

## Envisioning Dance On Film And Video Dance For The Camera

By taking a fresh approach to the study of history in general, Alexandra Carter's Rethinking Dance History offers new perspectives on important periods in dance history and seeks to address some of the gaps and silences left within that history. Encompassing ballet, South Asian, modern dance forms and much more, this book provides exciting new research on topics as diverse as: \*the Victorian music hall \*film musicals and popular music videos \*the impact of Neoclassical fashion on ballet \*women's influence on early modern dance \*methods of dance reconstruction. Featuring work by some of the major voices in dance writing and discourse, this unique anthology will prove invaluable for both scholars and practitioners, and a source of interest for anyone who is fascinated by dance's rich and multi-layered history.

"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"--

Dance in TV advertisements has long been familiar to Americans as a silhouette dancing against a colored screen, exhibiting moves from air guitar to breakdance tricks, all in service of selling the latest Apple product. But as author Colleen T. Dunagan shows in Consuming Dance, the advertising industry used dance to market

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items long before iPods. In this book, Dunagan lays out a comprehensive history and analysis of dance commercials to demonstrate the ways in which the form articulates with, informs, and reflects U.S. culture. In doing so, she examines dance commercials as cultural products, looking at the ways in which dance engages with television, film, and advertising in the production of cultural meaning. Throughout the book, Dunagan interweaves semiotics, choreographic analysis, cultural studies, and critical theory in an examination of contemporary dance commercials while placing the analysis within a historical context. She draws upon connections between individual dance-commercials and the discursive and production histories to provide a thorough look into brand identity and advertising's role in constructing social identities.

Throughout the centuries, ballet has had a rich and ever-evolving role in the humanities. Renowned choreographers, composers, and performers have contributed to this unique art form, staging enduring works of beauty. Significant productions by major companies embrace innovations and adaptations, enabling ballet to thrive and delight audiences all over the globe. In *The Encyclopedia of World Ballet*, Mary Ellen Snodgrass surveys the emergence of ballet from ancient Asian models to the present, providing overviews of rhythmic movement as a subject of art, photography, and cinema. Entries in this volume reveal the nature and purpose of ballet, detailing specifics about leaders in classic design and style, influential costumers and companies, and trends in technique, partnering,

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variation, and liturgical execution. This reference covers: Choreographers Composers Costumers Dance companies Dancers Productions Set designers Techniques Terminology Among the principal figures included here are Alvin Ailey, Afrasiyab Badalbeyli, George Balanchine, Mikhail Baryshnikov, Pierre Beauchamp, Sergei Diaghilev, Agnes DeMille, Nacho Duato, Isadora Duncan, Boris Eifman, Mats Ek, Erté, Martha Graham, Inigo Jones, Louis XIV, Amalia Hernández Navarro, Rudolf Nureyev, Marius Petipa, Jerome Robbins, Twyla Tharp, and Agrippina Vaganova. This work also features dance companies from the Americas, Australia, China, Cuba, Egypt, Iran, Korea, New Zealand, Russia, South Africa, and Vietnam. Productions include such universal narrative favorites as Coppélia, The Nutcracker, The Sleeping Beauty, Scheherazade, Firebird, and Swan Lake. Featuring a chronology that identifies key events and figures, this volume highlights significant developments in stage presentations over the centuries. The Encyclopedia of World Ballet will serve general readers, dance instructors, and enthusiasts from middle school through college as well as professional coaches and performers, troupe directors, journalists, and historians of the arts. Songs take up space and time in films. Richard Dyer's *In the Space of a Song* takes off from this perception, arguing that the way songs take up space indicates a great deal about the songs themselves, the nature of the feelings they present, and who is allowed to present feelings how, when and where. *In the Space of a Song* explores this perception through a range of examples,

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from classic MGM musicals to blaxploitation cinema, with the career of Lena Horne providing a turning point in the cultural dynamics of the feeling. Chapters include: The perfection of Meet Me in St. Louis A Star Is Born and the construction of authenticity 'I seem to find the happiness I seek': Heterosexuality and dance in the musical The space of happiness in the musical Singing prettily: Lena Horne in Hollywood Is Car Wash a musical? Music and presence in blaxploitation cinema In the Space of a Song is ideal for both scholars and students of film studies.

In examining the relationship between the spectacular, iconic and vibrant New York of the musical and the off-screen history and geography of the real city—this book explores how the city shaped the genre and equally how the genre shaped representations of the city. Shearer argues that while the musical was for many years a prime vehicle for the idealization of urban density, the transformation New York underwent after World War II constituted a major challenge to its representation.

Including analysis of 42nd Street, Swing Time, Cover Girl, On the Town, The Band Wagon, Guys and Dolls, West Side Story and many other classic and little-known musicals—this book is an innovative study of the relationship between cinema and urban space.

This Companion provides an authoritative source for scholars and students of the nascent field of media geography. By indicating the sub-discipline's evolution and hinting at its future, this volume not only serves to encapsulate what geographers have learned about media but also will help to set the agenda for expanding this type of interdisciplinary exploration. The contributors

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- leading scholars in this field - not only review the existing literature, but also articulate arguments about where the future might take media geography scholarship.

This volume offers introductions to the work of fifteen avant-garde American women filmmakers.

*Dancefilm: Choreography and the Moving Image* examines the choreographic in cinema - the way choreographic elements inform cinematic operations in dancefilm. It traces the history of the form from some of its earliest manifestations in the silent film era, through the historic avant-garde, musicals and music videos to contemporary experimental short dancefilms. In so doing it also examines some of the most significant collaborations between dancers, choreographers, and filmmakers. The book also sets out to examine and rethink the parameters of dancefilm and thereby reconceive the relations between dance and cinema.

*Dancefilm* is understood as a modality that challenges familiar models of cinematic motion through its relation to the body, movement and time, instigating new categories of filmic performance and creating spectatorial experiences that are grounded in the somatic. Drawing on debates in both film theory (in particular ideas of gesture, the close up, and affect) and dance theory (concepts such as radical phrasing, the gestural anacrusis and somatic intelligence) and bringing these two fields into dialogue, the book argues that the combination of dance and film produces cine-choreographic practices that are specific to the dancefilm form. The book thus presents new models of cinematic

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movement that are both historically informed and thoroughly interdisciplinary.

This Companion provides an authoritative source for scholars and students of the nascent field of media geography. While it has deep roots in the wider discipline, the consolidation of media geography has started only in the past decade, with the creation of media geography's first dedicated journal, *Aether*, as well as the publication of the sub-discipline's first textbook. However, at present there is no other work which provides a comprehensive overview and grounding. By indicating the sub-discipline's evolution and hinting at its future, this volume not only serves to encapsulate what geographers have learned about media but also will help to set the agenda for expanding this type of interdisciplinary exploration. The contributors—leading scholars in this field, including Stuart Aitken, Deborah Dixon, Derek McCormack, Barney Warf, and Matthew Zook—not only review the existing literature within the remit of their chapters, but also articulate arguments about where the future might take media geography scholarship. The volume is not simply a collection of individual offerings, but has afforded an opportunity to exchange ideas about media geography, with contributors making connections between chapters and developing common themes.

Teaching Dance Studies is a practical guide, written by college professors and dancers/choreographers active in the field, introducing key issues in dance pedagogy. Many young people graduating from universities with degrees – either PhDs or MFAs – desire to teach dance,

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either in college settings or at local dance schools. This collection covers all areas of dance education, including improvisation/choreography; movement analysis; anthropology; theory; music for dance; dance on film; kinesiology/injury prevention; notation; history; archiving; and criticism. Among the contributors included in the volume are: Bill Evans, writing on movement analysis; Susan Foster on dance theory; Ilene Fox on notation; Linda Tomko addresses new approaches to teaching the history of all types of dance; and Elizabeth Aldrich writing on archiving.

Jews and Latinos have been unlikely partners through tumultuous times. This groundbreaking, eclectic book of readings, edited by Ilan Stavans, whom *The Washington Post* described as "one of our foremost cultural critics," offers a sideboard of the ups and downs of that partnership. It includes some seventy canonical authors, Jews and non-Jews alike, through whose diverse oeuvre—poetry, fiction, theater, personal and philosophical essays, correspondence, historical documents, and even kitchen recipes—the reader is able to navigate the shifting waters of history, from Spain in the tenth century to the Spanish-speaking Americas and the United States today. *The Reader* showcases the writings of such notable authors as Solomon ibn Gabirol, Maimonides, Miguel de Cervantes, Henry W. Longfellow, Miguel de Unamuno, Federico Garcia Lorca, Jorge Luis Borges, Jacobo Timerman, Mario Vargas Llosa, Ruth Behar, and Ariel Dorfman to name only a few."

This is the first volume devoted to the topic of dance and quality of life. Thirty-one chapters illuminate dance in

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relation to singular and overlapping themes of nature, philosophy, spirituality, religion, life span, learning, love, family, teaching, creativity, ability, socio-cultural identity, politics and change, sex and gender, wellbeing, and more. With contributions from a multi-generational group of artists, community workers, educators, philosophers, researchers, students and health professionals, this volume presents a thoughtful, expansive-yet-focused, and nuanced discussion of dance's contribution to human life. The volume will interest dance specialists, quality of life researchers, and anyone interested in exploring dance's contribution to quality of living and being.

Choreographing Discourses brings together essays originally published by Mark Franko between 1996 and the contemporary moment. Assembling these essays from international, sometimes untranslated sources and curating their relationship to a rapidly changing field, this Reader offers an important resource in the dynamic scholarly fields of Dance and Performance Studies. What makes this volume especially appropriate for undergraduate and graduate teaching is its critical focus on twentieth- and twenty-first-century dance artists and choreographers – among these, Oskar Schlemmer, Merce Cunningham, Kazuo Ohno, William Forsythe, Bill T. Jones, and Pina Bausch, some of the most high-profile European, American, and Japanese artists of the past century. The volume's constellation of topics delves into controversies that are essential turning points in the field (notably, *Still/Here* and *Paris is Burning*), which illuminate the spine of the field while interlinking dance

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scholarship with performance theory, film, visual, and public art. The volume contains the first critical assessments of Franko's contribution to the field by André Lepecki and Gay Morris, and an interview incorporating a biographical dimension to the development of Franko's work and its relation to his dance and choreography. Ultimately, this Reader encourages a wide scope of conversation and engagement, opening up core questions in ethics, embodiment, and performativity.

The lens of dance can provide a multifaceted view of the present-day Cuban experience. Cuban contemporary dance, or *tecnica cubana* as it is known throughout Latin America, is a highly evolved hybrid of ballet, North American modern dance, Afro-Cuban tradition, flamenco and Cuban nightclub cabaret. Unlike most dance forms, *tecnica* was created intentionally with government backing. For Cuba, a dancing country, it was natural--and highly effective--for the Revolutionary regime to link national image with the visceral power of dance. Written by a dancer who traveled and worked in Cuba from the 1970s to the present, this book provides an inside look at daily life in Cuba. From watching the great Alicia Alonso, to describing the economic trials of the 1990s "Special Period," the author uses history, humor, personal experience, rich description and extensive interviews to reveal contemporary life and dance in Cuba.

A comprehensive scholarly examination of Vincente Minnelli, one of American cinema's central filmmakers. Dancers, choreographers, & directors are embracing

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screen dance: capturing dance as a moving image mediated by a camera. Rosenberg draws on psychoanalytic, literary, materialist, queer, & feminist modes of analysis to explore relationships between camera & subject, director & dancer, & the ephemeral nature of dance & the fixed nature of film.

Dance's Duet with the Camera: Motion Pictures is a collection of essays written by various authors on the relationship between live dance and film. Chapters cover a range of topics that explore dance film, contemporary dance with film on stage, dance as an ideal medium to be captured by 3D images and videodance as kin to site-specific choreography. This book explores the ways in which early practitioners such as Loïe Fuller and Maya Deren began a conversation between media that has continued to evolve and yet still retains certain unanswered questions. Methodology for this conversation includes dance historical approaches as well as mechanical considerations. The camera is a partner, a disembodied portion of self that looks in order to reflect on, to mirror, or to presage movement. This conversation includes issues of sexuality, race, and mixed ability. Bodies and lenses share equal billing. The practice of dance and the technologies of representation has excited artists since the advent of film. This book weaves together theory from art and dance as well as appropriate historical reference material to propose a new theory of screen dance,

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one that frames it within the discourse of post-modern art practice.

The EEB project will determine which combination of recommendations will most effectively result in substantial energy and emission reductions, putting us on a committed path towards zero net energy buildings. A model has been developed that allows holistic, financial, and behavioral levers combined with policy and external factors to be quantitatively assessed at the sub-market level in terms of market adoption and uptake of increased energy efficiency in buildings over the next 50 years.

The Oxford Handbook of Screendance Studies offers a full overview of the histories, practices, and critical and theoretical foundations of the rapidly changing landscape of screendance. Drawing on their practices, technologies, theories, and philosophies, scholars from the fields of dance, performance, visual art, cinema and media arts articulate the practice of screendance as an interdisciplinary, hybrid form that has yet to be correctly sited as an academic field worthy of critical investigation. Each chapter discusses and reframes current issues, as a means of promoting and enriching dialogue within the wider community of dance and the moving image. Topics addressed embrace politics of the body; agency, race, and gender in screendance; the relationship of choreography to image; constructs of space and

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time; representation and effacement; production and curatorial practice; and other areas of intersecting disciplines. The Oxford Handbook of Screen Dance Studies features newly-commissioned and original scholarship that will be essential reading for all those interested in the intersection of dance and the moving image, including film and video-makers, dance artists, screen dance artists, academics and writers, producers, composers, as well as the wider interested public. It will become an invaluable resource for researchers and professionals in the field.

What is theatre? What is performance? What are their connections and differences? What events, people, practices and ideas have shaped theatre and performance in the twentieth century, and, importantly, where are they heading next? Proposing answers to these big questions, The Routledge Companion to Theatre and Performance provides an informative and engaging introduction to the significant people, events, concepts and practices that have defined the complementary fields of theatre and performance studies. Including over 120 entries in three easy-to-use, alphabetical sections, this fascinating text presents a wide range of individuals and topics, such as: performance artist Marina Abramovic directors Vsevolod Meyerhold and Robert Wilson The Living Theatre's Paradise Now the haka multimedia performance political protest

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visual theatre. With each entry containing crucial historical and contextual information, extensive cross-referencing, detailed analysis, and an annotated bibliography, *The Routledge Companion to Theatre and Performance* is undoubtedly a perfect reference guide for the keen student and the passionate theatre-goer alike.

Surveying the state of American ballet in a 1913 issue of McClure's Magazine, author Willa Cather reported that few girls expressed any interest in taking ballet class and that those who did were hard-pressed to find anything other than dingy studios and imperious teachers. One hundred years later, ballet is everywhere. There are ballet companies large and small across the United States; ballet is commonly featured in film, television, literature, and on social media; professional ballet dancers are spokespeople for all kinds of products; nail polish companies market colors like "Ballet Slippers" and "Prima Ballerina;" and, most importantly, millions of American children have taken ballet class. Beginning with the arrival of Russian dancers like Anna Pavlova, who first toured the United States on the eve of World War I, *Ballet Class: An American History* explores the growth of ballet from an ancillary part of nineteenth-century musical theater, opera, and vaudeville to the quintessential extracurricular activity it is today, pursued by countless children nationwide and an integral part of

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twentieth-century American childhood across borders of gender, class, race, and sexuality. A social history, *Ballet Class* takes a new approach to the very popular subject of ballet and helps ground an art form often perceived to be elite in the experiences of regular, everyday people who spent time in barre-lined studios across the United States. Drawing on a wide variety of materials, including children's books, memoirs by professional dancers and choreographers, pedagogy manuals, and dance periodicals, in addition to archival collections and oral histories, this pathbreaking study provides a deeply-researched national perspective on the history and significance of recreational ballet class in the United States and its influence on many facets of children's lives, including gender norms, consumerism, body image, children's literature, extracurricular activities, and popular culture. Martha Graham's name was internationally recognized as part of the modern dance world, and though trends in choreography continue to change, her influence on dance as an art form endures. In this, the first extended feminist look at the modern dance pioneer, Victoria Thoms explores the cult of Graham and her dancing through a critical lens that exposes the gendered meaning behind much of her work. Thoms synthesizes a diverse archive of material on Graham from films, photographs, memoir, and critique in order to highlight Graham's

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unique contribution to the dance world and arts culture in general.

The Oxford Handbook of Dance and the Popular Screen offers new ways of understanding dance on the popular screen in new scholarly arguments drawn from dance studies, performance studies, and film and media studies. Through these arguments, it demonstrates how this dance in popular film, television, and online videos can be read and considered through the different bodies and choreographies being shown.

Unlike traditional animation techniques that use specialized 3D animation software, machinima—a term derived from the words “machine” and “cinema”—records the action in real-time interactive 3D environments, such as those found in video games, to create a cinematic production. No longer solely the province of hard-core gamers, machinima has become central to the convergence between animation, television, and film, but retains its own identity as a unique media format. It has evolved quickly within massive multi-player gaming and virtual platforms such as Second Life, The Sims, World of Warcraft, and virtual worlds under development. These interviews, essays, and discussions with leading machinima producers, reviewers, performers, and advocates discuss scripting basics, character development, and set design, as well as tips on crafting machinima through creative use of sound, lighting, and post-production.

Dancer-choreographer-directors Fred Astaire, George Balanchine and Gene Kelly and their colleagues helped to develop a distinctively modern American film-dance

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style and recurring dance genres for the songs and stories of the American musical. Freely crossing stylistic and class boundaries, their dances were rooted in the diverse dance and music cultures of European immigrants and African-American migrants who mingled in jazz age America. The new technology of sound cinema let them choreograph and fuse camera movement, light, and color with dance and music. Preserved intact for the largest audiences in dance history, their works continue to influence dance and film around the world. This book centers them and their colleagues within the history of dance (where their work has been marginalized) as well as film tracing their development from Broadway to Hollywood (1924-58) and contextualizing them within the American history and culture of their era. This modern style, like the nation in which it developed, was pluralist and populist. It drew from aspects of the old world and new, "high" and "low", theatrical and social dance forms, creating new sites for dance from the living room to the street. A definitive ingredient was the freer more informal movement and behavior of their jazz-age generation, which fit with song lyrics that poeticized slangy American English. The Gershwins, Rodgers and Hart, and others wrote not only songs but extended dance-driven scores tailored to their choreography, giving a new prominence to the choreographer and dancer-actor. This book discuss how these choreographers collaborated with directors like Vincente Minnelli and Stanley Donen and cinematographers like Gregg Toland, musicians, dancers, designers and technicians to synergize music

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and moving image in new ways. Eventually, concepts and visual-musical devices derived from dance-making would give entire films the rhythmic flow and feeling of dance. *Dancing Americans* came to be seen around the world as archetypal embodiments of the free-spirited optimism and energy of America itself.

*Dance, Human Rights, and Social Justice: Dignity in Motion* presents a wide-ranging compilation of essays, spanning more than 15 countries. Organized in four parts, the articles examine the regulation and exploitation of dancers and dance activity by government and authoritative groups, including abusive treatment of dancers within the dance profession; choreography involving human rights as a central theme; the engagement of dance as a means of healing victims of human rights abuses; and national and local social/political movements in which dance plays a powerful role in helping people fight oppression. These groundbreaking papers—both detailed scholarship and riveting personal accounts—encompass a broad spectrum of issues, from slavery and the Holocaust to the Bosnian and Rwandan genocides to the Israeli-Palestinian conflict; from First Amendment cases and the AIDS epidemic to discrimination resulting from age, gender, race, and disability. A range of academics, choreographers, dancers, and dance/movement therapists draw connections between refugee camp, courtroom, theater, rehearsal studio, and university classroom.

The documentation of practice is one of the principle concerns of performance studies. Focusing on

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contemporary performance practice and with emphasis on the transformative impact of video, photography and writing, this book explores the ideological, practical, and representational implications of knowing performance through its documentations.

Dance on Screen is a comprehensive introduction to the rich diversity of screen dance genres. It provides a contextual overview of dance in the screen media and analyzes a selection of case studies from the popular dance imagery of music video and Hollywood, through to experimental art dance. The focus then turns to video dance, dance originally choreographed for the camera. Video dance can be seen as a hybrid in which the theoretical and aesthetic boundaries of dance and television are traversed and disrupted. This new paperback edition includes a new Preface by the author covering key developments since the hardback edition was published in 2001.

The need to 'rethink' and question the nature of dance history has not diminished since the first edition of Rethinking Dance History. This revised second edition addresses the needs of an ever-evolving field, with new contributions considering the role of digital media in dance practice; the expansion of performance philosophy; and the increasing importance of practice-as-research. A two-part structure divides the book's contributions into: • Why Dance History? – the ideas, issues and key conversations that underpin any study of the history of theatrical dance. • Researching and Writing – discussions of the methodologies and approaches behind any successful research in this area.

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Everyone involved with dance creates and carries with them a history, and this volume explores the ways in which these histories might be used in performance-making – from memories which establish identity to reinvention or preservation through shared and personal heritages. Considering the potential significance of studying dance history for scholars, philosophers, choreographers, dancers and students alike, *Rethinking Dance History* is an essential starting point for anyone intrigued by the rich history and many directions of dance.

Over her more than four-decade career, New York based filmmaker, performer and writer Amy Greenfield has achieved widespread critical acclaim

From mid-twentieth-century films such as *Grand Hotel*, *Waterloo Bridge*, and *The Red Shoes* to recent box-office hits including *Billy Elliot*, *Save the Last Dance*, and *The Company*, ballet has found its way, time and again, onto the silver screen and into the hearts of many otherwise unlikely audiences. In *Dying Swans* and *Madmen*, Adrienne L. McLean explores the curious pairing of classical and contemporary, art and entertainment, high culture and popular culture to reveal the ambivalent place that this art form occupies in American life. Drawing on examples that range from musicals to tragic melodramas, she shows how commercial films have produced an image of ballet and its artists that is associated both with joy, fulfillment, fame, and power and with sexual and mental perversity, melancholy, and death. Although ballet is still received by many with a lack of interest or outright suspicion,

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McLean argues that these attitudes as well as ballet's popularity and its acceptability as a way of life and a profession have often depended on what audiences first learned about it from the movies.

Virtually everyone working in dance today uses electronic media technology. *Envisioning Dance on Film and Video* chronicles this 100-year history and gives readers new insight on how dance creatively exploits the art and craft of film and video. In fifty-three essays, choreographers, filmmakers, critics and collaborating artists explore all aspects of the process of rendering a three-dimensional art form in two-dimensional electronic media. Many of these essays are illustrated by ninety-three photographs and a two-hour DVD (40 video excerpts). A project of UCLA – Center for Intercultural Performance, made possible through The Pew Charitable Trusts ([www.wac.ucla.edu/cip](http://www.wac.ucla.edu/cip)).

Elizabeth B. Schwall aligns culture and politics by focusing on an art form that became a darling of the Cuban revolution: dance. In this history of staged performance in ballet, modern dance, and folkloric dance, Schwall analyzes how and why dance artists interacted with republican and, later, revolutionary politics. Drawing on written and visual archives, including intriguing exchanges between dancers and bureaucrats, Schwall argues that Cuban dancers used their bodies and ephemeral, nonverbal choreography to support and critique political regimes and cultural biases. As esteemed artists, Cuban dancers exercised considerable power and influence. They often used their art to posit more radical notions of social justice than political

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leaders were able or willing to implement. After 1959, while generally promoting revolutionary projects like mass education and internationalist solidarity, they also took risks by challenging racial prejudice, gender norms, and censorship, all of which could affect dancers personally. On a broader level, Schwall shows that dance, too often overlooked in histories of Latin America and the Caribbean, provides fresh perspectives on what it means for people, and nations, to move through the world.

The history of American dance reflects the nation's tangled culture. Dancers from wildly different backgrounds learned, imitated, and stole from one another. Audiences everywhere embraced the result as deeply American. Using the stories of tapper Bill "Bojangles" Robinson, Ginger Rogers and Fred Astaire, ballet and Broadway choreographer Agnes de Mille, choreographer Paul Taylor, and Michael Jackson, Megan Pugh shows how freedom—that nebulous, contested American ideal—emerges as a genre-defining aesthetic. In Pugh's account, ballerinas mingle with slumming thrill-seekers, and hoedowns show up on elite opera house stages. Steps invented by slaves on antebellum plantations captivate the British royalty and the Parisian avant-garde. Dances were better boundary crossers than their dancers, however, and the issues of race and class that haunt everyday life shadow American dance as well. Deftly narrated, *America Dancing* demonstrates the centrality of dance in American art, life, and identity, taking us to watershed moments when the nation worked out a sense of itself through public

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movement.

This interdisciplinary book brings together essays that consider how the body enacts social and cultural rituals in relation to objects, spaces, and the everyday, and how these are questioned, explored, and problematised through, and translated into dance, art, and performance. The chapters are written by significant artists and scholars and consider practices from various locations, including Central and Western Europe, Mexico, and the United States. The authors build on dialogues between, for example, philosophy and museum studies, and memory studies and post-humanism, and engage with a wide range of theory from phenomenology to relational aesthetics to New Materialism. Thus this book represents a unique collection that together considers the continuum between everyday and cultural life, and how rituals and memories are inscribed onto our being. It will be of interest to scholars and practitioners, students and teachers, and particularly those who are curious about the intersections between arts disciplines.

Names: McPherson, Katrina, author. Title: Making video dance : a step-by-step guide to creating dance for the screen / Katrina McPherson. Description: Second edition. | Abingdon, Oxon ; New York, NY : Routledge, 2019. | Includes bibliographical references and index. Identifiers: LCCN 2018020888| ISBN 9781138699120 (hardback ; alk. paper) | ISBN 9781138699137 (pbk. ; alk. paper) | ISBN 9781315452654 (ebook) Subjects: LCSH: Dance in motion pictures, television, etc.--Production and direction--Handbooks, manuals, etc. | Video recordings--Production and

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