

Choreographing The Folk

Choreographing the Folk Embodying Hebrew Culture
Choreographing Identities Brain-Compatible Dance Education 2nd Edition
Choreographing Copyright Choreographing the Peacock
Choreographing Local and Global Discourses Raising Dust Asian American Librarians and Library Services Workshop for Choreographers and Dancers for the Younger Generation (I-W6), West Java, Indonesia, October 19-26, 1986 The Encyclopedia of Malaysia: Performing arts (Post) Socialist Dance African American Review Zapin, Folk Dance of the Malay World Karikꦏꦂꦏꦶꦏ꧀ The Journal of African American History Women in Jamaican Music Maske und Kothurn A Project in Choreography for the State University of Iowa Theatre's Production of Finnian's Rainbow Anthea Kraut Nina S. Spiegel Anthony Shay Assistant Professor Dance and Cultural Studies Anthony Shay Gilbert, Anne Green Anthea Kraut Ting-Ting Chang Youngiae Roh Nicholas Rowe Janet Hyunju Clarke Mohd. Anis Md. Nor Heather Augustyn Universit t Wien. Institut f r Theaterwissenschaft Carolyn A. Morgan

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this book details the theatrical productions of writer zora neale hurston and their influence on american dance in the 1930s it describes hurston s revues and the bahamian dancers she worked with her efforts to produce a folk aesthetic in response to commercialized representations of black culture and how she worked with the dancers for the great day it also discusses power issues in producing the great day its representation of black folk culture reception and reproductions of its fire dance by white dancers

details the creation of a hebrew cultural aesthetic that was intentionally and distinctly physical from their conquest of palestine in 1917 during world war i until the establishment of the state of israel in 1948 the british controlled the territory by mandate representing a distinct cultural period in middle eastern history in embodying hebrew culture aesthetics athletics and dance in

the jewish community of mandate palestine author nina s spiegel argues that the jewish community of this era created enduring social political religious and cultural forms through public events such as festivals performances and celebrations she finds that the physical character of this national public culture represents one of the key innovations of zionism embedding the importance of the corporeal into national jewish life and remains a significant feature of contemporary israeli culture spiegel analyzes four significant events in this period that have either been unexplored or underexplored the beauty competitions for queen esther in conjunction with the purim carnivals in tel aviv from 1926 to 1929 the first maccabiah games or jewish olympics in tel aviv in 1932 the national dance competition for theatrical dance in tel aviv in 1937 and the dalia folk dance festivals at kibbutz dalia in 1944 and 1947 drawing on a vast assortment of archives throughout israel spiegel uses an array of untapped primary sources from written documents to visual and oral materials including films photographs posters and interviews methodologically spiegel offers an original approach integrating the fields of israel studies modern jewish history cultural history gender studies performance studies dance theory and history and sports studies in this detailed multi disciplinary volume spiegel demonstrates the ways that political and social issues can influence a new society and provides a dynamic framework for interpreting present day israeli culture students and teachers of israel studies performance studies and jewish cultural history will appreciate embodying hebrew culture

this volume looks at how various cultures use dance as a visual representation of their identity and how traditional dances change over time chiefly the work focuses on cultural representation and how it is sometimes manipulated

this volume looks at how cultures use dance as a visual representation of their identity and how traditional dances change it discusses several parallel layers of dance dances performed at intra cultural social occasions dances used for representation or presentation and folk dance performances an extensive bibliography encompasses concert programs and reviews as well as broader scholarly sources provided by publisher

anne green gilbert s brain compatible dance education second edition strikes the perfect balance between hard science and practicality making it an ideal resource for dance educators working with dancers of all ages and abilities gilbert presents the latest brain research and its implications for dance educators and dancers she makes the research findings accessible and easy to digest always connecting the science to the teaching and learning that takes place in classrooms and studios

choreographing copyright is a new historical and cultural analysis of u s dance makers investment in intellectual property rights stretching from the late nineteenth century to the early twenty first the book reconstructs efforts to win copyright protection for choreography and teases out their raced and gendered politics showing how dancers have embraced intellectual property rights as a means to both consolidate and contest racial and gendered power a number of the artists featured in the book are well known in the history of american dance including loie fuller hanya holm and martha graham agnes de mille and george balanchine 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 drawing on critical race and feminist theories and on cultural studies of copyright choreographing copyright offers fresh insight into the raced and gendered hierarchies that govern the theatrical marketplace white women s historically contingent relationship to property rights legacies of ownership of black bodies and appropriation of non white labor and the tension between dance s ephemerality and its reproducibility

dance in palestine has a history as complex and contentious as the land itself whether dismissed as bacchantic madness by bible tourists in the 19th century revived and glorified by zionists pan arabists and palestinian nationalists in the 20th century or rejected by islamic reformists in the 21st century dance in palestine has a rich and elusive story that remains to be told raising dust traces one dancer s journey into palestine s past and present through historical archives the memories of dancers of yesteryear and into today s vibrant performing arts scene nicholas rowe shows how dance has acted as a barometer of social change a forum for debate and a means of expressing forbidden ideas far from apolitical this most physical of art forms has often defined the political mood of the day sumptuously illustrated the author provides a unique rare and compelling cultural history of dance in palestine

what are the library services and resources that asian pacific americans need what does it mean to be an asian pacific american librarian in the 21st century in asian american librarians and library services activism collaborations and strategies library professionals and scholars share reflections best practices and strategies and convey the critical need for diversity in the lis field library programming and resources to better reflect the rich and varied experiences and information needs of asian americans in the us and beyond the contributors show that they care deeply about diversity that they acknowledge that it is painfully lacking in so many aspects of libraries and librarianship and that libraries and the lis profession must systematically integrate diversity and inclusion into their strategic priorities and practices indeed in their very mission such that the rich diversity of experiences and histories of asian americans in library and archival collections services and programming are not only validated and recognized but also valued and celebrated as vital components of the shared american experience the volume recognizes and honors the creative and intentional work librarians do for their constituent asian american communities in promoting resources services and outreach

this book sets out to search for the second world the post socialist context in dance studies and examines the way it appears and reappears in today s globalized world it traces hidden and invisibilized legacies over the span of one century probing questions that can make viewers artists and scholars uncomfortable regarding dance histories memories circulations and production modes in and around the post socialist world the contributions delve into a variety of dance practices folk traditional ballet modern contemporary modes of dance production institutionalization processes festival making and market logics and dance circulations between centres and peripheries between different genres and styles the main focus is eastern europe including russia but the book also addresses cuba and china the book s historical examples

make the reader aware too of the post socialist bodies influence in today s dance including in contemporary dance scenes the post socialist context promises to be a prosperous laboratory to explore uncomfortable questions of legitimacy whose choreographic work is staged as a quality dance production which dance practices are worthy of scholarly study what are the limits of dance studies understanding of what dance is or should be in view of reclaiming the second world through dance this book thus probes questions that should be asked today but are not easy to answer questions that dance practitioners facilitators critics and researchers including ourselves are often not at ease with either in doing so the cracks of dance history begin to be sealed and neglected dance practices are written back into history provided with the academic recognition that they deserve

as the official publication of the division on black american literature and culture of the modern language association of america african american review promotes an exchange among writers and scholars in the arts humanities and social sciences who hold diverse perspectives of african american literature and culture

in contrast to the scholarly attention given to the research of dance and music in other south east asian countries such as thailand indonesia and the philippines malaysian performance traditions are rarely the focus of academic studies indeed this is the first book to have been published on zapin a malaysian performing art which extends to singapore and east sumatra the syncretic combination of arab and malay performance elements in this dance is explained in detail with the extensive use of dance notations and music transcriptions the book argues that the transposition of zapin from a communal level to a national one involved not only a change in the context in which the dance is performed but also a change in its structure and cultural meaning finally the book traces the historical evolution of the malay dance form from a participatory art to one that is passively observed and investigates the music and dance structure of the genre

hungarian folklore newsletter

as the ubiquitous jamaican musician bob marley once famously sang half the story has never been told this rings particularly true for the little known women in jamaican music who comprise significantly less than half of the caribbean nation s musical landscape this book covers the female contribution to jamaican music and its subgenres through dozens of interviews with vocalists instrumentalists bandleaders producers deejays and supporters of the arts relegated to marginalized spaces these pioneering women fought for their claim to the spotlight amid oppressive conditions to help create and shape jamaica s musical heritage

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