**Anatomy/Kinesiology (2) (1):** Majors choose 1 additional.


This book discusses the wide range of interrelations between body postures and body movements as conceptualized in dance with perception, mental processing, and action planning. The volume brings together cognitive scientists, psychologists, neuroscientists, choreographers, and ballet teachers, to discuss the important issues regarding dance and cognition.


This text helps dancers learn anatomical and biomechanical principles as they apply to dance performance. It focuses on optimal dance movement and the related principles for understanding the function of body joints; applying those principles, dancers can help reduce their risk of injury and enhance their performance longevity. In addition, *Dance Anatomy and Kinesiology* includes special practical applications: Concept Demonstrations provide hands-on exercises to try. Tests and Measurements are specific to selected regions of the body. Dance Cues help analyze cue effectiveness and promote optimal movement execution. Study Questions and Applications help apply chapter concepts. Attachments provide the pronunciations, attachments, and key actions of the primary
muscles covered in this text.


This collection of 10 articles looks at the anatomy of dance from a variety of angles, from visualizing to balance and center to the intricacies of the human spine. Also examined in depth are the foot and how movement affects one’s anatomy. The neural side of dance and the properties of touch as a metaphor are also explored.


Originally published in 1937, this classic in the study of human physiology and the effect of psychological and mental processes on human movement is a favorite of dancers, students of motor development, and all those concerned with questions of human fitness.


*The Anatomy Coloring Book* offers concisely written text and precise, extraordinary hand-drawn figures. Organized according to body systems, each of the 170 plates featured in this book includes an ingenious color-key system anatomical terminology is linked to detailed illustrations of the structures of the body.

*Anthologies (2):* Majors and minors choose one additional book and read it completely. Read the others as time allows.


This collection of essays is intended to facilitate and enhance the visibility of critical dance studies within the wider field of cultural studies. The first part of this essay collection is a general framework that suggests further interdisciplinary research on dance and the role of cultural transmission in dance. The second section gathers essays showing the influence of feminist theories in dance studies, while the third contains articles appealing to a wide humanistic and social-scientific audience.


Foster vivifies the study of bodies through a consideration of bodily reality, not as a natural or absolute given but as a tangible and substantial category of cultural experience. The essays in this volume summon up bodies engaged in practices as diverse as pageantry, physical education, festivals and exhibitions, tourism, social and theatrical dance, and post-colonial and psychoanalytic encounters. They bring these bodies to life, quivering with all the political, gendered, social, racial, sexual, and aesthetic resonances of which bodily motion is capable.


This collection of prefixes and twenty-three essays provides a sweeping account of the field of dance from the perspective of women. It offers an eclectic look at how women create, teach, direct, perform, and write about dance. The essays cover a diverse range of topics including dance education, dance history, and contemporary practice and present a humanist approach to feminist scholarship. The editors give equal status and air space to educators, administrators, and writers as they do to dancers and choreographers.

Huxley, Michael, and Witts, Noel, *Twentieth Century Performance Reader*, Routledge,
2002.
This book provides an introduction to all types of performance through the writings of forty-two practitioners, critics, and theorists which together, reaffirm performance as a discipline in its own terms. Each piece is supplemented by a contextual summary, detailed cross-references and suggestions for further reading.

Contributors confront basic questions of definition and interpretation within dance studies, while at the same time examining broader issues, such as the body, gender, class, race, nationalism, and cross-cultural exchange. Specific essays address such topics as the black male body in dance, gender and subversions in the dances of Mark Morris, race and nationalism in Martha Graham's American Document, and the history of Asian dance.

This new collection of essays surveys the history of dance in an innovative and wide-ranging fashion by addressing the current dearth of comprehensive teaching material in the dance history field through the creation of a multifaceted, non-linear, yet well-structured and comprehensive survey of select moments in the development of both American and World dance. The reading is organized into four thematic sections: Thinking about Dance History: Theories and Practices, World Dance Traditions, America Dancing, and Contemporary Dance: Global Contexts.

The second edition of The Routledge Dance Studies Reader offers fresh critical perspectives on classic and modern dance forms, including ballroom, tango, hip-hop, site-specific performance, and disability in dance. Alexandra Carter and Janet O’Shea deliver a substantially revised and updated collection of key texts, featuring an enlightening new introduction, which tracks differing approaches to dance studies. Sections cover making dance, performing dance, ways of looking at and locating dance in history and society, and debating the discipline.

Choreography (5): Majors and minors choose one additional book.

*^Blom, Lynne Anne and L. Tarin Chaplin. The Intimate Act of Choreography.
University of Pittsburgh, 1982.
A comprehensive book that covers all aspects of choreography from the most fundamental techniques to highly sophisticated artistic concerns, The Intimate Act of Choreography presents the what and how of choreography in a workable format that begins with basics -- time, space, force -- and moves on to the more complex issues faced by the intermediate and advanced choreographer -- form, style, abstraction, compositional structures, and choreographic devices.

Drawing upon personal practice and year of workshop discussion, Burrows offers a range of exercises, meditations, principles and ideas on choreography that allow artists and dance-makers to find their own aesthetic process.

This innovative text provides a range of articles covering the choreographic enquiry, investigation into the creative process, and traditional understandings of dance making. This volume features contributions by practitioners and researchers from
Europe, America, Africa, Australasia, and the Asia-Pacific region, investigating the field in six broad domains: conceptual and philosophic concerns, educational settings, communités, changing aesthetics, intercultural choreography, and choreography’s relationships with other disciplines.


An engaging exploration of Cunningham’s work through his working notebooks, revealing works in progress, and accompanied by the author’s speculations about the problems he was attempting to solve. With photographic illustrations of performances throughout, this unorthodox work gives insight to the mind of a brilliant choreographer.


This book creates a diverse range of critical writing on Forsythe’s work, with illuminating analysis of his practice from an interdisciplinary perspective. Essays cover all aspects of his past and current work and contain testaments from collaborators as well as a contribution from Forsythe.


Using commentary, interviews, and Halprin’s writings, this excellent book provides a compelling and thorough perspective on one of the most innovative, iconoclastic, and enduring performing artists of the 20th century. Focusing on the years 1945-93, the text, numerous photographs, and performance diagrams from *Myths 1-10* provide a vibrant testament to the productivity and versatility of an artist whose ideas have influenced countless dancers, actors, musicians, visual artists, and individuals committed to a more meaningful way of viewing the world and behaving constructively within it.


By relating the development of modern dance to movements in painting, architecture, drama, and music, the book prompts students to develop a keen eye for emerging trends in the arts as a continual resource for dance. Horst, a composer and, for many years, the music director for the Martha Graham Dance Company, employed the approach suggested in this book during his dance composition classes at Juilliard’s dance program.


Pre-Classic Dance Forms supplies its readers with complete historical descriptions of 16th and 17th century dances. For the student of music and dance, Horst offers a brief, readable introduction to this important era of dancing and its customs and styles and shows how the early dances influenced the growth of modern dance in this century.


Written just before the author’s death in 1958, this book is an autobiography in art, a gathering of experiences in performance, and a lucid and practical source book on choreography. This book was the first choreography handbook written by an American modern dancer.


Spiced with wit and strong opinions, the third installment in Daniel Nagrin’s trilogy explores the art of choreography through the life’s work of an important American modern dancer, choreographer, and teacher. This book to approaches choreography through content rather than structure.

University of Pittsburgh, 1997.
In five parts, the book first examines the personal essentials demanded by dance. The second part looks at the pitfalls inherent in the act of performing from vanity to self-hatred. The third part, the core of the book, poses six questions: Who? is doing what? to whom? where and when? and why? and against what obstacle? In the fourth part, Nagrin looks at the tools for working on the role, and the fifth part enters into the very act of performing. All of the work is handled in terms of movement alone: no dialogue or scenes from plays are used.

Through a series of interviews, Steinman shows how understanding our bodies, the most basic instrument of all performance, can help us better understand ourselves. She explores the performer’s ability to assume another persona, improvisation, and the complex relationship between performer and spectator. Citing examples both here and abroad, both traditional and avant-garde, she provides a unique backstage view of the wonder and magic of the performing arts.

Nearing the ninth decade of her life, the great German dancer and choreographer looks back over her fifty-year career in dance – not to detail the circumstances of her living and working, but to consider the art of the dance itself, its aesthetics, its nature as expression and as interpretation, its relation to the aspirations and the spiritual needs of man. This book is written from the perspective of a European choreographer and dancer. Wigman was one of the seminal figures in German Ausstruckstanz.

Each chapter of this book presents a single day of the twenty-day training which Ruth Zaporah developed into *Action Theater*, her investigation into the life-reflecting process of improvisation. This book shows through exercises, stories, anecdotes, and metaphors how to focus attention on the body's awareness of the present moment, moving away from preconceived ideas. Improvisations move through fear, boredom, laziness, and distraction to a sustained awareness of creative options.

**Criticism (3) (2):** Majors choose one additional book.

In the highly varied dance scene of Paris in the 1920s, Levinson’s vividly descriptive pieces reveal a consistent theory of beauty and meaning in dance. The clarity of the observations in these pieces attests to their timelessness and to the fact that much of how we understand and talk about dance today is traceable to Levinson’s writings.

Drawing of the postmodern perspective and concerns that informed her groundbreaking *Terpsichore in Sneakers*, Sally Banes’s *Writing Dancing* documents the background and developments of avant-garde and popular dance, analyzing individual artists, performances, and entire dance movements. With a sure grasp of shifting cultural dynamics, Banes shows how postmodern dance is integrally connected to other oppositional, often marginalized strands of dance culture, and considers how certain kinds of dance move from the margins to the mainstream.

This volume presents Edwin Denby’s reviews from *Modern Music* and the *Tribune* in chronological order, providing not only a picture of how Denby’s dance theories and reviewing methods evolved, but also an informal history of the dance in New York from 1936 through 1945. Some of the reviews glimpse the vanished dancers and dances that were most particularly of their time. In others, Denby returns again and again to the four artists he considered exemplary: Alicia Markova, Alexandra Danilova, Martha Graham, and George Balanchine. Finally there are his post-1945 reviews, essays, and lectures on such general dance subjects as the phenomenon of a truly good leap, classicism in ballet, and dance criticism itself.

Spanning the divide between journalism and scholarship, this collection offers a double-sighted view of dance in America from 1986 to the early twenty-first century, documenting the shift in experimental dance from formal to social concerns, and recording the expansion of dance studies in the academy from historical documentation to cultural criticism. Daly examines performance art and visual art as they relate to and influence dance, with a look at the intersection of dance and history as well as gender.

This work addresses the impact of multiculturalism on the dance world. It is unique in offering various perspectives, enlisting leading dance critics, performers, choreographers, and academics from various countries in a wide-ranging discussion of how dance from around the world can be better understood.

**DANCE AND SOCIETY (2):** Majors and Minors choose two contrasting titles.

Christy Adair argues that dance is an arena for feminist practice, particularly as feminism has recognized the centrality of the arts in shaping our ideas about ourselves and our society. Women’s high profile in dance leads to the popular opinion that it is a female art form. But Adair contends that, in some styles and contexts, women tend to interpret rather than create dance images. This book highlights the consequences for female dancers of the development of Western dance technique in a patriarchal society.

Albright shows how the dancing body shifts conventions of representation and provides a critical example of the dialectical relationship between cultures and the bodies that inhabit them. As a dancer, feminist, and philosopher, Albright turns to the material experience of bodies, not just the body as a figure or metaphor, to understand how cultural representation becomes embedded in the body. In arguing for the intelligence of bodies, *Choreographing Difference* is itself a testimonial, giving voice to some important political, moral, and artistic questions of our time.

This work addresses many aspects of African traditional culture, including the social aspects of dance in the context of festivals, rites, funerals, and other ceremonies. It also looks at the wider popular culture of Africa and examines the social life and customs that are prevalent.

Barbara Browning combines a lyrical, personal narrative with incisive theoretical accounts of Brazilian dance cultures. While she brings ethnographic, historiographic, and musicological scholarship to bear
on her subject, Browning writes as a dancer, fully engaged in the dance cultures of Brazil and of Brazilian exile communities in the U.S.

In this challenging and lively book, Burt examines the representation of masculinity in twentieth century dance. *The Male Dancer* has proven to be essential reading for anyone interested in dance and the cultural construction of gender.

This work explores the nature of African music and the importance it has within the flow of African social life. Chernoff asserts that Africans rely on music to articulate their philosophical and religious heritage, and demonstrates how a musical unity establishes a subtle unity among the drummers, dancers, and spectators. *African Rhythm and African Sensibility* moves smoothly between the remarkable personal experiences of the author and his analysis of what those experiences reveal about Africa’s culture and music.

Arlene Croce gathers together a thousand fascinating facts and production details about the nine (plus one) Astaire-Rogers movies and marries them to a dazzling, comprehensive analysis of all the Fred and Ginger numbers from those films. Lavishly keyed into the text at appropriate points are over 100 related photographs.

Using dance anthropology to illuminate the values and attitudes embodied in rumba, Yvonne Daniel explores the surprising relationship between dance and the profound, complex changes in contemporary Cuba. From the barrio and streets to the theatre and stage, rumba has emerged as an important medium, contributing to national goals, reinforcing Caribbean solidarity, and promoting international prestige. Once a lower-class recreational dance, rumba has become a symbol of egalitarian efforts in post-revolutionary Cuba. The professionalization of performers, organization of performance spaces, and proliferation of performance opportunities have prompted new paradigms and altered previous understandings of rumba.

Few will dispute the profound influence that African American music and movement has had in American and world culture. *Dancing Many Drums* explores that influence through a groundbreaking collection of essays on African American dance history, theory, and practice. In so doing, it re-evaluates “black” and “African American” as both racial and dance categories. Abundantly illustrated, the volume includes images of a wide variety of dance forms and performers, from ring shouts, vaudeville, and social dances to professional dance companies and Hollywood movie dancing.

Fraleigh, Sandra, Butoh: Metamorphic Dance and Global Alchemy, University of Illinois, 2010.
Butoh is a form of Japanese dance-theatre that emerged after World War II. The book chronicles the growth of this form from its founding to its assimilation in the 21st century. As a poignant performance medium with philosophical and political implications.

*Stepping Left* simultaneously unveils the radical roots of modern dance and recalls the excitement and energy of New York City in the 1930s. Ellen Graff explores the relationship between the modern dance movement and leftist political activism in this period. This account reveals the major
contribution of communist and left-wing politics to modern dance during its formative years in New York City. From communist party pageants to union hall performances to benefits for the Spanish Civil War, Graff documents the passionate involvement of American dancers in the political and social controversies that raged throughout the depression era. *Stepping Left* restores a missing legacy to the history of American dance, a vibrant moment that was suppressed in the McCarthy era and almost lost to memory.

**Manning, Susan, *Ecstasy and the Demon: Feminism and Nationalism in the dances of Mary Wigman***, University of California, 1993.
German choreographer/dancer Wigman envisioned the dancer in the thrall of ecstatic and demonic forces. Transforming performer into an abstract configuration of energy in space, her works subverted the eroticization of the female dancer. Manning spins her story into an interdisciplinary space bounded by ongoing dialogues on the history of the body and the sexual and national politics of artistic modernism.

This book explores the politics of tango, tracing tango’s travels from the brothels of Buenos Aires to the cabarets of Paris and the shoko dansu clubs of Tokyo. The author uses her “tango tongue” to tell interwoven tales of sexuality, gender, race, class, and national identity. Along the way she unravels relations between machismo and colonialism, postmodernism and patriarchy, exoticism and commodification. In the end she arrives at a discourse on decolonization as intellectual “unlearning”.

Poised at the intersection of Asian American studies and dance studies, *Choreographing Asian America* is the first book-length examination of the role of Orientalist discourse in shaping Asian Americanist entanglements with U.S. modern dance history.

**Dance History (4) (2)**: Majors choose four – one Western, one Non-Western, one pre-20th century, one 20th -21st century. Minors choose two from two different categories.

The ancient tradition of African dance has influenced dance styles all over the world. It is used to commemorate many annual ceremonies and activities, such as rites of passage and the harvest, as well as being an important form of recreation, religious experience, and storytelling. In *African Dance*, the varied cultures of Africa and their respective dances are explored, along with the effects that colonialism had on the art form.

The evolution of the roughly twenty-five years of American post-modern dance is expounded upon by Sally Banes. Pivotal characters in this history, of which there are several, are examined in detail, with many descriptive passages of definitive works and happenings from the era. Post-modern, originally referring only chronologically (and vaguely) to the period following what we now call historical modern dance, actually has several specific and revolutionary veins of philosophy and aesthetics attached to it. Well researched, *Terpsichore in Sneakers* has several photographs, choreographers’ scores, charts, and notes (including some previously unpublished), a selected bibliography, and an alphabetical list of works by and about seminal contributors to the movement. This is a fascinating and enlightening reading not only for dancers, but for those interested in American cultural history and anthropology.

This volume presents a multidisciplinary perspective on dance scholarship and practice as they have evolved in India and its diaspora, outlining how dance histories have been written and re-written, how aesthetic and pedagogical conventions have changed and are changing, and how politico-economic shifts have shaped Indian dance and its negotiation with modernity. Written by eminent and emergent scholars and practitioners of Indian dance, the articles make dance a foundational socio-cultural and aesthetic phenomena that reflects and impacts upon various cultural intercourses -- from art and architecture to popular culture, and social justice issues. The book brings together both experiential and objective dimensions of bodily knowledge through dance.


This work reveals American modern dance forerunner Isadora Duncan enmeshed in social and cultural currents of her time – the moralism of the progressive era; the artistic radicalism of prewar Greenwich Village; the xenophobia of the 1920s; ideas about nature, beauty, and expression; her association with feminism; and her radical notion of “Americanness”.


This is a definitive book on the establishment and development of the School of American Ballet; its significance to the development of an American tradition of ballet; its impact on ballet nationally and internationally; its founders, patrons, teachers, students, and audiences. The book highlights the formative years of the school; the impact of Ford Foundation grants; the development of the curriculum, facilities, scholarship programs, and the annual school workshops; the competition, pressures, and preparatory leap from the school to the world’s harsh realities. This work places major emphasis on the school rather than on the company.


This complex and beautifully written investigation of ballet’s development in France from the early 18th through the late 19th century extends Foster’s earlier efforts to link dance theory and practice. Susan Foster traces the development of the story ballet from the pantomimes of early eighteenth-century theatres through the Revolutionary fetes to the well-known romantic ballets La Sylphide and Giselle. She examines changing conceptions of the dancing body as ballet separated from opera and emerged as an autonomous art form during this turbulent period in French history. Approaching choreography as theory, she shows how choreographic choices are integral to the construction of bodily, individual, gendered, and social identities.


This is the first book to concentrate on the ballets choreographed by George Balanchine (1904-1983). It provides critical analysis as well as detailed descriptions of what the dancers actually do. Beginning with Apollo (1928) and ending with Ballo Della Regina (1978), it includes insights into more than twenty ballets by this 20th century master choreographer.


This analytical history traces representations of flamenco dance in Spain and abroad from the twentieth century to the present, using histories, film, accounts of live performances, and practitioner interviews. Beginning with an analysis of flamenco historiography, the text examines images of the female dancer in films by Luis Bunuel, Carlos Saura, and Antonio Gades; stereotypes of flamenco bodies and Andalusian culture in Prosper Mérimée’s *Carmen*; and the ways in which contemporary flamenco
dancers like Belén Maya and Rocio Molina negotiate the stereotype of Carmen and an idealized Spanish feminine that pervades “traditional” flamenco.


The jook – an underground cultural institution created by the black working class – is analyzed together with other dance arenas in African-American culture. Focusing on ten African-American dance arenas from the period of enslavement to the mid-twentieth century, this book explores the jooks, honky-tongs, rent parties, and after-hours joints as well as the licensed membership clubs, dance halls, cabarets, and the dances of the black elite.


This ground-breaking work brings dance into current discussion of the African presence in American culture. It is argued that the African aesthetic has been “invisibilized” by the pervasive force of racism. This books provides evidence to correct and balance the record, investigating the Africanist presence as a conditioning factor in shaping American performance, onstage and in everyday life.


Using interviews with black, white, and brown dance practitioners as well as performance analysis and personal recollections of her own life in the world of dance, Brenda Dixon Gottschild charts the endeavors, ordeals, and triumphs of “black” dance and dancers by exposing perceptions, images, and assumptions, past and present. In her journey to discover the contours and importance of the black dancing body, the author has spoken to some of the greatest dancers and choreographers of our time—Ferdanando Bujones, Trisha Brown, Garth Fagan, Bill T. Jones, Ralph Lemon, Meredith Monk, Merian Soto, Doug Elkins, Jawole Willa Jo Zollar and a cadre of their esteemed colleagues.


This work includes a complete analysis of sixteen important and popular ballets, from Swan Lake to Twyla Tharp's Push Comes To Shove. As Mikhail Baryshnikov states in the book's foreword: "All the things that ballet fans talk about at intermission, while newcomers stand there wondering what they mean: those things are here... [Robert Greskovic] has been thinking about ballet -- watching it, reading, writing, and talking about it -- day after day for more than thirty years. He knows it through and through. Now he shares his knowledge."


This work examines the main center of Romantic Ballet: the Paris Opera. The poet Theophile Gautier who wrote the scenarios of *Giselle* and other ballets, the ballerinas Taglioni and Essler, as well as the choreographers, composers, designers, and balletomanes of the time, are brought vividly to life in a colourful panorama of this great age of French ballet, which Ivor Guest has skillfully set against the social and historical background of the time.


The author is a historian and critic who was also a professional dancer. She traces the evolution of technique, choreography, and performance in clean, clear prose, drawing readers into the intricacies of the art with vivid descriptions of dances and the artists who made them.


In this work, Jowitt has tackled a thorny issue: how is dance related to the social trends of its time? Jowitt centers her discussion on the changes the period made on ballet, such as how the costumes influenced the choices of movement, and the eventual changes in ballet technique. From this opening,
Jowitt smoothly focuses on the turbulent social changes that eventually lead her to her strongest insights, those on contemporary dance.

Tracing the development of tap dancing from ancient India to the Broadway stage in 1903, when the word “tap” was first used in publicity to describe a new American style of dance, this book analyzes the cultural, societal, and historical events that influenced the development of tap dancing. Section One covers primary influences such as Irish step dancing, English clog dancing, and African tribal dancing. Section Two covers theatrical influences, and Section Three covers various other influences (Native American, German, and Shaker). Also included are accounts of the first Americans to experiment with combinations of syncopation and percussive footwork. The book shows how the fortuitous mixing of these many styles gave rise to a new art form.

This work provides personal accounts by professionals who have set the standard for this creative endeavor. Contributors include choreographers, filmmakers, film editors and producers, archivists, historians, critics, and scholars. Forty groundbreaking films and videos excerpted in the landmark two-hour DVD companion illustrate fifty original essays. Adding to the essays and DVD are timelines, storyboards, choreographic notes, photographs, personal sidebars, and resource guides.

Novack finds a good balance between a clear analysis of the movement itself and a selected history of the cultural context of the inception of this dance form. Because of its connections to the social dance phenomenon of the late ‘60s as well as to the growing field of postmodern dance, and because it is based on a constant point of contact between two human bodies, contact improvisation represents a very intriguing combination of movement and social meaning. Trained as a dance anthropologist, Novack is willing to tackle these complex layers of expressive and cultural significations.

This work surveys a century of dramatic developments in ballet, modern dance, and avant-garde dance for the stage and screen in Europe and North America. It also looks at such popular forms as show dancing, tap, and jazz. Magisterial in scope, this expansive history encompasses an unprecedented depth a unified narrative of dance as an art form from 1900 through 2000, beginning with such early innovators as Loie Fuller, Isadora Duncan, and Vaslav Nijinsky and proceeding through the profusion of choreographic styles that evolved over the next hundred years.

Soviet ballet immediately following the Russian Revolution of 1917 until the advent of Stalin in the thirties is one of the most important, yet least documented, periods in ballet history. This definitive study draws on Russian archival material, theater literature, and reminiscences of performers, designers, and choreographers to paint a powerful and colorful picture of this influential time.

**Theory (2) (1):** Majors choose two. Minors choose one.

The first critical study of Kathak dance within the discourses of the modern and the global, tracing the arc of two centuries of Kathak: the colonial nutach dance, classical Kathak under nationalism and postcolonialism and ‘innovation’ and ‘new directions’ under transnationalism and globalization. It
blends various approaches from anthropology, ethnomusicology, and performance, media and gender studies to map the journey of Katha from Baijis and tawaifs to the global stage. The book uses dance as a lens to explore the interaction between the actors and forces of cultural change from power and patronage to television and film.


This work includes three essays, each on a separate problem in dance aesthetics: “Doing and Viewing Dances: A Perspective for the Practice of Criticism”, “Of Beauty and the Dance”, and “Balanchine’s Formalism”. These focus on the relationship between dance-making and dance criticism, a theory of beautiful movement for the dance, and the philosophical basis for Balanchine’s formalist ballet style.


A memorial volume consisting of essays by the iconic Isadora Duncan, forewords by R. Duncan, Margherita Duncan, Mary F. Roberts, and others; with reproductions of original drawings by L. Bakst, A. Bourdelle, J. Clard, and others, and with photographs by A. Genthe and E. Steichen. This book contains Duncan’s thoughts on dance itself.


Borrowing from contemporary semiotics and post-structuralist criticism, Reading Dancing outlines four distinct models for representation in dance which are illustrated, first, through an analysis of the works of contemporary choreographers Deborah Hay, George Balanchine, Martha Graham, and Merce Cunningham, and then through reference to historical examples beginning with court ballets of the Renaissance. The comparison of these four approaches to representation affirms the unparalleled diversity of choreographic methods in American dance, and also suggests a critical perspective from which to reflect on dance making and viewing.


This book is a revisionary account of the evolution of "modern dance." Questioning the common notion that the dancing image reflects a relation of dance to culture, Mark Franko calls for a historicization of aesthetics that considers the often-ignored political dimension of expressive action. Employing an interdisciplinary approach to dance analysis, Franko draws from performance studies, feminist studies, and cultural theory to study modern dance in relation to sexual, class, and modernist politics, ranging from Isadora Duncan, Martha Graham, and Merce Cunningham to less canonical figures, such as Valentine de Saint-Point, left-wing "revolutionary" dancers of the 1930s and Douglas Dunn.


In her remarkable book, Sondra Horton Fraleigh examines and describes dance through her consciousness of dance as an art, through the experience of dancing, and through the existential and phenomenological literature on the lived body. She describes, with performance photographs, specific imagery in dance masterworks by Doris Humphrey, Anna Sokolow, Viola Farber, Nina Weiner, and Garth Fagan.

Goellner, Ellen and Jacqueline Shea Murphy, eds. Bodies of the Text: Dance as Theory, Literature as Dance. Rutgers, 1995.

This challenging interdisciplinary work brings together essays by 12 internationally diverse scholars, an energetic forum for exploring the possibility of applying literary-critical skills to thinking about dance and the potential for direct consideration of dance in literary studies. These explorations result in provocative new perspectives on dance, literature, gender, power, identity, ethnicity, and sexual orientation.

This work allows teachers and students to help answer the question, “why dance?”. As an American dance pioneer and educator, Margaret H’Doubler combines both vision and down-to-earth practicality. It is she who established dance as a part of the college curriculum, organized the first campus performing group, and set up the first college degree program in dance.


*Feeling and Form* offers the reader a systematic, comprehensive theory of art, applied in turn to painting, sculpture, architecture, literature, music, the dance, drama and film. Langer was one of the first women to achieve an academic career in philosophy in the United States.


Modern theories of meaning usually culminate in a critique of science. This book presents a study of human intelligence beginning with a semantic theory and leading into a critique of music. By implication it sets up a theory of all the arts; the transference of its basic concepts to other arts than music is not developed, but it is sketched, mainly in the chapter on artistic import. Thoughtful readers of the original edition discovered these far-reaching ideas quickly enough as the career of the book shows: it is as applicable to literature, art and music as to the field of philosophy itself.


This distinctive introductory textbook examines the aesthetics of dance, exploring the nature of our understanding of dance and the practice of understanding dance works. Graham McFee places dance, and the arts more generally, in the context of society and education. He provides detailed insights into the nature and appreciation of art as well as a general grounding in philosophy.


Laban (1879-1958) was a European pioneer in dance and movement. He believed that you can understand about human beings by observing how they move, and devised two complimentary methods of notating the shape and quality of movements (Effort-shape and Labanotation). This book offers a comprehensive account of his writings and includes extracts from five of his books in English and from his four works in German.


According to Sheets-Johnstone, a philosophy professor who, earlier in her career, was a professor of dance, choreographer/performer, and a dance scholar, the lived experience of dance is immediate. It precludes reflection, criticism, and evaluation. The phenomenological enterprise thereby requires the analyst to repeatedly return to the immediate encounter with dance, whether in the studio or in performance.

**References:** Students should be familiar with most of these resources as a result of their dance major/minor study.


This bibliography attempts to cover all aspects of black dance. This compiler includes sources from books, periodicals, and newspapers that trace the development of black dance from its origins in Africa through its movement to South and Latin America and finally to its present status as performed in the US. A large portion of the references deal with black dance as seen in the US over the past 50 years on stage, television, and in the movies.
Impeccably researched, simply and efficiently presented, this work offers a broad range of specific, pertinent information on dance to the historian, critic-journalist, anthropologist, dance professional, and the scholar in many fields.

This completely revised and enlarged edition is a one-volume international reference library of the art and science of the dance. Its 1,008 pages, which include close to 5,000 entries, are illuminated with 274 photographs. It is a definitive source of comprehensive, concise information that will be invaluable to a variety of specialists and students.

Exciting and fascinating, this reference work succeeds in its goal of bringing "joy as well as enlightenment" about all forms of dance in all countries of the world. An extremely useful synoptic outline of contents with nine sections (including "Ritual and Religion" and "Popular Entertainment") enables the user to explore dance in its cultural and social aspects, while topical essays complement the 2,000-plus entries. Heavily illustrated with black-and-white photographs, the encyclopedia captures the fluid movement of dance. Also available online.

Over 400 years of dance history are encompassed through biographical entries ranging from Thoinot Arbeau to Lucinda Childs. Performers, dancing masters, choreographers, designers, composers, impresarios, and other artists who have collaborated with dancers are included. Dance critics have been omitted. For all choreographers, a listing of major works with premiere dates is included, and a number of the biographies include brief bibliographies of additional source material. In nearly 1,000 pages of clearly written and well-organized text, this volume provides a good basic research tool.

This work covers ballet and modern dance as it developed across the US, England, Canada and Australia. Entries reference all English-language periodicals in which the dancer or choreographer appears. Birth and death dates are also given for each dancer when known, plus dates in which the dancer flourished.

This revised and updated edition of *The Concise Oxford Dictionary of Ballet* remains the most comprehensive one-volume reference book in the English language devoted to ballet. Over five thousand entries cover every aspect of ballet over the past four hundred years: dancers, choreographers, composers, designers, ballets, theaters, ballet schools, companies, and technical terms.

This exceptional work provides brief career biographies of over one hundred important modern choreographers, from Maud Allan to Batya Zamir, along with descriptive analyses of their outstanding works.

Users will marvel at how much information is packed into this relatively small volume. The book's scope is Western ballet and modern dance; ethnic and social dance are excluded. Imaginatively and thoughtfully organized, the volume consists of 200 main entries--choreographers, dancers, ballets--
grouped into eight broad chronological sections. The entries include factual data, a critical evaluation of the subject, lineage or links to related subjects, and a bibliography of books, films, and videos. The book is not comprehensive but includes a surprisingly broad range of information—from Marie Salle to Maguy Marin. The concluding section, "Dance Information," is a selective list of periodicals, companies, and festivals throughout the world.

An approach to music from the dancer's viewpoint, this book offers a two-part exploration of music as it relates to dance, beginning with an introduction to aspects of musicality that dancers—and other music lovers—can explore and put into practice immediately.

This guide lists over 2,000 films and videos available for rent or sale. No evaluation is made of the titles. To be listed, films and videotapes only have to have distributors for noncommercial use in the United States. Titles are presented in alphabetical order. Entries include a brief description, a list of personnel, and pertinent performance data. Indexes are offered for subject, choreographers, composers, dance companies, dancers, and directors.

For filmmakers seeking both independence and success in the marketplace, this guide includes insider tips on idea development, writing a mission statement, marketing and pitching a production, and more. 30+ illustrations & photos.

**Dance Journals:** All available in Underhill Library. Students should be familiar with most of these resources as a result of their dance major/minor study

*Attitudes and Arabesques*  
*Ballet Review*  
*Congress on Research in Dance: Proceedings from Annual Conferences*  
*Contact Quarterly*  
*Dance Chronicle*  
*Dance Index*  
*Dance Magazine*  
*Dance Perspectives*  
*Dance Research*  
*Dance Research Annual*  
*Dance Research Journal*  
*Dance Scope*  
*Dance Theatre Journal*  
*Dance World*  
*Proceedings of the Society of Dance History Scholars*  
*Pulse*  
*Screen Dance Journal*  
*UCLA Journal of Dance Ethnology*