

Striding Out Aspects Of Contemporary And New Dance In Britain

In presenting their definition of improvisation, the authors consider developments in improvisation in the arts since 1945 by emphasizing process and techniques and by featurings artists from Grotowski and Laurie Anderson to Goldsworthy.

This book examines modern dance as a form of embodied resistance to political and cultural nationalism in India through the works of five selected modern dance makers: Rabindranath Tagore, Uday Shankar, Shanti Bardhan, Manjusri Chaki Sircar and Ranjabati Sircar.

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 a class size, the safety aspects of wheelchairs and the accessibility of dance spaces.

Fifty Contemporary Choreographers is a unique and authoritative guide to the lives and work of prominent living contemporary choreographers; this third edition includes many new names in the field of choreography.

Representing a wide range of dance genres and styles, each entry locates the individual in the context of contemporary dance and explores their impact. Those studied include: Kyle Abraham Germaine Acogny William Forsythe Marco Goeke Akram Khan Wayne McGregor Crystal Pite Frances Rings Hofesh Shechter Sasha Waltz With an updated introduction by Deborah Jowitt and further reading and references throughout, this text is an invaluable resource for all students and critics of dance and all those interested in the everchanging world and variety of contemporary choreography.

(Re)Positioning Site Dance

The Oxford Handbook of Improvisation in Dance

Aspects of Contemporary and New Dance in Britain

Kinesthesia in Performance

Choreographing Empathy

Counter Narratives and Alternative Bodies

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.

The Routledge Companion to Dance Studies maps out the key features of dance studies as the field stands today, while pointing to potential future developments. It locates these features both historically—within dance in particular social and cultural contexts—and in relation to other academic influences that have impinged on dance studies as a discipline. The editors use a thematically based approach that emphasizes that dance scholarship does not stand alone as a single entity, but is inevitably linked to other related fields, debates, and concerns. Authors from across continents have contributed chapters based on theoretical, methodological, ethnographic, and practice-based case studies, bringing together a wealth of expertise and insight to offer a study that is in-depth and wide-ranging. Ideal for scholars and upper-level students of dance and performance studies, The Routledge Companion to Dance Studies challenges the reader to expand their knowledge of this vibrant, exciting interdisciplinary field.

*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?*

"A serious study of the alternative movement to the Graham-derived tradition of contemporary dance in Britain"--Page 4 of cover.

The Oxford Dictionary of Dance

The Body, Dance and Cultural Theory

Debussy in Performance

Fifty Contemporary Choreographers

Seductive Ambiguity in Dance

Of Another World

Caryl Churchill's plays are internationally performed, studied and acclaimed by practitioners, theatre scholars, critics and audiences alike. With fierce imagination the plays dramatise the anxieties and terrors of contemporary life. This Companion presents new scholarship on Churchill's extraordinary and ground-breaking work. Chapters explore a cluster of major plays in relation to pressing social topics – ecological crisis, sexual politics, revolution, terror and selfhood – providing close readings of texts in their theatrical, theoretical and historical contexts. These topic-based essays are intercalated with other essays that delve into Churchill's major collaborations, her performance innovations and her influences on a new generation of playwrights. Contributors explore Churchill's career-long experimentation – her risk-taking that has reinvigorated the stage, both formally and politically. Providing a new critical platform for the study of a theatrical career that spans almost fifty years, the Companion pays fresh attention to Churchill's poetic precision, dark wit and inexhaustible creativity.

An invaluable resource for all those who are interested in dance composition from junior high school to university. This fifth edition has been revised and updated to include a new chapter exploring creative processes in relation to composing dances.

This major reference work surveys how philosophers, art historians, and others reflect critically on art and culture. It presents articles on the history of Western and non-Western aesthetics along with accounts of the contemporary debates. Dance is often considered an ephemeral art, one that disappears nearly as soon as it materializes, leaving no physical object behind. Yet some dance practice involves people trying to embody something that exists before - and survives beyond - their particular acts of dancing. What exactly is that thing? And (how) do dances continue to exist when not performed? Anna Pakes seeks to answer these and related questions in this book, drawing on analytic philosophy of art to explore the metaphysics of dance making, performance and disappearance. Focusing on Western theater dance, Pakes also traces the different ways dances have been conceptualized across time, and what those historical shifts imply for the ontology of dance works.

Designing Modern Britain

Encyclopedia of Aesthetics

Explorations in Ecology and the Arts

Reader's Guide to British History

A Quartet of Contemporary Folk Tales

Indian Modern Dance, Feminism and Transnationalism

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 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.

When Igor Stravinsky's ballet *Le Sacre du printemps* (The Rite of Spring) premiered during the 1913 Paris season of Sergei Diaghliev's Ballets Russes, its avant-garde music and jarring choreography scandalized audiences. Today it is considered one of the most important 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 the work's impact on modernism and postmodernism; the work's 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. This volume also includes and visual supplements designed to enhance understanding of this classic piece.

First Published in 1999. Routledge is an imprint of Taylor & Francis, an informa company.

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 its history and its current 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 find related 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 Literature.

Making an Entrance

The Cambridge Companion to Caryl Churchill

The Disappearing Work of Dance

Encyclopedia of Contemporary British Culture

Perspectives on Theatre, Dance, and Cultural Identity

Striding Out

Longisted for the Jerwood Fiction Uncovered prize 2015 "Powerful stories." - Marina Warner. Obsession, longing, deceit and even murder feature in this quartet of provocative novellas, which gives a modern twist to tales of women for whom all is not necessarily as it seems. Drawing on history, culture and lore, this is a riveting exploration of the complexities of motherhood: edgy and engrossing, moving, yet at times, disturbing.

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.

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.

From its beginnings as an alternative and dissident form of dance training in the 1960s, Somatics emerged at the end of the twentieth century as one of the most popular and widespread regimens used to educate dancers. It is now found in dance curricula worldwide, helping to shape the look and sensibilities of both dancers and choreographers and thereby influencing much of the dance we see onstage worldwide. One of the first books to examine Somatics in detail and to analyse how and what it teaches in the dance studio, The Natural Body in Somatics Dance Training considers how dancers discover and assimilate new ways of moving and also larger cultural values associated with those movements. The book traces the history of Somatics, and it also details how Somatics developed in different locales, engaging with local politics and dance histories so as to develop a distinctive pedagogy that nonetheless shared fundamental concepts with other national and regional contexts. In so doing it shows how dance training can inculcate an embodied politics by guiding and shaping the experience of bodily sensation, constructing forms of reflexive evaluation of bodily action, and summoning bodies into relationship with one another. Throughout, the author focuses on the concept of the natural body and the importance of a natural way of moving as central to the claims that Somatics makes concerning its efficacy and legitimacy.

The Oxford Handbook of Dance and Wellbeing

Global Perspectives on Dance Pedagogy

The Routledge Companion to Dance Studies

Dance Composition

Dancing Between Dream and Reality : Festschrift Presented to Professor Emer. Erik Aschengreen

"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 Montfort 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 that flow 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.

Striding OutAspects of Contemporary and New Dance in BritainPrinceton Book Company Pub

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.

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 Routledge Reader in Gender and Performance

The Palgrave Handbook of Contemporary Irish Theatre and Performance

Performing Nature

Choreography Invisible

Attending to Movement

Older People and Community Dance Practice

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.

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.

Employing numerous examples of classic British design, *Designing Modern Britain* delves into the history of British design culture, and thereby tracks the evolution of the British national identity.

All creative writings, including poetry, are didactic, intended to teach and sometimes as a wake-up call, in addition to their entertaining roles. Yet sometimes, they are downright satires against palpable anomies in the culture of societies. This collection, with a pragmatic utilisation of relevant literary devices and figures of speech, tries to convey the messages in their subtlety for the plain appreciation of the reader. The motivation has been my latent interest in literature and the manifest belief that all hands ought to be on deck for individual and collective contributions in tackling some of our world contemporary issues. These include: climate change, human rights, debate on democratisation of the United Nations Security Council, Pacific Settlement of Disputes, refugees, HIV pandemic, child soldier, etc. In each of the poems, the central theme is plainly hidden for the cipher of the reader. May the ink of writers of all sorts never dry. I take full responsibility for the contents of the entire collection.

An Examination of Its Growth and Development

Research and Practice : Special Conference, 25-27 June 2009, The Centre for Excellence in Performance Arts, De Montfort University, Leicester, UK

Yes? No! Maybe...

Local Acts, Global Perspectives

Europe Dancing

The Rite of Spring at 100

"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"--

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.

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.

This co-authored book aims to articulate international approaches to making, performing and theorizing site-based dance. Informed by 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.

Theory and Practice for Disabled and Non-Disabled Dancers

Inline Skating in Contemporary Sport

Reworking the Ballet

The Routledge Dance Studies Reader

Anarchic Dance

The Natural Body in Somatics Dance Training

*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.*

This book is an international anthology about dance seen as a world of dreams, ideals or paradises lost - a place where identity and reality are at stake. Through essays, interviews, and analytical reflections, such diverse subjects are treated as Bournonville's ideal of a critic, Nijinsky's faun versus the romantic dream of elusive women, the broken marriage between music and dance, dancing as an erotic motif in the paintings of the Danish Golden Age, and the beast in dance from Swan Lake to butoh.

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.

The Reader's Guide to British History is the essential source to secondary material on British history. This resource contains over 1,000 A-Z entries on the history of Britain, from ancient and Roman Britain to the present day. Each entry lists 6-12 of the best-known books on the subject, then discusses those works in an essay of 800 to 1,000 words prepared by an expert in the field. The essays provide advice on the range and depth of coverage as well as the emphasis and point of view espoused in each publication.

WORLD CONTEMPORARY POEMS Including "TWO SISTERS EXCHANGE RINGS"

Improvisation, Hypermedia and the Arts Since 1945

Histories and Practices of Live Art

Age and Dancing

The Four Marys

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 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.*

This highly readable introduction to dance with older people combines key debates and issues in the field with practical guidance, as well as a resources section including numerous 'toolkit materials'. Diane Amans, leading practitioner in Community Dance, provides the ideal beginners' guide for students, practitioners and dance artists alike.