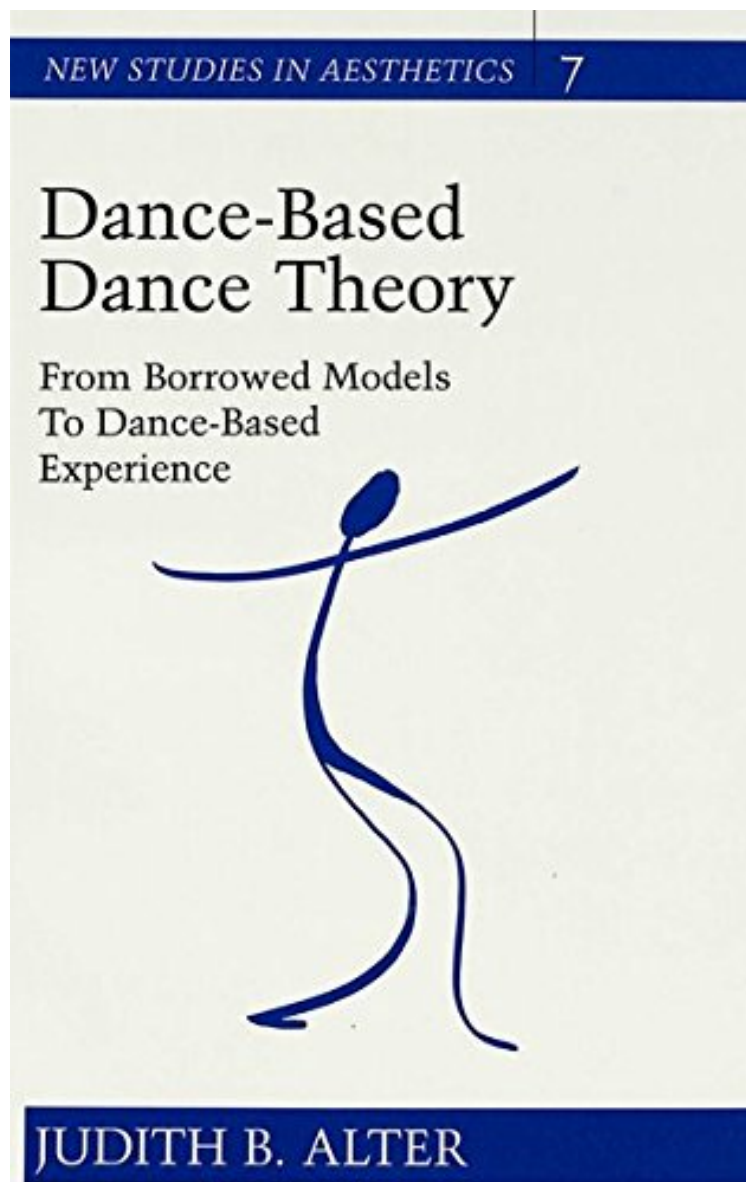


[FREE] Dance-Based Dance Theory: From Borrowed Models to Dance-Based Experience (New Studies in Aesthetics)

Dance-Based Dance Theory: From Borrowed Models to Dance-Based Experience (New Studies in Aesthetics)

Judith B. Alter

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Judith B. Alter : Dance-Based Dance Theory: From Borrowed Models to Dance-Based Experience (New Studies in Aesthetics) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Dance-Based Dance Theory: From Borrowed Models to Dance-Based Experience (New Studies in Aesthetics):

2 of 2 people found the following review helpful. Helpful Review of LiteratureBy A CustomerRespected UCLA dance pedagogue, Judy Alter has compiled a thoroughly useful review of 20th century dance theory that should find its place as a resource text in Dance Theory courses throughout academia. An overview of important contemporary schools of thought, Alter's book emanates from her belief that Dance theory must come from the experience of Dance rather than from borrowed aesthetic philosophies that do not incorporate the corporeal in their initial musings. To that end, Dr. Alter's first chapter lays out what could be called a manifesto of belief; a definition of Dance and what she believes is required for the creation of a complete dance-based dance theory. It is here that several paradoxes appear: Art-based aesthetics are seen as inadequate yet Dance as a discipline has fought hard to be considered an Art; theory is essentially derived from Word and Symbol yet Dance is essentially Movement and Body; the vast majority of Dance is participatory and improvisational yet most Dance Theory focuses upon the presentational and choreographic forms. The following chapters review the basic tenants of various theories and it is here where I have a few quibbles. Alter's analysis of H'Doubler's work focuses solely upon "Dance: A Creative Art Experience", ignoring the evolution that H'Doubler's ideas underwent with the following generations of Dance educators. Alter reveals her bias towards Rudolph Laban's work through her insistence that a complete Dance Theory must include a viable notation system as well as her claim that LMA is not culturally biased because Laban was familiar with many different cultures. These quibbles aside, Dr. Judith Alter has contributed a very strong entry into a field of study that desperately needs fresh inquiry. The review of literature will work well in undergraduate courses and her call for a truly Dance-based Dance theory raises a standard that Dance must attain to be considered a serious academic discipline.

This book traces the intellectual history of twentieth century dance theory from its dependence on aesthetics for its model of conceptualization to its emergence as an autonomous field, primarily dependent on dance practice and experience. This history is traced through the analysis of writing on dance by dance theorists Elizabeth Selden, Margaret H'Doubler, John Martin, Rudolf Laban and aestheticians Susanne K. Langer, R.G. Collingwood, Nelson Goodman, and eleven other aestheticians who discussed dance in their aesthetic analyses of the arts. The analysis is organized by the author's Framework of Topics Intrinsic to Dance Theory which was inductively derived from all the writings and the author's extensive experience in dance.

'Dance-Based Dance Theory' is a considerable and unique contribution to the field of dance studies. (EP, Academic Library Book)About the AuthorThe Author: Judith B. Alter has an M.A. in Dance from Mills College and an M.A. in Teaching Social Studies and an Ed.D. from Harvard Graduate School of Education. She is currently teaching dance philosophy and graduate dance education as an assistant professor in the Dance Department at UCLA. She previously taught dance at the University of Wisconsin-Madison and at Tufts University. She has published articles on dance theory, dance history, and creativity, and is author of *Surviving Exercise* (1983) and *Stretch and Strengthen* (1986).