

## APPENDIX 1:

READER: Dance Engaging Science Interdisciplinary Research

- 1) Bettina Bläsing. 'The dancer's memory – expertise and cognitive structures in dance'. In: B. Bläsing, M. Puttke, & T. Schack (Eds.), *The Neurocognition of Dance*. London: Psychology Press. 2010.
- 2) Bettina Bläsing, Martin Puttke and Thomas Schack. 'Preface: The cognitive science of dance – two worlds approaching or two approaches to the same world of movement?' In: B. Bläsing, M. Puttke, & T. Schack (Eds.), *The Neurocognition of Dance*. London: Psychology Press. 2010.
- 3) Maaïke Bleeker. 'What if This Were an Archive?' in: *NOTATION*. rtrsrch Vol.2 Issue 2. Amsterdam. March 2010. [copies of full issue available here in the sidebar]
- 4) Dana Caspersen. *Decreation: Fragmentation and Continuity*. In: *William Forsythe and the Practice of Choreography: It Starts From Any Point*. Ed. Steven Spier. Routledge. 2011.
- 5) Emily Cross. 'Building a dance in the human brain: Insights from expert and novice dancers'. In B. Bläsing, M. Puttke, & T. Schack (Eds.), *The Neurocognition of Dance*. London: Psychology Press. 2010.
- 6) Emily S. Cross & Luca F. Ticini. 'Neuroaesthetics and beyond: new horizons in applying the science of the brain to the art of dance'. *Phenom Cogn Sci*. Published Online 05 January 2011.
- 7) Patrick Haggard. 'Extrastriate body area underlies aesthetic evaluation of body stimuli'. B. Calvo-Merino, C. Urgesi G. Orgs, S. M. Aglioti, P. Haggard. *Exp Brain Res* (2010) 204:447–456.
- 8) David Kirsh. 'Creative Cognition in Choreography'. *Proceedings of 2nd International Conference on Computational Creativity*. 2011.
- 9) David Kirsh. 'How marking in dance constitutes thinking with the Body'.
- 10) James Leach, Sarah Whatley, Scott deLahunta. *Report on Choreographic Objects: traces and artefacts of physical intelligence*.
- 11) James Leach. 'Extending Contexts, Making Possibilities: An Introduction to Evaluating the Projects'. *Leonardo*, Volume 39, Number 5, October 2006, pp. 447-451
- 12) James Leach. 'Modes of Creativity' in E. Hirsch and M. Strathern (eds) *Transactions and Creations. Property Debates and the Stimulus of Melanesia* (2004), Berghahn Books: New York and Oxford.
- 13) Alva Noë. Introductory chapter to new book: *Varieties of Presence*.
- 14) Alva Noë. 'Vision without Representation'. In: *new cognitive science volume on the relation of perception and action*
- 15) Alva Noë. A precis of 'Action in Perception'. *Philosophy and Phenomenological Research* Vol. LXXVI No. 3, May 2008. 2008 International Phenomenological Society

- 16) Guido Orgs & Patrick Haggard. 'A Neuropsychological study of choreographic patterns in aesthetic perception of dance'. Institute of Cognitive Neuroscience, University College London
- 17) Wolf Singer/ Anke Euler. 'Dancing like neurons'. Wolf Singer interviewed by Anke Euler. Published in: ballet tanz, april 2009.
- 18) Wolf Singer. 'The Self from a Neurobiological Perspective'. Max Planck Institute for Brain Research, Frankfurt am Main, Germany.
- 20) Michael Steinbusch. (Seminar Report) 'Seminar mit Architektur- und Tanzstudenten. Seminarbericht'. Technische Universität Dresden, Lehrstuhl Industriebau Center for Knowledge Architecture, Palucca Schule Dresden Hochschule für Tanz D.A.N.C.E. Programme.
- 21) Kate Stevens. Stevens, C., Winkler, H., Howell, C., Vidal, L-M., Latimer, C., Milne-Home, J. (2010). 'Perceiving dance: schematic expectations guide experts scanning of a contemporary dance film'. *Journal of Dance Medicine & Science*, 14(1), 19-25.
- 22) Kate Stevens. Opacic, T., Stevens C., & Tillmann, B. (2009). 'Unspoken knowledge: implicit learning of structured human dance movement'. *Journal of Experimental Psychology: Learning, Memory and Cognition*, 35(6), 1570-1577.
- 23) Kate Stevens. Stevens, C., Schubert, E., Hazzard Morris, R., Frear, M., Chen, J., Healey, S., Schoknecht, C., & Hansen, S. (2009). 'Cognition and the Temporal Arts: investigating audience response to dance using PDAs that record continuous data during live performance'. *International Journal of Human-Computer Studies*, 67(9), 800-813.
- 24) Freya Vass-Rhee. 'Auditory Turn: William Forsythe's Vocal Choreography'. *Dance Chronicle*. (2010) 33:3, 388 — 413
- 25) Elizabeth Waterhouse. 'Dancing Amidst The Forsythe Company Space, Enactment and Living Repertory'. In: *Theater ohne Fluchtpunkt / Theatre without Vanishing Points*. Eds. Brandstetter, Gabriele & Wiens, Birgit Alexander Verlag Berlin/Koeln. 2010.