre," in Sawada, Frontispiece; 93.
- 41 Ludovici, 132.
- 42 Cladel, 162.

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(Dance) Ethnography Strikes Back

Helen Thomas

Introduction

Over the past thirty years, qualitative approaches to studying the social world, such as ethnography, have increasingly moved out of the margins of social research and into the light. In part, this growth in the popularity of qualitative research, as Martyn Hammersley (1992) points out, may be attributed to the fact that quantitative research methods, which became dominant in the wake of the influence of logical positivism in the 1930s and 40s, have increasingly come under attack. However, the history of ethnography is more complex than this and is situated in 'different historical sources' (Stanley, 1990, p.619). Although ethnographic writing is usually associated with anthropology, it has been a feature, to a greater or lesser extent, across a number of disciplines. There are streams of ethnographic work in sociology, cultural studies and dance studies, which have particular and related histories. In effect we are speaking of 'ethnographies' rather than the singular 'ethnography' (Stanley, 1990).

As the boundaries and margins of disciplines have become less distinct so questions and topics of interest raised in one area of study have increasingly come to be seen as relevant to another. Postmodernist critiques, for example, have impacted upon the character of qualitative research within cultural studies, just as postmodernist, and to a lesser extent, feminist ethnographers have challenged the foundationalist character of ethnography within anthropology (Geertz, 1989; Clifford and Marcus, 1986; Caplan, 1988; Enslin, 1994; Stacey, 1988; Wolf, 1992). Similarly, the recent 'ethnographic critique of ethnography in sociology' (Brewer, 1994) has drawn on the insights of feminist and postmodernist criticisms, as well as on studies more centrally located in the sociology of science (for further details see, Woolgar, 1988; Stanley, 1990; Atkinson 1990; Hammersley, 1991).

In order to reflect upon some of this recent work in ethnography and the challenges that it raises for dance studies and vice versa, my discussion will move across disciplines. Indeed, sociologists such as Hammersley and Paul Atkinson (1995) prefer to define ethnography in a relatively broad-based manner, which involves:

...a particular method or set of methods. In its most characteristic form it involves the ethnographer participating, overtly or covertly, in people's daily lives for an extended period of time, watching what happens, listening to what is being said, asking questions. (p.1)

Despite general agreements regarding methods and techniques, the aims of ethnography, in terms of the far/near relation between representation and reality, and the observer and the observed, are subject to considerable debate and are largely dependent on the theoretical, political and/or methodological stance of the individual researcher.

I will highlight these initially by focusing on the contributions that postmodernist and feminist debates have made to the field, and then move on to consider how dance ethnography situates itself within these debates by drawing attention to two case-studies in particular (Sklar, 1991; Ness, 1992). My concern, here, in line with the ethnographic critique of ethnography in sociology, is to raise questions about authenticity, reflexivity, relativism and the embodied character of the ethnographic enterprise (Coffey, 1999) and the ramifications of these for ethnographic methods.

An Awkward Relationship

Clifford Geertz' hermeneutically informed ethnographic approach is generally credited with being the catalyst for the postmodern movement in ethnography (Gellner, 1992). However, the publication of Clifford and Marcus' influential collection *Writing Culture* (1986), and a subsequent volume by Marcus and Fischer (1986), pushed the issues regarding representation, narrative and the character of the authorial voice in traditional anthropological discourse much further than Geertz (1989), who ultimately resolved that:

Whatever else ethnography may be...it is above all, a rendering of the actual, a vitality phrased. (p.143)

The *Writing Culture* collection rejected traditional, holistic anthropology, maintaining that the representations of culture that resulted from those viewpoints were in fact founded on unequal power relationships. There was a requirement to develop multi-vocal accounts of representations of culture, in which the voices of the 'other', the traditional object of anthropology, could be heard. Thus, traditional authoritative, 'realist' representations of culture were rejected in favour of finding new ways of writing anthropology that could yield some insight into its traditional tropes.

This challenge to theories of knowledge and the politics of ethnography pointed to a crisis in the field (James,

Hockey & Dawson, 1997). It also spoke to concerns being raised in other disciplines in regard to modernism and postmodernist strategies. This 'new experimental moment in the social sciences', as Marcus and Fischer (1986) coined it, was taken up enthusiastically by some, and rejected by others, who saw it as either bourgeois propaganda (i.e. the displacement of politics by poetics), or as an exercise in navel-gazing (i.e. no need to get out into the field anymore).

However, as Steve Woolgar (1988) has noted, calls for cultural relativism and reflexivity have always tended to lead to heated debates in the social sciences. Feminist ethnographers and researchers, for example, have been questioning the grounds upon which they speak, for some considerable time (Caplan, 1988; Wolf, 1992). As Pat Caplan (1988) has shown, feminism has been concerned to break down the dualisms and boundaries that exist between the public and private spheres, nature and culture, and theory and practice, as well as between one discipline and another. Feminist scholarship has also challenged the primacy of objectivity in anthropological or indeed sociological accounts, in favour of a version of partial truth, which is situated in relation to a researcher's biography, social environment and history.

Indeed, many of the criticisms that postmodern ethnographers have raised concerning ethnography as a process, and the practice of accounting for others through the authorial voice of the anthropologist, were virtually ignored or derided when they were raised by feminist anthropologists some years before (Wolf, 1992). It is hardly surprising, then, that the absence of a woman's voice in *Writing Culture* (1986) was challenged by feminist scholars. While Clifford acknowledged that the intervention of feminism in the academy meant that gender now has to be on the agenda, he also considered that it had not generated 'innovative textual strategies'. However, as Caplan (1988) argues, when feminists began to challenge the grounds upon which anthropology and ethnography were based, they were treated as self-indulgent. When male anthropologists such as Clifford and Marcus began to do this, it came to be viewed as 'experimental'.

Other feminist scholars have questioned the relativisation of accounts within postmodernism, arguing that it has simply substituted the old god-like 'view from nowhere' with the 'view from everywhere' (see Bordo, 1990; Haraway, 1988). However, as Susan Bordo (1990) points out, the view from everywhere, by its very nature, contains the view from nowhere; it cannot be situated. Moreover, as Nancy Harstock (1987) notes, it is somewhat ironic that the new ethnography's dispersal of power towards the celebration of a multiplicity of voices occurred at the very same moment when women and non-western others were beginning to find a voice and speak from their own subject positions.

Whilst acknowledging these criticisms, other femi-

nist researchers, such as Judith Stacey (1988), argue for a dialogue with the new ethnography. Stacey sees that the self-reflexive approach encapsulated in postmodern ethnography is instructive for feminism, because it calls into question the 'authenticity' of the voice of authorial self and thus, the uncritical celebration of ethnographic methods that have been a dominant feature of feminist research.

Further, the de-essentialising of the idea of 'Woman' as a fixed referent, which has in part resulted from the exchanges between postmodernism and feminism (Nicholson, 1990), has positive features. It presents an opportunity for both feminism and postmodern ethnography to move on beyond what Marilyn Strathern (1987) posed as an 'awkward relation' between the two paradigms.

Varieties of Dance Ethnography

The concerns raised by feminist and postmodern ethnography in particular have spilled over into other disciplines. And just as ethnography has increasingly moved out of the margins and into the light, so the body, which has been hidden or covered over in previous years, has also become a favoured topic of social and cultural analysis. Ethnographic research, as Amanda Coffey (1999) has recently commented, is an embodied activity, and the ethnographic field is an embodied social and physical space. Surprisingly, however, there has been little attention paid to the embodied character of the ethnographic enterprise. Although human movement appears to be fundamental to a great deal of human sociality, it has largely been neglected from the point of view of general academic discourse. The insights that have been generated through recent approaches to the body could be re-framed in terms of issues surrounding the moving body, in order to generate an anthropological or sociological approach to the body which transcends the limits of the mind-body dichotomy inscribed in Cartesian philosophy (Farnell, 1994). Indeed, I would want to argue that social scientists and students of culture could do much worse than attend to the work that has been done in this area by dance scholars. As Ness has noted:

Dance as an object of cross-cultural study, has produced a dazzling array of methodological activity. (1996, p.245)

In the late 1960s and 1970s, a new generation of American dance anthropologists emerged, who were influenced by the dominant anti-ethnocentric mode of 'researcher objectivity' within cultural anthropology (Ness, 1996, p.252). This group of researchers who included Kaeppler (1972), Williams (1977) and Hanna (1980) took their point of departure from the American and British traditions of anthropology (Kaeppler, 1991; Williams, 1991; Grau, 1993), as opposed to the European tradition of dance scholarship, which has its roots in the folklorist

tradition (see Lange, 1980; and Buckland, 1999 for a discussion of this folklorist legacy). Despite the differences in orientation between these two traditions, there are a number of overlaps as Buckland's (1999) recent collection testifies.

The new generation of dance anthropologists, albeit from different theoretical perspectives, sought to uncover the meanings in the various forms of dance under study through the application of communication and linguistic models to the consideration of the structure of human movement (see Thomas, 1995). They challenged the commonly-held view that dance is a form of natural (essentialist) behaviour which, with its roots in 'primitive' cultures, has developed into a fully-fashioned, stylised Western theatre dance, commonly regarded as the most advanced 'civilised' form (Youngerman, 1974; Williams, 1977; Kaeli'inohomoku, 1970). In so doing, they contested the hierarchical us/them relation of the 'West to the rest', by pointing to the inherent incipient racism and ethnocentrism in viewing dance as a primary feature (natural and ubiquitous) of 'primitive' cultures. Kaeli'inohomoku's (1970) classic paper in dance ethnography, argued that ballet should be treated as a form of ethnic dance, and thus dared us to view ourselves with the self-knowledge of how we approach 'other' cultures. In this way she directed the ethnographer 'at home' to study her/his own culture as if it were 'anthropologically strange' (Garfinkel 1984). A number of dance anthropologists have followed suit and are increasingly turning their anthropological gaze towards their own familiar dance cultures (Novack, 1990, 1993; Koutsouba, 1999; Williams, 1999).

Dance ethnographers like Kaeppler (1985), Sklar (1991), Novack (1990) and Grau (1993) have also embraced the cultural relativism implied in Kaeli'inohomoku's (1970) argument and have adopted a social-constructionist view of the body in movement and dance. In recent studies, the dance ethnographer is constituted as a culturally situated embodied individual who has to approach the area of study in a self-reflexive manner (Sklar, 1991; Novack, 1990, 1993; Savigliano, 1995; Ness, 1992, 1996; Thomas, 1993, 1997).

In order to further examine the relation between dance ethnography and reflexivity, I have chosen to focus on two texts in particular, Sklar's research paper on *Dance Ethnography* (1991), and Ness' study of *Body, Movement, and Culture* (1992). This is not because they are necessarily the best, but because they raise a number of interesting methodological issues regarding a dance ethnography, which I wish to illuminate and turn back on ethnography itself.

Two Case Studies

The uniqueness of dance ethnography for Sklar (1990), lies precisely in the fact that it necessarily involves focusing on the body and the body's experiences, as op-

posed to analysing texts, cultural objects or cultural abstractions. The examination of dance from an ethnographic perspective entails viewing dance as a kind of cultural knowledge, a somatic mode of attention, which incorporates mental and emotional aspects, elements of cultural history, belief systems and values.

Ethnographic descriptions of dance, for Sklar, should be situated within the historical context in which they are performed, and information concerning the cultural context, the social values, belief systems, symbolic codes etc. is crucial to the understanding of the dance event. Sklar adopts a tripartite process of movement description, qualitative analysis and her own kinaesthetic awareness of the dance. She maintains that it is not enough to explain a movement in terms of its codes and *what* it means, it is also important to understand *how* it gets done. This resonates with post-positivist moves in the social sciences in which 'what' or 'why' questions give way to 'how' questions, shifting the focus from quantity to that of quality.

The focus of Sklar's discussion is directed towards an examination of a particular dance performed by a group of 18 men during the annual ritual fiesta of the Tortugas. By re-tracing the steps and procedures of her analysis, Sklar demonstrates that it was not possible to understand by movement analysis alone, the content and form of a recurrent underlying movement quality in the dance, an inner focus, which was not perceptible in the dance motifs and patterns. Rather, conceptual and kinaesthetic frameworks had to be combined. It was also necessary to talk with the dancers in order to understand their observed inner focus, and then to move outside the context of the fiesta to comprehend the shared sense of the key image with which the dancers were identifying emotionally. What is important, however, is that this is not an either/or analysis. Rather, like the hermeneutic circle, it does not offer closure but a return to the movement of the body, which is not treated separate or distinct from emotions or knowledge but as containing both in its corporeality. This kind of approach, I want to suggest provides an interesting route for exploring the sociology of emotions, one which does not necessarily separate mind from body, reason from emotion, representation from reality, abstraction from situatedness.

Sklar sees that this multi-layered ethnographic approach enhances the possibilities for dance research because it broadens the base of what is meant by the term *dance*. Further, the ethnographic perspective entails that the researcher is part of the dance event itself, and that he or she will be influenced by his/her own situated knowledge at hand. That is to say, it is not only dances that are rooted in cultural traditions, but dance researchers and ethnographers are also bearers of their cultural traditions and their personal anthropology (see Williams 1976, and Farnell, 1999 on this) and this needs to be integrated into the analysis. In so doing, the ethnographic framework accommodates self-reflexivity.

Whilst an ethnographic approach may be useful to the analysis of dance, it is also the case that dance can be useful to ethnography, as Ness' *Body, Movement, and Culture* (1992) clearly demonstrates. Ness' stunning, choreographically informed study centres on an analysis of three different forms of *sinulog* dancing in Cebu City in the Philippines in the 1980s: namely the tindera, troupe and parade *sinulogs*. The synchronic comparative analysis of these choreographic forms provides a means of interpreting 'the predicament of culture' (Clifford, 1988) in neo-colonial Cebu City, which Ness describes as a 'border zone', a city caught up in a kind of in-between space between modernity and tradition, and the global and the local.

Ness' (1992) 'toolbox' analysis demonstrates that the three types of *sinulog* are significantly different in 'design, performance and interpretation' (p.219). However, despite the noted differences between the three forms, the performances were treated by participants and local observers as generally, 'the same dance,' as variants of a single phenomenon, "the" *sinulog*' (p.2). Through an examination of the movement forms and the contexts in which they were performed, Ness found that certain choreographic and contextual features were present to a greater or lesser degree in all three variants. One significant choreographic meeting point involved a resilient 'bouncy' movement phrase involving 'whole body weight shifts' (p.202).

From Ness' (1992) detailed, multi-layered qualitative analysis, this 'bouncy' resilient movement emerges as a significant movement symbol, a crucial 'marker of Cebuana ethnic identity' (p.54). Although the *sinulog* could be seen all over the Philippines, it was viewed by the City and Ness' informants' as something unique and characteristically local. When Ness asked her informant (who also performed the *sinulog*) what it was about the *sinulog* that made it particularly Cebuana, she immediately pointed to this bouncy movement and then performed it. The informant went on to comment that this resilient movement quality is a characteristic of *all* Cebuana folk dances. Moreover, this observed resilient base-line movement can also be found in 'contemporary western-influenced' social dance forms such as disco. Thus, it appears to be a constitutive feature in traditional and non-traditional Cebuana dance practices.

Ness, like Sklar (1991), argues that her skills as a performing student of choreography facilitate a reflexive attention to 'exotic' and everyday movement practices. Her learning process and the act of participating and performing the *sinulog* afforded her a heightened awareness of the nuances of everyday movement, enabling her to see the links between the two. Examining exotic movement leads to more fully exploring the everyday and as a result, the exotic (i.e. dance) is rendered ordinary. Attending to the everyday in a different, reflexive sense, for Ness, leads one to be more aware of the rhythms and gestures involved in routine everyday activities, which are generally accom-

plished with high degree of inattention. As a result of her 'natural attentiveness' to movement Ness is able to identify this resilient 'bouncy' movement in everyday habitual practices such as walking. Hence, it becomes clear that this movement is also integral to everyday Cebuana body techniques (Mauss, 1973), and as such, is part of the natural attitude or habitus (Bourdieu, 1977) of the inhabitants of Cebu city.

Although understanding dance as a practitioner and as an observer may be important to dance ethnography, as Farnell (1999) points out, it is not enough. It is not possible to effect a direct transfer of knowledge from one culture's dance forms to that of another with the expectation of gaining an understanding of the other culture's dances. The reason for this, according to Farnell (1999), lies in the fact that the conceptual framework and the meanings associated with the dance will be inscribed in the form itself and in the participants' conceptual and physical understandings of it. The ethnographer needs to see movement from the point of view of the 'other' whom is performing it. To this end, the performers need to be asked 'what they thought they were doing' (Farnell, 1999, p.146). One of the major advantages of using a Laban script to record the movement 'action signs', according to Farnell, is that it begins from the performer's point of view, and as such, is not objectivist. On this basis, Farnell maintains that the resulting Laban score or script 'is the ethnography' (p.155). Of course, this implies that the participants/respondents know, and/or can say, what they are doing. It further implies that what they say is viewed unproblematically as accurate and authentic. Even further, it implies that there can be only one reading of a score, which, in effect, brings objectivism and positivism in by the back door. If Ness, for example, had unquestionably accepted the tinderas' view that their dancing was 'just dancing' and that there was nothing to it, the analysis would have been the poorer for it. Instead her comparative analysis of the dances and their relation to everyday movement opens up a complex set of images of the city, drawn out of virtually invisible practices.

Conclusion

Despite ethnography being an embodied activity, we gain little insight from established disciplines into how the very 'bodily' activities that are involved in the research process, such as observation, interpretation and analysis, impinge upon the experiences of the researcher and/or the embodied others, the researched. However, these are precisely these are the kinds of issues that dance ethnographers like Sklar (1991), Cowan (1990), Ness (1992) and Novack (1990, 1993) raise through bringing their reflexive self-awareness as experiencing, moving and dancing, culture bearers into the research arena. The consequences of not reflecting on our taken-for-granted routine bodily practices can limit or inhibit our comprehension of the

bodily activities of 'others', and this once again emphasises the need to enter the embodied field with some self-knowledge.

I do not wish to imply that employing a movement or choreographic ethnography will reveal the 'true' aspects of 'other' cultures, or indeed of one's own culture. The positivist notion of truth has been thoroughly rejected by most researchers, as has methodological holism. However, movement ethnography provides a relatively uncharted and to a certain extent 'invisible' (as you see it, so it has gone) 'forest of symbols' (Turner, 1974) to explore the multi-vocal. As a consequence, dance as a topic, resource and practice gives a new perspective on cultural symbols and possible interpretations of them.

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Motif Writing and Gang Activity: How to Get the Bad Boys to Dance

Sharon L. Unrau, Ph.D.

"There was one person that I will never forget. It was a teacher who had a lot of interest in kids. She took me under her wing. She taught me how to read and write. She was probably the most important person in my life."

-Former gang member

My first teaching experience, lasting eight years, was at an elementary school. The children were eager to learn, risk, and invent through movement. The children varied in ability, ethnicity, socio-economic status, and academic achievement, though all enjoyed dance class. The children enjoyed movement-based problem solving and dance making. Disruptions were minimal. After traveling with a group of students to perform at the Cunningham Studio in New York City, I felt it was time to try something new...middle school dance education. After establishing a successful dance education program at Douglas Alternative Elementary School, I chose to begin a new dance program for sixth, seventh and eighth graders (with no previous dance experience), at Woodward Park Middle School. With a student population of 879 students, I was interested in the opportunity to work with many young students new to dance in the public schools.

The main lobby of the middle school, served as my dance studio the first year, and is located between two large hallways. My administrator, pleased to have a dance teacher in her building, assured me that the main lobby provided a generous amount of space, and I had an electrical outlet for a boom box. She expressed an interest in visitors entering the building and immediately observing students 'successfully' engaged in dancing. The main lobby was a challenging teaching environment: academic class changes, assemblies, and traffic to and from the main office. In addition, the direct pathway to the 'holding room', which is a structured time-out room for discipline problems was through the main lobby.

The main lobby created vulnerability issues for everyone, especially the 'bad boys'. In each class there were several boys that 'stood out' from the rest of the class. They sat in the back of the classroom (which was against the back wall), removed from the group, and talked with each other. They often laughed out-loud and disrupted the learning environment of their classmates. They enjoyed pulling 'negative' attention to themselves, as a form of control over the students and me. I redirected the inappropriate

behaviors through 'redirection', which is referred to in the classroom educational field as assertive discipline. I encouraged the boys to assist in day-to-day operations of the class (attendance, line-leader, and group-leader). As the new teacher in the building, I approached several of my colleagues and inquired about these 'questionable' students. I was told there was a group of students in the building that were 'useless, rude, disrespectful and destined for failure, and to watch my wallet and valuables. When something of value is missing it is usually one of 'the boys'.

When I first began teaching at the middle school, the administration and most of the teaching personnel were eager to share their disappointment with the 'bad boys'. Many reassured me that the boys were 'too far gone' to get anything out of school, especially a dance class. Most possessed juvenile criminal records ranging from petty theft to breaking and entering homes. The boys were considered 'time consuming' distractions and in the way of the 'others' learning. Many teachers believed they are destined for a life in the criminal court system. Though I did understand that the boys were academically challenged, most identified as Severe Learning Disability (SLD), I believed they could successfully participate and learn in dance class. I hypothesized if the boys had positive experiences in dance class (successful and supportive experiences); it would carry over into their everyday lives. If individuality were valued, possibly they would question their need for gang membership. On a larger scale, if I unconditionally 'recognized' where these boys felt secure (in the gangs); alternatives could be discussed and recommended. As the year progressed, I observed a strong presence of male gang and gang-like activity in the building. Several students flashed large amounts of money, wore red clothing (Bloods) and picks in their hair, and flashed gang signs. Several had shaved slash marks in their eyebrows, a rolled pant leg, and one shoulder strap up on overalls to demonstrate affiliation. I did not find their gang behavior threatening. In the early eighties I taught in a Detroit Public High School, this coincided with the break-up of the most violent youth gang in the nation, the Detroit-based Young Boys Incorporated (YBI).

Initially, I spent a great deal of time on class management (between the students and me, and between peer to peer) in the lobby. I did not require that all of the students participate in class, though I did request that those not

interested in moving observe quietly for those that were dancing. To keep it simple, I grade 'A' for excellent – 'F' for failure. I began incorporating my grading philosophy after students continually asked me, "What do I need to do to get a B, C, or D"? The students sold themselves short and asked me indirectly if they could perform 'less than their best' in my class. In many cases, they did not believe they could earn an 'A', especially the 'bad boys'. My grading system provided a means to reward various degrees of accomplishment with an 'A'. Students receive grades every Wednesday, allowing opportunity to improve by the end of the week. Monday classes are 'teacher directed'. By Thursday, the students are working in small groups. Friday is usually group sharing, evaluation, and validation day. The sharing provides the students with an opportunity to share their work, and receive praise from their classmates. In my classes with the boys, I created a safe environment. I facilitated this by providing choice, ownership, and respect for everyone in the class. I arranged the daily outline of each class; the students were responsible for shaping and 'filling in' the experience. In time, the place to be was engaged the activity, owning the experience, succeeding individually and as a group... and earning an 'A'. The students dance skills developed and improved as I expected due to their effort. The class provided a means to work with diverse groupings and develop new friendships.

The students and I communicated with respect toward each other, even those that were defiant. As year one progressed, I found myself interested in reaching the 'bad boys' who were deeply interested in gangster rap, graffiti, low-riders, and gang dress. I often asked the students which musical artists they found interesting and to bring in their CD's at lunchtime to listen to in my office. I began to ask small groups of the 'bad boys' to eat lunch with me, listen to their music and talk. During lunch, I had time to listen to the students and get to know and understand them on a personal level. Lunch gatherings became the normal day-to-day activity that the students and I looked forward too. They came into my office, had lunch, and actually took over my space.

At times, I used the lunchtime as prep for my classes. A few weeks into the year I started browsing through Motif Writing books and materials as the students ate their lunches. They developing an increased interest in my business, including my dance library, and teaching materials. The students found the materials interesting, especially Motif Writing, and expressed that it resembled the 'code-like' characteristics of gang graffiti. They asked if the symbols 'belonged' to a specific gang and if I was planning to introduce the materials to the students in class. During our lunchtime chats, I learned the boys desired success academically and personally. Their defiant behaviors were due to their feelings of prejudice from many of the teachers and adults in their lives, peer pressure and low self-

esteem. In all instances, the 'bad boys' were from homes struggling and in severe crisis. Occasionally, I ate lunch one-on-one (at his request) with a 'bad boy'. His life involved abuse, drugs, violence, and abandonment issues. I discovered that this boy, in addition to the others, craved nurturing and encouragement and was extremely vulnerable.

Since my experiences teaching middle school dance suggested that the students appreciate activities that draw attention away from their awkward and maturing bodies, I began introducing Laban's work and Motif Writing through building large life-sized octahedrons with four foot dowels. I believed this would interest all of the students in the class, and broaden the accomplishments of the gang boys. In addition, the octahedrons served as an interesting topic of discussion in the main hallway. Together with the students, we constructed 'safe' movement spaces with four-foot long dowels. By using Rudolf Von Laban's theory of spatial affinities (light/strong, direct/indirect, quick/sustained) inherent in the octahedron, I introduced motif symbols and movement as a science. I specifically acknowledged that the late Rudolf Von Laban was a male scientist and experimented with movement ideas in addition to living a renowned life as a researcher. I told the students there are many ways to look at something; we discussed perspectives...including life.

After building and moving inside the octahedron, I began to reinforce the standardized symbols found in motif writing. Our first classes included movement symbols representing the levels high and low, toward the right and left, and forward and backward movement. The students were eager to participate in the classes and in exploring movement affinities. They began to ask if they could create their own movement sequences in the octahedron. I agreed. They soon were questioning dimensions (vertical, horizontal, and sagittal) and pathways (central and peripheral) which was marvelous. The experiences of exploring and discovering in the octahedron (with the integration of Motif Writing) offered the middle school students (especially the bad boys) the potential for creative expression, skill development, and enhanced self-esteem. We also constructed octahedrons with paper and glue.

I was amazed at the growing interest this task created with the boys. Many began to attend class regularly and bring pens, pencils, and blank paper. They arrived early or 'on time' with positive attitudes toward learning. The boys compared and contrasted ways a specific movement can be notated (Motif) with their classmates. They began to ask their high achieving classmates to demonstrate movement, creating rare collective problem-solving groups. The boys began to dance in class (brought belts to hold up sagging pants, a few removed their shoes, others tied their laces in their shoes). In class the boys began to let go of their gang mannerisms (attitude, stance, and rebellious attitudes) and encouraged each other (gang and

non-gang students) in class. It was great to see all of the students working and exploring movement in class. The dynamic of the class improved and the students were more at ease and free to explore movement.

The dance class and the materials we studied (Motif Writing) provided a venue to discuss issues of the day in education (gang activity, drugs, and school violence). The gang boys displayed pride in their work, and efficiently demonstrated skills and knowledge in dance and Motif Writing. All of my eighth grader 'bad boys', moving into the high school, were required to participate in an 'exit interview' with me. During the 'exit interview' I asked the students to do the following in high school: 1. Demonstrate appropriate choices; 2. Be supportive of yourself and others; 3. Learn something positive about yourself everyday; 4. Complete assignments with self-confidence and pride; and 5. Respect yourself and others. 'A's are not easy to earn in school, or in life. You will need to stick your neck out there... you may find something interesting, and 6. Always carry a pencil and paper, you may want to take notes.

Where do I go from here? I plan to continue working with the students at the middle school, especially the 'bad boys'. Most of them will participate in the dance ensembles this fall at the school. Last May, the ensembles produced a dance drama, *Swan Lake: A Children's Retelling of the Classical Ballet*. *Swan Lake* is a story of love, betrayal, deception, fate and forgiveness. This is another story, another tale for a different day. I am not sure how the story ends, but I have my pencil and I am taking notes.

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Inhabiting the Choreographic Process

Ann Vachon

Since my paper is pretty short, I'm going to start with some audience participation. I want to ask you to create a piece of sculpture, right now, using your own hand as the raw materials. Just use one hand, and take a little bit of time to find something that pleases you, for whatever reason.

Okay, now I'd like to ask you some questions about this experience. What process did you go through? Did you dive right into working on it? Or did you think about it first? If you had any thoughts, what were they? Did you think about what you wanted it to look like? What you wanted it to mean? What it would say about you?

How did you go about this? Did you get a shape you liked right away, and stick with it? Did you go through a lot of minor revisions? Or did you continually start over until you found something? Maybe you ended up liking your first sculpture best? What was your working style? Did you focus in on yourself, your hand, your project, or did you look around at what other people were doing? Were you influenced?

How did you decide you were done? What did you like best about your sculpture? Was it the rhythm of the lines, the meaning of the gesture, the originality of your shape, its simplicity, or its complexity, or what it represents to you? Did you imagine it as a much larger construction that you could climb on or crawl under?

I asked you to do this experiment because this is the first thing I always do in the course I'll be talking about, and I want you to have an example of the experiential approach I use throughout.

My premise for this paper is that Modern Dance developed out of a lineage of problem solving by individuals driven by personal convictions. My goal is not specifically to teach Dance History in the two courses on Creative Process I teach for graduate and undergraduate students at Temple University. However I want my students to experience the discovering and re-inventing that is the legacy of modern dance, so I design assignments that will lead them in the footsteps of several of the pioneers, as well as more recent innovators in the field of dance.

I ask them to pretend, for the semester, that they are driven by some of the same needs as artists who have gone before, and that they will invent or discover new approaches out of their own individual visions. The goal is not historic re-creation, as much as a chance to 'live' some of modern dance history. And even that is only in order to be inspired by the legacy of invention and re-invention of the art form, and to find new resources for their own use.

The work is all 'lab' work, in that it is experimental in nature, and not intended to result in finished choreography. The assignments fall into two main categories. There are experiences that are done during class time, usually with no forewarning, in which the students are obviously given much too little time to adequately solve the problem in depth, but are encouraged to just dive in. And there are the assignments that they take home. These are the problems I want them to live with for while, not necessarily going into the studio to work on, but just letting them sit there in the backs of their brains, 'bugging' them.

At the beginning of the course I request that the students to try to embrace these problems as if they were driven from within to do them. I realize that often the assignments will feel offensively unclear, and I hope that they'll not try to figure out what I want, but try to solve each problem for their own satisfaction. But I am nervous every time that it won't work. There have been some mishaps, which I can tell you about if you are interested.

One day early in the semester we dance expressively and emotively, à la Duncan. I play romantic piano music by Schubert and Chopin, and at the best of times have a live accompanist rather than a recording. I encourage the students to honor every nuance of emotion in the music, to respond from the depths of their sensitive artistic spirits, and to consider the music as almost a divine inspiration. (I try to say these things without sounding facetious.) After they have danced to a few etudes, responding to the emotion in the music, I ask them to find a prop to work with – some handy piece of clothing. Often the cloth becomes something to vent their feelings on, or a symbol for a precious or lost or inconstant object or person.

This opportunity to celebrate 'self-expression' is something that is felt as a great freedom by some of the students, and totally alien to others. The romantic period of the music is often mentioned as a problem – but of course I've selected that music, not only because Duncan danced to it, but also because it reflects a period in music history when an individual's emotions were considered appropriate substance for reflection, composition and performance.

Nevertheless, we go on to try a more contemporary approach. I invite them to bring in music that they consider extremely emotional in nature. I'll get movie music, religious music, operatic arias, or sometimes classical music with spiritual overtones. But most of what they bring will either be specifically emotional to *them*, through association, or will have lyrics (often undecipherable at a first

hearing) that they find moving. Still, we have fun with this material – I ask them to work improvisationally both with and against, or opposite, several aspects of the music — phrasing, tempo, rhythm, motific development, volume, texture, style, pitch, form, etc. Does this have anything to do with dance history? Probably not. Except that then the take-home assignment is to choreograph a piece that is dictated by a piece of music, finding in the score as many answers as possible to the choreographic questions. I consider this in the model of some of Doris Humphrey's work, especially her early music visualizations and her dances to Bach.

Another assignment is a character study. I ask them to pick a decisive moment in the life of some figure from literature, mythology or history, and create a solo that is based on the inner mental state of the character at that moment. Martha Graham is obviously my model here. (Am I going to have to abandon this technique due intellectual property considerations, making it available only with permission?) A second phase of this assignment is to have students integrate a prop into their solo. I don't specify that the prop be used as a symbol in the work – I have found it more useful to have the class watch the resulting solos, and decide for themselves whether the prop has 'acted upon them' in a symbolic way. At this point we sometimes take time to look at videotapes of some symbol-laden early modern dance choreography.

We talk about symbols, and Freud, and how it used to be that everything on stage seemed to be fraught with layers of meaning — but how even among the pieces done by these students, there is some very real power in the skillful use of symbols. Sometimes I go on to assign a study that intentionally uses a symbol. They can refine the previous work, or start over. The only requirement is that we, the audience be moved by the work, and that the transformation of the symbol contributes to this response. After exploring these concrete symbols, we will also experiment with a movement motif as symbol – which also must become transformed. This is more reflective of a time period than any one particular person, although Doris Humphrey, for one, saw her movement as largely symbolic.

They call it 'Dance from a Chair,' the assignment in which I have students create solos on each other with two very strict rules. One is that they cannot develop the movement on their own bodies first, and the second is that nothing can be demonstrated. The purpose of this assignment is two-fold. (Well, honestly I usually have about four or five agendas stuffed into each assignment.) Anyway, one goal is to stretch their repertory of ways of coming up with movement beyond the customary. A second is to help them to start to really see what's in front of them, and exercise directorial discrimination on what they are seeing. For this assignment I try to let them choose whom they will choreograph on, and then they have a week to

consider how to exploit the qualities of their particular dancer. After they've worked a while, we go around and 'visit' the various studios (i.e. the spaces in which each duet is rehearsing) and eavesdrop on the processes. The variety of approaches is always fascinating, although everyone complains about having to sit on their hands while they create! We'll discuss choreographers, such as Remy Charlip and Deborah Hay, who have used such alternative methods for communicating with their dancers.

One day I talk about those modern dance legends (Graham, Humphrey, Wigman, Laura Dean & probably others) who supposedly went into the studio to 'find' their own movement. Acknowledging that this was a process that took many months or years, we nevertheless have a fun class session in which I ask everyone to condense the experience into about half an hour. I ask them to start with a strong personal conviction (this could be grounded in philosophy, politics, body science, or some personal idiosyncrasy) and begin to develop a movement vocabulary (or lack of) and technique (or lack of) on that, as well as a choreographic approach. Then they are to go find "disciples" to whom they can quickly teach these principles, and develop a brief lec-dem of their approach. The class ends with a series of demonstrations of their 'discoveries.' Of course this is all a bit farcical, but it gets them thinking, and sometimes actually affects their later work! Plus it's fun. And sometimes it will make someone think a little deeper about what they are actually saying in their work – even though inadvertently.

Early in the semester we have played the Dadaist game, "Exquisite Corpse," with both drawing and writing. We've also experimented with a more rigorous kind of collaboration, in which both parties must keep editing the collaborative work, without compromise, until they are either completely satisfied or have broken off the relationship altogether. I have imposed the 'rules' for these two very different approaches to collaboration. Now I ask them to work with several others in the collaborative mode that feels right to them. We talk about the women's rights movement, cultural ascendancy, the tyranny of technique, the populist movement – and how assumptions in these areas can affect collaborative relationships.

Sometimes I use this exercise as the opportunity to explore 'Dance by Chance.' This turns out to be a real challenge. My own bias is that what Merce Cunningham invented or discovered was specific to his needs, and should not just be assumed by other choreographers as a tried and true method. We spend some time talking about those forces in concert dance that had begun to feel tyrannical to him, and from which Cunningham wanted to emancipate himself. With my undergraduates, I will then ask them to at least invent their own techniques for arriving at random choreography – and to acknowledge afterwards which aspects of their work remained within their control, and why.

With the graduate students we look at some of the many different ways that artists have expressed feelings of alienation in their work, or made audiences uncomfortable with the status quo. And I invite them to invent their own breaking of the rules, in whatever drastic way they can come up with. This is really a tough one, so much so that many years I spare the poor students this particular challenge!

It's important to remember that my primary goal is *not* the teaching of dance history, but rather an experiential exposure to a variety of choreographic approaches that will in at least some cases be unfamiliar.

Often at about this stage language begins to enter some of the work. This pretty neatly reflects the choreographic timeline we've been vaguely following. The next unit of experiences integrates text and personal histories. I guide the students through a time trip to childhood, based on early sense memories, during which ancestral figures appear and converse with them. Some of you may have experienced some of this in the choreography workshop I have given, called "Tapping Autobiographical Sources." If I'm lucky, spring break comes along right about now, and many of them will be going home or seeing their families. I request that on a particular date everyone bring in some snippets of recordings of family members, acquired however they can manage, as well as other recorded material, and other texts they can read. The task that day, working in groups, is to create a collage out of this accumulated material that can serve as a sound score for a dance. Often through this process an individual will come to recognize how interesting his or her own material is, and may decide to use it in a future performance piece.

The bigger assignment is still to come. Each student is asked to make a work that combines the following four elements: personal or family history, text of some sort, an original sound score and a collage approach to the sound, the movement, the text, or the entire work. Meredith Monk is one of my models for this assignment.

Usually by now I don't have enough time to fit in all the things I'd still like to try, so I give them a choice, suggesting that they either make a piece that is a statement of political conviction, or a piece that integrates a use of multimedia. Often several will combine both in one work.

Sometimes I'll ask them to write a score for an improvisational piece to be performed without rehearsal. Although we won't usually have time to try these all, we can talk about whose benefit they were made for, and how likely they are to be successful for their intended constituency, be that the performers, a paying audience, chance passers-by, or whatever.

I try to assume the identity of Barbara Dille for a session or two, and lead the class in an experience of dance as Buddhist practice. This gets more and more difficult as I get older and more judgmental. But fortunately they're usually worse than I am, so my disguise deludes them.

I'm still trying to figure out a way to get them to develop pieces drawn from collective experiences of a group, or community-based choreography. When I wrote the proposal for this paper a year ago I intended to have a solution by now, but I'm still working on that. Please share any ideas you might have, understanding that the dilemma is to have the experience take a maximum of two class sessions, with a possible homework assignment. Maybe the best thing would be to have them experience this area as participants, by inviting a guest who would draw a dance work out of their collective stories.

There is one more challenging assignment I give the graduate students, except those years when I realize I've demanded far more than is humanly possible in one semester, and so cancel the last assignment. But I don't like to do that, because I am teaching something else in this course, and this final assignment is an opportunity to both test and reinforce it.

I have invited them to begin researching an issue of special interest to them, and to investigate how other choreographers may have dealt with it, either in the past or contemporaneously. I suggest a few ideas, but leave the possibilities wide open. Then I ask them to create and present a class session designed to get the other students to explore their topic. Lectures are not encouraged; this is to be experiential learning. Some examples have been: Feminist agendas and dance, Evaluating quality in Multicultural dance, Dance as Spiritual Experience, Intersections of Politics and dance, and What about Beauty? Dance history is what is happening right now, and my students will often be in touch with some new development in the field and be a rich resource for us all.

I have no conclusions to offer you. This is an ongoing experiment, and it seems to invigorate some interesting new creative outcomes and channels. And of course I keep learning from the students, and from their solutions to the absurd tasks I set them.

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The Expression of Hindu Feminism in the Choreography of Manjusri Chaki-Sircar

Trevor Wade

I would like to begin by dedicating my presentation to Manjusri Chaki-Sircar who passed away last month at the age of sixty-six. She was an important pioneer in the development of a “new” or “modern” Indian dance genre. Her daughter, Ranjabati Sircar, with whom she collaborated for the last fifteen years, also died this past October at the age of thirty-six. Together they developed a new movement vocabulary, Navanritya (literally, “New Dance”), and co-directed the Calcutta-based dance company, the Dancer’s Guild. They are less known internationally than some other Indian dancers, but they are well-known and loved in Bengal and respected throughout India. I was fortunate to have worked and danced with them. Their deaths are a great loss to Indian dance, and I hope their work will be continued.

[Video clip #1 – Manjusri Chaki-Sircar in rehearsal at her studio (Salt Creek, Calcutta, India)]

Manjusri Chaki-Sircar was born in East Bengal in 1934. She studied the classical Indian dance styles Bharata Natyam and Manipuri for many years beginning in childhood, but she preferred the free and creative dance style of Rabindranath Tagore. In college, she starred in many Tagore dance-dramas and was encouraged to choreograph pieces to Tagore songs using classical techniques rather than the conventional Rabindrik (Tagore) style. Later, she would refine and develop this approach in her modern movement vocabulary. Manjusri Chaki married a professor of geography (Parbati Kumar Sircar) whose academic positions took him abroad. They spent three years in Nigeria, where their daughter Ranjabati was born, and eighteen years in New Palz, New York. All the while Chaki-Sircar continued to perform as a solo dancer of classical and creative items. In New York, she also continued her education and completed a Ph.D. in anthropology at Columbia University. She has published numerous books and articles on her field projects and on the history of dance in Bengal. In 1983 she decided to pursue dance full-time and returned to Calcutta to form her own dance company, the Dancer’s Guild. Her husband took early retirement and returned to India in 1985 to manage the administrative side of the company. Until her death, Chaki-Sircar ran a successful dance company and choreographed a large number of pieces based on Navanritya, her unique

movement vocabulary.

My knowledge of Chaki-Sircar and her work comes primarily through my first-hand interaction with her. I spent three months observing and dancing with Chaki-Sircar and her company in 1998 as part of my dissertation research. Prior to this, I trained for many years in Western dance styles (jazz, ballet, and modern) and danced professionally with a small, Chicago-based company. Chaki-Sircar allowed me to take class in her Navanritya style along with her students and company members. Concurrently, I trained in the classical dance style Bharata Natyam (which I began studying in 1995), so I have been able to compare her “modern” work with Indian classical movement and repertoire. I also studied the Keralan martial art form Kalarippayattu, which Chaki-Sircar and other contemporary dancers incorporate into their choreography.

Feminism, Nationalism, and Dance in India

Manjusri Chaki-Sircar is one of three feminist, “new dance” choreographers whose work I explore in my dissertation; the other two are Chandralekha (based in Chennai/ Madras) and Daksha Sheth (based in Trivandrum/ Thiruvananthapuram). All three began their careers as classical dancers before experimenting with movement language and choreography. Motivated by their feminist positions and their desire to use dance as a medium of personal expression, they have become pioneers in the development of a “new Indian dance” genre. Notably, they share similar criticisms of the classical dance tradition and of Hinduism but have quite different approaches to feminism and to its implementation in dance. I argue that they use choreography to express their feminist Hindu viewpoints and to offer alternative models of Hindu womanhood. Today I will discuss the feminist strategy behind Chaki-Sircar’s movement vocabulary and choreography.

My approach is not a phenomenological or functional examination of what dance, or feminist dance is. I do not believe that a dance piece is itself inherently feminist; it becomes feminist only in the context of a particular historical moment. I focus on the deliberate attempt of Chaki-Sircar to uproot and replace what she calls “Brahmanical patriarchal ideology.” That is, I do not approach her choreography as merely *reflective* of social reality but as the product of a feminist *process*, a strategy of criticizing and constructing a new vision of the world. My analysis thus

concentrates on contextualizing her feminist challenges to mainstream Hinduism.

As feminists in India, Chaki-Sircar and other choreographers face a double burden: on the one hand, as feminists, they aim to censure socio-religious practices that oppress women; on the other hand, as post-colonials, they want to validate their own culture. Expressing oneself as a modern, feminist, Hindu woman is problematic for at least two reasons.

1. First, the *social* behavior of women is linked to their *religious* duty (through the concept of *dharma*), so that a breach in conventional behavior carries anti-Hindu implications. For example, the ideal woman in dominant Hindu discourse, the *pativrata*, is a wife who worships her husband like her lord, produces male children, and obeys her in-laws. I use the word “discourse” to indicate that these ideas are propagated in multiple fields — in texts, such as ancient law treatises and mythological tales, and in practices, such as social custom, modesty etiquette, and familial pressure. Not all Hindus agree with these ideals, but they are recognized as a central component of normative female devotion. When taken to an extreme, this dominant discourse considers women who do not obey their husbands not only to be uppity wives but also to be bad Hindus. This conflation of the social and the religious makes it very difficult for women to make non-traditional choices or changes in their lives without being seen as anti-Hindu or non-Hindu.
2. The second hurdle that these women face is the association of the “modern” with “western.” The “authentic” or “real” India is thought to lie in practices and values that are “traditional.” Hindu women who have criticized their own traditions have often been accused of being westernized; they are perceived as threatening the integrity of the Hindu tradition and the identity of the Indian nation. The fact that dance in India is affiliated with the Hindu religion compounds this problem for choreographers like Chaki-Sircar. Classical dance styles trace their origins to Hindu temple rituals and other forms of religious worship. Although dance is no longer performed in temples, it is still regarded as a repository of Hindu values and beliefs. Nationalists in the mid-eighteen hundreds construed that the “authentic India” lay in spaces untouched by the British — namely, religion, the arts, and the home. Thus, Indian classical dance, which holds a place in both the religious and artistic spheres, was embraced as vestige of pure, pan-Indian culture.¹ Its preservation and study have been sponsored by the government, and it has been exported to

the rest of the world as a representative of “true” Indian culture and religious practice. Today, Hindu girls (both in India and abroad) are encouraged to study classical dance. It is believed that through dance training, the girls will imbibe traditional Hindu values and learn to play the role of the proper Hindu woman (Gaston 1996; Cunningham 274).

Chaki-Sircar, along with Chandralekha and Daksha Sheth, rejects many aspects of mainstream Hinduism. In contrast to many Indian feminists who have turned away from religion, these three choreographers selectively use elements of Hinduism (usually from non-mainstream discourses) to present their modern worldviews. They force a key question: what is Hindu about a Hindu woman if she rejects prescribed and expected female behavior (her *stridharma*)? If a woman decides not to marry or not to bear children, what makes her Hindu? I argue that these feminist women have separated their Hindu identity from their social behavior and, through their choreography, present alternative visions of Hindu womanhood.

Navanritya: a Modern Movement Style

Manjusri Chaki-Sircar’s critique of the classical dance tradition is based on her belief that it is pervaded by a “patriarchal Brahmanical ideology” which is her short-hand term for an attitude within Hindu beliefs and practices that subordinates women to men or objectifies women as sex objects. Her goal is to replace this ideology with her own “modern” worldview. “Modern,” for Chaki-Sircar, designates an *attitude* rather than a temporal period or an aesthetic quality. To be “modern” is to have an attitude that includes, most importantly, an understanding of women as complete human beings and the equals of men. She is convinced that the repertoire and poses of the classical dance tradition reinforce the subordination of women to men in daily life and is bolstered by dance’s religious connotations. She particularly objects to the idealization of women as the *nayika* (or heroine), the centerpiece of classical dance repertoire.

One of the most common and beloved themes of Indian classical dance is the romance between a heroine (a *nayika*) and a hero (a *nayaka*). The heroine (or *nayika*) is usually portrayed alone, pining for her absent lover who is frequently off dallying with other women. When he finally returns, flaunting the marks of his love-play, she may at first be angry, but in the end, she always forgives him and resumes their sexual love-affair. The *nayika* originated as a literary and aesthetic ideal of the sexually available and enticing woman (that is, she is not a wife or *pativrata*) and was adopted by the Hindu *bhakti* religious movement as a model of the ideal devotee. Members of the *bhakti* movement perceived these erotic-devotional tales as a spiritual allegory for the relationship between the human and the divine, the heroine (*nayika*) representing

human beings and the hero symbolizing god. The *nayika* poignantly captures the human condition of longing, pining, and waiting for a god who is personally affectionate but who is always just beyond reach. Today, the *nayika-nayaka* poems continue to be understood as spiritual allegory, and dance performances are viewed as potential vehicles of devotional expression.

Chaki-Sircar believes that the spiritualization of the *nayika* narrative traps women into believing that their own degradation has spiritual value, and she sees it as a system that grants women power only through their self-denial and self-effacement (Chaki-Sircar 1984, 195). She and other feminists object to the absolute hierarchy and asymmetry inherent in the relationship between the heroine and the hero which has been carried over from literary conventions. According to Sanskrit poetics, for example, a wronged heroine (*nayika*) can express her discontent only through tears, silence, and bitter words, but she can not retaliate in kind (in other words, she is never unfaithful to her Beloved) (Ingalls 16). Classical dance, says Chaki-Sircar, “presents women as objects of pleasure and their submission to the Lord is more like a submissive female in a patriarchal society than that of *bhakti*” (Venkataraman 34). “My dance choreography,” she says, “is a rebellion against the patriarchal Brahmanistic classical dance tradition of India” (Chaki-Sircar 1994).

[Video Clip #2 – Bharata Natyam. I assume that most of you are familiar with this classical style. It is the style that Chaki-Sircar criticizes most directly. This short clip gives you an idea of the ways that Chaki-Sircar has departed from Bharata Natyam. This item starts with pure dance, then tells the story of Sita’s marriage to Rama. The dancer (Mallavika Sen) alternately depicts Rama and Sita. Notice how Sita follows behind her husband, lowers her head in his presence, and moves with small gestures in contrast to Rama’s large ones.]

Chaki-Sircar thus entirely eliminates the *Nayika-Nayaka* narrative from her compositions and replaces them with themes and images that she considers appropriate for modern women. She bases her pieces on heroic historical women or on social and environmental concerns. She has been particularly inspired by the literary heroines created by the Bengali Nobel-laureate Rabindranath Tagore (1861-1941); she finds his female characters refreshingly sophisticated and sensual, proud and free, independent and self-reliant.

However, merely substituting “modern” themes for traditional narratives is not a sufficient remedy for Chaki-Sircar, for she believes that ideology is also reflected in movement. She writes, “In dance, and perhaps in other art forms, form and content have a *Shiva-Shakti* relation-

ship – they are inseparable. It is important to realize that a traditional technique which represents a very traditional ethos may not be suitable for modern themes” (Chaki-Sircar 1993, 81). She believes that ideology is internalized by dancers through practice and conveyed to the audience through both content and movement. Thus, in order to eliminate “patriarchal Brahmanical ideology,” Chaki-Sircar has invented her own movement language which she calls Navanritya or “New Dance.”

Navanritya is based on Indian principles of movement, but it expands the scope of gestures and expressions permitted in classical dance. She adopts Rabindranath Tagore’s eclectic method of developing a modern dance language. At a time when most nationalists were advocating a return to “traditional” and “authentic” art forms such as Bharata Natyam, Tagore advocated the creation of a modern Indian aesthetic. He sought to make a pan-Indian, modern dance style and brought gurus of various classical styles together to create new compositions that did not rely on any one style. Chaki-Sircar similarly draws on steps and gestures from a variety of indigenous and foreign traditions and combines them in a “chemical synthesis.” Because she takes movements out of their original context and reformulates them against the backdrop of her modern ideology, she believes that she removes their patriarchal bias. She says, “How can one use Bharata Natyam to portray something, when the whole dance form, all the movements, have been developed in order to depict *sringara* and *nayika*” (pers. conv. 4/12/98). That is, she believes that dance techniques reflect the ideology present at the time of their development.

Most of her movements are drawn from classical Indian dance styles but she also incorporates movements from yoga, indigenous martial art forms, sculptural temple poses, and western modern dance movements. For example, she will combine a marital art base from Chhau with the lyrical torso and hands from the Manipuri dance style. Her dancers thus move with a freedom and scope not found in classical dance which has more restricted and stylized parameters of movement. Her dancers roll on the floor (an anomaly in classical dance traditions), and kick or extend their legs above waist-level (which is not only an unusual Indian dance movement but also considered “immodest” behavior for a woman by conventional social standards). (She has been criticized for this.)

Chaki-Sircar defines feminism as “women’s individual self-reliance, and sisterhood or collective solidarity” (Chaki-Sircar 1984a, vii). Her ideal modern woman is independent and self-sufficient, sensual without being objectified, strong without being overbearing, powerful yet feminine, and possessing a strong sense of self-worth. Chaki-Sircar tries to present this image through her narrative landscape (or content) and movement language (or form). By using Navanritya, Chaki-Sircar physically conveys the freedom and self-confidence of her ideal modern

woman. For example, rather than depicting goddesses through statuesque poses and small hand gestures (*mudras*) as in classical convention, Chaki-Sircar uses large, powerful movements.

What is striking about Chaki-Sircar's "modern woman" is how stereotypically "feminine" she is. Her dancers move with a fluid, lyrical grace that may surprise audiences expecting a more militant display. This confident gentleness and free and natural flow of movement is strikingly different from Chandralekha and Daksha Sheth's presentation of womanhood which has a physically strong and even martial quality. Chaki-Sircar's ideal of womanhood is strength within grace, and independence within social harmony. This idea was inspired by her experience with the women of Manipur, India during her dissertation fieldwork. Manipuri Hindu women enjoyed an unusual degree of economic and social independence, and she saw their self-security come through in the gentle movements of their Manipuri dance.

Hindu Feminist Expression in Choreography

Four themes consistently appear in Chaki-Sircar's pieces that reveal her feminist position. (1) Her presentation of women as independent, confident, and self-determining persons. (2) Her frequent depiction of the power of women's communities. (3) The visibility she gives to mother-daughter relationships. And (4) Her portrayal of relationships between women and men as egalitarian partnerships. I will show you examples of each of these features in video clips.

The first excerpt is from her piece *Tomari Matir Kanya* ("Daughter of the Earth") (1986), which is her version of Rabindranath Tagore's dance-drama, *Chandalika*. Her dance-drama includes strong female characters, a powerful mother-daughter relationship, and a display of female religious power outside of mainstream Hindu structures. You will first see the end of a long duet between mother and daughter danced by Chaki-Sircar herself and her daughter Ranjabati. This segment does not reveal the full range of their relationship, but it shows the mother comforting her daughter in a gesture reminiscent of feeding a child. The daughter, an adolescent, is likened to a child on her mother's lap just before she undertakes a rite of passage to adult womanhood. Chaki-Sircar frequently includes mother-daughter relationships in her pieces. This is unusual and striking, for mother-daughter relationships are noticeably absent from dominant Hindu discourse. Mother-son relationships, in contrast, are a prominent religious, literary, and cultural trope, but the mother-daughter bond is neglected. (The mother-daughter relationship is occasionally featured in oral tales, such as in the popular Bengali myth of the goddess Durga.)

As their duet ends, a community of Bhairavis or Tantric priestesses gather to help the daughter (Prakriti) undergo the rite of passage. Depictions of women's com-

munities are prevalent in all of Chaki-Sircar's pieces. Relationships between women are typically the strongest and most central relationships in a Hindu/Indian woman's life, but, again, they receive minimal attention in dominant Hindu discourse and classical dance. Their presence in Chaki-Sircar's work makes relationships between women visible, and challenges the traditional Hindu idea that the meaning of a woman's life depends on getting married and serving a husband. Chaki-Sircar also believes that women's communities are a powerful tool for combating subordination and fostering self-reliance.

The Bhairavis circle around the mother as she makes the *shikara* mudra with her hands, signifying power. You will see the floor work and the high kicks that I mentioned earlier – again, they are extremely unusual in Indian dance and considered immodest. There is, in fact, a myth about the god Shiva tricking his wife Parvati into losing a dance contest with him because she modestly won't follow suit when he kicks his leg above his head. If you are familiar with Indian dance, you will recognize steps from various classical traditions, but notice that they are here combined and utilized in a new way. I also want to mention that in contemporary performances of this Tagore dance-drama, these Bhairavis are represented as crazed and frenzied witch-like women; this is an interpretation which plays on the idea that women's power (*shakti*) needs to be controlled by men through marriage and that the *shakti* of unmarried women unleashes a destructive force rather than a procreative one. In contrast to this, Chaki-Sircar portrays the powerful Tantric women as dignified, calm, and well-groomed.

The Bhairavis then gather around the daughter, and her mother transfers the power or secrets of womanhood to her. Hips swinging, she passes the *yonis* or iconic symbol of feminine power (*shakti*) from her womb to her daughter's. The daughter then proceeds through a tunnel made by the arched bodies of the Bhairavis that is meant to symbolize a birth canal. She emerges a mature woman with full sexuality. Joyfully, she joins the Bhairavis for the first time in a seated dance that sweeps across the floor; they rise with powerful movements (including kicks) and form a pyramid of female strength around the daughter who makes the *yonis* icon.

[Video clip #3 – *Tomari Matir Kanya* (1986), excerpt from a made-for-TV video (1991)]

The third excerpt I've chosen demonstrates Chaki-Sircar's vision of equality between genders. Unlike some feminist choreographers, Chaki-Sircar does not depict the dominance of female over male. She is quick to denounce the smallest maltreatment of women, but she does not blame men for all of society's problems, nor is she anti-male. She has enjoyed positive relationships with men throughout her life, most importantly with her husband

and father. Her presentations of social community are not radical; she retains traditional gender divisions of labor. However, her male and female characters always regard each other with mutual respect.

Her love relationships between men and women are distinctive for their joyful playfulness and mutual affection. Love-making appears as an extension of their egalitarian friendship. The excerpt I will show from her piece *Aranya Amrita* (1991) is remarkable because it features a male-female duet that is not romantic. The dancers depict affectionate pairs of trees and animals. Notice their facial and physical interaction. You will see the dancers hold hands, touch, and lean on each other with remarkable ease. Although this may look normal to an American audience, it is extremely unusual in India. Traditional Hindu culture tends to segregate male and female spaces. Men and women do not touch each other casually – not on stage and not in real life.

[Video clip #4 – *Aranya Amrita* (1991), from studio rehearsal, 4/98]

Conclusion

Chaki-Sircar's approach to choreography puts into effect the feminist strategy suggested by scholars Elizabeth Grosz and Gayatri Spivak. They argue that in aiming to transform society, feminist projects should both criticize the current situation and imagine an alternative. Chaki-Sircar's choreography does exactly this: she criticizes dominant Hindu tropes at the same that she constructs positive alternatives. Her choreography expresses her personal Hindu worldview and offers alternatives to the dominant *nayika* and *pativrata* models of Hindu womanhood. Chaki-Sircar's feminism emphasizes the self-reliance of women and the power of their collective solidarity. Her female characters are independent, free, self-assured, sensual women, and move with a natural freedom. Their strength is conveyed in their gentle lyricism and stereotypical feminine grace in contrast to the physical female power depicted by some of her contemporaries. This may offer her middle-class audiences a more palatable and less shocking transition to a feminist world. Her work is an example of one woman's efforts to express herself as both a Hindu and a modern woman.

Note

- 1 A number of scholars have recently written about the reinvention of *sadir* (temple dance of the *devadasis*) as Bharata Natyam: S. Anandhi, Anne-Marie Gaston, Saskia Kersenboom, Avanthi Meduri, Janaki Nair, Amrit Srinivasan.

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Promoting Transfer and Maintenance of Turnout Skills

Tom Welsh

The first presenter in our symposium, Gayanne Grossman, explained the mechanical complexities of controlling turnout. Our second presenter, Donna Krasnow, demonstrated exercises for helping dancers acquire the capacities needed to control turnout. Sometimes knowing what to do and why is sufficient; often it is not. Even with clear biomechanical assessment and competent training, new dance abilities often do not transfer from physical therapy or conditioning class to technique classes, rehearsals, and performances. Dancers can execute the new skill in the clinic or on the Pilates Reformer, for example, but they revert to old movement habits when they return to dance class and rehearsals. This presentation suggests a strategy for helping dancers learn to use new turnout skills in classes, rehearsal, and performances. The use of a new skill in settings other than the initial training setting is sometimes referred to as skill transfer.

The strategy described here is based in the applied science of behavior. It is practical rather than theoretical; it focuses on what we as therapists, teachers, and dancers can do to encourage the general use of effective turnout skills. The recommendations are extrapolations from research in other domains and therefore speculative for dancers until experimental research on this topic can be conducted with dancers.

Our defining question is – What can dancers & those who train them do to facilitate control of turnout?

Much of what my colleagues presented already implies strategies for promoting skill transfer. This presentation describes an explicit strategy for promoting skill transfer. The approach includes seven components each intended to complement the others. I have separated the components to facilitate description; in practice, some of them are implemented concurrently and interactively. You are welcome to translate the components into any form that will help you use them.

1. Sustain training until threshold levels of the essential capacities are achieved

Many of the new capacities dancers develop to control turnout will be sustained by regular dance activity once they reach a level that permits them to be used effectively while dancing. Such a level might be considered a threshold for practical use. Until this threshold for effective daily use is achieved, the new capacity remains susceptible to atrophy. For example, once a dancer achieves enough strength and endurance in the muscles that con-

trol neutral alignment at the tarsus in turned-out releve (esp. peroneus longus & brevis), most dancers will use neutral alignment because it works better. By using the new strength effectively while dancing, dancers will sustain or even continue to increase this new capacity. Dancers who remain too weak to achieve neutral alignment while dancing will compensate with misalignments and inefficient movement patterns that can exaggerate their imbalances. It is therefore essential for dancers to continue to exercise essential capacities until threshold levels are reached.

There are some physical capacities that are called upon so infrequently in technique classes that dancers need to train those muscles outside technique class throughout their careers. Strengthening the muscles that control tarsus alignment at the extremes of their range may, for example, help the dancer who one day finds herself in a precarious over-balance save the movement and avoid an injury. Unusually demanding dance movements that are rehearsed infrequently point to capacities that require outside training.

Strength and muscular endurance were used for the example above but the principle applies to other physical capacities as well. If, for example, a lack of flexibility is a limiting feature, dancers will need to reach a level where they can actually use the necessary range of motion while dancing before they will have a reasonable chance of retaining the ability to use the new range.

Teaching dancers relevant turnout exercises is only the first step. Finding ways to help them continue rehearsing the exercises until the new capacities can be used competently in technique class is the next, essential step. For this reason, one-visit physical therapy or body-work training is often not enough. Multiple initial training visits, work with informed partners, and periodic follow-up with a skilled trainer are often needed to insure that new capacities will develop to practically useful levels.

2. Establish a consensus on the desired performance

An important challenge for those who wish to help dancers control turnout is to get dancers and their teachers to agree on what constitutes effective control of turnout. Without a consensus, dancers may use the new skills only when the trainer is present and teachers not involved in making the corrections may inadvertently un-train many of the new turnout skills the dancers and their trainers have worked to establish.

Effective control of turnout probably involves a near maximal, yet balanced engagement of the most efficient hip outward rotators. It also involves the absence of any misalignments or compensations that appear when dancers try to work beyond their physical capacities. As part of her presentation, Gayanne described the components of effective use of turnout and Donna gave several examples.

In addition to agreeing on what constitutes effective control of turnout, dancers and their teachers must also agree that learning to control turnout effectively is a worthy enterprise. Gayanne's explanation of the mechanics of good turnout and the implications of poor control can help us construct and compare a list of advantages and disadvantages for proper use of turnout. If a dancer and her teachers cannot agree to work collaboratively to promote effective control of turnout, individual work with a trainer is likely to have a minimal and temporary effect. If the dancer agrees but some of her teachers do not, the dancer may need to be taught additional strategies for working on her own.

3. Agree on indicators of effective control of turnout

Often dancers need to be taught to see effective control of turnout and the compensations that result when turnout is not controlled. This involves making subtle discriminations. For example, dancers who are over-developed in the gluteals or those who have a pelvic structure that causes these muscles to protrude may actually pass neutral alignment and tuck their pelvises (which, by the way, intensifies the over-development). Other dancers tilt their pelvises forward so slightly that the misalignment of the bony structure is difficult to detect and other indicators such as tension holding patterns must be used to detect the misalignment. Making these discriminations also involves learning not to be distracted by conspicuous but unreliable alignment indicators such as placement of the feet on the floor. Using some of the dancers' training time to teach them how to see alignment improvements on themselves and others may be an essential step in helping them make new alignments lifetime habits.

Once dancers can see the alignments that indicate effective control of turnout in others and on themselves (while looking in a mirror), they must learn to feel effective control of turnout so they can use these sensation to guide their efforts when mirrors, teachers, and partners are not available. Many of the image-based instructions Donna gave while demonstrating her turnout exercises are designed to focus the dancer's attention on sensations they can use to guide their use of new turnout skills and integrate them into their overall movement patterns. While the sensations used to make these discriminations seem at least as subtle as some of the vision-based cues, they may actually be more salient for dancers since they occur

within their bodies and in reliable patterns. Teaching dancers to notice these sensations may be enough to encourage their use.

Before leaving the topic of indicators, one more issue deserves attention. When dancers learn a new alignment, it may feel wrong initially even if it is correct. Only after trying-on the new alignment and experiencing its benefits will dancers come to recognize its correctness. Achieving this understanding can be complicated by the fact that the performance of some dance skills may actually deteriorate temporarily until the new alignment is incorporated into the dancer's movement patterns and accommodations are made.

Helping dancers work through temporary decrements in performance to achieve important long-term benefits is another role those who train dancers may need to fill. Therapists, trainers, teachers, and even peer partners can help dancers overcome the inertia that makes old habits tenacious by alerting dancers to the fact that this problem may occur, by reassuring them that their new alignment really is more neutral, and by congratulating dancers on any improvement toward ideal. This requires trust and a willingness to temporarily suspend judgment so anything those who train dancers can do to create trust and encourage an experimental attitude will help. Once a dancer begins to experience the benefits of a more efficient alignment or movement pattern, a new inertia will support further change toward the ideal.

Before the conference, Gayanne said she often looks for ways to moderate the temporary performance decrement by, for example, asking initially for a smaller change, an approximation toward ideal, to help dancers negotiate the transition. This is an approach worthy of further investigation.

4. Make the training activity as much like technique class as possible; & blur artificial distinctions between exercising & dancing

The fourth component of the skill transfer strategy is to make the training activity as much as possible like the work dancers do in technique class. The aim is to minimize differences in cueing to reduce the likelihood of establishing irrelevant discriminations between training and technique activities. If supplemental training can be made to look and feel like dancing, skill transfer will be facilitated.

One way to accomplish this purpose is to adapt dance movements for use as training exercises. Another approach is to modify traditional exercises known to improve dancer capacities to make them feel more like dancing. Dancers can be encouraged to, for example, "Do two more repetitions but do them less self-consciously. Just dance with the machine." Trainers can also use language that matches the language dancers hear in technique class so a side leg lift becomes a parallel battement to second, for example.

While exercising, dancers should be encouraged to use the same holistic attention to detail they use in technique classes. An emphasis on conscious attention may be one reason somatic training approaches such as Pilates, Feldenkrais, Alexander Technique, and others have been popular with dancers for years. Finally, training can be designed to link exercises to their related dance skills by, for example, following the rehearsal of an exercise with rehearsal of a related dance skill and vice-versa.

There is evidence in other domains to suggest that incorporating variety into training approaches and even trainers encourages new skills to transfer to other settings. (The mechanism probably involves minimizing irrelevant discriminations between the training and transfer settings.) If dancers can learn to align themselves properly during a variety of training activities and for a variety of trainers, they will have a better chance of taking their new skills with them into technique classes and rehearsals. While a set routine of carefully chosen exercises may be more efficient when teaching new dancer alignments, variety will probably need to be introduced as the skills are acquired to facilitate transfer of the new skills to other circumstances.

The specific approaches to achieving this component of the transfer strategy are open to creative invention by therapists, teachers, and their dancing clients. The aim, again, is to make the supplemental training look and feel like dancing.

5. Use cues in the training setting that can be re-used in technique classes

Part of the next phase of the skill transfer strategy is accomplished in conjunction with the previous phase. By using movements, language, and the same attention to detail already used in technique classes, trainers will insure that some of the cues used during training will be re-used in technique classes and this will facilitate transfer.

To enhance the effect, therapists and trainers can create new cues for specific alignments, coordinations, and timings that dancers can learn during supplemental training and then re-use during technique classes to facilitate execution of their new skills. The cues can be covert verbal cues such as encouraging the dancer to say to herself, "Toes under the knees." They can also be visual cues such as seeing, while in a lunge, where the knee is in relation to the foot below it. Or, the cues can be kinesthetic so the dancer learns to, for example, feel the engagement of the deep muscles of the hip, the dropping of the greater trochanter, and the tracking of the knees directly over the center of the feet. In fact, as cues are incorporated into a dancer's repertoire, they probably become multi-modal (language, visual, and kinesthetically-based) early in the training process particularly since dancers are so finely attuned to kinesthetic sensations.

A Canadian researcher by the name of Garry Martin has demonstrated a beneficial impact on the execution of

ice skating skills for elite skaters taught to use a verbal self-cueing approach. The skaters learned to cue challenging movements audibly during skill acquisition and rehearsals then learned to suppress the overt components of cueing in preparation for performances. Similar strategies might work with dancers and may be extendible to visual and kinesthetic cueing.

6. Acknowledge effective control of turnout during technique classes

The next component is aimed at supporting new skills while they are still tentative in the dancers' repertoire. After dancers use a new skill enough to have experienced its benefits, the skill is likely to become habit. Until then, supplemental reinforcement can help dancers persist in the effort to refine their new skills. Dancers have some independent control over this component but to optimize its effectiveness, teachers will need to help.

In technique classes, dancers can learn to assess their performance of new skills during the short during breaks in action, such as when the teacher is checking notes or giving private corrections to another dancer, or when the dancer is waiting in line for her turn to cross the floor. Some checking can even occur (indeed it will have to) as the new skills are being used to perform the dance movements given in class. Recognizing small successes will promote the integration of new turnout skills into the dancer's repertoire. To encourage the continued use of this behavioral tool, dancers will probably need to be taught to focus on acknowledging successes and improvements. They should be warned against indulging in negative critiques of their performance as doing so will distract them from dancing and punish the effort of engaging in the assessment in the first place.

This approach can be amplified by arranging for technique teachers to watch for and acknowledge improvements too. Teachers might be prompted — by a physical therapist, a trainer, or even a courageous dancer who is determined to improve — to provide such support at least periodically. Of course, this must be done in a manner that includes the teacher as a valued member of the dancer's rehabilitation team. Teachers may also need to be warned against engaging in negative critiques when trying to help a dancer transfer a newly acquired skill to their technique work as doing so may cause the dancer to try to avoid the teacher's eye.

A third approach is more complicated to implement but potentially more powerful because it employs more eyeballs in the assessment. Partners can be taught to see improvements and to acknowledge dancers who show specific improvements during class. For this approach to succeed, the partners will have to be taught their specific and narrowly-defined role of acknowledging successes and be directed away from our cultural tendency to criticize. Considerable research has shown the positive effects of

carefully crafted peer tutoring procedures in traditional academic classrooms. There is no good reason these procedures could not be extended to the technique studio. (Incidentally, tutors seem to benefit as much as the peers they tutor.)

7. Recycle thorough the phases of the strategy

A dancer undergoing change is a complex system and any system, be it physical, biological, or social requires continual attention and periodic adjustment to optimize performance. Well-honed systems run well because someone is constantly honing them. Dancers undergoing change will benefit from similar attention.

Some of the motor skills (as distinct from physical capacities such as strength, endurance, & flexibility) taught in the clinic or conditioning studio will need to be retrained when they deteriorate. Either the dancer's body did not really understand the skills when they were first taught or the skills were inadvertently untrained after the initial training. One possibility is to revisit special training exercises periodically as part of technique class. This can help dancers remember important aspects of the exercises they have forgotten or to notice for the first time aspects they were not previously ready to learn. The need for retraining should be anticipated.

In addition, some of the indicators of ideal alignment and execution may work for a while and then cease to yield improvements. The dancer may have used some indicators so often that they no longer yield the focused attention required. Or, the dancer may have progressed beyond the level where an initially crude, yet effective indicator will no longer suffice; refining the indicators should rekindle improvement. If repeated retraining seems to be necessary, it may be useful for the dancer to revisit her physical therapist or trainer for a follow-up assessment. Perhaps something else needs fixing.

Finally, those who wish to help dancers optimize control of turnout should be prepared to adapt and fine-tune the overall skill-transfer strategy. New research will expand our understanding of the mechanisms that effect skill transfer and practice with using the techniques will revealing useful refinements and amplifications. Remaining open to, yet critically demanding of, new ways of helping dancers optimize their use of turnout will insure a constantly improving approach to this important challenge.

Summary

We began our symposium by suggesting that science can help us improve our approach to the complex task of training dancers. Using the control of turnout as an example, Gayanne described the key features of well-controlled turnout and the capacities many dancers need to develop to control turnout effectively. Donna demonstrated a series of exercises designed to help dancers build

these capacities as well as the awareness needed to use them. I described an approach to helping dancers transfer their new turnout skills from the clinic and conditioning studio to technique class and beyond. We hope you find ways to use at least some part of what we have shared and, if you find it helps you train dancers more effectively, you will look to the dance sciences for new ideas in the future.

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Not Teaching Steps: Two Journeys in Dance Education in Australia 1960 – 1975

Diane L. Wilder

During the 1960s in Australia, the growth and development of dance as a valid, but not yet widely accepted vehicle for the exchange of ideas and education of young children, was becoming ever more apparent. Evidence appeared in the form of dance education texts from Britain and America advocating the virtues of dance as a positive physical experience that heightened the child's social and intellectual development. Some selective private girls schools began to broaden their original ideas on using movement and calisthenics as a means to enhance learning potential by introducing elements of dance within their physical education curriculum. Dance education ideas of European theorists such as Delsarte, Dalcroze, Laban and H'Doubler emerged to inform contemporary approaches to the teaching of dance to young children. In Australia, dance educators from various backgrounds emerged. Many cited clear connections between dance experiences and the overall development of the young child, and sought to integrate the two. Johanna Exiner and Coralie Hinkley are two such dance educators. Exiner and Hinkley provided exemplary practice in the area of dance education in Australia, particularly during the 1960s and 1970s. Emerging from divergent backgrounds, they developed approaches to, and philosophies about dance education for young children and adults in Australia: their unique contribution to dance education was ahead of their time, and remarkable given the constraints within the development of the arts in Australia during this time.

Theoretical Framework

The study was designed to document the stories of Johanna Exiner and Coralie Hinkley in dance education in Australia from 1960 to 1975. An ethnographic research method was used, establishing a narrative format to draw upon the past experiences and conclusions of these two dance educators, and to demonstrate their contribution to dance education in Australia. A semi-structured interview format was used as a means of gathering oral statements from the two primary subjects. Both subjects were asked the same questions in the same sequence. How-

ever, open-ended comment was sought between questions and at the end of the interview to allow scope for the subjects' ideas to come through. Questions were designed to elicit information pertaining to the time period under review: background questions intended to establish influences that each subject considered important to their developing philosophies and practices. Questions relating to experience were used to find out what both subjects had practiced, and believed during that time. Four ex-students of Exiner and Hinkley were interviewed six months after the primary subject interviews took place, using the above method as a means of providing confirming statements about their teachers' backgrounds and work in the field of dance education.

The questions asked of the two primary subjects were considered and grouped according to underlying themes. These themes included influences and establishment, values, feelings and social climate, philosophy, pedagogy and the importance of dance for the child, and dance education: students and the future. Each theme contained sub-themes were allocated numbers. The transcripts from the two primary subjects were coded by assigning a number according to the theme being discussed, next to the relevant statement in the transcript (Bogdan & Taylor, 1995). Statements were grouped around the theme. The same method was repeated for secondary subjects, with five major themes emerging (philosophy, aims, pedagogy, motivation and relating to students).

Key Questions

1. Exiner and Hinkley were ahead of their time in thinking about and articulating dance within education in Australia. Both were on the 'cutting edge' of dance education within early childhood and secondary school settings.
2. Exiner and Hinkley were progressive thinkers in dance education in Australia, and whilst they were philosophically bound together, their methods differed.

Their Stories: Bringing The Culture Home.

In 1957 when Coralie Hinkley, Australian dance educator and poet left Australia on a Fulbright Scholarship to study dance in New York (Hinkley, 1980), she could never have imagined the profound effect that this experience was to have on her future understandings and visions of

dance within education. Similarly, when Johanna Exiner discovered the framework for analysis of movement by Laban and left Australia in 1961 to study this approach at the Laban Institute in London (Wilder, 1997), she possessed a limited knowledge of how significant this work would become to her developing definitions of the dance experience for the child.

So it was that during the 1950s and 1960s, many Australian artists sought artistic and creative avenues for their expression, overseas. Some returned: many stayed. Notwithstanding the dramatic effect that migrants had on the social fabric of Australia's two major cities, Sydney and Melbourne, Australian society by international standards, was still considered as 'conservative', and an "honest, comfortable and happy nation" (Connell, 1993, p.12) living life in the suburbs. The White Australia policy was preferred well into the mid 1960s, and assimilation of all indigenous Australians, immigrants and refugees was expected and actively lobbied for. Australian women artists continued to struggle for any form of recognition within a society that continued to, amongst many obstacles, praise the European ballet classics and frown upon any attempts to introduce innovative dance ideas that were emerging from Britain and America. This attitude was not only restricted to dance. It permeated all of the arts in Australia.

During this time, the hearts of many Australians continued to conduct a social and cultural dance with Britain, despite the fact that Australian foreign policy was turning more towards Washington. Australians moved between their continued sentiment for a 'British' way of life and a new vibrant American 'pop' culture (Blainey, 1995; Rickard, 1988). However, Australia's political and social relationship with America developed primarily through contact during the war years and through the dissemination of culture including films, television and fashion (Blainey, 1995), and by the early 1950s, a cultural exchange scholarship had been established between the two countries.

Hinkley was the first Australian dance recipient of this 'Fulbright' scholarship. She returned to Sydney, Australia in 1959 having experienced the work of Graham, Humphrey, Cunningham, Horst and Limon, and the rigors of a visiting lectureship at Smith College behind her, determined to impart her new found knowledge with her dance colleagues in Australia. However, for Hinkley little had altered in Australian collective thinking about the arts, and she remained at odds with some of her colleagues over the imparting of this exciting and challenging artistic experience in the area of modern dance. This was to be a bitter professional and personal blow. Hinkley remained somewhat misinterpreted by the dance establishment in Australia, denying her a chance to fully articulate her cause. She would have liked to remain in America where she felt completely understood by her contemporaries. She states:

America was entirely different...I wanted to stay, but I'd done as much as possible. All the doors in America opened up for me. When I came back to Australia, all my colleagues didn't listen...I felt there was no disconnection, no dysfunctioning in America, at all (Wilder, 1997, p.100).

...the thing that saved me now is the complete totality where I've become a creative person...total belief in the creative world. But how did I withstand that? With great difficulty (Wilder, 1997, p.62).

Remarkably, Hinkley survived and was determined to teach dance education, taking up a post as physical education teacher at Fort Street Girls High School in Sydney from 1963 to 1975 where she established a dance group with students from the school, using modern dance methods in physical education teaching: an extraordinary step in education in Australia at that time.

By the time Exiner returned to Melbourne, Australia, she had successfully made the transition to teaching Laban principles in dance. Like Hinkley, Exiner found these ideas and approaches to be a complete revelation to the way in which she thought about dance education, and such principles were to continue to inform her practice well into the 1970s. Despite the apparent lack of understanding of the value of Laban's framework for the analysis of movement in Australia at that time, Exiner did not wait for other Australian educators to take notice. She began a professional association with the Melbourne Kindergarten Teachers College (MKTC), teaching dance and movement to potential early childhood teachers. As Senior Lecturer at this college, Exiner introduced the Graduate Diploma in Dance in the early 1970s, a remarkable achievement given the apparent opposition to this, and collaborated with Phyllis Lloyd from Britain to fully integrate Laban principles into her teaching. Exiner remembers her early appointment at the Teacher's College, and the introduction of the Graduate Diploma:

We were engaged to teach their students, but not how to teach children...I became interested in dance education when I became interested in education, and how dance could fill the role as an educative subject, and not as a training subject (Wilder, 1997, p.88).

I did have struggles with establishing dance as a discipline in its own right, so we could eventually teach at the Institute: teach the teachers how to dance with children...(we established) a course that was not only directed towards children, but directed towards adults...So I am a hur-

Wilder, or was anyway (Wilder, 1997, p.94).

The Bodenwieser Years

Exiner (b.circa. 1920) was a student of Gertrude Bodenwieser from the age of six. Growing up in Vienna, she finished her training with Bodenwieser at the age of eighteen. She completed her exams under the Nazis, and then left Vienna in 1939 as a member of the “Bodenwieser Gruppe”, touring with this company to South America, and then Australia. Exiner arrived in Melbourne in September 1939, three days before the outbreak of war in Europe, and stayed.

I had to do my final exams under the Nazis, though I was partly Jewish. But I could still complete my course, and then I immigrated. My teaching happened geographically...I left Austria (Wilder, 1997, p.88).

Australia at that time, was considered a relatively safe destination given the turmoil being unleashed in Europe. The arrival of European artists in Australia from 1939 to the mid 1950s, signaled a growing, but subtle connection with the modern-expressionist movement that was occurring in Europe prior to 1939, that Australian artists were to be influenced by in time to come. Bodenwieser, a Viennese dancer, choreographer and teacher with a highly distinguished career in movement education as “Professor of the Vienna State Academy of Dancing and Music” (Sexton, 1985, p.25), significantly influenced the direction and perception of dance during the 1940s and 1950s in Australia. Arriving in Sydney in 1939, Bodenwieser established a studio in Pitt St., Sydney in 1940 “conducting a wide range of classes, from creative dance movement for young children to mime and movement for professional actors” (Ritchie, 1993, p.210).

Hinkley (b.circa 1925) began working with Bodenwieser in Sydney in 1942, and was soon a member of the Bodenwieser Dance Group touring to New Zealand, and parts of Australia. Hinkley describes her relationship with Bodenwieser as being fortunate for her personally owing particular gratitude to her teacher and mentor from whom she “inherited...knowledge of the modern dance as an expressive art form” (Hinkley, 1980, p.1). Hinkley’s commitment to the work of Bodenwieser was sealed earlier than 1942. The essence of her motivation to pursue dance came when she saw the Bodenwieser Dance Group perform at her school, Sydney Church of England Girls Grammar School (SCEGGS) circa 1940. Hinkley went on to study teaching at the Sydney Teacher’s College, but always “had the dance there in one little dream” (Wilder, 1997, p.45), and thus entered the world of Bodenwieser.

Exiner was certainly motivated by Bodenwieser to explore dance. Her initial work with Bodenwieser acted as an incentive to maintain dance in the long-term, and she

remembers Bodenwieser with fondness:

Bodenwieser...was always there...The qualities she taught us not by speaking about them, but by doing them, have come much more into the foreground than they have been in my middle years (Wilder, 1997, p.45).

Exiner knew that Bodenwieser was in Sydney, but chose to follow a different path. It was time to move on.

Advocating the Value of Dance

In understanding the changing nature of the dance process for the child, Exiner and Hinkley sought to have their dance education questions challenged by others, not being discouraged by the lack of knowledge in this area. They became interested in pursuing dance as a *thinking* and *doing* process that contained integrity and purpose. This led them to commit themselves to a high level of visioning and articulating of dance as a meaningful experience for children. Educating other adult professionals about dance was certainly on the agenda. As early as 1961, before any substantial amount of dance education literature had reached Australia, Hinkley was advocating for the inclusion of dance within Australian schools. Speaking at the National Fitness Centre in Narrabeen, Sydney, on the role that dance has in the education of the child and young adult, Hinkley (1980) stated:

“We must have a fully developed dance program in education with trained teachers if children of the next generation are to become literate adults. If dance is to enjoy a better universality in this country, it needs to become more widespread educationally” (p.7).

Similarly, Exiner remained true to her commitment to and belief in that dance was an essential component in the education of children and adults, and refused to be sidetracked by ‘difficult’ issues in her attempts to promote dance education. Exiner explains:

I find the word ‘difficult’ a challenge. I became so committed to that way of looking at dance, that the battle was worthwhile...We were a minority group. But all my life I’ve been in a minority group politically and artistically...Enough people that mattered accepted what we were doing (Wilder, 1997, p.53).

Compromise was never a subject discussed by Exiner and Hinkley. There were no other choices: it was essential to keep advocating for dance to be included within the education sphere. This vision was an essential part of their inspiration that continued to set them apart as being on

the 'cutting edge' of dance education practice in Australia because they were not afraid to be innovative.

A Emerging Philosophy and Method

For Exiner and Hinkley, it was important to demystify dance so that the child could experience the body moving, play with movement and gain confidence and knowledge about the body through this process. Their strategies were to assist the child in developing a physical understanding about the body that could be translated into expression. An awareness of the body as a tool for *thinking and doing*, was an essential component of their philosophy and approach.

Hinkley was keen to draw upon the anatomical aspects of the body in "educating each part to express a legible idea or emotion" (Chujoy, 1949, p.144). Hinkley helped the child to *think* with the body by sensing the movement of the muscle, cartilage and bone using physical action and discussion. Techniques used by Hinkley (1980) to enable the child to articulate and expand this thinking verbally and physically, included open improvisation, discussion and extensive warming up of the body, alerting the child to new understandings about how the body *moves* through space. Hinkley explains her approach:

"The children needed to move well. To discover the movement of the instrument – the human body. To extend the capacity for movement and the possibilities" (Hinkley, 1990, p.113).

Exiner was aware of the increased knowledge that a comprehensive understanding of body awareness brought to the child about dance. She made the elements of dance more concrete through repetition and experience, and further developed this awareness by helping children to become acquainted with the movement itself. Freedom of expression in dance was attained through understanding how the body moved, as a skill base, combined with the quality and expression within that movement. A increased body awareness served to promote and liberalize movement potential (Exiner & Lloyd, 1973). Exiner like Hinkley, used improvisation to develop body awareness, allowing the child time to define movement patterns and thus apply a richer dance vocabulary (Exiner & Lloyd, 1973), as is explained in the following statement:

That's what dance is about: body movement with quality. Identification with motion. That is our central aim...to experience lightness...in their imagination. That is a very important point, that we are there to imagine it in our body (Wilder, 1997, p.50).

Both Exiner and Hinkley were interested in the 'drawing out' aspect of dance. Hinkley viewed this task as a

challenge for the teacher and child to 'flesh out' together. The relationship was reciprocal and essential in creating openness where thinking through dance would take precedence. As one of Hinkley's students states:

She was trying to bring out the creativity in each one of us. Being someone who was somewhat equal, and also a leader, allowed the creativity to come out...It was much more than the average student-teacher relationship. It was much more fulfilling and much more fleshed out. It was a multi-dimensional relationship (Wilder, 1997, p.114).

For Exiner, the 'drawing out' was closely connected with the way in which a teacher presented dance to the child. She refused to allow her personal taste to interfere with the child's individual creation of an idea in dance. It was essential for the teacher to think about the values of dance to promote an environment where thinking through movement problems was the norm, an accepted practice for the child. Exiner was ever mindful of releasing the child's limitations and assisting them to identify with motion. For her, the level of meaningful dance experiences was highly dependent upon the teacher's understanding of dance, and in valuing the child's rhythm, timing and spatial body awareness, thus building for individualized interpretation. Exiner stated:

"Movement-content does not change: there is merely a choice of vehicles for presenting it"(Exiner, 1972, p.3).

I became totally committed to not teaching steps, but teaching children to experience the principles of motion and in making use of the principles...for how they wanted to communicate and experience dance (Wilder, 1997, pp.45-46).

Exiner and Hinkley were mindful of the total learning experience that dance could provide, and set about ensuring that a multiple of subject areas were explored through dance. Their understanding was that dance interconnected all subject areas. Dance was not isolated into components, but best taught as an integrated whole combining mental imagery, physical action and a relationship between the child's multiple worlds (Gardner, 1991; Haselbach, 1994; Hunt, 1994; Schiller & Veale, 1989). Exiner reaffirms this: both art and science are human observations that contain inherent connections essential for the complete dance experience. By experiencing basic Laban movement principles such as time, weight, space and dynamics, the child would internalize that these principles could be experienced within the realm of every day

living, and could further be enhanced artistically within the dance experience. The dance encounter was therefore, multi-disciplinary: a combination of learning domains. Exiner clearly articulates this:

One of the most important things is that children learn and understand how things are connected...so we don't see the subjects in isolation, and we don't see science in isolation from the arts...they must in some way be connected...we have to have the experience of speed before we understand what speed really is (Wilder, 1997, p.56).

For Hinkley, education further developed a child's individual perception, personality, communication, self-discipline and questioning mind (Hinkley, 1980). Dance was a means of addressing these areas within a differing, but supplementary context. Dance created a space for the child to move through a problem, and to articulate this problem using a different, but equally meaningful language, namely one of thinking through a problem using the body in motion. To achieve this, Hinkley crossed the boundaries into other subject areas such as literature, science, the visual arts and music. Her student remembers this approach:

Coralie encouraged us to write poetry, and then to improvise...to use our experiences, our feelings and emotions...to explore these within poetry and painting...One word sums up what she did, and that was to integrate...having a lateral approach all the time (Wilder, 1997, p.115).

Exiner and Hinkley were acutely aware of the possibilities of integrating the creative mind with the science of the body believing the dance process to be transformative. Exiner challenged children to take risks in experimenting with natural science laws in their dance movement. She was ever mindful and optimistic that a movement problem could always be solved. Thinking and questioning about whether all avenues had been explored through the mind and the body achieved this. She believed that the child must move beyond pure imitation or mimicry of movement, to an inner scientific exploration of discovering the body through motion. Observation, discussion and doing were the key factors. In this way, the child became a *'flutterer'* and not just a *'butterfly'* (Wilder, 1997, p.57). Similarly, Hinkley (1980, p.10) was concerned with sharpening the "image of the body", using the connections between the mind and body to achieve this. For Hinkley, the child needed to experience movement through space, experiment with rhythm and tempo, feel gravity and discover the release of energy.

Thinking and moving through an idea to create new

knowledge using dance as the method, was for Exiner and Hinkley, a truly transformative experience for the child heightening kinesthetic awareness. In developing this awareness, the child could begin to understand where the body moved *from and to* (the physical, scientific perspective), with *why and when* the body moved (the aesthetic, artistic perspective). Certainly Hinkley's interpretation of the kinesthetic sense was to train the mind and the body in unison, utilizing both cognitive and physiological functions. It was also about developing sensitivity and an openness of mind to the possibility of creation and invention (Hinkley, 1980). The child could combine the skill of technique with the quality of an idea or emotion, thus evoking insight whether as a creator, spectator or performer (Hinkley, 1980).

You never moved unless you knew where from and why and how and where it could go to, and what would come out of that. That was a totally new approach...which made you one hundred percent more literate physically than you ever would have been before (Wilder, 1997, p.107).

Exiner further explains her interpretation of kinesthetic awareness by suggesting that dance is also about "body movement with quality" (Wilder, 1997, p.50). The child was assisted by Exiner to imagine the dance in the body, and to learn what dance consisted of. There was a constant battle between teaching for creativity in dance and for teaching skill. Exiner's belief was that the two were intrinsically connected and therefore, a balance had to be established to maintain the artistry and expression of dance:

"Structure to me, is not a cold theoretical and isolated thing of its own, but an integral part of any movement-situation. Its discovery can in itself be made into an interesting and exciting adventure" (Exiner, 1972, p.4).

Similarly, Hinkley (1980, p.140) described technique "as a means to an end" : technical skill and proficiency alone could not guarantee that dance would be sustained as an artform. It was the interpretation and execution of an idea that supported dance as a learning medium combining a multiple of viewpoints and approaches.

The psychological connections that dance has to the development of a child's self-identity, were not overlooked by Exiner and Hinkley. They both fundamentally believed that the dance experience was somewhat objective because it was performed by thinking and feeling human beings. This is what helped to create that certain level of spirituality, soul and individual expression that enabled the child to truly identify the dance as *their own*. The psychological connections within dance served other purposes in help-

ing the child to more fully understand their ideas in the context of a wider world, and to accept and act upon constructive criticism from peers that would ultimately advance their own dance dialogue. For Hinkley, it was essentially about re-invention: through dance the child could *re-interpret and re-invent* their imagination (Wilder, 1997, p.107). For Exiner, it was about:

...draw(ing) on the body in all its fullness...on thinking, feeling, imagining, sensing and analysing...to be dramatic, children dance...It gives them scope for growing in all directions. It's just a way of being: a way of perceiving the world through motion, and a way of doing (Wilder, 1997, p.70).

Exiner approached the teaching of dance to young children from the experiential. She firmly believed that the child needed to establish a dance rhythm of its own, and to clearly articulate this through movement. It was a pure elemental approach that built upon the child's evolving discovery of themselves in space and time. As her students summarize:

Johanna helped me to understand dance as a metaphor...life as an art-making process. Dance is sensing the nature of movement (Wilder, 1997, p.110).

I think she quickly promoted that any one could participate in movement and it wasn't influenced by body shape or previous experience...It was...*drawing out* from the child of what the child was experiencing in movement. Seeing how they change their movement in order to extend...it was the child challenging themselves (Wilder, 1997, pp.112-113).

Hinkley's approach was more visually choreographic, still using the experiential framework of discovery, and the aspects of quality that Exiner espoused. However, the approach, founded in music, and connections with the other arts, was based on developing an awareness and capacity of the body and mind through a modern dance approach. Exiner derived her approach from the understanding of the elements of movement: an essentially European connection. Hinkley used technique, warm-ups and floorwork to ground skill that would further enhance the improvisational aspects of discovering how and why the body moves through space. As one of her students states:

For Coralie, technique wasn't the most significant factor in how she brought out your dance...The technique gave us a basis from which

to work, to balance, to have confidence, to get to know what your body needed to do, to improve your movement...Coralie would motivate us to improvise...Improvisation was challenging: there you are with nothing but yourself and a 'thing' to work on (Wilder, 1997, pp.115-116).

Conclusion

Exiner and Hinkley practiced dance in education at a time when thinking differently within the arts in Australia was slow to be embraced: dance education remained somewhat isolated from mainstream arts. Considering this, their insights and approaches were progressive and exemplary despite the general lack of understanding of the value of dance within the life of the child and young adult. Both were widely experienced and widely read in the area of dance education dating from pre and post-war times. This contributed to their understanding of the development of dance education in Europe and America, and confirmed that they were able to utilize this learning to push the boundaries of dance education in Australia rendering their contribution as 'cutting edge' and well before their time.

Exiner and Hinkley fundamentally believed in the same outcomes for children and young adults through the process of dance. Their methods differed. For Exiner, a pure, but elemental style of dance teaching emerged. For Hinkley, a visual, choreographic style of dance teaching evolved. Both styles and methods of teaching retained an experiential and experimental framework. Exiner and Hinkley saw the value of structure, challenge, and expression that could be achieved through dance, but approached this differently, and fundamentally believed that to dance was a part of one's 'birthright', identity and community belonging.

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Two Millennia of Salome: The Bible's Dancer in the 20th Century

Holly Williams

Maud Allan, Tamara Karsavina, Loie Fuller and Ruth St. Denis. Mia Slavenska, Ruth Page, Lester Horton, and the avant-garde Lindsey Kemp. Maurice Bejart, Lar Lubovitch, Flemming Flindt and Graeme Murphy. What could a century's worth of choreographers – ballet, contemporary, female, male – possibly share in common? The dancing Salome, with her macabre tale of sex and seduction, death and decapitation, is a character so choreographically potent that an extraordinary array of dance makers, from all styles and aesthetic backgrounds, have been unable to resist the possibilities inherent in the role of the Bible's dancing seductress. (Slide: 1)

As a cultural icon, Salome, the daughter of Herodias, has had a very long life and a highly illustrative career (Slide: 2). By today's measures we might call her a star with staying power or — more descriptively — a mover and a shaker. Her physical appearances outside the barely mentioned biblical text, starting in the Dark Ages, through the Renaissance, and into contemporary times, have been chronicled in countless paintings, sculptures and cathedral windows. She almost always is shown either in the act of dancing before King Herod, her stepfather, or holding a platter on which lies the freshly dripping head of John the Baptist. Salome has become such an ingrained part of our art history that we may find it startling to learn that so little is actually known about a young woman whose story, in the 20th century, has incited controversy in so many venues. In the Bible, which mentions her only briefly, she doesn't even have a name. This was added centuries later, by biblical scholars.

The early, painterly images of the dancing Salome reveal a great deal both about the periods in which artists lived and the conventions of the time, (Slides: 3-5), often showing Salome wearing the clothing of that period and representing the "scandalous" woman in a very particular moral light.

I came to the story of Salome as a choreographer, dance researcher and cultural observer, not as a biblical or literary scholar. But as I began to hunt for clues to the ways in which Salome had been depicted in the visual and performing arts, it became clear that this supposed femme fatale, or Fatal Woman, was truly brought to life – given form, flesh and theatrical motive – with the *fin de siècle* publication of Oscar Wilde's play "Salome" in 1891. Wilde was said to be influenced by the painting of Gustave Moreau (Slide: 6) of which this (Slide: 7) showed the young

seductress in opulent splendor, appearing to float, weightless in her dance before King Herod.

The notoriety of Wilde's personal life – his homosexuality, his imprisonment and his early death, only added to his play's already significant notoriety. From the beginning, Wilde's "Salome" was a source of controversy. Its first intended production, in England in 1892, was censored by Lord Chamberlain and banned ostensibly because of its immoral depiction of Biblical characters. Since then, controversy surrounding Salome has continuously excited artists and enraged audiences. In an interview in 1892, Wilde defended the controversy:

"... what I do care about is this – that the Censorship apparently regards the stage as the lowest of all the arts, and looks on acting as a vulgar thing. The Painter is allowed to take his subjects where he chooses... Nobody says 'Painting is such a vulgar art that you must not paint sacred things.' The sculptor is equally free. And the writer, the poet – he also is quite free. I can write about any subject I choose. The insult in the suppression of Salome is an insult to the stage as a form of art and not to me. The people who are injured are the actors; the art that is vilified is the art of acting. I hold that this is as fine as any other art and to refuse it the right to treat great and noble subjects is an insult to the stage."¹

Wilde was already in jail by the time "Salome" was first performed in 1896. But the controversy that met its first staging has dogged Salome ever since. What Wilde created in his play was a female character of such vivid moral color that countless subsequent theatrical interpretations of the role encouraged in actresses and dancers a new kind of stage freedom that had previously been denied. Wilde's version of the femme fatale was unleashed, depictions of women in 20th century art – not only by men, but finally and forever by women – would never be the same.

The tale, as Wilde told it, was evocative and grisly and gorgeously illustrated in book form by Aubrey Beardsley (Slide: 8). Wilde's play is set in the Palace of King Herod where a petulant young princess falls in love with her stepfather's captive, John the Baptist. (Slide: 9). But John, who serves only the glory of God, rebuffs her

love. When the lascivious Herod asks the young Salome to dance for the court (Slide: 10) she concedes on the condition that he grant her whatever she wishes. (Slide:11). He agrees, but what she wants, of course, is revenge. Encouraged by her ruthless mother Herodias, Salome asks that the head of John the Baptist be given to her on a platter (Slide: 12). She then talks to the bloody head as a lover and kisses it passionately (Slide: 13). Says Salome, at the end of the play:

“Ah! I have kissed thy mouth, Jokanaan, I have kissed thy mouth. There was a bitter taste of thy lips. Was it the taste of blood?...But perchance it is the taste of love...They say that love hath a bitter taste...But what of that? What of that? I have kissed thy mouth, Jokanaan.”²

This has gone too far, even for Herod and, in the final moment of the play, he orders her killed, upon which “the soldiers rush forward and crush beneath their shields Salome, daughter of Herodias, princess of Judea” (Slide:14).

The catalyst of all this evil is, of course, the dance. Wilde gave great credence to the power of the dance, the power of the moving body, intuitively understanding the theatrical potential of the Dance of the Seven Veils. With underlying themes of seduction, revenge and a whiff of incest, his version of the story offered great possibilities for actresses, dancers and choreographers at a time when dance as a performing art was just finding its own new turf upon which to build artistic platforms. Suddenly, dance artists began to look at the dancing Salome as a role to be used for their own artistic purposes, whatever those purposes might be.

Loie Fuller, one of the earliest explorers of free expression through movement, danced her own version of Salome in Paris in 1895. Her interpretation was of a young innocent, her modest tunic costume covered with flowers. Known for her dazzling use of light projecting onto giant silk scarves, the final scene of her Salome offered a special lighting effect that seemed to cause John the Baptists’ bloody head to glow from within (an idea perhaps also borrowed from Moreau’s painting), after which the overwhelmed Salome collapsed.

Fuller’s version may have been the last one to depict Salome as a victim of overbearing parents. From then on, Salome was portrayed much differently. Following a successful run of Wilde’s play in Germany in 1902, the composer Richard Strauss premiered an opera version based on Wilde’s text. This made its premiere in Dresden in 1905 (Slide: 15) But now the dance – such a pivotal point in the story – presented something of a problem. Many of the sopranos who were able to take on this extremely difficult singing role neither looked the part of an adolescent nor could they dance with any convincing degree of sen-

suality. Hence began the sometimes laughable tradition of the Salome body double. When sopranos couldn’t handle the dance requirement of the Salome role, they were substituted with real, usually svelte and certainly more mobile, dancers.

When the highly controversial Strauss opera opened at the New York Metropolitan Opera in 1907, the 250-pound Olive Fremstad (Slide: 16) was replaced in the dance scene by Bianca Froelich, a theatrical effect described by one viewer “as if some anti-fat remedy had worked wonders for a few minutes and then suddenly lost its potency.” Still the production was considered far too scandalous and grisly for the New York stage and, at the request of powerful board members, and after only one performance, it was cancelled. Bianca Froelich, however, continued to perform as the dancing Salome outside the opera’s production and helped fuel the subsequent dance rage known as “Salomania.”

The following series of slides show a number of early operatic Salomes; you can decide whether the “look” of these Salomes fit the bill (Slides: 17-22).

Most important to the virulence of Salomania was a young woman, Maud Allan, who was considered by many not to be a proper dancer, meaning she was untrained, but who nevertheless made a successful career in the U.S. and London with a show she called “The Vision of Salome.” These performances stood outside the Wilde play and the Strauss opera, and for the first time brought Salome to the stage as a singular dance event. Originally from Canada and raised in San Francisco, Allan was a beautiful young woman in a skimpy outfit, dancing a “legitimate” Biblical story (Slide: 23). This was hard for many to take.

The turn-of-the-century fascination with exoticism and the orient, coupled with increasingly progressive views of women and morality, gave Allan’s subject the right blend of scandal and legitimacy. It was heralded by some as high art and scoffed at by others as insignificant. Allan described her own dance as a “spiritual awakening” though critics often did not interpret it that way. Allan’s movement style stood in sharp contrast to typical stage dancing at the time: though not quite Oriental, neither was it using feet and legs in the ballet tradition (Slides: 24, 25).

One publicity pamphlet description:

The desire that flames from her eyes and bursts in hot gusts from her scarlet mouth infects the very air with the madness of passion. Swaying like a white witch, with yearning arms and hands that plead, Maud Allan is such a delicious embodiment of lust that she might win forgiveness for the sins of such wonderful flesh. As Herod catches fire, so Salome dances even as a Bacchante, twisting her body like a silver snake eager for its prey, panting with hot passion, the fire of her eyes scorching like a living furnace.³

Allan was at the forefront of a popular and much-imitated opportunity for women to show themselves onstage as powerful figures willing to engage in seduction without fear of consequence. One imitator was another dancer, Gertrude Hoffman (Slide: 26) who performed mostly in the U.S. (Slide: 27) And there were many others, from the vaudeville stage to the legitimate, “serious” theaters (Slides: 28-30). What the role of Salome always allowed, and in fact promoted, was the opportunity for controversy. Here (Slide: 31-32), just a sight of a dancer’s bare legs caused a stir in 1919, thanks to the loose morality unleashed by the dancing temptress Salome.

In 1913 Tamara Karsavina (Slide: 33) performed “La Tragedie de Salome” with the Ballets Russes, choreographed by Boris Romanov. The ballerina was barefoot and wore outlandish faux-Beardsley costumes designed by Serge Soudeikine. One description of the production:

To put it shortly, La Tragedie de Salome is nothing but an aping of Beardsley, a reproduction, or shall one say, a travesty, of certain superficial aspects of that artist’s designs, entirely uninspired by any sympathy with, or apparently even understanding of, the peculiar genius of which they were expressions.⁴

Interestingly, a different kind of controversy soon became attached to Wilde’s “Salome”, one which he probably would not have predicted, when in 1923 a small theatrical performing company from Chicago brought Wilde’s play to the Frazee Theatre on Broadway. The group, called the Ethiopian Art Theater, organized under the direction of a white entrepreneur, Raymond O’Neil, sought to bring African American actors to contemporary and classical works. The critical response was very mixed and carried significant racial overtones.

From The Evening World:

The Ethiopians should stick to their own, for they are at their best in the darkey comedy, ‘The Chip Woman’s Fortune,’ worth far more of a fresh entertainment than Oscar Wilde’s old and rotten ‘Salome.’

From The Mail:

Oscar Wilde must have written ‘Salome’ with the Ethiopian Art Theatre in mind. Certainly the more or less colored actors who began a season at the Frazee last night lent themselves admirably to the exotic cadences of that strange flower of perverted passion. Probably every man in the audience came with the expectation of a burlesque. Instead they saw a tremendously serious

and dignified presentation, with convincingly oriental types falling naturally into the Aubrey Beardsley poses....In Evelyn Preer he has a leading woman who is consistently interesting and at times astonishing.⁵

Preer (Slide: 34) was described in one publication as having “acted and danced” as Salome with ease, grace and distinction., and in another: “... when it arrives at the dance and the lissome Evelyn Preer, a gifted, natural actress takes charge, there is an intense moment or two of sheer barbaric charm. The dance does not amount to much as a dance, although it may be more authentic than the wilder displays of the white willow ladies who have essayed it. But gosh! It certainly is real.”⁶

That this production was being written about seriously and widely in the press, even through its thinly veiled racism, says much for the legitimacy not only of the play but also of its performers. Through the role Salome, the doors had already begun to creak open for the kinds of roles that white women performers could and would choose to do. Now those doors had begun to open for women of color as well.

Productions of Salome could no longer be contained (Slide: 35). With the relatively new medium of film, women began to bring Salome’s treachery and sexual frivolity to the cinema, and consequently to a wider audience. Most notable early on was the opulent 1922 production of Wilde’s play starring Alla Nazimova as Salome. These scenes from the film (Slides: 36-40), show its incredible designs and highly – if not overly – dramatic action. Natasha Rambova, otherwise known as Rudolph Valentino’s wife designed the costumes and sets.

Salome continued to be a great source of inspiration for choreographers and dancers alike. The West Coast choreographer Lester Horton created several versions of a stark, modernistic Salome (Slide: 41), the first in 1934, with a subsequent version in the 1950’s starring Carmen de Lavallade. In his psychological version, there was no dismembered head. The focus of the work was on the relationship between the key characters, and the torture of misdirected love, clearly reflecting current cultural fascination with psychiatry and the internal motivations for terrible actions.

Modern dancers Ruth St. Denis and Ruth Page and (Slides: 42, 43) ballerina Mia Slavenska all created Salomes for themselves. For ballerinas such as the Native American Rosella Hightower, Salome offered an opportunity to step out of bounds, whether on pointe or barefoot, from her classical ballet roles. How successful these versions were choreographically is open to debate. But audiences surely never saw these performers in quite the same light thereafter.

(Slide: 44) Big time Hollywood would of course have its way with Salome. In 1953, Rita Hayworth starred in

the epic biblical drama that one Hayworth biography calls “a decidedly bad movie”:

Originally, the Judean sex kitten danced for Herod in exchange for the John the Baptists’ head on a silver platter, but it wouldn’t do to outrage puritan concern and lose audience sympathy for Hayworth, so Rita danced to SAVE him. Even so, you can only tamper with the Bible so much and Baptist’s head still had to come off. Her mother Herodias (Judith Anderson) gets the blame. When the head comes in, interrupting the only good thing in the film, Salome, still nowhere near the last of her seven veils, screams in horror,. Herodias cackles demonically and Herod (a finely cured piece of hamming by Charles Laughton) rushes around like a lunatic, fearing the instant wrath of God.⁷

Rita Hayworth’s choreography was by modern dance pioneer Valerie Bettis (video: 45).

In 1955, Salome helped to safely bring an African American presence to television with the early “Omnibus” series, sponsored by the Ford Foundation. Starring in this production was Eartha Kitt, a former dancer with Katherine Dunham (Slides: 47, 48). The broadcast was live and was Kitt’s first appearance on television. Salome, as a black woman undulating and dancing, now was coming into people’s homes.

Dancing Salomes continued, but as moral, cultural and sexual boundaries began to blow apart, so did the ways in which Salome was shown to her public. In 1975, English choreographer Lindsay Kemp assaulted the gender of the Salome character by creating an all-male version of Salome, described in Dance Magazine:

He himself portrays Salome, his expressive race frozen into a sensuous, distracted stare, his head topped by a flowing wig of snowy white, his man’s hands and arms and bare torso all completely visible to challenge our preconceptions of masculinity/femininity, of role playing in general. The rest of the cast moves in a wash of feathers, chiffon, sequins and glitter, flaunting the same unsettling threat. The stage throbs with a kind of blatant male sensuality, for Salome is all about sex, its repression, its festering negative energy and its violent release.⁸

Flemming Flindt, (Slide: 48) artistic director of the Royal Danish Ballet, choreographed in 1979 a version of Salome with his wife, ballerina Vivi Flindt, dancing completely naked. A combination of theatrical spectacle and media hype, the production received mixed response. In the 1980s, Belgian choreographer Maurice Bejart (Slide:

49 created a male Salome for Paris Opera Ballet star Patrick Dupond (Slide: 50), which was seen as a great success at the Metropolitan Opera House in New York. A man dancing Salome, and audiences liking it — how different from the first time Salome came to the Met in 1907!

As with the concert dance world, the operatic role of Salome had changed dramatically by this time, reflecting a very different philosophy about the role. As an example, the soprano Maria Ewing as Salome can be seen here finishing her Dance of the Seven Veils in a 1990’s production at the Royal Opera in Covent Garden, choreographed by modern dancer Elizabeth Keen. (Video: 51)

Finally, a look at our friend Oscar Wilde (Slide: 52), who we easily credit for bringing Salome off the canvas and into the flesh, in so many thrilling manifestations. In the classic film “Sunset Boulevard” Norma Desmond, played by Gloria Swanson, and a hapless screenwriter, played by William Holden, perhaps summarize best the dichotomy of this femme fatale character in 20th century popular culture. Swanson, wanting to resurrect her long-lost screen career with a powerful woman film character, is trying to entice Holden to pen a new script of Salome, just for her:

GS: Salome. What a woman. What a part. The princess in love with a holy man. She dances the Dance of the Seven Veils. He rejects her, so she demands his head on a golden tray, kissing his cold dead lips.

WH: They’ll love it in Pomona.

Notes

- 1 Wilde, Oscar, *Interviews and Recollections*. E.H. Mikhail, editor. The Macmillan Press, 1979.
- 2 Wilde, Oscar. *Salome*. 1892. Final lines of the play.
- 3 Cherniavsky, Felix. *The Salome Dancer: The Life and Times of Maud Allan*. Toronto: McClelland & Stewart. 1991.
- 4 Johnson, Alfred Edwin. *The Russian Ballet*. Boston: Houghton Mifflin Co., 1914, p. 213-221.
- 5 Assorted newspaper clips, B.J. Simmons Collection, Harry Ransom Center for the Humanities, University of Texas at Austin.
- 6 Assorted newspaper clips, B.J. Simmons Collection, Harry Ransom Center for the Humanities, University of Texas at Austin.
- 7 Kobal, John, *Rita Hayworth: The Time, the Place and the Woman*. (New York: W. W. Norton & Company, Inc., 1978), p. 291-292.
- 8 Baker, Robb. *All Angles*. Dance Magazine, March, 1975, p. 29.

Slides/Video

1. Illustration by Aubrey Beardsley, cover for *Salome*, Oscar Wilde, 1892.
2. Mark 6:14-29. For when Herodias’ daughter came in and danced, she pleased Herod and his guests; and the king said to the girl, “Ask me for whatever you wish, and I will grant it.” And he promised, “Whatever you ask me, I will give you, even half of my kingdom.” And she went out, and said to her mother, “What shall I ask?” And she said, “The head of John the baptizer.” And she came in immediately with haste to the king, and asked, saying, “I want you to give me at once the head of John the Baptist on a platter.”
3. Andrea Solario. “Salome with Head of John the Baptist

4. Cesare da Sesto, "Salome Mit dem Haupte Johannes des Taufers
5. Bernardino Luini. Salome riceve las testa del Battista
6. Gustave Moreau, study for Salome Dancing Before Herod, c. 1874.
7. Gustave Moreau, Salome Dancing Before Herod, c. 1876.
8. Aubrey Beardsley, The Peacock Skirt
9. Aubrey Beardsley, The Toilet of Salome
10. Aubrey Beardsley, The Stomach Dance
11. Aubrey Beardsley, The Eyes of Herod
12. Aubrey Beardsley, The Dancer's Reward
13. Aubrey Beardsley, The Climax
14. Aubrey Beardsley, The Burial of Salome
15. Program from the premiere of Richard Strauss opera Salome.
16. Olive Fremstad, in the Metropolitan Opera production of Salome, U.S. premiere, 1907.
17. Mlle. Emmy Desin, de l'Opera Royal de Berlin, as Salome.
18. Mlle. Mary Garden, Theatre National de L'Opera, as Salome.
19. Mlle. Lina Pacary, Theatre Royal de la Monnaie de Bruxelles, as Salome.
20. Mlle. Agens Borgo, L'Academie National de Musique, as Salome.
21. Mlle Teresa Cerutti, du Theatre de la Scala de Milan, as Salome.
22. Mme Lucienne Breval, Theatre Lyrique Municipal de la Gaite, as Salome
23. Maud Allan, as Salome (bust portrait)
24. Maud Allan, as Salome (dancing).
25. Maud Allan, as Salome (dancing, with head of John the Baptist)
26. Gertrude Hoffmann, as Salome (dancing, wit head of John the Baptist)]
27. Gertrude Hoffmann, as Salome (dancing)
28. Mlle. Corita, Salome Dancer.
29. "All Sorts and Kinds of Salomes" (Maud Allan, La Sylphe, Olive Fremstadt, Gertrude Hoffmann, Julia Marlowe)
30. (Eva Tanquay, Laura Guerite, Lotta Faust)
31. "Bare-Legged Dancing at the Paris Opera for the First Time... July 16, 1919 newspaper clipping
32. Another view of "Bare-Legged Dancing.".
33. Tamara Karsavina in "La Tragedie de Salome", Ballets Russes.
34. Evelyn Preer, as Salome, Ethiopian Art Theater.
35. Alla Nazimova in Oscar Wilde's Salome, newspaper advertisement.
36. Nazimova in "Salome"
37. Nazimova in "Salome"
38. Nazimova in "Salome"
39. "The Screen Salome – an Innocent Spoiled Flapper" (Alla Nazimova)
40. Nazimova in "Salome"
41. Lester Horton's "Salome
42. Mia Slavenska, as Salome
43. Mia Slavenska, asSalome
44. Rita Hayworth, as Salome
45. Dance excerpt from "Salome", Columbia Pictures, starring Rita Hayworth, Stewart Granger, 1953 (video).
46. Eartha Kitt, as Salome
47. Eartha Kitt, as Salome
48. Flemming Flindt, with Vivi Flindt as Salome
49. Patrick Dupond, in Maurice Bejart's "Salome"
50. Patrick Dupond, in Maurice Bejart's "Salome"
51. Dance excerpt from "Salome", The Royal Opera, starring Maria Ewing, 1992 (video).
52. Portrait of Oscar Wilde

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From July 17 to 23, 2000, the Kennedy Center will present Washington, DC-area choreographers and performers on the Millennium Stage, in a series of free performances designed to celebrate Dancing in the Millennium, an international dance conference.

MONDAY, JULY 17 The Millennium Stage honors the past with *Remembrance and Celebration*, featuring **Kathy Harty Gray Dance Theater, Coyaba, and DC Dance Theater.**

TUESDAY, JULY 18 Up-and-coming and veteran contemporary choreographers **Gesel Mason, Ed Tyler, Sister's Trousers, and Deborah Riley** comment on *Politics and Identities*.

WEDNESDAY, JULY 19 **Laura Shandelmeier, Joseph Mills & Mary Buckley, Bowen-McCauley Dance, and Meriam Rosen** demonstrate the expressiveness of chamber dance in *Dances for One, Two, Three and More*, including choreography by local legends Pola Nirenska and Eric Hampton.

THURSDAY, JULY 20 Exploring a variety of *Generations and Traditions* are **Primary Movers, Jane Franklin Dance, Balafon Women's Ensemble, Jones-Haywood Ballet, and O'Shee Dances**.

FRIDAY, JULY 21 **ARKA Ballet, The Dance Troupe of Cambodian-American Heritage, and Nilimma Devi** light up the stage with dramatic *Narrative Dance*.

SATURDAY, JULY 22 **Footworks, Ziva's Spanish Dance, and Tappers With Attitude** make noise in an energetic *Percussive Dance Showcase*.

SUNDAY, JULY 23 Concluding the Millennium Stage celebration of DC-area dance, **The Savoy's, Swing Baltimore's FlyCats, and Salsa Fuego** dance the night away with *Social Dance*.

DANCE VIDEO TREASURES	Host: George Jackson	Educational Resource Center
	10:00 am - 5:00 pm Friday, July 21	Roof Level, Kennedy Center

Rarely seen films of classical ballet, American and Central European modern dance, Japanese Noh, and dance biographies. A detailed program will be available at the conference Registration Desk and at the film site.

BANQUET AND DANCE	7:30 pm Saturday, July 22	Westend Ballroom
	9:00 pm Saturday, July 22	Washington Marriott Hotel

“A Celebration of Community through Dance,”
called by Brad Foster of CDSS, sponsored by The Hendrickson Group and CDSS
STATE OF ARTS: DANCE EDUCATION

Derek Gordon	2:30 - 4 pm, Friday, July 21	Kennedy Center
Kennedy Center Arts Education Division		

The Arts Education Division of the Kennedy Center present a national overview of its arts education projects, with an emphasis on dance. Presentations include teacher workshops, Artsedge, and a variety of special projects

PRESERVATION IS AN ACTIVE VERB

Andrea Snyder	4:15 - 5:45 pm, Friday, July 21	Kennedy Center
NIPAD Grantees and the Dance Heritage Coalition		

The National Initiative to Preserve America's Dance (NIPAD) has been supporting dance documentation and preservation projects since 1993. This session examines a range of approaches that have been developed, tested, and instituted. Project and institution managers will report on the current status of activities and answer questions.

Daily Program Schedule

NB: This Schedule has been amended to reflect changes that took place in the program

Wednesday July 19

9:00–Noon Wednesday July 19

Arts Advocacy Workshop (Pre-registration required)

Informal Video Screenings

1:00–3:00 PM Wednesday July 19

Eroticized, Digitized and Militarized: Bodies Taken to Extremes

Chair: Amy Koritz

Katherine Mezur	Bodies Consumed, Digitized, and Projected
Janet O'Shea	From Temple to Battlefield
Barbara Sellers-Young	Body, Type, Image—Projection, Consumption, Identity

Dance and Musical Heritage

Chair: Rebecca Harris-Warrick

Rachel Duerden	Transfigurations: Changing Sensibilities in Schoenberg's <i>Verklärte Nacht</i>
Sophia Preston	Echoes and Pre-Echoes: The Displacement of Time in Mark Morris's <i>Dido and Aeneas</i>
Stephanie Jordan	The Burden of Stravinsky: A Case of Multiple Histories

Dance Education, K-12

Chair: Don Borsh

Marliese Kimmerle	The Learning Process in Dance: The Child Learner
Elizabeth M. Lazaroff	The Motivational Dimensions of Performance in Dance Education
Tina Hong	Developing Dance Literacy in the Postmodern: An Approach to Curriculum

Dance, Video, and Technology

Chair: Edith Stephen

Sherril Dodds	Video Dance: Fluidity and Disruption
Val Rimmer	Cunningham's Digital Dance Works as Sites of Exploration of the Relation Between Cultural Studies, Digital Technology, and Dance

Dance and Image

Chair: Donna White

Susan Tenneriello	Hanako and Rodin: The Presence of the Asian Model in Modernity
Ninotchka Bennahum	Vicente Escudero and Antonio Ruiz Soler: Flamenco as Modern Art
Judy Van Zile	Iconographic Representations of Korean Dance: Documenting the Past, Contributing to the Present

Dance Ethnography

Chair: Alcine Wiltz

Deena Burton	Dancing the Research: The Dance Ethnography of Claire Holt
Joan L. Erdman	Creating Choreographers: The Uday Shankar Method

Roundtable and Workshop:

Chair: Mary Bueno

Applying the Principles of Dance Medicine and Science in the Classroom
Shaw Bronner, Jennifer Gamboa, Andrea Watkins

Workshop: Movement and Labanotation Workshop on Repertory Etudes

Ruth Andrien and Mary Corey

Older Adults

Chair: Sharon Chaiklin

Donald K. Atwood
Janet Hamburg

On Being an Older Dancer
Workshop: Motivating Moves for Older Adults

3:30–5:30 PM Wednesday July 19

Two Figures in 20th-century American Dance History

Chair: Jonette Lancos

Lisa C. Arkin
Peggy Schwartz

“Papa” Chalif: Leading American Dance Out of Its Infancy
The Life and Work of Pearl Primus

Dancin' at the Clubs:

Chair: Julie Malnig

The Politics and Aesthetics of Goth, New York Underground Club Dancing, Jamaican Dancehall, and Swing

Tricia Henry Young

Bela Lugosi's Dead and I'm Not Feeling Too Good Either: The Politics and
Aesthetics of Gothic Club Dancing

Sally R. Sommer

Check Your Body

Carolyn Cooper

Lady Saw Cuts Loose: Female Fertility Rituals in Jamaican Dancehall Culture

Terry Monaghan
and Mo Dodson

Is Swing Dancing Back?

The Sociology of Dance in the Millennium

Chair: Susan Eike Spalding

Gay Morris
Stacey Prickett
Helen Thomas

The Theory of Pierre Bourdieu as an Aid in Dance Historical Research
San Francisco Bay Area Multicultural Dance Practice
The “Ethnographic Critique of Ethnography” in Sociology and its Insight for the
Ethnographic Study of Dance

Technology and Dance

Chair: Stephanie Thibeault

Mary E. Edsall
Ilene Fox

Jacob's Pillow Archives: A Web Presentation
From Pixel to Pirouette

Roundtable: Assessing Dance Scholarship: Teaching, Service, Integration, and Discovery

Lynnette Young Overby, Dixie Durr, Sandra Minton, and Melanye White Dixon

Town Meeting: What Will Be the Dance Support System of the Future?

The American Dance Guild/Marilynn Danitz

Joined by Jeri Packman, Margaret Carlson, Susan Gingrasso, Mary Burns

Workshop: Authentic Movement: Choreography of the Soul

Julie Miller

Lecture-Demonstration: Matteo's Thoughts on the Waltz and Life

Matteo Marcellus Vittucci

Chair: Libby Smigel

Workshop: Hands On Dance In Education

Rima Faber, Margie Topf, Elinor Coleman

Chair: Cathy Black

5:30–7:00 PM Wednesday July 19

Roundtable: CORD New Members

Video Screening: Images and Reflections: A Celebration of a Masterpiece

Carolyn Adams

Working Group: Early Dance

Convener: Lisa Arkin

Workshop: Constructing Masks for the Masque Dance Procession, Friday 5:00 PM

Peggy Hunt [will be repeated Thursday at 6:00 PM]

6:00–7:00 PM Wednesday July 19

Dance Performance followed by Pola Nirenska Award Ceremony Millennium Stage, Kennedy Center

Laura Shandelmeier, Joseph Mills & Mary Buckley, Bowen-McCauley Dance, and Meriam Rosen demonstrate the expressiveness of chamber dance in *Dances for One, Two, Three and More*, including choreography by local legends Pola Nirenska and Eric Hampton.

7:30–9:30 PM Wednesday July 19

**Reception (with cash bar) for All Conference Participants
Guest performance by Dawn Stoppiello of Troika Ranch**

Thursday July 20

7:00–8:30 AM Thursday July 20

Working Group: Newsletter Editors

Convener: Martha Ullman West

8:30–10:30 AM Thursday July 20 [Sessions at GWU begin at 9:00 AM]

Cultural Influences on Choreography

Chair: Yunyu Wang

Trevor Wade
Ana Macara and
Helena Jalles
Linda Caldwell

The Expression of Hindu Feminism in the Choreography of Manjusri Chaki-Sircar
Culture and Gender in Portuguese “Fandango” Folk Dance
Experiencing Contemporary Dance in Poland through the Metaphoric Juxtaposition of Written, Visual, and Aural Images

Roundtable: The Call For the Millennium: Service Organizations Networking as Partners

Joan Myers Brown, Ronald K. Brown, and Trudy Cobb Dennard

The Life and Work of Ivor Guest:

Chair: George Dorris

2000 CORD Award for Outstanding Contribution to Dance Research

Marian Smith
Jane Pritchard
Beth Genné

Three Parisian Opera-Ballets circa 1830
Collaborative Creations for the Alhambra and Empire
Freedom Incarnate: The Dancing Sailor as an Icon of American Values During World War II

Keeping Students Dancing

Chair: Bert S. Horwitz

Clay Miller
Jayne S. Stevens
Bonnie E. Robson
Elizabeth Snell

Injury Prevention for Dance Medicine
Dance Injury Prevention in Practice
Psychological Supports and Stresses of the Adolescent Dancer
Eating to Prevent Injuries

Roundtable: Dancing Into the Liberal Arts: The Growing Edges of Dance Studies

Julia Foulkes and Kimerer L. LaMothe

Identity in Motion:

Chair: Diane DeFries

Native America, Bharata Natyam & ASL, and Latinidad

Ann Axtmann

Race, Persecution and Persistence: Powwow Dancing

Kanta Kochhar- Lindgren	Gesture and Silence: American Sign Language in the National Theatre of the Deaf, and Mudras in Bharata Natyam Dance
Lucia da Costa Lima	Performing Latinidad: Dances and Technique of José Limón

Computer Workshop: Moving Megabytes
Mila Parrish

Workshop: Integrating the Work of Barbara Clark Into Modern Dance Technique
Marta Lichlyter

Workshop: The Experiential Link Between Contemporary Dance Training and Hatha Yoga
Harriet R. Lihs

11:00 AM–12:25 PM Thursday July 20

Informal Video Screenings

Dance Criticism Chair: Colleen Dunagan

Kirsten A. Bodensteiner	Criticism Refined: Dance Criticism of Alan M. Kriegsman
Alan Murdock	Criticism's Deficit: The Misapplication of Modernism and Post-Modernism in American Dance

Lecture-Demonstration: Chair: Juliette Crone-Willis
The New Dance Group Anthology Project: A Model Collaboration
Julie A. Strandberg and Wrenn Cook

Coquetry and Masculinity in Eighteenth-Century England Chair: Carol G. Marsh

Moirá Goff	Coquetry and Neglect: Hester Santlow, John Weaver, and the Dramatic Entertainment of Dancing
John Bryce Jordan	<i>The Spectator</i> and the Male Dancer: Dance and Masculinity in England in the Early Eighteenth Century

Body Theory Chair: Tressa Gorman Crehan

Darcey Callison	Training the Emotions: Judith Koltai and the Evolution of Authentic Movement Practice
Hellene Gronda	Practicing the Body: Contact Improvisation and Body Awareness

20th-Century Outsiders Chair: Monica Moseley

Karen W. Hubbard	Lincoln Kirstein, e.e. cummings, George Balanchine and Uncle Tom: On the Page But Never Staged
Dianne Sears	Jean Cocteau: The Would-be Choreographer

Workshop: Story Telling Through Gestures and Facial Expressions in Odissi Dance
Rohini Dandavate

Lecture-Demonstration: Chair: Nelson Neal
The Dancer Within: Transposition of Ballet Technique for Students Using Wheelchairs
Kitty Lunn

Lecture-Demonstration: Chair: Erlyne Whiteman
Loie Fuller and the Magic Lantern
Jody Sperling and Terry Borton

Workshop: Tactile Pedagogy: The Use of Touch in Teaching Pilates-Based Conditioning

Robin Collen and Haley Hoss

12:30–2:00 PM Thursday July 20

CORD Membership Meeting and Awards Luncheon

2:15–3:30 PM Thursday July 20

KEYNOTE ADDRESS

Robert L. Lynch, Americans for the Arts

an organization dedicated to increasing private and public sector support for the arts and culture

4:00–6:00 PM Thursday July 20

Roundtable: Dance Ethnography: Where Do We Go From Here?

Deidre Sklar, Uttara Coorlawala, Joann W. Kealiinohomoku, and Anthony Shay

Where They Danced: Patrons, Institutions, Venues

Chair: Claude Conyers

Lynn Garafola

Janice Ross

Purnima Shah

Sally Baner

Dollars for Dance: Lincoln Kirstein, City Center, and the Rockefeller Foundation

Institutional Forces and the Shaping of Dance in the American University

Dance Festivals: Social Memory and National Identity

Dancing from Outside to Inside: The Kitchen Becomes an Institution

Roundtable: Dance Heritage Coalition: Developing the Agenda for Dance Documentation and Preservation—Responses from the Field

Sali Ann Kriegsman

Laban and German Dance Topics

Chair: Dee Reynolds

Thomas Schallmann

Carol-Lynne Moore

Marc H. Lawton

The Development of German Modern Dance since Rudolf von Laban

Capturing the Dynamic Body-In-Motion: From Leonardo to Laban

Karin Waehner: How American Modern Dance and German Absolute

Dance Met in France

Computer workshop: The Computer Animation of Ballet: An Aid to Dance Notation in the 21st Century

Rhonda S. Ryman

Lecture-Demonstration:

Chair: Diane DeFries

Anomaly: A Company of Teenage Dancers Trained with Creative Dance: Anne Green

Gilbert's Conceptual Approach

Carla Barragan

Workshop: Kellom Tomlinson and the Art of Dance-Making

Ken Pierce

Workshop: The Zena Rommett Floor-Barre Technique®: A Method to Refine Alignment and Dance Technique

Lyn Wiltshire-Beer Elam

6:00–7:00 PM Thursday July 20

Dance Performance

Millennium Stage, Kennedy Center

Exploring a variety of *Generations and Traditions* are **Primary Movers, Jane Franklin Dance, Balafon Women's Ensemble, Jones-Haywood Ballet, and O'Shee Dances.**

6:00-7:30 PM Thursday July 20

Working Group: Strategies for Doctoral Education

Convener: Joellen Meglin

Workshop: Constructing masks for the Masque Dance Procession, Friday 5:00 PM

Peggy Hunt

[repeat of Wednesday's workshop]

6:00-7:45 PM Thursday July 20

Technology Demonstration and Reception (light refreshments, cash bar)

Dancepartners©: Building Community Through an Alliance of Interactive Technology and the Arts

Washington Participants: Kim Konikow, Madeleine Scott, Margo Berg, Don Druker, Carla Perlo,
and local youth dancers

Minnesota Participants: Lirena Branitski, Marcia Chapman, Dannell Dever, Nancy Mason Hauser,
and local youth dancers

8:00-10:00 PM Thursday July 20

International Dance Film/Video Festivals: Realities and Consequences Respondent: Kathleen M. Smith

Virginia Brooks
Deirdre Towers

Festivals as Portals for Presentation
Festivals as Catalyst for Change

Agnes de Mille

Chair: Sondra Lomax

Carole Schweid
Shelley C. Berg

Agnes de Mille: Dancer
Saving a Legacy: Two Duets from *Gold Rush* by Agnes de Mille

Workshop: Dances of the African Diaspora

Martha Peterson

Chair: Susan Eike Spalding

At-Risk Teens

Chair: Ted Bain

Susan Bendix
Pamela Evans

At Risk Teens Involved in Dance Improvisation
Workshop: Safety and Danger Addressed Through Teens Creating Dances

10:00 PM-Midnight Thursday July 20

Reception hosted by the Department of Dance, University of California, Riverside

Friday July 21

7:00- 8:30 AM Friday July 21

Working Group: Students in SDHS

Convener: Leslie Elkins

8:30- 10:30 AM Friday July 21 [Sessions at GWU begin at 9:00 AM]

Lecture-Demonstration :

Chair: Carolyn Kelemen

Motion Capture as a Tool for Creation and Preservation of Dance

Leslie Hansen Kopp, Derek Butler

Working Group: Ethnicity and Dance

Convener: Joan L. Erdman

Dance in Israel: Forces from Without and Within

Chair: Dawn Lille Horwitz

Judith Brin Ingber
Rena Gluck

Vilified or Glorified: Views of the Jewish Body
The Influence of Martha Graham on the Development of Modern Contemporary
Dance in Israel

Nina Spiegel

The Renaissance of the Body: The Intersection of Sports and Dance in Pre-State Israel, 1920-1940

20th-Century Popular Dance

Chair: Danielle Robinson

Halifu Osumare
José A. Lammoglia

Performance and Performativity in Global Hip Hop: Hawai'i as Case Study
La Tumba Francesa: An Italian Nun, a Haitian Dance, Guantanamo City, and the New Millennium

Susan Cook

Talking Machines and Moving Bodies

Reconsidering the 1960s

Chair: Joann McNamara

Ramsay Burt
Susan Leigh Foster
Mark Franko

Yvonne Rainer and Andy Warhol: Some Points of Comparison
The Social and Political Parameters of Improvisation as an Artistic Practice
Resisting the Corporatist Body in Late Fifties and Early Sixties Modern Dance: Taylor and Sanasardo/Feuer

Dance and Adolescent Girls

Chair: Diane DeFries

Virginia Taylor
Ann Livingston Schenk

The Historic Present: Ballet as a Utopian Myth in Popular Culture
Undoing Sexism in the Dance Class: Teaching the Dance of Personal Power

Dance in Higher Education I

Chair: Susanne Davis

Paulette Côté-Laurence
Amy Cristine Farhood

Interactive Multimedia in Dance Education
The Mormon Church and The Gold Bar: A Look at Conservative Religion and Social Dance in Higher Education at Brigham Young University

Andrea Mantell-Seidel

Dancing across Disciplines: An Alliance Between Area Studies and Dance in the Intercultural Community

Lecture-Demonstrations

Chair: Rita Felciano

Betsy Fisher and
Claudia Jeschke
Robin Rice

Constructing the Other and the Self: Dore Hoyer's *Affectos Humanos*

Boston Braggiotti and Denishawn

Workshop: Creating a Fuller Image of Action

Bonnie Kissam

10:00 AM– 5:00 PM

Friday July 21

Dance Video Treasures

Host: George Jackson

11:00 AM– 12:25 PM

Friday July 21

Roundtable: Case Studies: The Value and Uses of Primary Research Material

Madeleine Nichols, Patricia Harrington Delaney, Jane Goldberg, and Deborah Jowitt

Dance Education K-12

Chair: Jane Franklin

ARTSBRIDGE: California Art Scholars Teaching Cultural Dances/Motif Analysis, K-12

Rebecca Lyn Slavin and James Penrod

Swans

Chair: Lori Salem

Jennifer Predock-
Linnell and
Marcia Landau

The Dangerous Romance of Swan Songs

Martin Hargreaves

Haunted by Failure, Doomed by Success: Melancholic Masculinity in AMP's *Swan Lake* (*Winner of the 2000 SDHS Selma Jeanne Cohen Award*)

Reconsidering the Legacy of Early Modern Dance

Chair: Cynthia J. Williams

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| Kirsche Dickson | Healthy Hysterics: Reading the Legacy of Female Abolitionism in the Works of Ruth St. Denis and Isadora Duncan |
| Iris Garland | The Eternal Return: Oriental Dance (1900-1914) versus Multicultural Dance (1990-2000) |

Dance in Higher Education II

Chair: Susanne Davis

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| Jane M. Bonbright | National Support for Arts Education: Linking Dance to Arts Education Reform |
| Judith B. Alter | Comparing Action Preferences of Students in Dance, Other Majors and College Athletes: Toward Understanding Students' Use of Their Kinesthetic Intelligence |

Dance and Religion

Chair: Martha Ullman West

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| Robert A. Russ | Fighting the Good Fight, Running the Good Race, Dancing the Good Dance: <i>Tightrope</i> as the Dance according to St. Paul |
| Adair Landborn | Contextualizing Graham's <i>El Penitente</i> |

Lecture-Demonstration: *The Tale of Genji*

Saeko Ichinohe

Chair: Jenifer Craig

12:30– 2:00 PM Friday July 21

SDHS Annual Membership Meeting and Awards Luncheon

2:15– 4:15 PM Friday July 21

The Biomechanical, Neuromuscular, and Behavioral Components of Turn-Out

Representing the International Association for Dance Medicine and Science

Chair: Rosalie Begun

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| Gayanne Grossman | The Biomechanics and Clinical Implications of Poorly Controlled Turn-Out |
| Donna Krasnow | Conditioning and Neuromuscular Re-Patterning for Improved Turn-Out in Dancers |
| Tom Welsh | Promoting Transfer and Maintenance of Newly Acquired Turn-Out Skills |

Marginalization

Chair: John Perpener

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| Joselli Audain Deans | The Marginalization of African American Ballet Dancers as Reflected in Dance Critical Literature: 1980-1990 |
| Jacqueline Shea | Federal Prohibitions of Native American Dance and American Modern Dance History |
| Murphy | |
| Ju-Yeon Ryu | Advocating the Powerless, the Dead, and the Marginalized: Art-Activism in Contemporary Korean Dance Performances |

Movement: Body and Culture

Chair: Veta Goler

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| Maxine Sheets-Johnstone | The Roots of Dance across Cultures and Their Pan-Cultural Import |
| John Lutterbie | Performance and Identity |
| Robert P. Crease | Divine Frivolity: Movement and Vernacular Dance |
| Sally Ann Ness | Understanding Movement in the Embodiment of Dance: Being a Person in a Cultural Way |

Music and Dance

Chair: Marta Robertson

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| Amira Mayroz | Dance as Character and Caricature in J.P. Rameau's <i>Platée</i> |
| Mary Riggs and Robert Riggs | Dance/Music Relationships in John Neumeier's <i>Third Symphony</i> of Gustav Mahler |

Mary Hill

The Spatialization of Musical Dissonance: Horst, Rudhyar, Gabo, and Graham

Critical Distance/Cultural Contexts

Chair: Wendy Oliver

Thea Nerissa Barnes	Phoenix Dance: Clarifying Recognition and Aesthetic Viability
Christy Adair	Reviewing the Reviews: Issues of Criticism in Relation to Phoenix Dance
Brenda Dixon	Dance Criticism at the Crossroads
Gottschild	

Workshop: Contact Unwinding: A Somatic Touch Workshop

Sondra Fraleigh

2:30–4:00 PM Friday July 21

Overview of National Arts Education Projects with an Emphasis on Dance

Derek Gordon, Kennedy Center Arts Education Division

4:15– 5:45 PM Friday July 21

Preservation Is an Active Verb	Andrea Snyder	NIPAD Grantees and the Dance Heritage Coalition
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4:30– 5:50 PM Friday July 21

Dance Medicine	Chair: Rosalie Begun
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Shannon Hobbs	Balancing at the Ballet Barre
Pamela Geber	Principles of Construction and Stress: The Shoulder in Relation to Today's Dancer

Dance and Federal Funding

Chair: Allison O'Brien

Melinda Copel	José Limón, Modern Dance and the State Department's Agenda: The Limón Company Performances in Poland and Yugoslavia, 1957
Katherine Cornell	Millennial Money: Funding Dance Projects at the National Endowment for the Arts and the Canada Council

NASD Accreditation: Process and Product

Chair: Dennis Price

Lucinda Lavelli, Martha Curtis, Patricia Knowles, and Karen Moynahan

Workshop: The Gravity Dialogue Behind the Dance: Tonic Function Theory Within a Dance Context

Joseph Mills and Rebecca Carli-Mills

Workshop: Soaring Through the Solar System: An Interdisciplinary Adventure

Barbara Bashaw, Kathleen Isaac, and Marita Kleissler

Chair: Betty Rowen

5:00– 5:50 PM Friday July 21

Masque Dance Procession	5:00 PM Convene; 5:15–5:50 PM Procession
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6:00– 7:30 PM Friday July 21

CORD Graduate Student Panel: Meet the Editor

Convener: Julie Malnig

Working Group: Dance

Convener: Lucy Venable

Scores: How Can They Be Useful For Courses In Dance History? Composition?
Criticism? Technique? Ethnography?

6:00–7:00 PM Friday July 21

Dance Performance

Millennium Stage, Kennedy Center

ARKA Ballet, The Dance Troupe of Cambodian-American Heritage, and Nilimma Devi light up the stage with dramatic *Narrative Dance*.

8:00PM

Friday July 21

Performance by students of the Duke Ellington School of the Arts

Saturday July 22

7:00– 8:30 AM

Saturday July 22

Working Group: Joint Meeting of CORD and SDHS Dance History Teachers Working Groups

Convener: Tricia Henry Young

8:30– 10:30 AM

Saturday July 22 [Sessions at GWU begin at 9:00 AM]

Roundtable: The Dance in Dance Therapy

Miriam Roskin Berger, Judith R. Bunney, Robyn Flaum Cruz, Pamela Fairweather,
Joanna G. Harris, Anne Wennerstrand

International Dance Education: Australia, Canada, Portugal

Chair: Deanna Costa

Diane Wilder
Ana Paula Batalha
Anne Flynn

Not Teaching Steps: Two Journeys in Dance Education
Teaching Paradigms for Dance as an Art Form
Dance Advocacy: A Case Study of a Dance Education Advocacy Project in Calgary,
Alberta

Dance in Plays and Musical Comedy

Chair: Leslie Jacobsen

Michael G. Garber Robert Alton: The Doris Humphrey of American Musical Comedy
Janice LaPointe-Crump Conversations in Celluloid: An Almanac of Dance Theory and the Dance Film

Teaching Dance History Through the Senses

Chair: Loren Bucek

Karen Eliot
Ann Vachon
Candace Feck
Ann Cooper Albright

A Dialogue About the Body: A Dance With History
Inspirations and Origins: Uncovering the Processes of Dance Making
Writing Down the Senses: Honing Perception Through Dance Writing
Channeling the “Other”: Embodiment and History Across Cultures

Ethnicities in Dance

Chair: Judith Chazin-Bennahum

Lynn Matluck Brooks
Nancy Lee Ruyter
Karl Toepfer

Perspectives on Ethnicity: John Durang and Early American Theatre
Images of Woman and Other: The International Repertoire of La Meri
Ella Ilbak: Cosmopolitanism and Nationalism in Estonian Early Modern Dance

"Black Dance": New Critical Paradigms

Chair: Elizabeth Zimmer

Thomas DeFrantz
Marya McQuirter
Anna B. Scott

Black Dance and Black Culture: Failures in Reading and Ruptures in Inclusion
Awkward Moves: Dance Lessons From the Twentieth Century
“We Just Came to Party”: Professional Dancers and Booty Shakin’ in Bahian
Carnaval
Doin’ da Butt: Performance, Race, and Black Bodies

Richard Green

Lecture-Demonstration and Workshop:

Chair: Ted Bain

**The Dance Inside: Working With Urban NYC Public High School Students to Create
Original Student Choreography**

Alice Teirstein and the Young Dancemakers Company

Workshop: Motif Notation: Its Creative Potential

Odette Blum

Chair: Jaye Knutson

Lecture-Demonstration and Workshop: Chair: Dawn Lille Horwitz
**Competing Dance Traditions in Israel: The Interaction of the Ethnic and the
Modern Israeli Folk Dance**
Ayalah Goren-Kadman

11:00AM– 12:25 PM Saturday July 22

Mime and Pantomime in the 19th Century Chair: Sandra Noll Hammond

Susan Bindig Shimmering Harlequins and Moonlit Pierrots: the Commedia dell'Arte,
Romanticism, and Nineteenth-Century Ballet
Giannandrea Poesio Reviving The Gesture

Roundtable: Chair: K.C. Patrick

Private Studio and K-12 Dance Education: Exploring the Perfect Partnership
Rosanne Bootz, Pat Cohen, Rhee Gold, Linda Huffman, and Gerri Lallo

Marketing Dance to the World Community: It Is Free and In Your Backyard
Paula Murphy and Mary Strow

Roundtable: Deconstruction and Bricolage: Discussing Issues in Postmodern Dance Training
Melanie Bales and Rebecca Nettle-Fiol

Brown and White in Ballroom Dance Chair: Kate Ramsey

Carrie Stern The Implications of Ballroom Dancing for Studies of Whiteness
Juliet McMains Brownface: A New Performance of Minstrelsy in Competitive Latin American
Dancing? (*CORD Graduate Student Award*)

Choreographing Identity Chair: Rima Faber
Juanita Q. Suarez Entangled Borders: The Crazy Wisdom of Chicana Narratives

Workshop: Making Music with the Body: Lessons in Creative Process Chair: Erica Sigal
Pamela Sofras and Alain Charron

Injury Prevention Chair: Karen Smith

Heather Southwick and Boston Ballet Student Screening Clinic: An Aid to Injury Prevention
Micheline Cassella
Janice Gudde Plastino Workshop: Rehabilitation of the Injured Dancer

12:30– 2:00 PM Saturday July 22

LIMS Annual Membership Meeting and Luncheon

NDA Luncheon for Members and Any Conference Participants

DCA Annual Meeting & Sack Lunch

2:15– 4:15 PM Saturday July 22

Capitalism, Collectivism, Racism: Chair: Ginger Macchi Carlson
Aspects of 20th-Century American Dance

Elizabeth Cooper The Capitalist Contagion and the Dancing Vector: Watch Your Step,
You Might Catch the Bourgeois Bug
Elena Brown Helen Tamiris: Creative Collectivism before the Federal Theatre Project
Holly Williams Two Millennia of Salome: The Bible's Dancer in the Twentieth Century

The Farmer and the Cowboy Should Be Friends:

Chair: Janice Ross

Perspectives on the Divide between Dance Education and Dance History

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| Thomas K.Hagood | Quiet Legacy: Valuing the History of Dance Education to Educate Dance History |
| Norma Sue Fisher-Stitt | What Role Does Computer Technology Play in the Dance History/Dance Education Partnership? |

Aspects of Choreographic Style I

Chair: George Jackson

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| Claudia Gitelman | From Bauhaus to Playhouse: Tracing the Aesthetic of Alwin Nikolais |
| Marcia B. Siegel | Tharpian Themes and Continuity |
| Ananya Chatterjea | Subversive Dancing: Interventions in Jawole Willa Jo Zollar's <i>Batty Moves</i> |

Roundtable and Performance:

Chair: Constance Valis Hill

Tap Dance Compositions of the Tap Renaissance

Brenda Bufalino, Fred Strickler, Deborah Mitchell, Ann Kilkelly

New Dance Traditions in South Africa

Chair: Sharon Friedler

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| Sharon Friedman and Elizabeth Triegaardt | Dancing on the Ashes of Apartheid |
| Sylvia Glasser | New Traditions |

Civil War Dances

Chair: Cheryl Stafford

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| Maureen Needham | A Woman's Space: The Public Ballroom in Lincoln's Time |
| Chrystelle Trump Bond | Lecture-Demonstration: War and Dance: Strange Bedfellows |

Workshop: Producing and Solving Movement Problems

Marty Sprague, Susan McGreevy-Nichols, Helene Scheff

Lecture-Demonstrations

Chair: Nilimma Devi

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| Bageshree Vaze | The Rani of Jhansi: Choreographing History |
| Kay Poursine | Bharata Natyam, Classical Dance from South India in the Tanjore Court Style of the Late T. Balasaraswati |

4:30– 5:50 PM Saturday July 22

Renaissance Dance

Chair: Julia Sutton

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| Anne Daye | The Rhythms of the Dancing Space: The Banqueting House, Whitehall |
| Lizbeth Langston | Dancing and Dueling as Narrative Elements in <i>l'Amor Costante</i> |

Dance Reconstruction as Dance Education and Statement of Belief

Chair: Laurie Kaden

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| Elsa Posey | Living History: The Children's Dance Company "Learning Deep in My Bones" |
| Amy Bowring | Breathing Life Into History: Teaching Dance History Through Re-enactment at Canadian Children's Dance Theatre |
| Ann Dils | Repertory Dance Theatre and Humphrey's Utah Legacy |

Lecture-Demonstration

Chair: Vicky Risner

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| Vera Maletic and Roberta Shaw | DanceCODES: A Multimedia Tool for Documenting Dance |
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Aspects of Choreographic Style II: 20th-Century Ballet

Chair: Sandra Genter

Amy Lynn Stoddart Investigating the Presence of Autobiographical Elements in the Pas de Deux of George Balanchine's *Agon*
Sandra Aberkalns Chasing Forsythe: Anatomy of a Journey into *Artifact II*

Lecture-Demonstration

Chair: Brad Foster

Anthony G. Barrand The Variety of Wooden Shoe Dancing: Another Piece of the Story of American Vernacular Dance

Violence Prevention

Chair: Dianne Dulicai

Sharon Unrau Motif Writing and Gang Activity: How to Get the Bad Boys to Dance
Nancy G. Beardall Lecture/Demonstration: The Role of Movement in Violence Prevention and Creating a Peaceable School Community

Workshop: Poise in Action: Dance and the Alexander Technique

Karla Booth

6:00– 7:00 PM Saturday July 22

Reception and Social Hour hosted by the National Dance Education Organization

6:00–7:00 PM Saturday July 22

Dance Performance

Millennium Stage, Kennedy Center

Footworks, Ziva's Spanish Dance, and Tappers With Attitude make noise in an energetic *Percussive Dance Showcase*.

7:30– 11:00 PM Saturday July 22

Conference Banquet followed by
“A Celebration of Community through Dance”
with guest caller Brad Foster of the Country Dance & Song Society
and live music by Marty Taylor and Friends
Sponsored by the CDSS and The Hendrickson Group

Sunday July 23

7:30– 9:00 AM Sunday July 23

Working Group: Reconstruction

Convener: Claudia Gitelman

9:00– 10:30 AM Sunday July 23

Paradigms and Approaches: The Future of Somatics in Dance

Chair: Tara Stepenberg

Jill Green Social Somatic Theory, Practice, and Research: An Inclusive Approach in Higher Education Dance
Martha Eddy Access to Somatic Theory and Applications: Socio-Political Concerns

Workshop: How Do Learning Theories Inform Us about Teaching Dance to Children and Youth

Sara Lee Gibb, Pat Debenham, Pam Musil

Censorship and the Arts

Chair: Carol Martin

Judith Lynne Hanna Ballet to Exotic Dance: Under the Censorship Watch
Roger Copeland Who Lost the Arts? or Why America Has No National Arts Policy as We Enter the 21st Century

Beginnings and Endings:

Chair: Lynne Conner

Three Views on Dance and Corporeality in the 20th Century

Maura Keefe	Is This the End?: Blurring the Edges of Narrative by Talking and Dancing
Jens Richard Giersdorf	Moving Past the Berlin Wall?: East German Dance Theater Dancing Out a Transformation
David Gere	The End of the Closet: A Consideration of Gay Male Sexuality in Modern and Post- Modern Dance

Lecture-Demonstration

Chair: Karen Bradley

Wendy Perron	The Lasting Influence of Judson Dance Theater
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Native American Dance

Chair: Dawn Lille Horwitz

Sandra T. Francis	The Role of Dance in a Navajo Healing Ceremony
Victoria V. Hutchinson	Cultural Tension and Collision: The Eastern Cherokee Booger Dance

11:00 AM – 1:00 PM Sunday July 23

Plenary Session Presider: Naima Prevots**Surviving the Future: Roundtable and Participatory Discussion****Special Guest, Murray Louis****Suzanne Callahan, Susie Farr, Janice Deputy, Douglas C. Sonntag****2:00– 4:00 PM Sunday July 23**

LIMS Movement Choir**2:00-3:00 PM Rehearsal**
3:00-4:00 PM Performance**FDR Memorial**
The Mall**6:00–7:00 PM Sunday July 23**

Dance Performance**Millennium Stage, Kennedy Center**

Concluding the Millennium Stage celebration of DC-area dance, **The Savoy's**, **Swing**
Baltimore's FlyCats, and **Salsa Fuego** dance the night away with *Social Dance*