

Theorising and Embodying Ballet's Past (DAN020L421S)

[View Online](#)

[1]

Adshead-Lansdale, Janet and Layson, June 1994. *Dance history: an introduction*. Routledge.

[2]

Ann Daly 1987. *The Balanchine Woman: Of Hummingbirds and Channel Swimmers*. *The Drama Review: TDR*. 31, 1 (1987), 8-21.

[3]

Bales, Melanie and Eliot, Karen 2013. *Dance on its own terms: histories and methodologies*. Oxford University Press.

[4]

Banes, Sally 1998. *Dancing women: female bodies onstage*. Routledge.

[5]

Blasis, C. *The code of Terpsichore: a practical and historical treatise, on the ballet, dancing, and pantomime, with a complete theory of the art of dancing, intended as well for the instruction of amateurs as the use of professional persons*. Dance Horizons.

[6]

Burke, P. 2001. *Eyewitnessing: the uses of images as historical evidence*. Reaktion.

[7]

Burke, P. 2004. What is cultural history?. Polity.

[8]

Burke, P. and ebrary, Inc 2001. Eyewitnessing: the uses of images as historical evidence. Reaktion Books.

[9]

Burt, Ramsay 1995. The male dancer: bodies, spectacle, sexualities. Routledge.

[10]

Caddy, D. 2012. The Ballets Russes and beyond: music and dance in
belle-p
oque Paris. Cambridge University Press.

[11]

Carroll,
Noe
..

I 1996. Theorizing the moving image. Cambridge University Press.

[12]

Carter, A. 2004. Rethinking dance history: a reader. Routledge.

[13]

Carter, A. 2004. Rethinking dance history: a reader. Routledge.

[14]

Carter, Alexandra 2005. London, 1908: A Synchronic View of Dance History. *Dance Research*. 23, 1 (2005).

[15]

Cave, Richard and Worth, Libby eds. 2012. *Ninette De Valois: Adventurous Traditionalist*. Dance Books Ltd.

[16]

Chapman, John V. 1989. Jules Janin and the Ballet. *Dance Research*. 7, 1 (1989).

[17]

Chapman, John V. 1988. Silent Drama to Silent Dream: Parisian Ballet Criticism, 1800-1850. *Dance Chronicle*. 11, 3 (1988).

[18]

Chopin,
Fre

,
de

ric et al. 2011. *Les Sylphides/Giselle*. ICA Classics.

[19]

De Mille, A. 1951. Marie Rambert (extract). *Dance to the piper: memoirs of the ballet*. H.Hamilton. 164-169.

[20]

De Valois, N. 1977. The Formation of an Establishment. *Step by step: the formation of an establishment*. W.H. Allen. 26-30.

[21]

Denby, E. et al. 1986. Balanchine's American Ballet. Dance writings. Dance Books. 40–42.

[22]

Dils, A. and Albright, A.C. 2001. Moving history / dancing cultures: a dance history reader. Wesleyan University Press.

[23]

Dils, A. and Albright, A.C. 2001. Moving history / dancing cultures: a dance history reader. Wesleyan University Press.

[24]

Dils, A. and Albright, A.C. 2001. Moving history / dancing cultures: a dance history reader. Wesleyan University Press.

[25]

Eliot, K. 2007. Dancing lives: five female dancers from the Ballet d'Action to Merce Cunningham. University of Illinois Press.

[26]

Fisher, J. and Shay, A. 2009. When men dance: choreographing masculinities across borders. Oxford University Press.

[27]

Franko, M. 1993. Dance as text: ideologies of the baroque body. Cambridge University Press.

[28]

Garafola, L. 2005. Legacies of twentieth-century dance. Wesleyan University Press.

[29]

Garafola, L. 2005. Legacies of twentieth-century dance. Wesleyan University Press.

[30]

Goldfine, Dayna and Geller, Dan 2006. Ballets Russes [DVD Recording]. Revolver Entertainment.

[31]

Guest, I. 1970. Fanny Elssler. Black.

[32]

Guest, I. 1953. The ballet of the Second Empire: 1858-1870. A. and C. Black.

[33]

Hammond, Sandra Noll 1992. STEPS THROUGH TIME: SELECTED DANCE VOCABULARY OF THE EIGHTEENTH AND NINETEENTH CENTURIES. Dance Research. 10, 2 (1992).

[34]

Jenkins, K. 1991. Re-thinking history. Routledge.

[35]

Jowitt, Deborah 1988. Time and the dancing image. W. Morrow.

[36]

Karina, L. and Kant, M. 2004. Documentary Appendix: 1933 (extract). Hitler's dancers:

German modern dance and the Third Reich. Berghahn. 193–194.

[37]

Kolb, A. 2011. Dance and politics. P. Lang.

[38]

Layson, J. and Adshead-Lansdale, J. 1994. Dance history: an introduction. Routledge.

[39]

Layson, J. and Adshead-Lansdale, J. 1994. Dance history: an introduction. Routledge.

[40]

Levinson,
Andre

,
et al. 1991.

André

Levinson on dance: writings from Paris in the twenties. Wesleyan University Press.

[41]

Manchester, P.W. Remembering Ashton: Dance Chronicle, Vol. 1, No. 2 (1977 - 1978), pp. 143-150, .

[42]

McFee, Graham 1994. The concept of dance education. Routledge.

[43]

Money, K. 1982. Anna Pavlova: her life and art. Collins.

[44]

Morris, Geraldine 2012. Frederick Ashton's ballets: style, performance, choreography. Dance.

[45]

Munslow, A. 2004. Introduction: Theory and Practice. Experiments in rethinking history. Routledge. 7–11.

[46]

Preston-Dunlop, V. and Sanchez-Colberg, A. 2002. Dance and the performative: a choreological perspective : Laban and beyond. Verve.

[47]

Prokof'ev, S. S. et al. 2004. Cinderella. Video Artists International.

[48]

Scholl, Tim 1994. From Petipa to Balanchine: classical revival and the modernization of ballet. Routledge.

[49]

Smith, Marian Elizabeth 2012. La Sylphide: 1832 and beyond. Dance.

[50]

Smith, M.E. 2012. La Sylphide: Paris 1832 and beyond. Dance.

[51]

Smith, M.E. 2012. La Sylphide: Paris 1832 and beyond. Dance.

[52]

Smith, M.E. 2012. *La Sylphide: Paris 1832 and beyond*. Dance.

[53]

Smith, Marian 2010. *Ballet and Opera in the Age of 'Giselle'*. Princeton University Press.

[54]

Society for Dance Research *Dance research: the journal of the Society for Dance Research*.

[55]

Society for Dance Research et al. 1983. *Dance research: the journal of the Society for Dance Research*. International Bibliography of Theatre & Dance with Full Text, (1983).

[56]

Society of Dance History Scholars *Proceedings Society of Dance History Scholars*.

[57]

Szymajda, J. ed. 2014. *European dance since 1989: communitas and the other*. Routledge.

[58]

Tosh, J. 2010. *The pursuit of history: aims, methods and new directions in the study of modern history*. Longman.

[59]

Vaughan, D. 1977. *Frederick Ashton and his ballets*. A. and C. Black.

[60]

Vaughan, David 1999. Frederick Ashton and his ballets. Dance Books.

[61]

Acocella, J. and L. Garafola (1991b) Andr Levinson and the Making of a Classical Dance Esthetic, Raritan, Spring, 85-110. Raritan: a quarterly review.

[62]

Ashton: La Fille Mal Gardee DVD.

[63]

Brown, David (1993) 'Tchaikovsky's Ballets: Sleeping Beauty', Dance Now, vol. 2, no. 2, Summer, 34-41. Dance now.

[64]

Cavassilas, Pierre and Mortier, Gerard (2006) Jewels, Paris: TV recording, Educational Broadcasting Corporation France.

[65]

Delouche, Dominique (1997) Markova La Legende, Paris: Doriane Films.

[66]

Gerhard, Rosemary (1995) 'Images of the Generations', Dancing Times, vol. LXXXV, no. 1016, May, 835. Dancing times.

[67]

Gershenson, Pavel (1997) 'Sergei Vikharev: Rehearsing Symphony in C', Ballet Review, vol. 25, no. 3, Fall, 28-33. Ballet review.

[68]

Jordan, Stephanie (1993) 'Ashton and The Sleeping Beauty', *Dance Now*, vol. 2, no. 2, Summer, 43-49. Dance now.

[69]

Producers Showcase (1955) *The Sleeping Beauty*/Fonteyn/Somes/Ashton/Grey, New York: Video Artists International inc.