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Sommario/riassunto	Winner of the Dance Perspectives Foundation de la Torre Bueno Prize Recent approaches to dance composition, seen in the works of Merce Cunningham and the Judson Church performances of the early 1960s, suggest the possibility for a new theory of choreographic meaning. Borrowing from contemporary semiotics and post-structuralist criticism, Reading Dancing outlines four distinct models for representation in dance which are illustrated, first, through an analysis of the works of contemporary choreographers Deborah Hay, George Balanchine, Martha Graham, and Merce Cunningham, and then through reference to historical examples beginning with court ballets of the Renaissance. The comparison of these four approaches to representation affirms the unparalleled diversity of choreographic methods in American dance, and also suggests a critical perspective from which to reflect on dance making and viewing.