
Annotated Bibliography

About this Document

This document presents an annotated bibliography in support of a research paper centering on the semiotics of Argentine Tango.

The format of each entry is unconventional, but does adhere to a fairly well-defined syntax, which can be readily understood by abstracting from the various entries.

The Bibliography

1. (T) Tango: Creation of a Cultural Icon (A) Jo **Baim** (P) Indiana University Press (D) 2007

This book tells the story of tango's beginning and the journey of its first 50 years. I borrowed the title of the book for the title of the second section of the paper. In addition to detailing some of the history of the tango, the author takes three chapters to talk about various aspects of tango music.

2. (T) Trading in Imaginaries: Locating Authenticity in Argentine Tango (A) Rebecca **Barnstaple** (P) Phenomenology & Practice, Volume 11 (2017), No. 1, pp. 43-57. (D) 2017

This article features salon tango in a wide ranging discussion of embodiment. Theories of conceptual metaphor and image schema, due to Lakoff and Johnson, are woven into discussion of the dance. Historical myths surrounding tango are explored. Signs of the body that pertain to connection and movement are identified and aspects of their interpretation are explained.

3. (T) Semiotics: The Basics (A) Daniel **Chandler** (P) Routledge (D) 2017

This book is widely recognized as a sound introduction to semiotics, albeit with a Saussurian orientation. The bits in the book on markedness and myth will be particularly useful to me as I write my paper.

4. (T) Tango! (A) Simon **Collier**, Maria Azzi, Artemis Cooper, Richard Martin (P) Thames & Hudson (D) 1997

An elegant book on the history of tango, this work features great photographs of some of the most notable tangueros. This book will be useful in researching the culture in which the dance was born and evolved.

5. (T) The Sonic Self (A) Naomi **Cumming** (P) Indiana University Press (D) 2000

This book provides a deep look at musical meaning from a decidedly Peircian perspective. Among other things, the author discusses musical signs, presentational meaning in music, gesture as performance, and subjectivity. I'm thinking that some of her thinking with respect to musical semiotics might inform thinking about dance semiotics.