

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

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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)

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| Arch Lauterer   | - Instructor in stage design at Bennington College, and designer of the setting for the 1935 Workshop production of the School.<br>Representing the relationships between the theatre and the dance. |
| Norman Lloyd    | - Musician and composer for the dance<br>Representing the relationships between dance and music.   |
| John Martin     | - Dance critic of <u>The New York Times</u> and author of <u>The Modern Dance</u> .<br>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.<br>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.<br>Representing the relationships between the theatre and the dance.   |
| Mary Jo Shelly  | - Administrative director of the Bennington School of the Dance.<br>Representing the dance in education.   |
| Charles Weidman | - Dancer, choreographer.<br>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?