FORUM ON THE MODERN DANCE

Auspices of Bennington School of the Dance
in Cooperation with Mrs. Elmhirst's Committee
at Bennington College
August 16, 1935

Members of Mrs. Elmhirst's Committee
Mr. and Mrs. Leonard K. Elmhirst
Mr. Eduard C. Lindeman
Mrs. Herbert Croly
Mrs. William Lescaze
Miss Anna T. Bogue

Members of Panel
Martha Graham - Dancer, choreographer.
Representing the dance as an art, and in its relations to the theatre.

Martha Hill - Director of the Bennington School of the Dance, and instructor in dance at Bennington College and at New York University.
Representing the dance in education.

Louis Horst - Musician and composer for the dance, and teacher of dance composition from the standpoint of music.
Representing the relationships between dance and music.

Doris Humphrey - Dancer, choreographer
Representing the dance as an art, and in its relations to the theatre.
Members of Panel (Continued)

Arch Lauterer - Instructor in stage design at Bennington College, and designer of the setting for the 1935 Workshop production of the School. Representing the relationships between the theatre and the dance.

Norman Lloyd - Musician and composer for the dance. Representing the relationships between dance and music.

John Martin - Dance critic of The New York Times and author of The Modern Dance. Representing the critical and historical point of view toward the dance.

Nancy McKnight - Representative of the New York Wigman School in the absence of Miss Hanya Holm and Miss Tina Flade. Representing the dance as an art.

Jane Ogborn - Instructor in drama at Bennington College, and collaborator in the designing of the 1935 Workshop production of the School. Representing the relationships between the theatre and the dance.

Mary Jo Shelly - Administrative director of the Bennington School of the Dance. Representing the dance in education.

Charles Weidman - Dancer, choreographer. Representing the dance as an art, and in its relations to the theatre.

Discussion Leader: Mr. Eduard C. Lindeman
Questions for Discussion

(a) What are the major distinctions to be made between modern dancing and conventional or classic dancing? (also primitive)?

(b) How many different "schools" of the modern dance are now functioning here and abroad?

(c) Is there a general concept with which one might characterize these various "schools"?

(d) In what sense may it be said that these various "schools" are derivatives of various aspects of modern civilizations and cultures?

(e) Are there any explicit or implicit relationships between the modern dance and other forms of modern art, such as the drama, painting, music, sculpturing, literature, etc.?

(f) How is one to conceive of the role or function of the modern dance in modern society, particularly in American society?

(g) In terms of the regional character of American culture, might it be expected that various types of modern dancing might be applicable in different areas?

(h) What is (or might be) the relation between the modern dance and education? Children, youth, college age, adults?

(i) Is it practical to begin thinking of a national school or academy of the modern dance at which the various types of modern dancing might be taught?

(j) How does each group or its director go about building up a dance composition from the conception of the idea through all its stages?