



# CHOREOGRAPHING HISTORY

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# Choreographing History

**Alexandra Carter, Janet O'Shea**



## **Choreographing History:**

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**The Routledge Dance Studies Reader** Alexandra Carter, Janet O'Shea, 2010 Represents the range and diversity of writings on dance from the mid to late 20th century providing contemporary perspectives on ballet modern dance postmodern movement performance jazz and ethnic dance

My Vancouver Dance History Peter Dickinson, 2020-08-20 In the past decade Vancouver dance has received tremendous acclaim nationally and internationally as witnessed by the success of choreographer Crystal Pite and a rejuvenated Ballet BC But this is only part of a vibrant and diverse story of contemporary movement practices in the city In My Vancouver Dance History Peter Dickinson crafts an embodied narrative that focuses on his critical and creative collaborations with nine Vancouver based dance artists and companies Mixing interview excerpts with fieldwork descriptions of studio research and performance analysis Dickinson draws on ten years of close observation to delve into the individual histories of select members of this community while also relating the cumulative story of Vancouver dance production and performance as it has unfolded in the past decade The voices of other invested participants interpolate this rich history and chapters are interspersed with a series of movement

intervals that reflect key moments in Dickinson's history as a spectator scholar and collaborator. In innovative ways Dickinson suggests that when we pay attention to the larger social topography of dance practice the sites that give rise to it the labour that goes into it and the professional friendships it engenders we can properly understand dance's contributions to civic life.

**Contesting Bodies and Nation in Canadian History** Patrizia Gentile, Jane Nicholas, 2013-01-01 In this first collection on the history of the body in Canada an interdisciplinary group of scholars explores the multiple ways the body has served as a site of contestation in Canadian history in the nineteenth and twentieth centuries. *Moving History/Dancing Cultures* Ann Dils, Ann Cooper Albright, 2013-06-01 This new collection of essays surveys the history of dance in an innovative and wide ranging fashion. Editors Dils and Albright address the current dearth of comprehensive teaching material in the dance history field through the creation of a multifaceted non linear yet well structured and comprehensive survey of select moments in the development of both American and World dance. This book is illustrated with over 50 photographs and would make an ideal text for undergraduate classes in dance ethnography criticism or appreciation as well as dance history particularly those with a cross cultural contemporary or an American focus. The reader is organized into four thematic sections which allow for varied and individualized course use. Thinking about Dance History Theories and Practices World Dance Traditions America Dancing and Contemporary Dance Global Contexts. The editors have structured the readings with the understanding that contemporary theory has thoroughly questioned the discursive construction of history and the resultant canonization of certain dances texts and points of view. The historical readings are presented in a way that encourages thoughtful analysis and allows the opportunity for critical engagement with the text. Ebook Edition Note Ebook edition note Five essays have been redacted including The Belly Dance Ancient Ritual to Cabaret Performance by Shawna Helland Epitome of Korean Folk Dance by Lee Kyong Hee Juba and American Minstrelsy by Marian Hannah Winter The Natural Body by Ann Daly and Butoh Twenty Years Ago We Were Crazy Dirty and Mad by Bonnie Sue Stein Eleven of the 41 illustrations in the book have also been redacted. **Choreographing History : Conference Papers**, 1992 *Choreographing History* University of California, Riverside. Center for Ideas and Society, 1992 **The Journal of African American History**, 2005

**Proceedings Society of Dance History Scholars** Society of Dance History Scholars (U.S.). Conference, 1998

**Proceedings of the Society of Dance History Scholars** Society of Dance History Scholars (U.S.). Annual Conference, 1992 **Choreographing Empathy** Susan Foster, 2010-11-08 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. Andr Lepecki New York University May well prove to be one of Susan Foster's most important works. Ramsay Burt De Montford University UK What do we feel when we watch dancing? Do we dance along inwardly? Do we sense what the dancer's body is feeling? Do we imagine what it might feel like to perform those same moves? If we do how do these responses influence how we experience dancing and how we derive significance from it? *Choreographing*

Empathy challenges the idea of a direct psychophysical connection between the body of a dancer and that of their observer In this groundbreaking investigation Susan Foster argues that the connection is in fact highly mediated and influenced by ever changing sociocultural mores Foster examines the relationships between three central components in the experience of watching a dance the choreography the kinesthetic sensations it puts forward and the empathetic connection that it proposes to viewers Tracing the changing definitions of choreography kinesthesia and empathy from the 1700s to the present day she shows how the observation study and discussion of dance have changed over time Understanding this development is key to understanding corporeality and its involvement in the body politic **The Journal of American Folk-lore** ,2005

Choreographies of Gender and Nationalism in Contemporary South Korean Dance Hyunjung Kim,2004

Psychoanalysis and History ,2003 **Alchemization of the Mind** Zbigniew Białas,Krzysztof Kowalczyk-Twarowski,2003

Map a wide range of cultural and literary discourses from Reformation theology to reader response criticism to modern fiction **Speaking of History** Society of Dance History Scholars (U.S.). Conference,1996 *Dancing from Past to Present* Theresa Buckland,2006 This groundbreaking collection combines ethnographic and historic strategies to reveal how dance plays crucial cultural roles in various regions of the world including Tonga Java Bosnia Herzegovina New Mexico India Korea Macedonia and England The essays find a balance between past and present and examine how dance and bodily practices are core identity and cultural creators Reaching beyond the typically Eurocentric view of dance *Dancing from Past to Present* opens a world of debate over the role dance plays in forming and expressing cultural identities around the world Dance, Identity and Integration Congress on Research in Dance. Conference,2004 Positions ,1993

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