

## Editor's Note

A special focus in the winter 2000/01 issue of *Dance Research Journal* is on dance education. Continuing the theme of our summer 2000 "millennium" issue, this cluster of essays explores new trends and developments in dance education research and reconsiders some of dance education's pioneering figures. Ann Dils explores the legacy of Humphrey disciple Virginia Tanner, who inspired a new generation of dance teachers. Embedded within Dils's essay is a remembrance of Tanner by a former pupil, Rosalind Pierson. Intertwined in this way, the essay sheds new light on the Tanner legend—Dils's "objective" history paired with Pierson's memories gives us a fuller, more complex portrait of this remarkable woman and her lasting influence. Thomas Hagood explores the extraordinary career of Margaret H'Doubler, who was instrumental in creating the first dance major at The University of Wisconsin-Madison. Hagood's essay reminds us of the vital role the university dance department has played in the field of dance. Not only has it been a seedbed for the development of professional dancers but also a laboratory for understanding dance as art and a means of expression. Perhaps one of the greatest gifts of both H'Doubler and Tanner (who also helped found the dance department at Brigham Young University) was their utmost belief in the *validity* of dance as a subject of serious study. Both of these essays reflect a larger trend today toward discovering our own roots and histories as dance educators. (Recent publications attest to this fact, as well, such as Janice Ross's *Moving Lessons: Margaret H'Doubler and the Beginning of Dance in American Education* and Hagood's *A History of Dance in American Higher Education*). And finally, in this section, in their phenomenologically-based study of young people's experiences of dance ("I Feel Like I am Going to Take Off!"), Karen Bond and Susan Stinson let us hear the voices of students themselves—as well as their mentors. Drawing on studies involving hundreds of young students and employing a wealth of research data (including videotaped classes, notes from observations, and conversations with a wide range of students—much of it recorded here) Stinson and Bond capture the students' overwhelming sense and understanding of dance as "superordinary."

In other essays in this issue, Larry Lavender examines the state of professional dance criticism today ("Post-Historical Dance Criticism"). Lavender's article (a much expanded version of a piece published in the winter 2000 issue of *DCA News*) considers the need for greater evaluative criticism of contemporary dance. Drawing on art critic Arthur Danto's latest thinking, Lavender's piece examines the roots of "antijudgmental" criticism and suggests possible alternative modes of critique as we enter the next century. Pallabi Chakravorty ("From Interculturalism to Historicism; Reflections on Classical Indian Dance") highlights another major and important avenue of inquiry within dance studies today. Beginning with a discussion of the controversy over pop singer Madonna's 1998 performance featuring classical Odissi dancers, Chakravorty urges us to clarify and broaden our use of the term "interculturalism." Rather than emphasizing interculturalism as cross-cultural exchange, Chakravorty suggests examining its role within the formation of the Indian nation-state.

In our Reports section, we bring you coverage of the milestone Dancing in the Millennium conference held in July 2000 in Washington, D.C. As part of that coverage we are pleased to publish the conference's concluding talk by another dance pioneer and living legend—Murray Louis. Because we felt it important to make this document available to practitioners and scholars of dance alike, the Congress on Research in Dance and Dance/USA are co-publishing Murray Louis's presentation in both *DRJ* and *Dance/USA Journal*.

Readers looking for *Dance Research Worldwide* please take note that we will feature an expanded section in our summer 2001 issue, which will feature several reports on dance performance and scholarship in Cuba.

Finally, some of the articles and reviews in our summer "millennium" issue sparked a variety of responses, which we have printed in our *Letters* section and in *Dialogues*. We hope readers will continue to carry on these conversations. . . .

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