What Is Dance Readings In Theory And Criticism

Lucia Ruprecht

Dancing Texts Janet Adshead-Lansdale, 1999 This book takes an innovative approach to dance analysis, looking at issues in the interpretation and reading of dances. Building on Janet Adshead-Lansdale's Dance Analysis: Theory and Practice (1988), Dancing Texts reshapes recent developments in post-structuralist and literary theory to illuminate close readings of dances. Following a thorough introduction to the theoretical basis of intertextuality in relation to dance, the book offers a number of fully worked out examples of dance analysis, with subjects spanning the twentieth century and ranging from videodance to ballet. The examples chosen include classical, modern and postmodern styles of theatre dance and also explore relations with music, film, architecture, language, popular culture and ethnicity. The shifting and fluid interpretations that emerge illustrate the processes of intertextuality itself, opening up a new arena for dance analysis and criticism. The editor, Janet Adshead-Lansdale, is former Professor of Dance Studies and Head of the School of Performing Arts at the University of Surrey, and the authors are choreographers, researchers, and university lecturers working in dance analysis.

Dancing with Georges Perec Leslie Satin, 2024-06-14 This book explores the relationship of the life and work of the remarkable Parisian-Jewish writer Georges Perec (1936–1983) to dance. Dancing addresses art-making parallels and their personal and sociocultural contexts, including Perec’s childhood loss of his parents in the Holocaust and its repercussions in the significance of the body, everydayness, space, and attention permeating his work. This book, emerging from the author Leslie Satin’s perspective as a dancer and scholar, links Perec’s concerns with those of dance and demonstrates that Perec’s work has implications for dance and how we think about it. Moreover, it is framed as a performative autobiographical enactment of the author’s relationship to Perec, periodically linking their written, danced, and imagined lives. This exploration will be of great interest to dancers, dance scholars, and dance students interested in contemporary experimental dance and contemporary dance.

Dance Words Valerie Preston-Dunlop, 2016-01-28 First Published in 1995. Routledge is an imprint of Taylor & Francis, an informa company.

Performance in the Texts of Mallarmé Mary Lewis Shaw, 2010-11-01
**Moving Words** Gay Morris, 2005-06-28 Moving Words provides a direct line into the most pressing issues in contemporary dance scholarship, as well as insights into ways in which dance contributes to and creates culture. Instead of representing a single viewpoint, the essays in this volume reflect a range of perspectives and represent the debates swirling within dance. The 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 oriental dance.

**Shaping Dance Canons** Kate Mattingly, 2023-04-04 Examining a century of dance criticism in the United States and its influence on aesthetics and inclusion Dance criticism has long been integral to dance as an art form, serving as documentation and validation of dance performances, yet few studies have taken a close look at the impact of key critics and approaches to criticism over time. The first book to examine dance criticism in the United States across 100 years, from the late 1920s to the early twenty-first century, Shaping Dance Canons argues that critics in the popular press have influenced how dance has been defined and valued, as well as which artists and dance forms have been taken most seriously. Kate Mattingly likens the effect of dance writing to that of a flashlight, illuminating certain aesthetics at the expense of others. Mattingly shows how criticism can preserve and reproduce criteria for what qualifies as high art through generations of writers and in dance history courses, textbooks, and curricular design. She examines the gatekeeping role of prominent critics such as John Martin and Yvonne Rainer while highlighting the often-overlooked perspectives of writers from minoritized backgrounds and dance traditions. The book also includes an analysis of digital platforms and current dance projects—On the Boards TV, thINKingDANCE, Black Dance Stories, and amara tabor-smith’s House/Full of BlackWomen—that challenge systemic exclusions. In doing so, the book calls for ongoing dialogue and action to make dance criticism more equitable and inclusive.

**Dance and Modernism in Irish and German Literature and Culture** Sabine Egger, Catherine E. Foley, Margaret Mills Harper, 2019-12-02 A collection of scholarly articles and essays by dancers and scholars of ethnochoreology, dance studies, drama studies, cultural studies, literature, and architecture, Dance and Modernism in Irish and German Literature and Culture: Connections in Motion explores Irish-German connections through dance in choreographic processes and on stage, in literary texts, dance documentation, film, and architecture from the 1920s to today. The contributors discuss modernism, with a specific focus on modern dance, and its impact on different art forms and discourses in Irish and German culture. Within this framework, dance is regarded both as a motif and a specific form of spatial movement, which allows for the transgression of medial and disciplinary boundaries as well as gender, social, or cultural differences. Part 1 of the collection focuses on Irish-German cultural connections made through dance, while part 2 studies the role of dance in Irish...
and German literature, visual art, and architecture.


**Critical theories**

**Dance Studies: The Basics** Jo Butterworth, 2011-02-27 A concise introduction to the study of dance ranging from the practical aspects such as technique and choreography to more theoretical considerations such as aesthetic appreciation and the place of dance in different cultures. This book answers questions such as: Exactly how do we define dance? What kinds of people dance and what kind of training is necessary? How are dances made? What do we know about dance history? Featuring a glossary, chronology of dance history and list of useful websites, this book is the ideal starting point for anyone interested in the study of dance.

**Dancers as Diplomats** Clare Croft, 2015 Clare Croft chronicles the role of dance and dancers in American cultural diplomacy, telling the story of how tours sponsored by the US State Department shaped and sometimes re-imagined ideas of America in unexpected, often sensational circumstances.

**Dance Theory** Tilden Russell, 2020 This book began in 2014 as an introduction to the book I was then writing about a small group of dance theorists—five Germans and an Englishman—and their treatises published between 1703 and 1721: obviously a very narrow conspectus in subject and years. The aim of the introduction was to place these largely ignored writers (especially the Germans) in a broad historical context that would demonstrate how essential and pivotal they were. As I read further in dance theory I found more and more sources on the subject that turned out to be far more interesting and complex than I had originally imagined. The introduction kept getting longer, until it became an albatross on the book's actual text, not only because of its ever-increasing length, but more gravely, because I had assumed it would trace a teleological ascent in dance theory culminating in my authors and their works, followed by a degenerative aftermath. This tendentious viewpoint threatened not only to deter readers from a sympathetic reading of the book as a whole; it turned out, the more I read and learned, to be simply wrong. The history of dance theory, as I gradually came to realize, is too interesting and important to be exploited for spurious purposes. Also, it's an untold story. Dance historians are familiar with many or most of the authors and titles, but not what they have to say about dance theory. That's the part usually at the beginning of books that is skimmed through in order to get to the more urgent preoccupations of historical dancers and dance historians: performance practice, reconstruction, technique, and repertoire. Viewed superficially, moreover, it can seem as if the same self-evident and obligatory themes keep getting repeated like clichés in these sections under the general rubric of theory: a definition of dance and/or dance theory, or at least a list of their basic components; the relation of dance to the other arts and other areas of knowledge; dance's origin and history; and its utility (i.e., health, social conduct and success, recreation). Finally, and contrary to what I had long believed, dance theory is not dead. In fact, it is thriving in the
twenty-first century. Yes, I was fully aware that something called dance theory was being copiously written and talked about, and that theory and theorizing and theorist had become wildly ubiquitous in dance scholars’ lexicon, but I believed that what they were talking about was no genuine dance theory, had no kinship with what was historically accepted as dance theory, and did not meet the criteria of what a theory should be. I was convinced that what I considered dance theory had been swept away in the iconoclastic, irreverent, and nonconformist spirit of postmodernism. Luckily, early readers tactfully convinced me to address my folly. As I wrote, I learned. Writing this book has already served as a textbook in my own learning experience. There are some excellent compilations of readings in dance history. The common format is to devote each chapter to a historical period, with an introductory essay followed by relevant readings. The number of readings tends to increase as history marches on, peaking in the nineteenth century. A sampling of such compilations follows. Each book differs from this one in different ways, but in general, and by intent, none of them does everything this book sets out to do: treat theory in depth and as a discrete topic; treat theatrical and social dance equally; include readings dating from classical Antiquity to the twenty-first century; and link the readings, through brief introductory essays, from end to end by a narrative thread based on salient topics as seen from evolving perspectives--

Critical Gestures Ann Daly,2002-10-30 Part II, Making history, includes reviews and essays on Isadora Duncan.

The Routledge Dance Studies Reader Jens Richard Giersdorf,Yutian Wong,2010-02-25 Represents the range and diversity of writings on dance from the mid-to-late twentieth century, providing contemporary perspectives on ballet, modern dance, postmodern 'movement performance' jazz and ethnic dance.

Teaching Dance Studies Judith Chazin-Bennahum,2016-04-22 Teaching Dance Studies is a practical guide, written by college professors and dancers/choreographers active in the field, introducing key issues in dance pedagogy. Many young people graduating from universities with degrees – either PhDs or MFAs – desire to teach dance, either in college settings or at local dance schools. This collection covers all areas of dance education, including improvisation/choreography; movement analysis; anthropology; theory; music for dance; dance on film; kinesiology/injury prevention; notation; history; archiving; and criticism. Among the contributors included in the volume are: Bill Evans, writing on movement analysis; Susan Foster on dance theory; Ilene Fox on notation; Linda Tomko addresses new approaches to teaching the history of all types of dance; and Elizabeth Aldrich writing on archiving.

Of the Presence of the Body André Lepecki,2004-03-24 Writing at the dynamic intersection of dance and performance studies.

Reading Dancing Susan Leigh Foster,1986 Winner of the Dance Perspectives Foundation de la Torre Bueno Prize Recent approaches to dance composition, seen in the works of Merce Cunningham and the Judson Church performances of the early 1960s, suggest the possibility for a new theory of choreographic meaning. 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.

**Dancing Modernism / Performing Politics** Mark Franko, 2023
In the much-anticipated update to a classic in dance studies, Mark Franko analyzes the political aspects of North American modern dance in the 20th century. A revisionary account of the evolution of modern dance, this revised edition of Dancing Modernism / Performing Politics features a foreword by Juan Ignacio Vallejos on Franko's career, a new preface, a new chapter on Yvonne Rainer, and an appendix of left-wing dance theory articles from the 1930s. Questioning assumptions that dancing reflects culture, Franko employs a unique interdisciplinary approach to dance analysis that draws from cultural theory, feminist studies, and sexual, class, and modernist politics. Franko also highlights the stories of such dancers as Isadora Duncan, Martha Graham, and even revolutionaries like Douglas Dunn in order to upend and contradict ideas on autonomy and traditionally accepted modernist dance history. Revealing the captivating development of modern dance, this revised edition of Dancing Modernism / Performing Politics will fascinate anyone interested in the intersection of performance studies, history, and politics.

**Managing Performing Arts Collections in Academic and Public Libraries** Carolyn A. Sheehy, 1994-07-21
This professional reference provides solid advice to academic and public librarians for managing performing arts collections. The volume is divided into sections on the history of performing arts librarianship, dance collections, film studies collections, music collections, and theater collections. Each chapter is written by one or more expert contributors and presents current and reliable information on collection management. They discuss personnel management, collection development, technical services, public services, the impact of new technologies, facilities management, financial planning, and political considerations. Each chapter closes with references cited in the chapter, and the volume concludes with a valuable selected, annotated bibliography of important background sources and management tools.

**Contemporary Dance Choreography and Spectatorship** Lucía Piquero Álvarez, 2024-01-03
This book offers an approach which unites choreographic and spectatorial perspectives, and argues for dance itself—its materials, its structures—as a medium of emotional communication. Contemporary dance often seems to contend with issues of understanding, regularly being “read” in “languages” which alienate it. Even if emotion seems a significant part of people’s engagement with dance, its workings are often surrounded by an air of mysticism. Engaging with these issues, this study investigates the experience of emotion in Euro-American contemporary dance theatre. It questions its dependence on the artist’s personal emotions, and the assumption that it is mediated by representational meaning. Instead, this book proposes that the emotional import of
dance emerges from an interplay between perceptual properties and symbolic elements in an embodied affective cognitive experience. This experience includes the background of the spectator as well as the context of work, choreographer, performer(s) and other creative agents.

Critical Essays on Literature, Language, and Aesthetics Saroja Ganapathy, Arnapurna Rath, 2018-11-28 This volume of critical essays explores various facets of the social sciences and humanities from an interdisciplinary perspective. The essays gathered here have been culled from different aspects of humanities research in order to widen the scope of research possibilities. The dialogic mode in which the essays are arranged lends a unique texture to the book. This volume will be of interest to researchers, academics and even the casual reader with an interest in the humanities. The rich array of topics covered here gives an inkling of the range of Professor Milind Malshe’s research interests and his academic associations in his career as a scholar and mentor. The different sections in this volume engage in a performance of sorts, allowing a free play of many voices—identified as the core to teaching and research in the humanities.


The Bloomsbury Companion to Aesthetics Anna Christina Ribeiro, 2015-05-21 The Bloomsbury Companion to Aesthetics presents a practical study guide to emerging topics and art forms in aesthetics and the philosophy of art. Placing contemporary discussion in its historical context, this companion begins with an introduction to the history of aesthetics. Surveying the central topics, terms and figures and noting the changes in the roles the arts played over the centuries, it also tackles methodological issues asking what the proper object of study in aesthetics is, and how we should go about studying it. Written by leading analytic philosophers in the field, chapters on Core Issues and Art Forms cover four major topics; - the definition of art and the ontology of art work - aesthetic experience, aesthetic properties, and aesthetic and artistic value - specific art forms including music, dance, theatre, the visual arts as a whole, and the various forms of popular art - new areas in aesthetics and the philosophy of art, such as environmental aesthetics and global standpoint aesthetics, as well as other new directions the field is taking towards everyday aesthetics Featuring a list of research resources and an extensive chronology of works in aesthetics and the philosophy of art dating from the fifth century BC to the 21st century, The Bloomsbury Companion to Aesthetics provides an engaging introduction to contemporary aesthetics.

A Queer History of the Ballet Peter Stoneley, 2006-10-19 This is the first book-length study to trace the historical connections between ballet and homosexuality.

Bodies of the Text Ellen W. Goellner, Jacqueline Shea Murphy, 1995 Dance and literary studies have traditionally been at odds: dancers and dance critics have understood academic analysis to be overly invested in the mind at the expense of body
signification; literary critics and theorists have seen dance studies as anti-theoretical, even anti-intellectual.

Here is the most comprehensive and best-organized anthology of dance writings ever assembled. The sixty essays here have been selected not only because they represent the work of the finest dance writers in America and Europe but also for the particular questions they pose about the definition of dance, the ways in which dance conveys meaning, the relationship of dance to the other arts, and much more.

**First We Take Manhattan** Diana Theodores, 2013-10-15
Four American women: Marcia Siegel, Deborah Jowitt, Arlene Croce and Nancy Goldner are writers who became dance critics partly by design. By showing us extensive examples from their vivid writing about dance, Diana Theodores presents a detailed and illuminating analysis of their styles and ideas from 1965 to 1985, the Golden Age of Dance in New York. For the first time, she presents these four writers as a school of dance criticism, four women who defined American dance in a key era of its recent history.

**Between Dancing and Writing** Kimerer L. LaMothe, 2004
This book provides philosophical grounds for an emerging area of scholarship: the study of religion and dance. In the first part, LaMothe investigates why scholars in religious studies have tended to overlook dance, or rhythmic bodily movement, in favor of textual expressions of religious life. In close readings of Descartes, Kant, Schleiermacher, Hegel, and Kierkegaard, LaMothe traces this attitude to formative moments of the field in which philosophers relied upon the practice of writing to mediate between the study of religion, on the one hand, and theology, on the other. In the second part, LaMothe revives the work of theologian, phenomenologist, and historian of religion Gerardus van der Leeuw for help in interpreting how dancing can serve as a medium of religious experience and expression. In so doing, LaMothe opens new perspectives on the role of bodily being in religious life, and on the place of theology in the study of religio.

**Dance, Gender and Culture** Helen Thomas, 1993-06-15
'...full credit to Thomas and Macmillan for embarking on such a worthwhile venture - Dance Research I have already found the Thomas edition of enormous value in teaching both undergraduates and postgraduates, from the perspectives of dance anthropology, ethnography and theatre dance analysis - Theresa Buckland, Department of Dance Studies, University of Surrey
This unique collection of papers, written specially for this volume, explores the aspects of the ways in which dance and gender intersect in a variety of cultural contexts, from social and disco dance to performance dance, to the Hollywood musical and dances from different cultures. The contributors come from a broad range of disciplines, such as cultural studies, anthropology, sociology, dance studies, film studies, and journalism. They bring to the book a wide body of ideas and approaches, including feminism, psychoanalysis, ethnography and subcultural theory.

List of Plates - Preface to the 1995 Reprint - Notes on the Contributors - Introduction - PART 1: CULTURAL STUDIES - Dance, Gender and Culture; T.Polhumus - Dancing in the Dark: Rationalism and the Neglect of Social Dance; A.Ward - Ballet, Gender and Cultural Power; C.J.Novack - 'I Seem to Find the Happiness I Seek': Heterosexuality and
Handbook of Intermediality  Gabriele Rippl,2015-07-24 This handbook offers students and researchers compact orientation in their study of intermedial phenomena in Anglophone literary texts and cultures by introducing them to current academic debates, theoretical concepts and methodologies. By combining theory with text analysis and contextual anchoring, it introduces students and scholars alike to a vast field of research which encompasses concepts such as intermediality, multi- and plurimediality, intermedial reference, transmediality, ekphrasis, as well as related concepts such as visual culture, remediation, adaptation, and multimodality, which are all discussed in connection with literary examples. Hence each of the 30 contributions spans both a theoretical approach and concrete analysis of literary texts from different centuries and different Anglophone cultures.

The Pointe of the Pen  Betsy Winakur Tontiplaphol,2021 Originally a courtly art, ballet experienced dramatic evolution (but never, significantly, the prospect of extinction) as attitudes toward courtliness itself shifted in the aftermath of the French Revolution. As a result, it afforded a valuable model to poets who, like Wordsworth and his successors, aspired to make the traditionally codified, formal, and, to some degree, aristocratic art of poetry compatible with the very language of men and, therefore, relevant to a new class of readers. Moreover, as a model, ballet was visible as well as valuable. Dance historians recount the extraordinary popularity of ballet and its practitioners in the nineteenth century, and 'The Pointe of the Pen' challenges literary historians' assertions - sometimes implicit, sometimes explicit - that writers were immune to the balletomania that shaped both Romantic and Victorian England, as well as Europe more broadly. The book draws on both primary documents (such as dance treatises and performance reviews) and scholarly histories of dance to describe the ways in which ballet's unique culture and aesthetic manifest in the forms, images, and ideologies of significant poems by Wordsworth, Byron, Shelley, and Barrett Browning.--taken from back cover.

Dance [and] Theory  Gabriele Brandstetter,Gabriele Klein,2014-03-31 Both the identity of dance and that of theory are at risk as soon as the two intertwine. This anthology collects observations by choreographers and scholars, dancers, dramaturges and dance theorists in an effort to trace the multiple ways in which dance and theory correlate and redefine each other: What is the nature of their relationship? How can we outline a theory of dance from our particular historical
perspective which will cover dance both as a practice and as an academic concept? The contributions examine which concepts, interdependencies and discontinuities of dance and theory are relevant today and promise to engage us in the future. They address crucial topics of the current debate in dance and performance studies such as artistic research, aesthetics, politics, visuality, archives, and the »next generation«.

The Bloomsbury Handbook of Dance and Philosophy, 2021-01-28 An innovative examination of the ways in which dance and philosophy inform each other, Dance and Philosophy brings together authorities from a variety of disciplines to expand our understanding of dance and dance scholarship. Featuring an eclectic mix of materials from exposes to dance therapy sessions to demonstrations, Dance and Philosophy addresses centuries of scholarship, dance practice, the impacts of technological and social change, politics, cultural diversity and performance. Structured thematically to draw out the connection between different perspectives, this book covers: - Philosophy practice and how it corresponds to dance - Movement, embodiment and temporality - Philosophy and dance traditions in everyday life - The intersection between dance and technology - Critical reflections on dance Offering important contributions to our understanding of dance as well as expanding the study of philosophy, this book is key to sparking new conversations concerning the philosophy of dance.

The Oxford Handbook of Critical Improvisation Studies, Volume 1 George E. Lewis, Benjamin Piekut, 2016-08-22 Improvisation informs a vast array of human activity, from creative practices in art, dance, music, and literature to everyday conversation and the relationships to natural and built environments that surround and sustain us. The two volumes of the Oxford Handbook of Critical Improvisation Studies gather scholarship on improvisation from an immense range of perspectives, with contributions from more than sixty scholars working in architecture, anthropology, art history, computer science, cognitive science, cultural studies, dance, economics, education, ethnomusicology, film, gender studies, history, linguistics, literary theory, musicology, neuroscience, new media, organizational science, performance studies, philosophy, popular music studies, psychology, science and technology studies, sociology, and sound art, among others.

What is Dance? Roger Copeland, Marshall Cohen, 1983 Essays explore the nature of the art of dance, discuss the development of dancing styles, and examine the role of dance in society.

Dance Appreciation Dawn Davis Loring, Julie L. Pentz, 2021-01-28 Undergrad text for general-education courses helps students fulfill fine arts credits. This text will help students form a connection to and appreciation for dance as both an art form and a lifetime physical activity, no matter their primary course of study or eventual career path.

Dances of the Self in Heinrich von Kleist, E.T.A. Hoffmann and Heinrich Heine Lucia Ruprecht, 2017-03-02 Lucia Ruprecht's study is the first monograph in English to analyse the relationship between nineteenth-century German literature and theatrical dance. Combining cultural history with close readings of major texts by Heinrich von Kleist, E.T.A. Hoffmann and Heinrich Heine, the author brings to light little-known German resources on dance to address the theoretical
implications of examining the interdiscursive and intermedial relations between the three authors' literary works, aesthetic reflections on dance, and dance of the period. In doing so, she not only shows how dancing and writing relate to one another but reveals the characteristics that make each mode of expression distinct unto itself. Readings engage with literary modes of understanding physical movement that are neglected under the regime of eighteenth-century aesthetic theory, and of classical ballet, setting the human, frail and expressive body against the smoothly idealised neoclassicist ideal. Particularly important is the way juxtaposing texts and performance practice allows for the emergence of meta-discourses about trauma and repetition and their impact on aesthetics and formulations of the self and the human body. Related to this is the author's concept of performative exercises or dances of the self which constitute a decisive force within the formation of subjectivity that is enacted in the literary texts. Joining performance studies with psychoanalytical theory, this book opens up new pathways for understanding Western theatrical dance's theoretical, historical and literary continuum.

**First We Take Manhattan** Diana Theodores, 2013-10-15 First Published in 1997. Routledge is an imprint of Taylor & Francis, an informa company.

**The Routledge Dance Studies Reader** Alexandra Carter, Janet O'Shea, 2010 Represents the range and diversity of writings on dance from the mid to late 20th century, providing contemporary perspectives on ballet, modern dance, postmodern 'movement performance' jazz and ethnic dance.

**Poetics of Dance** Gabriele Brandstetter, 2015-03-11 When it was first published in Germany in 1995, Poetics of Dance was already seen as a path-breaking publication, the first to explore the relationships between the birth of modern dance, new developments in the visual arts, and the renewal of literature and drama in the form of avant-garde theatrical and movement productions of the early twentieth-century. Author Gabriele Brandstetter established in this book not only a relation between dance and critical theory, but in fact a full interdisciplinary methodology that quickly found foothold with other areas of research within dance studies. The book looks at dance at the beginnings of the 20th century, the time during which modern dance first began to make its radical departure from the aesthetics of classical ballet. Brandstetter traces modern dance's connection to new innovations and trends in visual and literary arts to argue that modern dance is in fact the preeminent symbol of modernity. As Brandstetter demonstrates, the aesthetic renewal of dance vocabulary which was pursued by modern dancers on both sides of the Atlantic - Isadora Duncan and Loie Fuller, Valeska Gert and Oskar Schlemmer, Vaslav Nijinsky and Michel Fokine - unfurled itself in new ideas about gender and subjectivity in the arts more generally, thus reflecting the modern experience of life and the self-understanding of the individual as an individual. As a whole, the book makes an important contribution to the theory of modernity.

**What is Dance?** Roger Copeland, Marshall Cohen, 1983 A wide variety of writing is included in this anthology, from the practical criticism of Arlene Croce and David Denby to the more scholarly work of Rudoloph Arnheim, Suzanne Langer, and
Havelock Ellis. The collection is divided into seven sections: What is Dance?; the Dance Medium; Dance and the Other Arts; Genre and Style; Language, Notation, and Identity; Dance Criticism; and Dance and Society.

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