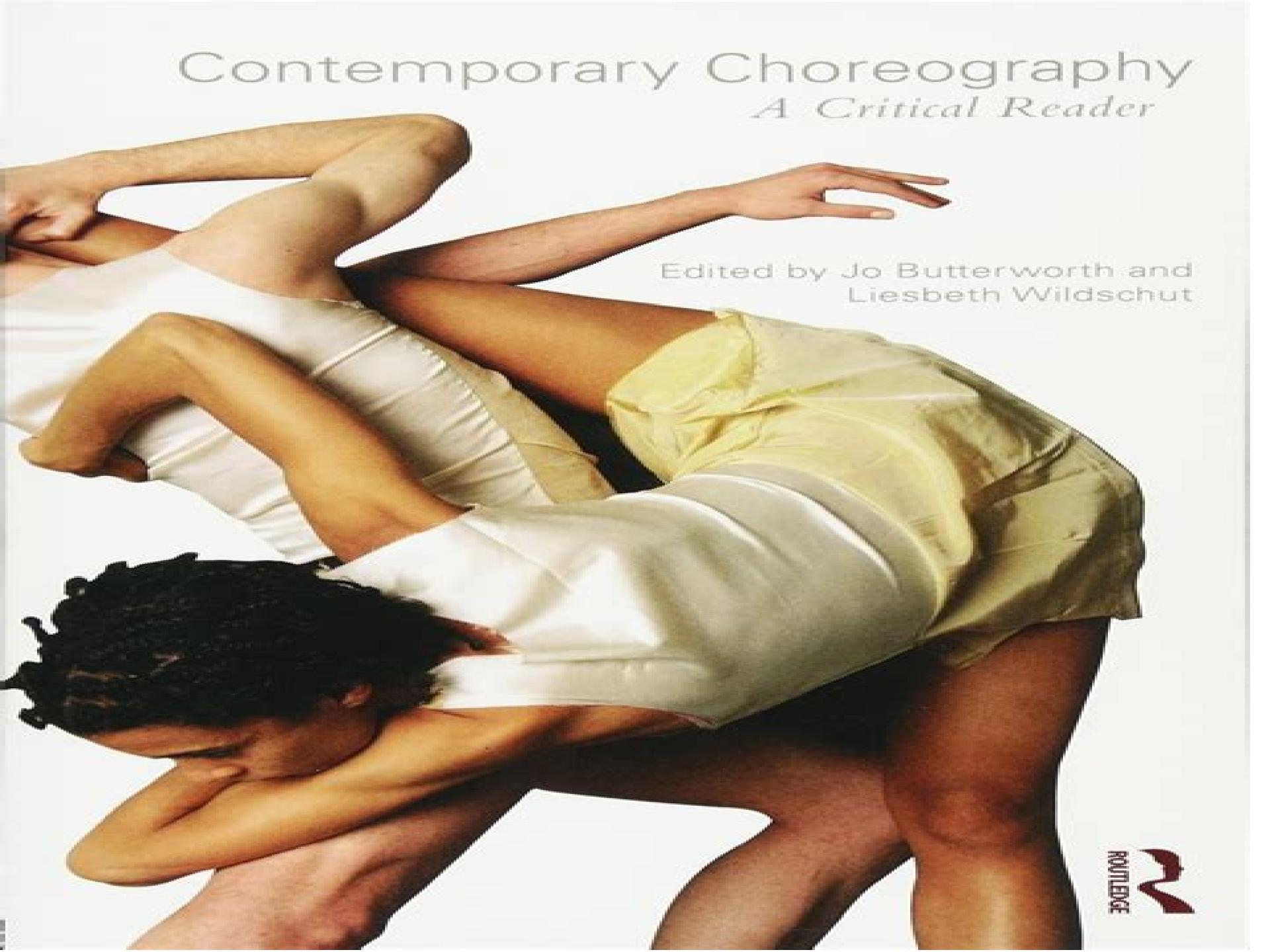


Contemporary Choreography

A Critical Reader



Edited by Jo Butterworth and
Liesbeth Wildschut

Contemporary Choreography A Critical Reader

**Congress on Research in Dance.
Conference**

Contemporary Choreography A Critical Reader:

Contemporary Choreography Jo Butterworth,Liesbeth Wildschut,2012-09-10 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 **Dance**

Composition Jacqueline M. Smith-Autard,2010-07-01 Dancing Dance Studies: The Basics Jo Butterworth,2011-02-27 A concise introduction to the study of dance ranging from the practical aspects such as technique and choreography to more theoretical considerations such as aesthetic appreciation and the place of dance in different cultures This book answers questions such as Exactly how do we define dance What kinds of people dance and what kind of training is necessary How are dances made What do we know about dance history Featuring a glossary chronology of dance history and list of useful websites this book is the ideal starting point for anyone interested in the study of dance The Oxford Handbook of Dance and Theater Nadine George-Graves,2015 This handbook brings together genres aesthetics cultural practices and historical movements that provide insight into humanist concerns at the crossroads of dance and theatre broadening the horizons of scholarship in the performing arts and moving the fields closer together **Multiplicity, Embodiment and the**

Contemporary Dancer J. Roche,2015-03-22 This book explores the co creative practice of contemporary dancers solely from the point of view of the dancer It reveals multiple dancing perspectives drawn from interviews current writing and evocative accounts from inside the choreographic process illuminating the myriad ways that dancers contribute to the production of dance culture **Kinaesthesia and Visual Self-Reflection in Contemporary Dance** Shantel Ehrenberg,2021-08-16

Kinaesthesia and Visual Self reflection in Contemporary Dance features interviews with UK based professional level contemporary ballet hip hop and breaking dancers and cross disciplinary explication of kinaesthesia and visual self reflection discourses Expanding on the concept of a kinaesthetic mode of attention leads to discussion of some of the key values and practices which nurture and develop this mode in contemporary dance Zooming in on entanglements with video self images in dance practice provides further insights regarding kinaesthesia's historicised polarisation with the visual It thus provides opportunities to dwell on and reconsider reflections opening up to a set of playful yet disruptive diffractions inherent in the process of becoming a contemporary dancer particularly amongst an increasingly complex landscape of visual and theoretical technologies **Rethinking Dance History** Lorraine Nicholas,Geraldine Morris,2017-07-14 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 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 re invention 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

Dancing Chineseness and

Techno-Choreography Zhi Xu,2025-12-01 This book delves into the embodiment of Chineseness in digital performance utilising the innovative methodology of techno choreography This research critically examines professionally trained dancing bodies in Chinese dance from the vantage point of cultural transexperience It offers profound discussions of Chineseness through an unprecedented lens advancing a suite of choreographic tools beneficial for both academic and practical inquiries The methodology of techno choreography employed draws from theories as well as applications of interactivity immersion virtual reality and motion capture systems It perceives intercultural dancing bodies and cultural artefacts such as chopsticks gaoqiao handkerchiefs fans and red silks as interfaces during the dance composition process enacted within computational system environments Insights are derived from full length dance works created by the author X Body 2018 Mourning for a dead moon 2019 Unexpected Bodies 2020 and Being River 2024 This volume grapples with pertinent cultural and artistic questions including how Chineseness contributes to the process of techno choreography how technology affects the embodiment of Chineseness and what Chineseness might be in the context of techno choreography This book will be indispensable for scholars and practitioners across disciplines such as dance theatre performance music and human computer interaction as well as for those enthralled by technology imbued compositions

Musical Theatre Choreography

Linda Sabo,2020-08-18 Musical theatre choreography has indisputably evolved over the years and choreographers develop methods of working and philosophical approaches that should be documented but rarely are Textual information is limited and what has been written is generally more practical than theoretical and is minimal compared to those books written for choreographers of modern and contemporary dance By pointing out the similarities and dissimilarities between concert dance genres and theatre dance and by identifying the specialized demands of crafting artistic and script serving theatre dance and staging this text differentiates musical theatre choreography as a separate and bona fide art form and suggests that 1 universities recognize it as such by offering training possibilities for future musical theatre choreographers and 2 established choreographers of musicals begin to write down their own artistic processes to help fill the choreographic

toolbox for young choreographers wanting to work in this field In 1943 a light switch was flipped with the musical Oklahoma when Rodgers and Hammerstein's mission to keep the book absolutely central to the making of a musical was established After that other musical theatre artists followed suit causing standards to change Now no other artistic element in a musical makes a move without first ensuring that it serves the script By creating original material that is integral to the telling of a story composers and lyricists came to be thought of as dramatists Likewise Oklahoma choreographer Agnes de Mille seamlessly integrated her dances and staging into the action and created character and situation specific movement that actually helped forward the plot Because of her groundbreaking advances choreographers are now also expected to create dances that serve the script and help to tell the playwright's story The choreographer like the librettist composer and lyricist is now positioned as dramatist as well In Part 1 the choreographer as dramatist is stressed as the author uses each chapter to reflect upon ways she analyzes librettos and scores to determine the function of each song in a musical and the stories that should be told through dances and staging created for each song Drawing from her own experiences as a musical theatre director choreographer she reflects upon and shares her artistic process not in a linear way but anecdotally to illustrate the kind of thinking that will lead her to effectively tackle the job at hand At the end of each chapter assignments are suggested that may be useful to aspiring choreographers and directors of musicals This text is a valuable resource for teachers designing a course in theatre choreography on either the undergraduate or graduate level as well as for professional directors and choreographers who want to think more deeply about their own work Students of choreography will be asked to reflect upon and to work with techniques that are sometimes similar to but also often oppositional to those learned in modern dance choreography courses Part Two offers an overview of the scope of literature and representative articles that have been published on both topics modern dance composition and musical theatre choreography as it concisely traces the history of modern dance choreographic pedagogy aligning it with concurrent trends happening within the American musical theatre since the mid 19th century *Global Perspectives on Dance Pedagogy* Congress on Research in Dance.

Conference,2009 *Theatre History Studies 2019*, Vol. 38 Sara Freeman,2020-02-11 Theatre History Studies THS is a peer reviewed journal of theatre history and scholarship published annually since 1981 by the Mid America Theatre Conference THEATRE HISTORY STUDIES VOLUME 38 PART I Studies in Theatre History ELIZABETH COEN Hanswurst's Public Defending the Comic in the Theatres of Eighteenth Century Vienna BRIDGET MCFARLAND This Affair of a Theatre The Boston Theatre Controversy and the Americanization of the Stage RYAN TVEDT From Moscow to Simferopol How the Russian Cubo Futurists Accessed the Provinces DANIELLA VINITSKI MOONEY So Long Ago I Can't Remember GALE GATES et al and the 1990s Immersive Theatre Part II The Site Based Theatre Audience Experience Dramaturgy and Ethics EDITED BY PENELOPE COLE AND RAND HARMON PENELOPE COLE Site Based Theatre The Beginning PENELOPE COLE Becoming the Mob Mike Brookes and Mike Pearson's Coriolanus SEAN BARTLEY A Walk in the Park David Levine's Private

Moment and Ethical Participation in Site Based Performance DAVID BISAHIA I Want You to Feel Uncomfortable Adapting Participation in A 24 Decade History of Popular Music at San Francisco's Curran Theatre COLLEEN RUA Navigating Neverland and Wonderland Audience as Spect Character GUILLERMO AVILES RODRIGUEZ PENELOPE COLE RAND HARMON AND ERIN B MEE Ethics and Site Based Theatre A Curated Discussion PART III The Robert A Schanke Award Winning Essay from the 1038 Mid America Theatre Conference MICHELLE GRANSHAW Inventing the Tramp The Early Tramp Comic on the Variety Stage Annual Report by the Vice-Chancellor University of Ghana,2010 二〇一〇年一二月三十日
二〇一〇年十一月一日 *Dance, Identity and Integration* ,2004 **Dance Research Journal** ,2007 **The British National Bibliography** Arthur James Wells,2009 Dance, Identity and Integration Janice D. LaPointe-Crump,2004
Resistant Corporalities Linda Roseanne Sears,2002 **Rhythmic Subjects** Dee Reynolds,2007 Mary Wigman Martha Graham Merce Cunningham are key choreographers of the 20th 21st centuries whose rhythmic innovations challenge established norms of energy usage in their socio cultural contexts enabling their contemporaries to engage differently with dominant economies of energy *Defiant Daughters Dancing* Rina Angela P. Corpus,2007

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