

Striding Out Aspects Of Contemporary And New Dance In Britain

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Making an Entrance is the first ever practical introduction to teaching dance with disabled and non disabled students. This clearly written, thought provoking and hugely enjoyable manual is essential reading whether you're just starting out or are already active in the field. Taking improvisation as his focus and as the starting point of choreographic exploration, Adam Benjamin asks what it has to offer as an art form and how it can be better used to meet the changing needs of dance education. In the theoretical section Benjamin explores the history of a disintegrated dance practice, placing it within the wider context of cultural and political movements. He questions what is meant today when we talk about 'inclusive' or 'integrated dance' and what we might expect of it. The book includes over 50 exercises and improvisations designed to stimulate and challenge students at all levels of dance. Benjamin also includes useful hints on the practicalities of setting up workshops covering issues as diverse as class size, the safety aspects of wheelchairs and the accessibility of dance spaces.

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.

Europe Dancing examines the dance cultures and movements which have developed in Europe since the Second World War. Nine countries are represented in this unique collaboration between European dance scholars. The contributors chart the art form, and discuss the outside influences which have shaped it. This comprehensive book explores: * questions of identity within individual countries, within Europe, and in relation to the USA * the East/West cultural division * the development of state subsidy for dance * the rise of contemporary dance as an 'alternative' genre * the implications for dance of political, economic and social change. Useful historical charts are included to trace significant dance and political events throughout the twentieth century in each country. Never before has this information been gathered together in one place. This book is essential reading for everyone interested in dance and its growth and development in recent years.

A student- and practitioner-friendly textbook offering a useful and wide-ranging introduction to dance with older people. Building on the success of the first volume in this series of research on collective and collaborative drawing, this book's key themes are linked through the concepts of body, space, and place. The location of the body in art has always been central, but the exploration of it here, in relation to place and space, uncovers a wide range of exciting and different contexts, relationships and materials. Space is examined through the practice and theorisation of drawing, through the ongoing artistic practices of the authors, and the writings of Berger and Derrida in relation to making, viewing and understanding the drawing process. Place is examined through unique approaches to considering drawing, through multiple consecutive and site-specific places, through place as a changing and temporal site, and through the idea of the 'non-place'. The contributors in this volume include academics, artists, dancers, researchers, designers, and architects from across the globe.

Moving Sites explores site-specific dance practice through a combination of analytical essays and practitioner accounts of their working processes. In offering this joint effort of theory and practice, it aims to provide dance academics, students and practitioners with a series of discussions that shed light both on approaches to making this type of dance practice, and evaluating and reflecting on it. The edited volume combines critical thinking from a range of perspectives including commentary and observation from the fields of dance studies, human geography and spatial theory in order to present interdisciplinary discourse and a range of critical and practice-led lenses through which this type of work can be considered and explored. In so doing, this book addresses the following questions: · How do choreographers make site-specific dance performance? · What occurs when a moving body engages with site, place and environment? · How might we interpret, analyse and evaluate this type of dance practice through a range of theoretical lenses? · How can this type of practice inform wider discussions of embodiment, site, space, place and environment? This innovative and exciting book seeks to move beyond description and discussion of site-specific dance as a spectacle or novelty and considers site-dance as a valid and vital form of contemporary dance practice that explores, reflects, disrupts, contests and develops understandings and practices of inhabiting and engaging with a range of sites and environments. Dr Victoria Hunter is Senior Lecturer in Dance at the University of Chichester.

The essays in this volume explore the borderland between ecology and the arts. Nature is here read by a number of contributors as 'cultural', by others as an 'independent domain', or even as a powerful process of exchange 'between the human and the other-than-human'. The four parts of the volume reflect these different understandings of nature and performance. Informed by psychoanalysis and cultural materialism, contributors to the first part, 'Spectacle: Landscape and Subjectivity', look at ways in which particular social and scientific experiments, theatre and film productions and photography either reinforce or contest our ideas about nature and human-human or human-animal relations and identities. The second part, 'World: Hermeneutic Language and Social Ecology', investigates political protest, social practice art, acoustic ecology, dance theatre, family therapy and ritual in terms of social philosophy. Contributors to the third part, 'Environment: Immersiveness and Interactivity', explore architecture and sculpture, site-specific and mediated dance and paratheatre through radical theories of urban and virtual space and time, or else phenomenological philosophy. The final part, 'Void: Death, Life and the Sublime', indicates the possibilities in dance, architecture and animal behaviour of a shift to an existential ontology in which nature has 'the capacity to perform itself'.

Originally published in 1983 the first edition rapidly established itself as a core student text. Now fully revised and updated it remains the only book to address the rationale, process, techniques and methodologies specific to the study of dance history. For the main body of the text which covers historical studies of dance in its traditional and performance contexts, the editors have brought together a team of internationally known dance historians. Roger Copeland and Deborah Jowitt each take a controversial look at the modern American dance. Kenneth Archer and Millicent Hodson explain the processes they use when reconstructing 'lost' ballets, and Theresa Buckland and Georgina Gore write on traditional dance in England and West Africa respectively. With other contributions on social dance, ballet, early European modern dance and feminist perspectives on dance history this book offers a multitude of starting points for studying dance history as well as presenting examples of dance writing at its very best. Dance History will be an essential purchase for all students of dance.

"Collected here are accounts of how dance and dancing have been represented on public television in Britain. The role of dance in a variety of television practices, including pop videos, popular dance programming, and experimental and contemporary dance, are examined. Consisting of commissioned articles by critics, producers, and choreographers, together with reprints of key critical pieces, this unique anthology will provide an invaluable reference work for students and lecturers of dance and media studies."

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Challenging and unsettling their predecessors, modern choreographers such as Matthew Bourne, Mark Morris and Masaki Iwana have courted controversy and notoriety by reimagining the most canonical of Classical and Romantic ballets. In this book, Vida L. Midgelow illustrates the ways in which these contemporary reworkings destroy and recreate their source material, turning ballet from a classical performance to a vital exploration of gender, sexuality and cultural difference. *Reworking the Ballet: Counter Narratives and Alternative Bodies* articulates the ways that audiences and critics can experience these new versions, viewing them from both practical and theoretical perspectives, including: eroticism and the politics of touch performing gender cross-casting and cross-dressing reworkings and intertextuality cultural exchange and hybridity.

"The Oxford Handbook of Dance and Wellbeing adopts a broad understanding of wellbeing, considering various applications of dance in promoting it. The five sections encompass diverse perspectives on dance and related movement practices, including (i) physical, socio-cultural and emotional aspects, (ii) performance, (iii) education, (iv) community, and (v) dance in health care settings. Within these diverse contexts, theoreticians, scientists, researchers and practitioners from around the world engage, and invited readers to engage, in configuring dance, wellbeing and creative cross-overs"-- This co-authored book aims to articulate international approaches to making, performing and theorizing site-based dance. Intended for artists, scholars, and students, the approaches discussed are informed by interdisciplinary engagements with socio-cultural, political, economic and ecological perspectives. Site-based dance performance and sited movement explorations implicate dance makers, performers and audience members in a number of dialogical processes between body, site and environment. This volume draws on perspectives from three practitioner-academics based in three distinct world regions (Europe, North America and Oceania/ Pacific). The authors explore a range of practices that engage with socio-cultural, political, ecological and economic discourses, and demonstrate how these discourses both frame and inform processes of site-dance making and shape the way in which such interventions are conceived and evaluated.

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

Covering fifty years of British dance, from Margot Fonteyn to innovative contemporary practitioners such as Wendy Houstoun and Nigel Charnock, *Yes? No! Maybe* is an innovative approach to performing and watching dance. Emilyn Claid brings her life experience and interweaves it with academic theory and historical narrative to create a dynamic approach to dance writing. Using the 1970s revolution of new dance as a hinge, Claid looks back to ballet and forward to British independent dance which is new dance's legacy. She explores the shifts in performer-spectator relationships, and investigates questions of subjectivity, absence and presence, identity, gender, race and desire using psychoanalytical, feminist, postmodern, post-structuralist and queer theoretical perspectives. Artists and practitioners, professional performers, teachers, choreographers and theatre-goers will all find this book an informative and insightful read.

This innovative text provides a range of articles covering choreographic enquiry, investigation into the creative process, and traditional understandings of dance making. *Contemporary Choreography* features contributions by practitioners and researchers from Europe, America, Africa, Australasia and the Asia-Pacific region, investigating the field in six broad domains: • Conceptual and philosophic concerns • Educational settings • Communities • Changing aesthetics • Intercultural choreography • Choreography's relationships with other disciplines By capturing the essence and progress of choreography in the twenty-first century this reader supports and encourages rigorous thinking and research for future generations of dance practitioners and scholars.

British Dance, Black Routes is an outstanding collection of writings which re-reads the achievements of Black British dance artists, and places them within a broad historical, cultural and artistic context. Until now discussion of choreography by Black dance practitioners has been dominated by the work of African-American artists, facilitated by the civil rights movement. But the work produced by Black British artists has in part been within the context of Britain's colonial legacy. Ramsay Burt and Christy Adair bring together an array of leading scholars and practitioners to review the singularity and distinctiveness of the work of British-based dancers who are Black and its relation to the specificity of Black British experiences. From sub-Saharan West African and Caribbean dance forms to jazz and hip-hop, *British Dance, Black Routes* looks afresh at over five decades of artistic production to provide an unparalleled resource for dance students and scholars.

Boasting more than 970 alphabetically-arranged entries, the *Encyclopedia of Contemporary British Culture* surveys British cultural practices and icons in the latter half of the twentieth century. It examines high and popular culture and encompasses both

institutional and alternative aspects of British culture. It provides insight into the whole spectrum of British contemporary life. Topics covered include: architecture, pubs, film, internet and current takes on the monarchy. Cross-referencing and a thematic contents list enable readers to identify related articles. The entries range from short biographical synopses to longer overview essays on key issues. This Encyclopedia is essential reading for anyone interested in British culture. It also provides a cultural context for students of English, Modern History and Comparative European Studies.

Liz Aggiss and Billy Cowie, known collectively as Divas Dance Theatre, are renowned for their highly visual, interdisciplinary brand of dance performance that incorporates elements of theatre, film, opera, poetry and vaudevillian humour. *Anarchic Dance*, consisting of a book and DVD-Rom, is a visual and textual record of their boundary-shattering performance work. The DVD-Rom features extracts from Aggiss and Cowie's work, including the highly-acclaimed dance film *Motion Control* (premiered on BBC2 in 2002), rare video footage of their punk-comic live performances as *The Wild Wigglers* and reconstructions of Aggiss's solo performance in *Grotesque Dancer*. These films are cross-referenced in the book, allowing readers to match performance and commentary as Aggiss and Cowie invite a broad range of writers to examine their live performance and dance screen practice through analysis, theory, discussion and personal response. Extensively illustrated with black and white and colour photographs *Anarchic Dance*, provides a comprehensive investigation into Cowie and Aggiss's collaborative partnership and demonstrates a range of exciting approaches through which dance performance can be engaged critically.

"A serious study of the alternative movement to the Graham-derived tradition of contemporary dance in Britain"--Page 4 of cover.
"This book is a selection of essays by Noël Carroll at the intersection of film and TV and major divisions of philosophy including metaphysics, epistemology, ethics, politics, and aesthetics"--

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.

Somatics, Movement and Embodiment * What does it actually mean to embody an idea or an action? * What has somatic practice to offer the teaching and development of modern dance? * How can an investigation of our embodied movement open up the possibility of making new choices - on an individual, social, cultural or political level? * How can somatic practice be used to open up intercultural dialogue? * How can embodied art exist alongside social and religious practice?

In this dynamic collection a team of experts map the development of Live Art culturally, thematically and historically. Supported with examples from around the world, the text engages with a number of key practices, asking what these practices do and how they can be contextualised and understood.

In *Dance Composition*, renowned dance educator Jacqueline M. Smith-Autard provides an accessible and practical guide to creative success in dance making. Now in its fourth edition, this classic introduction to the art of choreography-with a valuable emphasis on form and movement-is useful for all those who are interested in dance composition.

The second edition of *The Routledge Dance Studies Reader* offers fresh critical perspectives on classic and modern dance forms, including ballroom, tango, Hip-hop, site-specific performance, and disability in dance. Alexandra Carter and Janet O'Shea deliver a substantially revised and updated collection of key texts, featuring an enlightening new introduction, which tracks differing approaches to dance studies. Important articles from the first edition are accompanied by twenty new works by leading critical voices. The articles are presented in five thematic sections, each with a new editorial introduction and further reading. Sections cover: Making dance Performing dance Ways of looking Locating dance in history and society Debating the discipline *The Routledge Dance Studies Reader* gives readers access to over thirty essential texts on dance and provides expert guidance on their critical context. It is a vital resource for anyone interested in understanding dance from a global and contemporary perspective.

Presents new scholarship on the innovative playwright Caryl Churchill, discussing her major plays alongside topics including sexual politics and terror.

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.

This book takes its point of departure from the overwhelming interest in theories of the body and performativity in sociology and cultural studies in recent years. It explores a variety of ways of looking at dance as a social and artistic (bodily) practice as a means of generating insights into the politics of identity and difference as they are situated and traced through representations of the body and bodily practices. These issues are addressed through a series of case studies.

"This is an urgently needed book – as the question of choreographing behavior enters into realms outside of the aesthetic domains of theatrical dance, Susan Foster writes a thoroughly compelling argument." – André Lepecki, New York University "May well prove to be one of Susan Foster's most important works." – Ramsay Burt, De Montford University, UK What do we feel when we watch dancing? Do we "dance along" inwardly? Do we sense what the dancer's body is feeling? Do we imagine what it might feel like to perform those same moves? If we do, how do these responses influence how we experience dancing and how we derive significance from it? *Choreographing Empathy* challenges the idea of a direct psychophysical connection between the body of a dancer and that of their observer. In this groundbreaking investigation, Susan Foster argues that the connection is in fact highly mediated and influenced by ever-changing sociocultural mores. Foster examines the relationships between three central components in the experience of watching a dance – the choreography, the kinesthetic sensations it puts forward, and the empathetic connection that it proposes to viewers. Tracing the changing definitions of choreography, kinesthesia, and empathy from the 1700s to the present day, she shows how the observation, study, and discussion of dance have changed over time. Understanding this development is key to understanding corporeality and its involvement in the body politic.

This Handbook offers a multiform sweep of theoretical, historical, practical and personal glimpses into a landscape roughly characterised as contemporary Irish theatre and performance. Bringing together a spectrum of voices and sensibilities in each of its four sections — Histories, Close-ups, Interfaces, and Reflections — it casts its gaze back across the past sixty years or so to recall, analyse, and assess the recent legacy of theatre and performance on this island. While offering information, overviews and reflections of current thought across its chapters, this book will serve most handily as food for thought and a springboard for curiosity. Offering something different in its mix of themes and perspectives, so that previously unexamined surfaces might come to light individually and in conjunction with other essays, it is a wide-ranging and indispensable resource in Irish theatre studies.

The first monograph on the work of British choreographer Jonathan Burrows, this book examines his artistic practice and poetics as articulated through his choreographic works, his writings and his contributions to current performance debates. It considers the contexts, principles and modalities of his choreography, from his early pieces in the 1980s to his latest collaborative projects, providing detailed analyses of his dances and reflecting on his unique choreomusical partnership with composer Matteo Fargion. Known for its emphasis on gesture and humour, and characterised by compositional clarity and rhythmical patterns, Burrows' artistic work takes the language of choreography to its limits and engages in a

paradoxical, and hence transformative, relationship with dance's historical and normative structures. Exploring the ways in which Burrows and Fargion's poetics articulates movement, performative presence and the collaborative process in a 'minor' register, this study conceptualises the work as a politically compelling practice that destabilises major traditions from a minoritarian position.

In presenting their definition of improvisation, the authors consider developments in improvisation in the arts since 1945 by emphasizing process and techniques and by featuring artists from Grotowski and Laurie Anderson to Goldsworthy. The Routledge Reader in Gender and Performance presents the most influential and widely-known, critical work on gender and performing arts, together with exciting and provocative new writings. It provides systematically arranged articles to guide the reader from topic to topic, and specially linked articles by scholars and teachers to explain key issues and put the extracts in context. This comprehensive volume: * reviews women's contributions to theatre history * includes contributions from many of the top academics in this discipline * examines how theatre has represented women over the centuries * introduces readers to major theoretical approaches and more complex questions about gender, the body and cross-dressing * offers an international perspective, including material from post-apartheid South Africa and post-communist Russia.

"Doran George's *The Natural Body in Somatics Dance Training* examines the development of Somatics as it has been adopted by successive generations of practitioners since its early beginnings in the 1950s. The study elucidates the ways that Somatics has engaged globally with some of the various locales in which it was developed and practiced, both in terms of its relationships to other dance training programs in that region and to larger aesthetic and political values. The book thereby offers a cogent analysis of how training regimens can inculcate an embodied politics as they guide and shape the experience of bodily sensation, construct forms of reflexive evaluation of bodily action, and summon bodies into relationship with one another. Throughout it focuses on how the notion of a natural body was implemented and developed in Somatics' pedagogy"--

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.

When Igor Stravinsky's ballet *Le Sacre du printemps* (The Rite of Spring) premiered during the 1913 Paris season of Sergei Diaghilev's *Ballets Russes*, its avant-garde music and jarring choreography scandalized audiences. Today it is considered one of the most influential musical works of the twentieth century. In this volume, the ballet finally receives the full critical attention it deserves, as distinguished music and dance scholars discuss the meaning of the work and its far-reaching influence on world music, performance, and culture. Essays explore four key facets of the ballet: its choreography and movement; the cultural and historical contexts of its performance and reception in France; its structure and use of innovative rhythmic and tonal features; and the reception of the work in Russian music history and theory. Claude Debussy, who composed works of major significance in a wide range of musical and theatrical genres, has exerted a fundamental influence on musicians of the twentieth century. This book explores how Debussy's compositions are brought to life in performance, investigating the composer's own expectations, the traditions surrounding the performance of his music, and the internal and contextual evidence that can give insight to performers of his works. Leading international scholars and interpreters of Debussy's music draw on his letters and music criticism as well as on the memoirs of performers close to him to discuss issues of performance forces, tempo and its flexibility, performer license, and the interpretation of expressive indications in the scores. They urge performers to recognize the symbolism and the value of silence in Debussy's work. And they show that it is particularly important to focus on aspects of timbre, voice-leading, and the musical arabesque, together with meter and phrase ambiguities, when playing his music. The book also includes the translation of an article on the opera *Pelleas et Melisande* in performance by one of Debussy's original conductors, Desire-Emile Inghelbrecht, and an interview with the composer-conductor Pierre Boulez on approaches to *Pelleas* and the orchestral works.

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