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Ancient Dramatic Chorus through the Eyes of a Modern Choreographer - Katia Savrami 2017-01-06

This book critically analyses the work of Zouzou Nikoloudi, a major Greek choreographer (1917-2004), and the way she presented, with her company Chorica, the choral odes of ancient Greek drama, especially tragedy. It also sheds light on the theoretical underpinnings of Nikoloudi's choreographic work, the result of her own research on this central problem in contemporary performances of ancient Greek drama, particularly the manner in which the ancient Greek chorus may be revived. More specifically, the book provides answers to several key questions concerning Nikoloudi's work, namely: What were her views about ancient dramatic art and how were they influenced by the School of Koula Pratsika and Expressionist Dance? Which elements from her own training did she apply to her teaching method for actors and dancers and to what extent do these elements correspond to our existing knowledge about ancient Greek tragic drama? How did she integrate her embodied experiences and aesthetics into praxis while choreographing with her company? The book examines the work of Nikoloudi in relation to ancient Greek views of tragedy and the ways in which those views have been reinterpreted in contemporary dance practice, thus elucidating both the work of a distinguished twentieth-century Greek choreographer and our understanding of classical Greek aesthetic theories.

The Pointe of the Pen - Betsy Winakur

Tontiplaphol 2021

"Originally a courtly art, ballet experienced dramatic evolution (but never, significantly, the prospect of extinction) as attitudes toward courtliness itself shifted in the aftermath of the French Revolution. As a result, it afforded a valuable model to poets who, like Wordsworth and his successors, aspired to make the traditionally codified, formal, and, to some degree, aristocratic art of poetry compatible with "the very language of men" and, therefore, relevant to a new class of readers. Moreover, as a model, ballet was visible as well as valuable. Dance historians recount the extraordinary popularity of ballet and its practitioners in the nineteenth century, and 'The Pointe of the Pen' challenges literary historians' assertions - sometimes implicit, sometimes explicit - that writers were immune to the balletomania that shaped both Romantic and Victorian England, as well as Europe more broadly. The book draws on both primary documents (such as dance treatises and performance reviews) and scholarly histories of dance to describe the ways in which ballet's unique culture and aesthetic manifest in the forms, images, and ideologies of significant poems by Wordsworth, Byron, Shelley, and Barrett Browning."--taken from back cover.
Dancing on the Canon - S. Dodds 2011-06-24
Employing a cultural theory approach, this book explores the relationship between popular dance and value. It traces the shifting value systems that underpin popular dance scholarship and considers how different dancing communities articulate complex expressions of judgment, significance and worth through their embodied

practice.

The Oxford Dictionary of Dance - Debra Craine 2010-08-19

This comprehensive and up-to-date dictionary provides all the information necessary for dance fans to navigate the diverse dance scene of the 21st century. It includes entries ranging from classical ballet to the cutting edge of modern dance.

First We Take Manhattan - Diana Theodore 2013-10-15

First Published in 1997. Routledge is an imprint of Taylor & Francis, an informa company.

What is Dance? - Roger Copeland 1983

Essays explore the nature of the art of dance, discuss the development of dancing styles, and examine the role of dance in society

Mary Wigman - Mary Anne Santos Newhall 2017-12-14

This book considers dancer, teacher, and choreographer Mary Wigman, a leading innovator in Expressionist dance whose radical explorations of movement and dance theory are credited with expanding the scope of dance as a theatrical art. Now reissued, this book combines: a full account of Wigman's life and work an analysis of her key ideas detailed discussion of her aesthetic theories, including the use of space as an "invisible partner" and the transcendent nature of performance a commentary on her key works, including Hexentanz and The Seven Dances of Life an extensive collection of practical exercises designed to provide an understanding of Wigman's choreographic principles and her uniquely immersive approach to dance. As a first step towards critical understanding, and as an initial exploration before going on to further, primary research, Routledge Performance Practitioners are unbeatable value for today's student.

The Routledge Companion to Studio Performance Practice - Franc Chamberlain 2021-11-30

The Routledge Companion to Studio Performance Practice is a unique, indispensable guide to the training methods of the world's key theatre practitioners. Compiling the practical work outlined in the popular Routledge Performance Practitioners series of guidebooks, each set of exercises has been edited and contextualised by an expert in that particular

approach. Each chapter provides a taster of one practitioner's work, answering the same key questions: 'How did this artist work? How can I begin to put my understanding of this to practical use?' Newly written chapter introductions put the exercises in context, explaining how they fit into the wider methods and philosophy of the practitioner in question. All 21 volumes in the original series are represented in this volume.

Dance Studies: The Basics - Jo Butterworth 2011-02-27

A concise introduction to the study of dance ranging from the practical aspects such as technique and choreography to more theoretical considerations such as aesthetic appreciation and the place of dance in different cultures. This book answers questions such as: Exactly how do we define dance? What kinds of people dance and what kind of training is necessary? How are dances made? What do we know about dance history? Featuring a glossary, chronology of dance history and list of useful websites, this book is the ideal starting point for anyone interested in the study of dance.

A Queer History of the Ballet - Peter Stoneley 2006-10-19

Designed for students, scholars and general readers with an interest in dance and queer history, *A Queer History of the Ballet* focuses on how, as makers and as audiences, queer men and women have helped to develop many of the texts, images, and legends of ballet. Presenting a series of historical case studies, the book explores the ways in which, from the nineteenth century into the twentieth, ballet has been a means of conjuring homosexuality - of enabling some degree of expression and visibility for people who were otherwise declared illegal and obscene. Studies include: the perverse sororities of the Romantic ballet the fairy in folklore, literature, and ballet Tchaikovsky and the making of *Swan Lake* Diaghilev's *Ballets Russes* and the emergence of queer modernity the formation of ballet in America the queer uses of the prima ballerina Genet's writings for and about ballet. Also including a consideration of how ballet's queer tradition has been memorialized by such contemporary dance-makers as Neumeier, Bausch, Bourne, and Preljocaj, this is an essential book in the study of

ballet and queer history.

Ageing, Gender, Embodiment and Dance - E. Schwaiger 2011-11-08

This book explores the nexus between gender, ageing and culture in dancers practicing a variety of genres. It challenges existing cultural norms which equate ageing with bodily decline and draws on an interdisciplinary theoretical framework to explore alternatives for developing a culturally valued mature subjectivity through the practice of dance.

The Bloomsbury Handbook of Dance and Philosophy - 2021-01-28

An innovative examination of the ways in which dance and philosophy inform each other, *Dance and Philosophy* brings together authorities from a variety of disciplines to expand our understanding of dance and dance scholarship. Featuring an eclectic mix of materials from exposes to dance therapy sessions to demonstrations, *Dance and Philosophy* addresses centuries of scholarship, dance practice, the impacts of technological and social change, politics, cultural diversity and performance. Structured thematically to draw out the connection between different perspectives, this book covers: - Philosophy practice and how it corresponds to dance - Movement, embodiment and temporality - Philosophy and dance traditions in everyday life - The intersection between dance and technology - Critical reflections on dance Offering important contributions to our understanding of dance as well as expanding the study of philosophy, this book is key to sparking new conversations concerning the philosophy of dance.

Dancing Cultures - Hélène Neveu Kringelbach 2012-10-30

Dance is more than an aesthetic of life - dance embodies life. This is evident from the social history of jive, the marketing of trans-national ballet, ritual healing dances in Italy or folk dances performed for tourists in Mexico, Panama and Canada. Dance often captures those essential dimensions of social life that cannot be easily put into words. What are the flows and movements of dance carried by migrants and tourists? How is dance used to shape nationalist ideology? What are the connections between dance and ethnicity, gender, health, globalization and nationalism, capitalism and

post-colonialism? Through innovative and wide-ranging case studies, the contributors explore the central role dance plays in culture as leisure commodity, cultural heritage, cultural aesthetic or cathartic social movement.

Dance as Third Space - Heike Walz 2021-12-06

Dance plays an important role in many religious traditions, in rites of passage, processions, healing rituals or festivals. But it is also controversial, especially in Christianity. Colonial European Christian discourses tend to separate dance from religion(s) and spirituality. This volume explores dance as "Third Space", following Homi Bhabha's postcolonial metaphor. The "Inter-Dance approach" combines interdisciplinary theoretical considerations with case studies. International experts examine dance controversies and discourses from the early church to World Christianity, as well as in Hasidic Judaism, Greek mysteries, Islamic Sufism, West African Togolese religions, and Afro-Brazilian Umbanda. Christian dance theologies are unfolded and the boundary-crossing potential of dance in interreligious and intercultural encounters is explored. The volume breaks new ground in how dance as ephemeral performative art, embodied thought and gendered discourse can transform studies of religion.

The Art and Science of Dance/Movement Therapy - Sharon Chaiklin 2015-08-27

The Art and Science of Dance/Movement Therapy offers both a broad understanding and an in-depth view of how and where dance therapy can be used to produce change. The chapters go beyond the basics that characterize much of the literature on dance/movement therapy, and each of the topics covered offers a theoretical perspective followed by case studies that emphasize the techniques used in the varied settings. Several different theoretical points of view are presented in the chapters, illuminating the different paths through which dance can be approached in therapy.

Literature, Modernism, and Dance - Susan Jones 2013-08-01

This book explores the complex relationship between literature and dance in the era of modernism. During this period an unprecedented dialogue between the two art forms took place, based on a common aesthetics

initiated by contemporary discussions of the body and gender, language, formal experimentation, primitivism, anthropology, and modern technologies such as photography, film, and mechanisation. The book traces the origins of this relationship to the philosophical antecedents of modernism in the nineteenth century and examines experimentation in both art forms. The book investigates dance's impact on the modernists' critique of language and shows the importance to writers of choreographic innovations by dancers of the fin de siècle, of the Ballets Russes, and of European and American experimentalists in non-balletic forms of modern dance. A reciprocal relationship occurs with choreographic use of literary text. Dance and literature meet at this time at the site of formal experiments in narrative, drama, and poetics, and their relationship contributes to common aesthetic modes such as symbolism, primitivism, expressionism, and constructivism. Focussing on the first half of the twentieth century, the book locates these transactions in a transatlantic field, giving weight to both European and American contexts and illustrating the importance of dance as a conduit of modernist preoccupations in Europe and the US through patterns of influence and exchange. Chapters explore the close interrelationships of writers and choreographers of this period including Mallarmé, Nietzsche, Yeats, Conrad, Woolf, Lawrence, Pound, Eliot, and Beckett, Fuller, Duncan, Fokine, Nijinsky, Massine, Nijinska, Balanchine, Tudor, Laban, Wigman, Graham, and Humphrey, and recover radical experiments by neglected writers and choreographers from David Garnett and Esther Forbes to Andrée Howard and Oskar Schlemmer.

Poetics of Dance - Gabriele Brandstetter 2015
'Poetics of Dance' looks at dance at the beginnings of the 20th century, the time during which modern dance first began to make its radical departure from the aesthetics of classical ballet. Author Gabriele Brandstetter traces modern dance's connection to new innovations and trends in visual and literary arts to argue that modern dance is in fact the preeminent symbol of modernity.

The Bloomsbury Companion to Aesthetics - Anna Christina Ribeiro 2015-05-21

The Bloomsbury Companion to Aesthetics presents a practical study guide to emerging topics and art forms in aesthetics and the philosophy of art. Placing contemporary discussion in its historical context, this companion begins with an introduction to the history of aesthetics. Surveying the central topics, terms and figures and noting the changes in the roles the arts played over the centuries, it also tackles methodological issues asking what the proper object of study in aesthetics is, and how we should go about studying it. Written by leading analytic philosophers in the field, chapters on Core Issues and Art Forms cover four major topics; - the definition of art and the ontology of art work - aesthetic experience, aesthetic properties, and aesthetic and artistic value - specific art forms including music, dance, theatre, the visual arts as a whole, and the various forms of popular art - new areas in aesthetics and the philosophy of art, such as environmental aesthetics and global standpoint aesthetics, as well as other new directions the field is taking towards everyday aesthetics. Featuring a list of research resources and an extensive chronology of works in aesthetics and the philosophy of art dating from the fifth century BC to the 21st century, The Bloomsbury Companion to Aesthetics provides an engaging introduction to contemporary aesthetics.

Worlding Dance - S. Foster 2009-06-10

What world has been constructed for dancing through the use of the term 'world dance'? What kinds of worlds do we as scholars create for a given dance when we undertake to describe and analyze it? This book endeavours to make new epistemological space for the analysis of the world's dance by offering a variety of new analytic approaches.

Dancers as Diplomats - Clare Croft 2015
Clare Croft chronicles the role of dance and dancers in American cultural diplomacy, telling the story of how tours sponsored by the US State Department shaped and sometimes re-imagined ideas of America in unexpected, often sensational circumstances.

Dances of the Self in Heinrich von Kleist, E.T.A. Hoffmann and Heinrich Heine - Lucia Ruprecht 2017-03-02

Lucia Ruprecht's study is the first monograph in English to analyse the relationship between

nineteenth-century German literature and theatrical dance. Combining cultural history with close readings of major texts by Heinrich von Kleist, E.T.A. Hoffmann and Heinrich Heine, the author brings to light little-known German resources on dance to address the theoretical implications of examining the interdiscursive and intermedial relations between the three authors' literary works, aesthetic reflections on dance, and dance of the period. In doing so, she not only shows how dancing and writing relate to one another but reveals the characteristics that make each mode of expression distinct unto itself. Readings engage with literary modes of understanding physical movement that are neglected under the regime of eighteenth-century aesthetic theory, and of classical ballet, setting the human, frail and expressive body against the smoothly idealised neoclassicist ideal. Particularly important is the way juxtaposing texts and performance practice allows for the emergence of meta-discourses about trauma and repetition and their impact on aesthetics and formulations of the self and the human body. Related to this is the author's concept of performative exercises or dances of the self which constitute a decisive force within the formation of subjectivity that is enacted in the literary texts. Joining performance studies with psychoanalytical theory, this book opens up new pathways for understanding Western theatrical dance's theoretical, historical and literary continuum.

The Routledge Companion to Dance Studies - Helen Thomas 2019-11-18

The Routledge Companion to Dance Studies maps out the key features of dance studies as the field stands today, while pointing to potential future developments. It locates these features both historically—within dance in particular social and cultural contexts—and in relation to other academic influences that have impinged on dance studies as a discipline. The editors use a thematically based approach that emphasizes that dance scholarship does not stand alone as a single entity, but is inevitably linked to other related fields, debates, and concerns. Authors from across continents have contributed chapters based on theoretical, methodological, ethnographic, and practice-based case studies, bringing together a wealth of expertise and

insight to offer a study that is in-depth and wide-ranging. Ideal for scholars and upper-level students of dance and performance studies, The Routledge Companion to Dance Studies challenges the reader to expand their knowledge of this vibrant, exciting interdisciplinary field.

Between Dancing and Writing - Kimerer L. LaMothe 2004

This book provides philosophical grounds for an emerging area of scholarship: the study of religion and dance. In the first part, LaMothe investigates why scholars in religious studies have tended to overlook dance, or rhythmic bodily movement, in favor of textual expressions of religious life. In close readings of Descartes, Kant, Schleiermacher, Hegel, and Kierkegaard, LaMothe traces this attitude to formative moments of the field in which philosophers relied upon the practice of writing to mediate between the study of "religion," on the one hand, and "theology," on the other. In the second part, LaMothe revives the work of theologian, phenomenologist, and historian of religion Gerardus van der Leeuw for help in interpreting how dancing can serve as a medium of religious experience and expression. In so doing, LaMothe opens new perspectives on the role of bodily being in religious life, and on the place of theology in the study of religion.

Working with Affect in Feminist Readings - Marianne Liljeström 2010-03-08

Affect has become something of a buzzword in cultural and feminist theory during the past decade. References to affect, emotions and intensities abound, their implications in terms of research practices have often remained less manifest. Working with Affect in Feminist Readings: Disturbing Differences explores the place and function of affect in feminist knowledge production in general and in textual methodology in particular. With an international group of contributors from studies of history, media, philosophy, culture, ethnology, art, literature and religion, the volume investigates affect as the dynamics of reading, as carnal encounters and as possibilities for the production of knowledge. Working with Affect in Feminist Readings asks what exactly are we doing when working with affect, and what kinds of ethical, epistemological and ontological issues this involves. Not limiting itself to descriptive

accounts, the volume takes part in establishing new ways of understanding feminist methodology.

Dance and Modernism in Irish and German Literature and Culture - Sabine Egger

2019-12-02

This collection of essays by dancers, scholars of ethnochoreology, dance studies, drama studies, cultural studies, literature, and architecture explores Irish-German connections through dance in choreographic processes and on stage, in literary texts, photography, dance documentation, film, and architecture since the 1920s.

Dance Appreciation - Dawn Davis Loring

2021-01-28

"Undergrad text for general-education courses helps students fulfill fine arts credits. This text will help students form a connection to and appreciation for dance as both an art form and a lifetime physical activity, no matter their primary course of study or eventual career path"--

Textbook of Applied Psychoanalysis - Salman Akhtar 2020-09-11

The Textbook of Applied Psychoanalysis is a unique and original contribution to the field of psychoanalysis. Emphasizing and underscoring the need for interdisciplinary discourse in understanding the dialectical relationship between mind and culture, this volume addresses a multiplicity of realms. These include anthropology, religion, philosophy, history, as well as evolutionary psychology, medicine, race, poverty, migration, and prejudice. Dimensions of social praxis such as education, health policy, and cyberpsychology are also addressed. The enrichment of our understanding of the fine arts (e.g. painting, sculpture, poetry) and performing arts (e.g. music, dance, cinema) by the application of psychoanalytic principles and the enhancement of psychoanalysis by bringing such arts to bear upon it also form areas of this book's concern. This magisterial volume brings distinguished psychoanalysts, philosophers, musicians, poets, businessmen, architects, and movie critics together to create a chorus of modern, anthropologically-informed and culturally sensitive psychoanalysis.

Dance Theory - Tilden A.. Russell 2020

Dance Theory: Source Readings from Two

Millenia of Western Dance revives and reintegrates dance theory as a field of historical dance studies, presenting a coherent reading of the interaction of theory and practice during two millennia of dance history. In fifty-five selected readings with explanatory text, this book follows the various constructions of dance theories as they have morphed and evolved in time, from ancient Greece to the twenty-first century.

Moving Words - Gay Morris 2005-06-28

Moving Words provides a direct line into the most pressing issues in contemporary dance scholarship, as well as insights into ways in which dance contributes to and creates culture. Instead of representing a single viewpoint, the essays in this volume reflect a range of perspectives and represent the debates swirling within dance. The contributors confront basic questions of definition and interpretation within dance studies, while at the same time examining broader issues, such as the body, gender, class, race, nationalism and cross-cultural exchange. Specific essays address such topics as the black male body in dance, gender and subversions in the dances of Mark Morris, race and nationalism in Martha Graham's 'American Document', and the history of oriental dance.

Dance Theory - Tilden Russell 2020

"This book began in 2014 as an introduction to the book I was then writing about a small group of dance theorists-five Germans and an Englishman-and their treatises published between 1703 and 1721: obviously a very narrow conspectus in subject and years. The aim of the introduction was to place these largely ignored writers (especially the Germans) in a broad historical context that would demonstrate how essential and pivotal they were. As I read further in dance theory I found more and more sources on the subject that turned out to be far more interesting and complex than I had originally imagined. The introduction kept getting longer, until it became an albatross on the book's actual text, not only because of its ever-increasing length, but more gravely, because I had assumed it would trace a teleological ascent in dance theory culminating in my authors and their works, followed by a degenerative aftermath. This tendentious viewpoint threatened not only to deter readers from a sympathetic reading of the book as a

whole; it turned out, the more I read and learned, to be simply wrong. The history of dance theory, as I gradually came to realize, is too interesting and important to be exploited for spurious purposes. Also, it's an untold story. Dance historians are familiar with many or most of the authors and titles, but not what they have to say about dance theory. That's the part usually at the beginning of books that is skimmed through in order to get to the more urgent preoccupations of historical dancers and dance historians: performance practice, reconstruction, technique, and repertoire. Viewed superficially, moreover, it can seem as if the same self-evident and obligatory themes keep getting repeated like clichés in these sections under the general rubric of theory: a definition of dance and/or dance theory, or at least a list of their basic components; the relation of dance to the other arts and other areas of knowledge; dance's origin and history; and its utility (i.e., health, social conduct and success, recreation). Finally, and contrary to what I had long believed, dance theory is not dead. In fact, it is thriving in the twenty-first century. Yes, I was fully aware that something called dance theory was being copiously written and talked about, and that "theory" and "theorizing" and "theorist" had become wildly ubiquitous in dance scholars' lexicon, but I believed that what they were talking about was no genuine dance theory, had no kinship with what was historically accepted as dance theory, and did not meet the criteria of what a theory should be. I was convinced that what I considered dance theory had been swept away in the iconoclastic, irreverent, and nonconformist spirit of postmodernism. Luckily, early readers tactfully convinced me to address my folly. As I wrote, I learned. Writing this book has already served as a textbook in my own learning experience. There are some excellent compilations of readings in dance history. The common format is to devote each chapter to a historical period, with an introductory essay followed by relevant readings. The number of readings tends to increase as history marches on, peaking in the nineteenth century. A sampling of such compilations follows. Each book differs from this one in different ways, but in general, and by intent, none of them does

everything this book sets out to do: treat theory in depth and as a discrete topic; treat theatrical and social dance equally; include readings dating from classical Antiquity to the twenty-first century; and link the readings, through brief introductory essays, from end to end by a narrative thread based on salient topics as seen from evolving perspectives"--

Dancing Modernism / Performing Politics - Mark Franko 1995-08-22

"... almost every page offers provocative commentary on the aesthetics and politics of modern dance." -- Signs "... [an] important step... in the ineluctable dance by postmodern historians across a bridge that spans the gaps among disciplines, between theory and practice, and between present and past." -- Theatre Journal "This complex and important book needs to be read by anyone interested in dance history or the cultural politics of dance." -- Dance Theatre Journal "Mark Franko's *Dancing Modernism/Performing Politics* is challenging, groundbreaking, insightful, and, I believe, an important contribution to the field of dance scholarship." -- Dance Research Journal A revisionary account of the evolution of "modern dance" in which Mark Franko calls for a historicization of aesthetics that considers the often-ignored political dimension of expressive action. Includes an appendix of articles of left-wing dance theory, which flourished during the 1930s.

The Routledge Dance Studies Reader - Jens Richard Giersdorf 2010-02-25

Represents the range and diversity of writings on dance from the mid-to-late twentieth century, providing contemporary perspectives on ballet, modern dance, postmodern 'movement performance' jazz and ethnic dance.

A History of Theory and Method in the Study of Religion and Dance - Kimerer L. LaMothe 2018-10-22

LaMothe paves the way for new theories and methods in the study of religion and dance by critiquing and displacing a conceptual dichotomy between "religion" and "dance" forged in the colonial era that justified western Christian hostility towards dance traditions across six continents over six centuries.

Dancing in the Muddy Temple - Eline Kieft 2022-05-23

In this book, Eline Kieft creates an embodied spirituality that is based in improvised movement and embedded in the land. Weaving between theory and practice, this innovative work explores fundamental interconnections between self, surroundings, and the sacred.

The Routledge Dance Studies Reader -
Alexandra Carter 2010

Represents the range and diversity of writings on dance from the mid to late 20th century, providing contemporary perspectives on ballet, modern dance, postmodern 'movement performance' jazz and ethnic dance.

Dance Words - Valerie Preston-Dunlop
2016-01-28

First Published in 1995. Routledge is an imprint of Taylor & Francis, an informa company.

The Fascist Turn in the Dance of Serge Lifar
- Mark Franko 2020

"This book is an examination of neoclassical ballet initially in the French context before and after World War I (circa 1905-1944) with close attention to dancer and choreographer Serge Lifar. Since the critical discourses I analyze indulge in flights of poetic fancy I distinguish in my discussion of this material between the Lifar-image (the dancer on stage and object of discussion by critics), the Lifar-discourse (the writings on Lifar as well as his own discourse), and the Lifar-person (the historical actor). This topic is further developed in the final chapter into a discussion of the so-called Baroque dance both as a historical object and as a motif of contemporary experimentation as it emerged in the aftermath of World War II (circa 1947-1991) in France. Using Lifar as a through-line, the book explores the development of critical ideas of neoclassicism in relation to his work and his drift toward a fascist position that can be traced to the influence of Nietzsche on his critical reception. Lifar's collaborationism during the Occupation confirms this analysis. My discussion of neoclassicism begins in the final years of the nineteenth-century and carries us through the Occupation; I then track the Baroque in its gradual development from the early 1950s

through the end of the 1980s and early 1990s. "--
Society and the Dance - Professor of African Anthropology School of Oriental and African Studies Paul Spencer 1985

Presenting seven examples from Africa, Southeast Asia, Melanesia and Oceania, this study attempts to further the anthropological understanding of dance's social significance and critical relevance by exploring it as a reflection of social forces.

The Routledge Companion to Performance Practitioners - Franc Chamberlain 2020-08-17

The Routledge Companion to Performance Practitioners collects the outstanding biographical and production overviews of key theatre practitioners first featured in the popular Routledge Performance Practitioners series of guidebooks. Each of the chapters is written by an expert on a particular figure, from Stanislavsky and Brecht to Laban and Decroux, and places their work in its social and historical context. Summaries and analyses of their key productions indicate how each practitioner's theoretical approaches to performance and the performer were manifested in practice. All 22 practitioners from the original series are represented, with this volume covering those born before the end of the First World War. This is the definitive first step for students, scholars and practitioners hoping to acquaint themselves with the leading names in performance, or deepen their knowledge of these seminal figures.

Black Social Dance in Television Advertising -
Carla Stalling Huntington 2014-01-10

The influence of dance upon consumers has long been understood by advertisers. This work investigates the use of black social dance in television advertising. Covering the 1950s through the 2010s in the United States, dance is shown to provide value to brands and to affect consumption experiences. An interdisciplinary work drawing upon anthropological, phenomenological and cultural theoretical approaches, the text provides a theory of dance for a culture that has consistently drawn upon African-American arts to sell products.