

**The Ohio State University  
Colleges of the Arts and Sciences New Course Request**

Dance

Academic Unit \_\_\_\_\_

Book 3 Listing (e.g., Portuguese) \_\_\_\_\_

**Readings in Twentieth-Century Dance**

859

Number	Title	Graduate Level	Credit Hours
		5	
18-Character Title Abbreviation		Level	Credit Hours
Summer	Autumn	WinterX	Spring
Year2008			

Proposed effective date, choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

**A. Course Offerings Bulletin Information**

Follow the instructions in the OAA curriculum manual. If this is a course with decimal subdivisions, then use one New Course Request form for the generic information that will apply to all subdivisions; and use separate forms for each new decimal subdivision, including on each form the information that is unique to that subdivision. If the course offered is less than a quarter or a term, please complete the Flexibly Scheduled/Off Campus/Workshop Request form.

Description (*not to exceed 25 words*): Students read, analyze, and present on readings of recent scholarship in dance. Viewing and analyzing choreography is emphasized. Assigned readings supplement students' independent readings.

Quarter offered: Winter \_\_\_\_\_ Distribution of class time/contact hours: two hours twice a week

Quarter and contact/class time hours information should be omitted from Book 3 publication (yes or no): \_\_\_\_\_

Prerequisite(s): Graduate standing in dance. Must have previously had a dance history course. \_\_\_\_\_

Exclusion or limiting clause: \_\_\_\_\_

Repeatable to a maximum of \_\_\_\_\_ credit hours.

Cross-listed with: \_\_\_\_\_

Grade Option (Please check): Letter  S/U  Progress  What course is last in the series? \_\_\_\_\_

Honors Statement: Yes  No  GEC: Yes  No  Admission Condition

Off-Campus: Yes  No  EM: Yes  No  Course: Yes  No

Embedded Honors Statement: Yes  No

Service Learning Course\*: Yes  No  \*To learn more about this option, please visit

<http://artsandsciences.osu.edu/currofc/>

Other General Course Information: Taught in English. Credit towards the MFA and the Ph.D

(e.g. "Taught in English." "Credit does not count toward BSBA degree.") \_\_\_\_\_

**B. General Information**

Subject Code \_\_\_\_\_ Subsidy Level (V, G, T, B, M, D, or P) \_\_\_\_\_

If you have questions, please email Jed Dickhaut at [dickhaut.1@osu.edu](mailto:dickhaut.1@osu.edu).

1. Provide the rationale for proposing this course:

This course is an enhanced course for graduate students in dance based on the similar course offered for undergraduate students (Dance 659). It is designed to encourage independent work among graduate students and to help prepare MFA students for their comprehensive exams and Phd students for their candidacy exams.

2. Please list Majors/Minors affected by the creation of this new course. Attach revisions of all affected programs. This course is (check one):  Required on major(s)/minor(s)  A choice on major(s)/minors(s)  
 An elective within major(s)/minor(s)  A general elective:

3. Indicate the nature of the program adjustments, new funding, and/or withdrawals that make possible the implementation of this new course.  
 This course will be taught on alternate years with the undergraduate course.

4. Is the approval of this request contingent upon the approval of other course requests or curricular requests?

Yes  No  List:

5. If this course is part of a sequence, list the number of the other course(s) in the sequence: \_\_\_\_\_

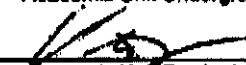

6. Expected section size: 5-10 Proposed number of sections per year: One section every other year

7. Do you want prerequisites enforced electronically (see OAA manual for what can be enforced)? Yes  No

8. This course has been discussed with and has the concurrence of the following academic units needing this course or with academic units having directly related interests (List units and attach letters and/or forms):  
 Not Applicable

9. Attach a course syllabus that includes a topical outline of the course, student learning outcomes and/or course objectives, off-campus field experience, methods of evaluation, and other items as stated in the OAA curriculum manual and e-mail to [ascurofo@cau.edu](mailto:ascurofo@cau.edu).

Approval Process The signatures on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

1. Academic Unit Undergraduate Studies Committee Chair	Printed Name	Date
	VICTORIAURIS	8/27/07
2. Academic Unit Graduate Studies Committee Chair	Printed Name	Date
	SUSAN PETREY	8/13/07
3. ACADEMIC UNIT CHAIR/DIRECTOR	Printed Name	Date

4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 4132 Smith Lab, 174 West 18<sup>th</sup> Ave. or fax it to 688-8678. Attach the syllabus and any supporting documentation in an e-mail to [ascurofo@cau.edu](mailto:ascurofo@cau.edu). The ASC Curriculum Office will forward the request to the appropriate committee.

5. COLLEGE CURRICULUM COMMITTEE	Printed Name	Date
6. ARTS AND SCIENCES EXECUTIVE DEAN	Printed Name	Date
7. Graduate School (if appropriate)	Printed Name	Date
8. University Honors Center (if appropriate)	Printed Name	Date
9. Office of International Education (if appropriate)	Printed Name	Date
10. ACADEMIC AFFAIRS	Printed Name	Date

**Karen Eliot**  
**Sullivant Hall 012**  
**247-5060**  
**eliot.4@osu.edu**  
**Tuesday and Thursday 4:30-6:30**

**Dance 859**  
**Readings in Twentieth-Century Dance**

**5 Credits**  
**2 hour class sessions twice per week**

This course is open to graduate students in the Department of Dance. Graduate students from other departments will be admitted with permission of the instructor.

**Prerequisites:**

Students must have graduate standing and must have completed an undergraduate course in dance history.

**I. Course Description**

Course content covers developments in twentieth-century dance. This class is designed to offer students the opportunity to read and discuss recent scholarship in dance so as to prepare for their M.F.A. comprehensive exams or their Ph.D. candidacy exams. Emphasis is also placed on viewing and analyzing choreography from the twentieth century. Assignments from the text, *No Fixed Points*, will provide a consistent through line, supplementing students' individual readings. Students will select from the reading list and will deliver two oral presentations and two written reviews about their readings. Each student is also required to write two brief essays analyzing choreographic works (drawn from the reserved viewing list) as historical documents. Some lectures and in class viewing sessions will support individual readings and viewings.

**II. Course Objectives**

- to read and analyze emerging scholarship in dance and discuss emerging issues in dance historiography
- to understand various modes of practicing historical scholarship in dance
- to analyze the intersection of historical method and critical writing
- to digest and present this reading to peers in thoughtful and clear oral presentations
- to analyze and write about choreographic works in relationship to their historical frameworks
- to write scholarly articles and revise them
- to thoughtfully comment on essays written by peers

### **III. Course Content and Procedures**

The course is designed as a reading, viewing and discussion course; instructor's lectures are minimal and serve only to supplement student activities. Each student makes selections from the course reading list. Regular reading assignments from *No Fixed Points* offer a consistent through line, supplementing the students' individual readings. Each student is responsible for presenting to the class summaries of her/his independent reading. In addition, students will view dvds and videos of historically important choreography outside of class and will write two papers (with revisions) following specific guidelines. Each student is also responsible for writing two elegant and thoughtful book reviews, one to be turned in at mid-quarter and one at the end of the term.

### **IV. Requirements and Evaluation**

10% --Participation in class discussion

30%--Oral Presentations (two)

10%--Review of choreography, Paper #1 (and revision)

10%--Review of choreography, Paper #2 (and revision)

20%--Book review due mid-quarter

20%--Book review due end of term

### **V. Grading**

A = 90-100%

B = 80-89%

C = 70-79%

D = 60-69%

E = 59% and below

**Any student who feels s/he may need an accommodation based on the impact of a disability should contact me privately to discuss your specific needs. Please contact the Office for Disability Services at 614-292-3307 in room 150 Pomerene Hall to coordinate reasonable accommodations for students with documented disabilities.**

### **Required Texts (Available at SBX Bookstore and on reserve in the Music/Dance Library)**

Reynolds, Nancy and Malcolm McCormick. *No Fixed Points: Dance in the Twentieth Century*.

*MLA Handbook*

**Texts (on reserve in the Music and Dance Library)**

Students select **four** books from the course reading list to read independently. Each student presents two oral reports on these readings. (At least one book must be selected from each group). The third and fourth writing assignments are book reviews following guidelines distributed in class.

Group One

- \*Banes, Sally. *Dancing Women. Female Bodies on Stage*
- \*Burt, Ramsay. *Alien Bodies: Representations of Modernity, 'Race' and Nation in Early Modern Dance*
- \*DeFrantz, Thomas, ed. *Dancing Many Drums: Excavations in African American Dance*
- \*Gottschild, Brenda Dixon. *Digging the Africanist Presence in American Performance*
- \*Jackson, Naomi. *Converging Movements: Modern Dance and Jewish Culture at the 92<sup>nd</sup> Street Y*
- \*Jowitt, Deborah. *Time and the Dancing Image*
- \*Manning, Susan. *Ecstasy and the Demon: Feminism and Nationalism in the Dances of Mary Wigman*
- \*Ross, Janice. *Moving Lessons: Margaret H'Doubler and the Beginning of Dance in American Education*
- \*Scholl, Tim. *From Petipa to Balanchine: Classical Revival and the Modernization of Ballet*
- \*Tomko, Linda. *Dancing Class: Gender, Ethnicity, and Social Divides in American Dance, 1890-1920*

Group Two

- \*Burt, Ramsay. *The Male Dancer: Bodies, Spectacle, Sexualities*
- \*Foulkes, Julia. *Modern Bodies: Dance and American Modernism from Martha Graham to Alvin Ailey*
- \*Franko, Mark. *Dancing Modernism/Performing Politics*
- \*Garafola, Lynn, ed. *Dance for a City: Fifty years of the New York City Ballet*
- \*Manning, Susan. *Modern Dance, Negro Dance: Race in Motion*
- \*Morris, Gay. *A Game for Dancers: Performing Modernism in the Postwar Years, 1945-1960*
- \*Novack, Cynthia. *Sharing the Dance: Contact Improvisation and American Culture*
- \*Prevots, Naima. *Dance for Export: Cultural Diplomacy and the Cold War*
- \*Ross, Janice. *Anna Halprin: Experience as Dance*
- \*Scholl, Tim. *Sleeping Beauty: A Legend in Progress*
- \*Siegel, Marcia. *Howling Near Heaven: Twyla Tharp and the Reinvention of Modern Dance*

## COURSE OUTLINE

### **Thursday, Jan. 4**

#### Introduction to Course:

Review assignments. Lecture on current historiography in dance and the intersection of dance criticism and historical writing.

### **Tuesday, Jan. 9: Respect for American Dance**

#### **Lecture on early moderns and precursors to course**

#### Required Reading

Chapter One, *No Fixed Points*, "New Dance: America's Pioneers," 1-32.

### **Thursday, Jan. 11: Ballet: tradition and experiment**

#### **Lecture on ballet traditions and innovations**

#### Required Reading

Chapter Two, *No Fixed Points*, "Experimentalism in Ballet: Diaghilev, Fokine, and the Russian Legacy," 33-76.

### **Tuesday, Jan. 16-Thursday, Jan. 18: Reading week –No Class**

#### Required Reading

Chapter Four, *No Fixed Points*, "Ballet Comes to America," 106-140.

### **Tuesday, Jan. 23-Thursday, Jan. 25 : Reading week—No Class**

#### Required Reading

Chapter Five, *NFP*, "America after Denishawn: The Heroic Age of Modern Dance," 141-177.

Chapter Three, *NFP*, "Modernism Revealed Ausdruckstanz, the Dance of Expression (1910-1945)," 77-105.

### **Tuesday, Jan. 30: Oral Presentations (Group one books)**

#### Required Reading

Chapter Eight, *NFP* "Ballet in America Comes of Age," 265-318.

### **Thursday, Feb. 1: Oral Presentations (Group one books)**

#### Required Reading

Chapter Six, *NFP*, "Ballet in Western Europe: The Rise of National Traditions," 178-237.

**Friday, Feb. 2: First review of choreography must be emailed to class.**

**Tuesday, Feb. 6: Oral Presentations (Group one books)**

**Thursday, Feb. 8: Oral Presentations (Group one books)**

**Required Reading**

Chapter Nine, *NFP*, “Modern Dance: The Second Generation (1935-1980s),” 319-353.

**Friday, Feb. 9**

**Revisions to first paper with attached response to peer comments due by 5p.m.**

**Tuesday, Feb. 13-Thursday, Feb. 15: Reading week—No Class**

**Required Reading**

Chapter Ten, *NFP*, “Schism and Transition: Reinterpreting Modern Dance,” 354-392.

**Tuesday, Feb. 20-Thursday, Feb. 22: Reading week—No Class**

**Required Reading**

Chapter Eleven, *NFP*, “Beyond the Boundaries: Postmodernism (1960-1980),” 393-423.

**Friday, Feb. 23**

**First book review due by 5 p.m.**

**Tuesday, Feb. 27: Oral Presentations (Group two books)**

**Required Reading**

Chapter Twelve, *NFP*, “Internationalism: The Merging of the Disciplines (1950-2000),” 424-492.

**Thursday, March 1: Oral Presentations (Group two books)**

**Required Reading**

Chapter Thirteen, *NFP*, “Ballet Rising (1960-1990s),” 493-531.

**Friday, March 2**

**Second review of choreography must be emailed to class.**

**Tuesday, March 6: Oral Presentations (Group two books)**

**Required Reading**

Chapter Fifteen, *NFP*, “Late Modernism: Pluralism and the Ascendancy of Style (1960s-2000),” 605-673.

**Thursday, March 8**

Last day of class—Wrap-up session

**Friday, March 9**

**Revisions to second paper with attached response to peer comments due in my box by 5pm.**

**Second book review due finals week—date to be decided**

## Assignments for Dance 859

You are required to write **four** five-page papers (about 1000 words). Two of the papers are reviews of choreographic works you will select from the videos and dvds on class reserve in the Music/Dance Library. These are significant works of the twentieth century all of which correspond to the reading we will do over the course of the quarter. You are required to write a second draft of each of these papers. You will also be required to write one-page responses to the essays written by your classmates. (See below for instructions on writing these papers.)

Select **four** books from the course reading list to read on your own. You will present oral reports on **two** of these readings. (Select at least one from each group.) The third writing assignment is to write a review of **one** book you present to the class. This will be turned in at mid-quarter. The fourth writing assignment is to review any one of the four books you have read.

See descriptions of each of these assignments below.

### Paper #1

- A. Review a choreographic work from the course viewings list. Write this paper as if it is for a journal devoted to research in dance.

Select a work to review and write a five-page double-spaced paper (or about 1000 words) in which you incorporate the following elements:

1. Identification of the version of the work you are writing about: what was the origin of the work? What is the version you are using? Who are the dancers? If applicable, when was it restaged and by whom?
2. Description of the work, including a close movement analysis of the whole or at least one important section of the work.
3. Analysis of the relationship of the work to its political/historical context.
4. Summary of the work's importance both in its own time and as a historical document. What can be seen in the work now that might not have been apparent at the time of its making? Conversely, what was significant about the work at the time of its creation that may not be so clear today.

You will email this paper to all class members who will each write one-page comments on the essay. They are your "expert reviewers."

Rewrite the paper incorporating the comments you have received from your reviewers. On submitting the second draft to me, you will also include a brief letter in which you state your responses to the reviews. In your letter, you must address all the comments even if you choose not to incorporate the suggestions.



## **Paper #2**

- B. Review a work from the course viewing list as if it is for a non-dance, interdisciplinary journal.

The instructions are the same as above except this time the audience is different. In this essay you are writing for an educated, non-dance audience. Please indicate the journal's home discipline (i.e. American history, women's studies, film studies, performance studies, aesthetics, art history, etc).

After receiving comments from your reviewers, submit your second draft to me, again appending a letter with responses to the reviews.

- C. In your role as "expert reviewer" you must write a response to your classmates' reviews. Think about how you can help the writer to improve her/his work. This need not be an essay and can take the form of bullet points or brief suggestions. However, you might respond to the following:
  1. Overall readability and clarity of writing.
  2. How well does the writer make her/his points about the work's historical significance?
  3. How well does the writer draw support for her/his claims and how well does s/he describe the movement for the reader?
  4. Does s/he demonstrate sufficient expertise?

## **Paper #3**

- D. Write an eloquent five-page book review of one of the books you have chosen to present to the class. This will be a fully developed essay that might appear in a scholarly dance journal. It might contain the following elements:
  1. Full publication details.
  2. Brief identification of the author: what are his/her credentials in this area?
  3. Description of the writing: its scholarship, credibility, readability, etc.
  4. Analysis of its relationship to the field. How does it: build on previous scholarship, contradict previous writers, build new knowledge?

#### **Paper #4**

E. Same instructions as above (C) but it may be on *any* one of the readings you have done this quarter and will be handed in the last day of the quarter.

## **Dance 859**

### **Oral Presentations**

20 minutes in length

1. Hand out to each member of the class a concise outline of the book you will present—this need not be more than a page in length. It should give your listeners a way to grasp the overall structure while they listen to your presentation. You might, for instance, simply list the chapters and the major themes of each.
2. Give a brief summary of the book and its primary arguments.
3. Analyze the methodologies/approaches employed.
4. Identify the intended audience for the book.
5. Can you identify a scholarly context for the book? What is the discourse the author intends to address? Does the author acknowledge other scholars in the introduction or initial chapters?
6. Critique the book on such elements as:
  - the strength of the author's overall arguments
  - the validity of its theoretical underpinning
  - the author's use of sources
  - the readability of the book
  - its usefulness as a scholarly resource

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*Further Reading : A Selected Bibliography of Sources*

### **Eighteenth-Century Dance**

Chazin-Bennahum, Judith. *Dance in the Shadow of the Guillotine*. Carbondale: Southern Illinois University Press, 1988.

Cohen, Sarah R. *Art, Dance and the Body in French Culture of the Ancien Régime*. NY: Cambridge University Press, 2000.

Fairfax, Edmund. *The Styles of Eighteenth-Century Ballet*. Lanham, MD: Scarecrow Press, 2003.

Foster, Susan. *Choreography and Narrative: Ballet's Staging of Story and Desire*. Bloomington: Indiana University Press, 1996.

Guest, Ivor. *The Ballet of the Enlightenment*. London: Dance Books, Ltd., 1996.

----. *Ballet under Napoleon*. Hampshire: Dance Books, Ltd., 2002.

Harris-Warwick, Rebecca and Bruce Alan Brown, ed. *The Grotesque Dancer on the Eighteenth-Century Stage: Gennaro Magri and his World*. Madison: University of Wisconsin Press, 2005.

Magri, Gennaro. *Theoretical and Practical Treatise on Dancing*. 1779. trans. Mary Skeaping. London: Dance Books, 1988.

Noverre, Jean-Georges. *Letters on Dancing and Ballets*. Trans. Cyril Beaumont. London: Dance Books, 2004.

Price, Curtis, Judith Milhous and Robert D. Hume. *Italian Opera in Late Eighteenth Century London: The Kings Theatre, Haymarket 1778-1791*. vol. I Oxford: Clarendon Press, 1995.

Milhous, Judith, Gabriella Dideriksen and Robert D. Hume. *Italian Opera in Late Eighteenth-Century London: The Pantheon Opera and its Aftermath, 1789-1795*. vol II. Oxford: Clarendon Press, 2001.

Winter, Marian Hannah. *The Pre-Romantic Ballet*. London: Pitman Publishing, 1974. Brooklyn, N.Y.: Dance Horizons, 1975.

### **The Romantic Ballet and Nineteenth Century**

Aschengreen, Erik. Trans. by Patricia N. McAndrew. "The Beautiful Danger: Facets of the Romantic Ballet." *Dance Perspectives* #58, Summer 1974.

Beaumont, Cyril W. *The Ballet Called Giselle*. rpt. Brooklyn: Dance Horizons, 1969.

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- . *The Romantic Ballet in Lithographs of the Time*. Faber and Faber, 1938.
- Binney, Edwin. *Glories of the Romantic Ballet*. London: Dance Books, Ltd., 1985.
- Carter, Alexandra. *Dance and Dancers in the Victorian and Edwardian Music Hall Ballet*. Burlington, VT: Ashgate, 2005.
- Foster, Susan. *Choreography and Narrative: Ballet's Staging of Story and Desire*. Bloomington: Indiana University Press, 1996.
- Garafola, Lynn, ed. *Rethinking the Sylph: New Perspectives on the Romantic Ballet*. Hanover, NH: Wesleyan University Press, 1997.
- Gautier, Théophile. *The Romantic Ballet as seen by Théophile Gautier*. Trans. By Cyril W. Beaumont. London: C.W. Beaumont, 1932.
- Guest, Ivor. *Ballet in Leicester Square: The Alhambra and the Empire, 1860-1915*. London: Dance Books, 1992.
- . *The Ballet of the Second Empire*. Middletown, Conn.: Wesleyan University Press, 1974.
- . *The Dancer's Heritage: A Short History of Ballet*. London: The Dancing Times, 1973.
- . *Fanny Cerrito*. London: Dance Books, 1974.
- . *Fanny Elssler*. Middletown, Conn: Wesleyan University Press, 1970.
- . *A Gallery of Romantic Ballet*. London: New Mercury, 1965.
- . *Gautier on Dance: Théophile Gautier*. Selected, translated and annotated by Ivor Guest. London: Dance Books, 1986.
- . *The Romantic Ballet in Paris*. Middletown, Conn.: Wesleyan University Press, 1966.
- . *The Romantic Ballet in England*. London: Pitman, 1972.
- . *Victorian Ballet Girl: The Tragic Story of Clara Webster*. London: Adam and Charles Black, 1957.
- Levinson, André. *Marie Taglioni*. London: Dance Books, 1977.
- Migel, Parmenia. *The Ballerinas*. New York: Macmillan, Company, 1972.

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Smith, Marian. *Ballet and Opera in the Age of Giselle*. Princeton: Princeton University Press, 2000.

Wiley, Roland John. *Tchaikovsky's Ballets*. Oxford: Clarendon Press, 1985.

**The Ballets Russes and Ballet of the Early Twentieth Century**

Buckle, Richard. *Diaghilev*. NY: Atheneum, 1979.

----- *Nijinsky*. NY: Simon and Schuster, 1971.

Fokine, Michel. *Memoirs of a Ballet Master*. London: Constable and Co., 1961.

Garafola, Lynn. *Diaghilev's Ballets Russes*. NY: Oxford University Press, 1989.

Haskell, Arnold L. *Ballet Russe*. London: Weidenfeld and Nicolson, 1968.

Karsavina, Tamara. *Theatre Street*. New York: E.P. Dutton and Co., 1961.

Kerensky, Oleg. *Anna Pavlova*. New York: E.P. Dutton, 1973.

Kochno, Boris. *Diaghilev and the Ballets Russes*. New York: Harper and Row, 1970.

Levinson, André. *Ballet Old and New*. Ed. Susan Cook Summer. New York: Dance Horizons, 1982.

---. *Dance: Writings from Paris in the Twenties*. Ed. Joan Acocella and Lynn Garafola. Hanover: Wesleyan University Press, 1991.

Lieven, Prince Peter. *The Birth of the Ballets-Russes*. New York: Dover Publications, 1973.

Macdonald, Nesta. *Diaghilev Observed: by Critics in England and the United States 1911-1929*. NY: Dance Horizons, 1975.

Magriel, Paul, ed. *Nijinsky, Pavlova, Duncan*. NY: DaCapo Press, Inc., 1977.

Money, Keith. *Anna Pavlova: Her Life and Art*. NY: Alfred A. Knopf, 1982.

Nijinska, Bronislava. *Early Memoirs*. Trans. and ed. by Irina Nijinska and Jean Rawlinson. New York: Holt, Rinehart and Winston, 1981.

Nijinsky, Romola. *Nijinsky*. NY: Simon and Schuster, 1934.

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-----, ed. *The Diary of Vaslav Nijinsky*. Berkeley, CA: University of California Press, 1971.

Percival, John. *The World of Diaghilev*. NY: Harmony Books, 1971.

Sokolova, Lydia. Ed. Richard Buckle. *Dancing for Diaghilev*. San Francisco, Mercury House, Inc. Rpt. 1989.

### **Early Modern Dance in Europe and America**

Armitage, Merle. *Martha Graham., the Early Years*. New York: Da Capo Press, 1978.

Brown, Jean Morrison, ed. *The Vision of Modern Dance*. Princeton, NJ: Princeton Book Co., 1979.

Burt, Ramsay. *Alien Bodies: Representations of Modernity, 'Race' and Nation in Early Modern Dance*. NY: Routledge, 1998.

Cohen, Selma Jeanne. *Doris Humphrey: An Artist First*. Middletown: Wesleyan University Press, 1972.

Daly, Ann. *Done Into Dance: Isadora Duncan in America*. Middletown: Wesleyan University Press, 1995.

De Mille, Agnes. *Martha: The Life and Work of Martha Graham*. New York: Random House, 1991.

Duncan, Irma. *The Technique of Isadora Duncan*. NY: Dance Horizons, 1970.

Duncan, Isadora. *The Art of the Dance*. ed. Sheldon Cheney. NY: Theatre Arts Books, 1969.

-----, *My Life*. New York: Liveright, 1955.

Franko, Mark. *Dancing Modernism/Performing Politics*. Bloomington: Indiana University Press, 1995.

Graham, Martha. *Blood Memory*. New York: Doubleday, 1991.

-----, *The Notebooks of Martha Graham*. Harcourt, Brace, Jovanovich, 1973.

Horst, Louis. *Pre-Classic Dance Forms*. Brooklyn, NY: Dance Horizons, Rpt. 1979.

Humphrey, Doris. *The Art of Making Dances*. New York: Grove Press, 1959.

Kendall, Elizabeth. *Where She Danced*. NY: Alfred A. Knopf, 1979.

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Leatherman, Leroy. *Martha Graham: Portrait of the Lady as an Artist*. 1966.

Lloyd, Margaret. *The Borzoi Book of Modern Dance*. Brooklyn, NY: Dance Horizons, Rpt. 1974.

Manning, Susan. *Ecstasy and the Demon: Feminism and Nationalism in the Dances of Mary Wigman*. Berkeley: University of California Press, 1993.

----. *Modern Dance, Negro Dance: Race in Motion*. Minneapolis: University of Minnesota Press, 2004.

McDonagh, Don. *Martha Graham: A Biography*. Praeger, 1973.

Rose, Phyllis. *Jazz Cleopatra: Josephine Baker in her Time*. New York: Vintage Books, 1991.

Ross, Janice. *Moving Lessons: Margaret H'Doubler and the Beginning of Dance in American Education*. Madison: University of Wisconsin Press, 2000.

Shelton, Suzanne. *Ruth St. Denis: A Biography of the Divine Dancer*. Austin: University of Texas Press, 1981.

Sherman, Jane. *The Drama of Denishawn Dance*. Middletown, Conn: Wesleyan University Press, 1979.

Sorell, Walter. *Hanya Holm*. Wesleyan University Press, 1969.

-----*The Mary Wigman Book*. Middletown, Conn: Wesleyan University Press, 1973.

Steegmuller, Francis, ed. *Your Isadora*. NY: Random House, 1974.

Wigman, Mary. *The Language of Dance*. trans. Walter Sorell. 1966.

#### **Dance in America and Europe Before 1960**

De Mille, Agnes. *America Dances*. New York: Macmillan Publishing Co, 1980.

-----*And Promenade Home*. Boston: Little, Brown and Co., 1958.

-----*Dance to the Piper*. Boston: Little, Brown and Co., 1952.

-----*Lizzie Borden: A Dance of Death*. Boston: Little, Brown and Co., 1968.

-----*Speak to me, Dance with me*. Boston: Little, Brown and Co., 1973.



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- , *Where the Wings Grow*. Garden City, NY: Doubleday and Co., 1978.
- Denby, Edwin. *Dancers, Buildings, People in the Streets*. 1965.
- , *Looking at the Dance*. NY: Popular Library, 1968.
- Dunham, Katherine. *Dances of Haiti*. Los Angeles: University of California, 1983.
- , *Island Possessed*. Garden City, NY: Doubleday, 1969.
- , *Journey to Accompong*. Westport, Conn: Negro Universities Press, 1971.
- , *Kaiso! Writings By and About Katherine Dunham*, eds. Vèvè Clark and Sara E. Johnson. Madison: University of Wisconsin Press, 2005.
- , *Touch of Innocence*. New York: Harcourt, Brace, 1959.
- Dunning, Jennifer. *Alvin Ailey: A Life in Dance*. New York: Addison-Wesley, 1996.
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### **General History, Criticism and Anthologies**

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## Viewings for Dance 859 (Subject to change)

- GV1786.A42 A48 1999 Ailey, Alvin. The Alvin Ailey American Dance Theater  
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- GV1790.C55 C48 2001 Ashton, Frederick. Cinderella.  
GV1790.D74 D74 2004 Ashton, Frederick. The Dream  
GV1790.F54 1994 Ashton, Frederick. La Fille Mal Gardée  
GV1790.A1 B28 1996 Balanchine, George. The Balanchine Celebration  
GV1785.B32 B324 2004 Balanchine, George. Balanchine  
DV058 Balanchine, George. Chaconne; Prodigal Son  
GV1785.B32 C53 1995 v.1-5 Balanchine, George. Choreography by Balanchine  
GV1785.B32 J4 2006 Balanchine, George. Jewels  
GV1790.M48 M53 2000 Balanchine, George. A Midsummer Night's Dream  
GV1785.B32 R6 1995 Balanchine, George. Robert Schumann's "Davidsbundlertanze"  
GV1790.A1 S45 1996 Balanchine, George. Selections from Jewels; Stravinsky Violin Concerto  
GV1786.3 B35 2005 Ballets Russes  
DV052 Bauhaus. Man and Mask: Oskar Schlemmer and the "Bauhaus stage"  
GV1785.B76 T744 2004 DVD Brown, Trisha. Trisha Brown, early works, 1966-1979  
GV1783.D74 1986 Driver, Senta. Dance preludes featuring Harry dance  
GV1782.62.B42B42 1993 Cunningham, Merce. Beach Birds for Camera.  
GV1783.C43 1989 Cunningham, Merce. Changing Steps  
DV024 Cunningham, Merce. Fractions I: a videodance  
DV066 Cunningham, Merce. Points in Space  
GV1785. C85 W334 1982 Cunningham, Merce. Walkaround Time  
GV1788.6.D3 D3 1989 de Mille, Agnes. Dance Theatre of Harlem  
GV1783.A124 1990 Graham, Martha. Cortege of Eagles; Acrobats of God; Seraphic Dialogue  
GV1783.M37 2002 Graham, Martha. Dancer's World; Night Journey; Appalachian Spring  
GV1785G7M3 1998 Graham, Martha. Diversion of Angels; Lamentation; Frontier; Adorations; Cave of the Heart; Appalachian Spring  
GV1783.E74 Graham, Martha. Errand into the Maze; Acts of Light; Cave of the Heart  
DV027 Graham, Martha. Steps in the Street; El Penitente; Maple Leaf Rag  
GV1785.H327 A45 1998 Harris, Rennie. Alive and Kicking: new dance and performance from P.S. 122 in New York City  
GV1785.H34E7 1992 Hawkins, Erick. Erick Hawkin's America  
GV1785.H6H37 1988 Holm, Hanya. Hanya, Portrait of a Pioneer  
GV1785.H8 T86 Humphrey, Doris. Two Dances: Ritmo Jondo; Day on Earth  
GV1790.W5 W56 1989 Humphrey, Doris. With my Red Fires; New Dance  
GV1785.J66 K87 2001 Jooss, Kurt. Kurt Jooss: a commitment to dance  
GV1783.J67 1999. Limon, Jose. Three Modern Dance Classics  
GV1783.D15 1980 pts. 1-5 Louis, Murray. Dance as an Art Form  
GV1790.C55 C48 1989 Marin, Maguy. Cinderella  
GV1783.M54Y3 1996 Miller, Bebe. Yard dance; Blessed



GV1783.M54H3 1986 Miller, Bebe and Ralph Lemon A Haven for Restless Angels of  
Mercy; Two  
GV1783.M54N61993 Miller, Bebe. Nothing Can Happen Only Once  
GV1788.6D3 D3 1989 Mitchell, Arthur. Dance Theatre of Harlem  
M1500.P87 D4 2000 Morris, Mark. Dido & Aeneas  
DV070 Morris, Mark. The Hard Nut  
M51.B32 I57 2000 Morris, Mark. Inspired by Bach  
DV150 New Dance Group Gala Concert  
DV111 Nikolais, Alwin The World of Alwin Nikolais  
PN1997.T3285 1996 pts. 1-2 Robbins, Jerome. Fiddler on the Roof  
PN1997. W48683 2003 Robbins, Jerome. West Side Story  
GV1785.T39 P3 1999 Paul Taylor, Dancemaker

GV1790.S68 P38 1992 Taylor, Paul, Speaking in Tongues  
GV1785.T43 B37 1984 Tharp, Twyla. Baryshnikov by Tharp  
DV136 Tharp, Twyla. The Catherine Wheel  
DV064 Tudor, Antony. Antony Tudor  
DV073 Weidman, Charles. Charles Weidman: On his own  
GV1783.W424 Wigman, Mary. When the Fire Dances Between the Two Poles