

## Social Choreography Ideology As Performance In

A key interdisciplinary concept in our understanding of social interaction across creative and cultural practices, kinesthetic empathy describes the ability to experience empathy merely by observing the movements of another human being. Encouraging readers to sidestep the methodological and disciplinary boundaries associated with the arts and sciences, *Kinesthetic Empathy in Creative and Cultural Practices* offers innovative and critical perspectives on topics ranging from art to sport, film to physical therapy.

The Routledge Dance Studies Reader has been expanded and updated, giving readers access to thirty-seven essential texts that address the social, political, cultural, and economic impact of globalization on embodiment and choreography. These interdisciplinary essays in dance scholarship consider a broad range of dance forms in relation to historical, ethnographic, and interdisciplinary research methods including cultural studies, reconstruction, media studies, and popular culture. This new third edition expands both its geographic and cultural focus to include recent research on dance from Southeast Asia, the People's Republic of China, indigenous dance, and new sections on market forces and mediatization. Sections cover: Methods and approaches Practice and performance Dance as embodied ideology Dance on the market and in the media Formations of the field. The Routledge Dance Studies Reader includes essays on concert dance (ballet, modern and postmodern dance, tap, kathak,

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and classical khmer dance), popular dance (salsa and hip-hop), site-specific performance, digital choreography, and lecture-performances. It is a vital resource for anyone interested in understanding dance from a global and contemporary perspective. A wide-ranging study of the cultural, social, and technological developments of the 1920s and their effect on the performing arts and literature

Political scientists and political theorists have long been interested in social and political performance. Theatre and performance researchers have often focused on the political dimensions of the live arts. Yet the interdisciplinary nature of this labor has typically been assumed rather than rigorously explored. Further, it is crucial to bring the concepts of theatre and performance deployed by other disciplines such as psychology, law, political anthropology, sociology among others into a wider, as well as deeper, interdisciplinary engagement. Embodying and fostering that engagement is at the heart of this new handbook. The Handbook brings together leading scholars in the fields of Politics and Performance to map out the evolving interdisciplinary engagement. The authors--drawn from a wide range of disciplines--investigate the relationship between politics and performance to show that certain features of political transactions shared by performances are fundamental to both disciplines, and that they also share, to a large extent, a common communicational base and language. The volume is organized into seven thematic sections: the interdisciplinary theory of politics and performance; performativity and theatricality (protest, regulation, resistance, change, authority);

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identities (race, gender, sexuality, class, citizenship, indigeneity); sites (states, borders, markets, law, religion); scripts (accountability, authority and legitimacy, security, ceremony, sustainability); body, voice, and gesture (representation, leadership, participation, rhetoric, disruption); and affect (media, care, love empathy, comedy, populism, memory).

"Moving Otherwise examines how contemporary dance practices in Buenos Aires, Argentina enacted politics within climates of political and economic violence from the late 1960s to the present. From the repression of military dictatorships to the precarity of economic crises, contemporary dancers and audiences consistently responded to and reimaged the everyday choreographies that have accompanied Argentina's volatile political history. The central concept, "moving otherwise," names how concert dance - and its offstage practices and consumption - offer alternatives to, and sometimes critique, the patterns of movement and bodily comportment that shape everyday life in contexts marked by violence. Drawing on archival research, interviews, and the author's embodied experiences as a collaborator and performer, the book analyzes a wide range of practices including concert works, community dance initiatives, and the everyday labor that animates dance. It demonstrates how these diverse practices represent, resist, and remember violence and engender social mobilization on and off the theatrical stage. As the first book length critical study of Argentine contemporary dance, it introduces a breadth of choreographers to an English

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speaking audience, including Ana Kamien, Susana Zimmermann, Estela Maris, Alejandro Cervera, Renate Schottelius, Susana Tambutti, Silvia Hodgers, and Silvia Vladimivsky. It considers previously undocumented aspects of Argentine dance history, including crossings between contemporary dancers and 1970s leftist political militancy, Argentine dance labor movements, political protest, and the prominence of tango themes in contemporary dance works that address the memory of political violence"--

Performance and Ethnography: Dance, Drama, Music revisits the territory of the performance orientation, touching on anthropology, dance, folklore, music and theatre to look for present trends in both the ethnography of performance and performance ethnography. One of the main concerns of this volume is with an embodied, affective and sensory ethnography that privileges encounters between ethnographer, participants and practices as key to understanding and knowledge. Another is the extent to which individuals are shaped by their engagement with ethnographic practice in the midst of migration, diffusion, revival, appropriation and commodification of performance. A third is the interface of academic disciplines with the idea of performance, and the way in which academics and practitioners are drawn to ethnography to better understand, negotiate, perform and profess their diverse fields. Individual chapters include a refreshed interface for performance studies and anthropology through new approaches to ritual; a consideration of performance studies through an ethnography of PSi; the emplaced body as a tool for ethnographic research;

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somatic practice in dance as a mode of ethnography; artisanal musical instrument making as performance; the commodification of traditional performance; and an introductory overview that reflects shifting ethnographic perspectives on traditional performances.

Dance and Organisation is the first comprehensive work to integrate dance theory and methods into the study of management, which have developed an interest in the arts and the humanities. Dance represents dynamics and change and puts the moving body at the centre, which has been ignored and oppressed by traditional management theory. 'Being' a leader however also means to 'move' like one, and critical lessons can be learned from ballerinas and modern dancers. Leadership is a dialogue, as in the work of musicians, conductors and DJs who manage groups without words. Movement in organisational space, in a museum or a techno club can be understood as a choreography and site-specific performance. Movement also is practically used for leadership and employee development workshops and can be deployed as an organisational research method. By taking a firm interdisciplinary stance in dance studies and organisational research to explore management topics, reflecting on practitioner accounts and research projects, the book seeks to make an innovative contribution to our understanding of the moving body, generating new insights on teamwork, leadership, gender in management, organisational space, training and research methods. It comprises an important contribution to the organizational

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behaviour and critical management studies disciplines, and looks to push the boundaries of the academic literature.

The Bloomsbury Companion to Dance Studies brings together leading international dance scholars in this single collection to provide a vivid picture of the state of contemporary dance research. The book commences with an introduction that privileges dancing as both a site of knowledge formation and a methodological approach, followed by a provocative overview of the methods and problems that dance studies currently faces as an established disciplinary field. The volume contains eleven core chapters that each map out a specific area of inquiry: Dance Pedagogy, Practice-As-Research, Dance and Politics, Dance and Identity, Dance Science, Screendance, Dance Ethnography, Popular Dance, Dance History, Dance and Philosophy, and Digital Dance. Although these sub-disciplinary domains do not fully capture the dynamic ways in which dance scholars work across multiple positions and perspectives, they reflect the major interests and innovations around which dance studies has organized its teaching and research. Therefore each author speaks to the labels, methods, issues and histories of each given category, while also exemplifying this scholarship in action. The dances under investigation range from experimental conceptual concert dance through to underground street dance practices, and the geographic reach encompasses dance-making from Europe, North and South America, the Caribbean and Asia. The book ends with a chapter that looks ahead to new directions in dance

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scholarship, in addition to an annotated bibliography and list of key concepts. The volume is an essential guide for students and scholars interested in the creative and critical approaches that dance studies can offer.

Social Choreography Ideology as Performance in Dance and Everyday Movement Duke University Press

When political protest is read as epidemic madness, religious ecstasy as nervous disease, and angular dance moves as dark and uncouth, the 'disorder' being described is choreomania. At once a catchall term to denote spontaneous gestures and the unruly movements of crowds, 'choreomania' emerged in the nineteenth century at a time of heightened class conflict, nationalist policy, and colonial rule. In this book, author Klina Gotman examines these choreographies of unrest, rethinking the modern formation of the choreomania concept as it moved across scientific and social scientific disciplines. Reading archives describing dramatic misformations-of bodies and body politics-she shows how prejudices against expressivity unravel, in turn revealing widespread anxieties about demonstrative agitation. This history of the fitful body complements stories of nineteenth-century discipline and regimentation. As she notes, constraints on movement imply constraints on political power and agency. In each chapter, Gotman confronts the many ways choreomania works as an extension of discourses shaping colonialist orientalism, which alternately depict riotous bodies as dangerously infected others, and as curious bacchanalian remains. Through her research, Gotman also shows how beneath the radar of this colonial discourse, men and women gathered together to repossess on their terms the gestures of social revolt.

This book illuminates the relationship between philosophy and experimental choreographic

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practice today in the works of leading European choreographers. A discussion of key issues in contemporary performance from the viewpoint of Deleuze, Spinoza and Bergson is accompanied by intricate analyses of seven groundbreaking dance performances.

If you want to learn about masculinity, ask a man if he likes to dance. One man in this study answered, "Music is something that goes on inside my head, and is sort of divorced from, to a large extent, the rest of my body." How did this man's head become divorced from his body? To answer this question, Maxine Craig sought out men who love music but hate to dance. Combining interviews, participant observation and archival research, *Sorry I Don't Dance* uncovers the recent origins of cultural assumptions regarding sex, race, and the capacity to dance. From the beginning of the twentieth century through the Swing Era young men of all races danced. But in the 1960s suburbanization, homophobia, and fragmentation of music cultures drove white men from the dance floor, and feminized, sexualized and racialized dance. *Sorry I Don't Dance* reveals how changing beliefs concerning gender, race, class, and sexuality over the past half-century have redefined what it means to be a man in America. *Political Inversions* attempts to understand the forces at play in confluences--both theoretical and cultural--of homosexuality and fascism. Taking its cue from Adorno's assertion that "totalitarianism and homosexuality belong together," the book examines how "aberrant" political and sexual economies have been equated across a variety of literary, visual, and theoretical discourses in contemporary debate. At the same time, the author explores the ways in which queer theory and historiography have responded defensively to such confluences, thereby excluding from current discussions much important material. Thus, for example, *Political Inversions* reassesses the work of German "masculinist" writers of the early part of the

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century-- thinkers whose definitive (but politically troubling) contributions to the construction of homosexual identity have been overlooked by a history heavily invested in the liberal Weimar tradition represented by figures such as Hirschfeld. Rather than reconstructing a history of gay identity, the book reads its texts as interventions in the broader political crises besetting democratic institutions in the first half of this century.

?This book investigates the global hub airport as an exemplar of cosmopolitan culture and space. A machine made for movement, itself perched at the crossroads of the world's incessant mobility, the airport is both a symbol of and stage for the ways in which we construct and inhabit the world today. Taking an ethnographically-inflected approach, this study brings together knowledge of the moving body from dance and performance and the study of systems of mobility within cultural and mobilities studies, in order to call attention to the kinaesthetic experience of global space. What is the choreography of the global airport? How does it perform on us. How do we perform within it? Extending thinking about contemporary cosmopolitanism and cultural identity, and the performativity of places and identities, this book is essential reading for those interested in cultural debates around globalisation, the innovative application of performance theory towards everyday experience, and interdisciplinary methodologies.

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

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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.

From the dance floor of a tango club to group therapy classes, from ballet to community theatre, improvised dance is everywhere. For some dance artists, improvisation is one of many approaches within the choreographic process. For others, it is a performance form in its own right. And while it has long been practiced, it is only within the last twenty years that dance improvisation has become a topic of critical inquiry. With *The Oxford Handbook of Improvisation in Dance*, dancer, teacher, and editor Vida L. Midgelow provides a cutting-edge volume on dance improvisation in all its facets. Expanding beyond conventional dance frameworks, this handbook looks at the ways that dance improvisation practices reflect our ability to adapt, communicate, and respond to our environment. Throughout the handbook, case studies from a variety of disciplines showcase the role of individual agency and collective relationships in improvisation, not just to dancers but to people of all backgrounds and abilities. In doing so, chapters celebrate all forms of improvisation, and unravel the ways that this kind of movement informs understandings of history, socio-cultural conditions, lived experience, cognition, and technologies.

Imagine yourself in Weimar Germany: you are visually inundated with depictions of dance. Perusing a women's magazine, you find photograph after photograph of leggy revue starlets, clad in sequins and feathers, coquettishly smiling at you. When you

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attend an art exhibition, you encounter Otto Dix's six-foot-tall triptych *Metropolis*, featuring Charleston dancers in the latest luxurious fashions, or Emil Nolde's watercolors of Mary Wigman, with their luminous blues and purples evoking her choreographies' mystery and expressivity. Invited to the Bauhaus, you participate in the *Metallic Festival*, and witness the school's transformation into a humorous, shiny, technological total work of art; you costume yourself by strapping a metal plate to your head, admire your reflection in the tin balls hanging from the ceiling, and dance the Bauhaus' signature step in which you vigorously hop and stomp late into the night. Yet behind the razzle dazzle of these depictions and experiences was one far more complex involving issues of gender and the body during a tumultuous period in history, Germany's first democracy (1918-1933). Rather than mere titillation, the images copiously illustrated and analyzed in *Marking Modern Movement* illuminate how visual artists and dancers befriended one another and collaborated together. In many ways because of these bonds, artists and dancers forged a new path in which images revealed artists' deep understanding of dance, their dynamic engagement with popular culture, and out of that, a possibility of representing women dancers as cultural authorities to be respected. Through six case studies, *Marking Modern Movement* explores how and why these complex dynamics occurred in ways specific to their historical moment. Extensively illustrated and with color plates, *Marking Modern Movement* is a clearly written book accessible to general readers and undergraduates.

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Coming at a time of a growing number of major art museums showcasing large-scale exhibitions on images of dance, the audience exists for a substantial general-public interest in this topic. Conversing across German studies, art history, dance studies, gender studies, and popular culture studies, *Marking Modern Movement* is intended to engage readers coming from a wide range of perspectives and interests.

Social dance was ubiquitous in interwar Britain. The social mingling and expression made possible through non-theatrical participatory dancing in couples and groups inspired heated commentary, both vociferous and subtle. By drawing attention to the ways social dance accrued meaning in interwar Britain, Rishona Zimring redefines and brings needed attention to a phenomenon that has been overshadowed by other developments in the history of dance. Social dance, Zimring argues, haunted the interwar imagination, as illustrated in trends such as folk revivalism and the rise of therapeutic dance education. She brings to light the powerful figurative importance of popular music and dance both in the aftermath of war, and during Britain's entrance into cosmopolitan modernity and the modernization of gender relations. Analyzing paintings, films, memoirs, a ballet production, and archival documents, in addition to writings by Virginia Woolf, D.H. Lawrence, Katherine Mansfield, Vivienne Eliot, and T.S. Eliot, to name just a few, Zimring provides crucial insights into the experience, observation, and representation of social dance during a time of cultural transition and recuperation. Social dance was pivotal in the construction of modern British society as

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well as the aesthetics of some of the period's most prominent intellectuals. This book investigates how Pragmatist philosophy as a philosophical method contributes to the understanding and practice of interdisciplinary dance research. It uses the author's own practice-based research project, *Later Rain*, to illustrate this. *Later Rain* is a post-dramatic dance theater work that engages primarily with issues in the philosophy of religion and socio-political philosophy. It focuses on ecstatic states that arise in Appalachian charismatic Pentecostal church services, states characterized by dancing, paroxysms, shouting, and speaking in tongues (glossolalia). Research for this work is interdisciplinary as it draws on studio practice, ethnographic field work, cultural history, Pentecostal history and theology, folk aesthetics, anthropological understandings of ecstatic religious rituals, and dance history regarding acclaimed works that have sought to present aspects of religious ecstasy on stage; Doris Humphrey's *The Shakers* (1931), Mark Godden's *Angels in the Architecture* (2012), Martha Clarke's *Angel Reapers* (2015) and Ralph Lemon's *Geography* trilogy (2005). The project thereby demonstrates a process model of dance philosophy, showing how philosophy and dance artistry intertwine in a specific creative process.

Dramaturgical notes 1 -- Curtain raiser -- The angels -- Collaborations -- A question of casting -- Dress rehearsal

*Between Beats: The Jazz Tradition and Black Vernacular Dance* offers a new look at the complex intersections between jazz music and popular dance over the last hundred-

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plus years. Author Christi Jay Wells shows how popular entertainment and cultures of social dancing were crucial to jazz music's formation and development even as jazz music came to earn a reputation as a "legitimate" art form better suited for still, seated listening. Through the concept of choreographies of listening, the book explores amateur and professional jazz dancers' relationships with jazz music and musicians as jazz's soundscapes and choreoscapes were forged through close contact and mutual creative exchange. It also unpacks the aesthetic and political negotiations through which jazz music supposedly distanced itself from dancing bodies. Fusing little-discussed material from diverse historical and contemporary sources with the author's own years of experience as a social jazz dancer, it advances participatory dance and embodied practice as central topics of analysis in jazz studies. As it explores the fascinating history of jazz as popular dance music, it exposes how American anxieties about bodies and a broad cultural privileging of the cerebral over the corporeal have shaped efforts to "elevate" expressive forms such as jazz to elite status.

Over the last few decades, the notion of improvisation has enriched and dynamized research on traditional philosophies of music, theatre, dance, poetry, and even visual art. This Handbook offers readers an authoritative collection of accessible articles on the philosophy of improvisation, synthesizing and explaining various subjects and issues from the growing wave of journal articles and monographs in the field. Its 48 chapters, written specifically for this volume by an international team of scholars, are

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accessible for students and researchers alike. The volume is organized into four main sections: I Art and Improvisation: Theoretical Perspectives II Art and Improvisation: Aesthetical, Ethical, and Political Perspectives III Improvisation in Musical Practices IV Improvisation in the Visual, Narrative, Dramatic, and Interactive Arts Key Features: Treats improvisation not only as a stylistic feature, but also as an aesthetic property of artworks and performances as well as a core element of artistic creativity. Spells out multiple aspects of the concept of improvisation, emphasizing its relevance in understanding the nature of art. Covers improvisation in a wide spectrum of artistic domains, including unexpected ones such as literature, visual arts, games, and cooking. Addresses key questions, such as: - How can improvisation be defined and what is its role in different art forms? - Can improvisation be perceived as such, and how can it be aesthetically evaluated? - What is the relationship between improvisation and notions such as action, composition, expressivity, and authenticity? - What is the ethical and political significance of improvisation?

Over the past 20 years European theatre underwent fundamental changes in terms of aesthetic focus, institutional structure and in its position in society. The impetus for these changes was provided by a new generation in the independent theatre scene. This book brings together studies on the state of independent theatre in different European countries, focusing on the fields of dance and performance, children and youth theatre, theatre and migration and post-migrant theatre. Additionally, it includes

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essays on experimental musical theatre and different cultural policies for independent theatre scenes in a range of European countries.

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.

Gestural Imaginaries: Dance and Cultural Theory in the Early Twentieth Century offers a new interpretation of European modernist dance by addressing it as guiding medium in a vibrant field of gestural culture that ranged across art and philosophy. Taking further Cornelius Castoriadis's concept of the social imaginary, it explores this imaginary's embodied forms. Close readings of dances, photographs, and literary texts are juxtaposed with discussions of gestural theory by thinkers including Walter Benjamin, Sigmund Freud, and Aby

Warburg. Choreographic gesture is defined as a force of intermittency that creates a new theoretical status of dance. Author Lucia Ruprecht shows how this also bears on contemporary theory. She shifts emphasis from Giorgio Agamben's preoccupation with gestural mediality to Jacques Rancière's multiplicity of proliferating, singular gestures, arguing for their ethical and political relevance. Mobilizing dance history and movement analysis, Ruprecht highlights the critical impact of works by choreographers such as Vaslav Nijinsky, Jo Mihaly, and Alexander and Clotilde Sakharoff. She also offers choreographic readings of Franz Kafka and Alfred Döblin. *Gestural Imaginaries* proposes that modernist dance conducts a gestural revolution which enacts but also exceeds the insights of past and present cultural theory. It makes a case for archive-based, cross-medial, and critically informed dance studies, transnational German studies, and the theoretical potential of performance itself.

But the book also uncovers a host of marginalized figures - from the South Asian dancer Mohammed Ismail, to the African American pantomimist Johnny Hudgins, to the African American blues singer Alberta Hunter, to the white burlesque dancer Faith Dane - who were equally interested in positioning themselves as subjects rather than objects of property, as possessive individuals rather than exchangeable commodities. Choreographic copyright, the book argues, has been

a site for the reinforcement of gendered white privilege as well as for challenges to it.

This edited collection draws on the conference, *Attending to Movement: Somatic Perspectives on Living in this World*, run at C-DaRE, the Centre for Dance Research, Coventry University.

This open access book discusses how citizenship is performed today, mostly through the optic of the arts, in particular the performing arts, but also from the perspective of a wide range of academic disciplines such as urbanism and media studies, cultural education and postcolonial theory. It is a compendium that includes insights from artistic and activist experimentation. Each chapter investigates a different aspect of citizenship, such as identity and belonging, rights and responsibilities, bodies and materials, agencies and spaces, and limitations and interventions. It rewrites and rethinks the many-layered concept of citizenship by emphasising the performative tensions produced by various uses, occupations, interpretations and framings.

As individuals incorporate new forms of media into their daily routines, these media transform individuals' engagement with networks of heterogeneous actors. Using the concept of media practices, this volume looks at processes of social and political transformation in diverse regions of the world to argue that

media change and social change converge on a redefinition of the relations of individuals to larger collective bodies. To this end, contributors examine new collective actors emerging in the public arena through digital media or established actors adjusting to a diversified communication environment. The book offers an important contribution to a vibrant, transdisciplinary, and international field of research emerging at the intersections of communication, performance and social movement studies.

Through the concept of “social choreography” Andrew Hewitt demonstrates how choreography has served not only as metaphor for modernity but also as a structuring blueprint for thinking about and shaping modern social organization. Bringing dance history and critical theory together, he shows that ideology needs to be understood as something embodied and practiced, not just as an abstract form of consciousness. Linking dance and the aesthetics of everyday movement—such as walking, stumbling, and laughter—to historical ideals of social order, he provides a powerful exposition of Marxist debates about the relation of ideology and aesthetics. Hewitt focuses on the period between the mid-nineteenth century and the early twentieth and considers dancers and social theorists in Germany, Britain, France, and the United States. Analyzing the arguments of writers including Friedrich Schiller, Theodor Adorno, Hans

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Brandenburg, Ernst Bloch, and Siegfried Kracauer, he reveals in their thinking about the movement of bodies a shift from an understanding of play as the condition of human freedom to one prioritizing labor as either the realization or alienation of embodied human potential. Whether considering understandings of the Charleston, Isadora Duncan, Nijinsky, or the famous British chorus line the Tiller Girls, Hewitt foregrounds gender as he uses dance and everyday movement to rethink the relationship of aesthetics and social order.

Desmond brings together the work of critics who have ventured into the boundaries between dance and cultural studies, and thus maps a little-known and rarely explored critical site.

What is the purpose of a stage direction? These italicized lines written in between the lines of spoken dialogue tell us a great deal of information about a play's genre, mood, tone, visual setting, cast of characters, and more. Yet generations of actors have been taught to cross these words out as records of previous performances or signs of overly controlling playwrights, while scholars have either treated them as problems to be solved or as silent lines of dialogue. Stage directions can be all of these things, and yet there are examples from over one-hundred years of American playwriting that show that stage directions can also be so much more. *The Lines Between the Lines* focuses on how playwrights

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have written stage directions that engage readers, production team members, and scholars in a process of embodied creation in order to determine meaning. Author Bess Rowen calls the products of this method “affective stage directions” because they reach out from the page and affect the bodies of those who encounter them. Affective stage directions do not tell a reader or production team what a given moment looks like, but rather how a moment feels. In this way, these stage directions provide playgrounds for individual readers or production teams to make sense of a given moment in a play based on their own individual cultural experience, geographic location, and identity-markers. Affective stage directions enable us to check our assumptions about what kinds of bodies are represented on stage, allowing for a greater multitude of voices and kinds of embodied identity to make their own interpretations of a play while still following the text exactly. The tools provided in this book are as useful for the theater scholar as they are for the theater audience member, casting director, and actor. Each chapter covers a different function of stage directions (spoken, affective, choreographic, multivalent, impossible) and looks at it through a different practical lens (focusing on actors, directors, designers, dramaturgs, and readers). Every embodied person will have a slightly different understanding of affective stage directions, and it is precisely this diversity that makes these stage

directions crucial to understanding theater in our time.

*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 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 Oxford Handbook of Dance and Politics presents cutting edge research

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investigating not only how dance achieves its politics, but also how notions of the political are themselves expanded when viewed from the perspective of dance. Wars in this century are radically different from the major conflicts of the 20th century--more amorphous, asymmetrical, globally connected, and unending. *Choreographies of 21st Century Wars* is the first book to analyze the interface between choreography and wars in this century, a pertinent inquiry since choreography has long been linked to war and military training. The book draws on recent political theory that posits shifts in the kinds of wars occurring since the First and Second World Wars and the Cold War, all of which were wars between major world powers. Given the dominance of today's more indeterminate, asymmetrical, less decisive wars, we ask if choreography, as an organizing structure and knowledge system, might not also need revision in order to reflect on, and intercede in, a globalized world of continuous warfare. In an introduction and sixteen chapters, authors from a number of disciplines investigate how choreography and war in this century impinge on each other. Choreographers write of how they have related to contemporary war in specific works, while other contributors investigate the interconnections between war and choreography through theatrical works, dances, military rituals and drills, the choreography of video war games and television shows. Issues investigated include torture and terror, the status of war refugees, concerns surrounding fighting and peacekeeping soldiers, national identity tied to military training, and more. The

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anthology is of interest to scholars in dance, performance, theater, and cultural studies, as well as the social sciences.

This volume is a collection of scholarly articles and interviews with intermedial artists working with the concepts of public sphere at the intersection of aesthetics and politics. It explores the response of socially-engaged artistic practices to the current crisis in politics and media. It also critically examines urgent issues such as rampant nationalism and populism, expanding neoliberalism, the refugee crisis, growing inosculation of corporate and cyber culture, and the ongoing geopolitical changes in the Middle East. Can intermedial performances reflect the present artistic and political dilemmas in Europe and beyond? The collection provides theoretical frameworks that interrogate the role that spectators as citizens can play in our mediatized world while focusing on the functions of immersion, participation, and civic engagement in contemporary performance and society. The collection provides analyses by international scholars from Europe, Asia, and the USA, covering global performance created in the twenty-first century. It also introduces interviews with internationally acclaimed intermedial artists and companies such as BERLIN, Rimini Protokoll, Dries Verhoeven, Akira Takayama, and Kris Verdonck.

This book asks important questions about making performance through the means of collaboration and co-created practice. It argues that we can align ethics and aesthetics with collaborative performance to realise the importance of being in association with

one another, and being engaged through our shared imaginations. Evident in the examples of practice visited in this study is the attention given by a number of practitioners to the development of shared, co-operative modes of creation. Here, we can appreciate ethical work as being relational, forged in association with the others as we cultivate ideas that matter. In looking at a range of work from practitioners including Meg Stuart, Rosemary Lee, Deufert&Philschke and Fevered Sleep, *Considering Ethics in Dance, Theatre and Performance* explores ways that we rehearse by attending to ethics, aesthetics and co-creation. In learning to listen, to observe, to co-operate and to negotiate, these practitioners reveal the ways that they bring their work into existence through the transmission of shared meaning.

Both the identity of dance and that of theory are at risk as soon as the two intertwine. This anthology collects observations by choreographers and scholars, dancers, dramaturges and dance theorists in an effort to trace the multiple ways in which dance and theory correlate and redefine each other: What is the nature of their relationship? How can we outline a theory of dance from our particular historical perspective which will cover dance both as a practice and as an academic concept? The contributions examine which concepts, interdependencies and discontinuities of dance and theory are relevant today and promise to engage us in the future. They address crucial topics of the current debate in dance and performance studies such as artistic research, aesthetics, politics, visuality, archives, and the »next generation«.

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