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Social Choreography

Cynthia J. Novack



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Social Choreography Andrew Hewitt, 2005-04-08 Work links dance and the aesthetics of everyday movement to ideas about social order *The Oxford Handbook of Dance and Politics* Rebekah J. Kowal, Gerald Siegmund, Randy Martin, 2017 The Oxford Handbook of Dance and Politics presents cutting edge research 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

Empire and Education Alexander J. Means, Amy N. Sojot, Yuko Ida, Manca Sustarsic, 2023-06-06 Empire is in a state of emergency A global pandemic and an ongoing secular crisis of capitalism ecological instability racism and ethnic conflict geopolitical tensions and specters of war all haunt the global order Education preforms a key role in producing the subjective capacities that nourish Empire within its current neoliberal form Simultaneously education and pedagogy contain creative elements presenting an immanent surplus that always exceeds incorporation Empire and Education builds on the influential work of Michael Hardt and Antonio Negri to examine the role of education and pedagogy in the making and unmaking of Empire within our historical conjuncture The essays included in the book which include an interview with Michael Hardt mobilize concepts of biopolitics swarm intelligence revolution love stupidity the body multitude networked solidarity and the common to imagine pedagogical possibilities for collective life beyond Empire This book was originally published as a special issue of the journal *Educational Philosophy and Theory* *Thinking Through Theatre and Performance* Maaïke Bleeker, Adrian Kear, Joe Kelleher, Heike Roms, 2019-02-07 *Thinking Through Theatre and Performance* presents a bold and innovative approach to the study of theatre and performance Instead of topics genres histories or theories the book starts with the questions that theatre and performance are uniquely capable of asking How does theatre function as a place for seeing and hearing How do not only bodies and voices but also objects and media perform How do memories emotions and ideas continue to do their work when the performance is over And how can theatre and performance intervene in social political and environmental structures and frameworks Written by leading international scholars each chapter of this volume is built around a key performance example and detailed discussions introduce the methodologies and theories that help us understand how these performances are practices of enquiry into the world *Thinking through Theatre and Performance* is essential for those involved in making enjoying critiquing and studying theatre and will appeal to anyone who is interested in the questions that theatre and performance ask of themselves and of us *Resilient Bodies, Residual Effects* Sandra Noeth, 2019-07-18 What does it take to cross a border and what does it take to belong Sandra Noeth examines the entangled experiences of borders and of collectivity through the perspective of bodies By dramaturgical analyses of contemporary artistic work from Lebanon and Palestine Noeth shows how borders and collectivity are constructed and negotiated through performative corporeal movement based and sensory strategies and processes This interdisciplinary study is made urgent by social and political transformations across the Middle East and beyond from 2010 onwards It puts to the fore the residual

body bound structural effects of borders and of collectivity and proceeds to develop notions of agency and responsibility that are immanently bound to bodies in relation **Frakcija**, 2006 **Embodying Sociology Towards a Social Choreography** Claire O'Neil, 2016 Through foregrounding bodies in social spaces as a conscious experiment in everyday life Shilling 2007 this creative practice research comprising a performance event and writing develops and tests the dancer's agency using specific and intrinsic conditions and processes extracted predominantly from sociology in particular Pierre Bourdieu's 1930 2002 notions of field and habitus It queries how a choreographic practice can dig alternative routes for acclimatising and aligning the social body through interrogating lived realities as a source for building a creative toolkit that aims to further the repertoire for a dance theatre choreography Individual and collective experiences potential disturbances social drama and empowering actions capital are analysed and re embodied in search of an anti illusional and improvised performance landscape As part of the research process eleven participants engaged in site sittings observations of bodies in public spaces a crossroads of fields As participant observers or fieldworkers in urban locations they made verbal recordings describing what they witnessed both kinesthetically and socially Here the choreographic and sociological processes interwove yet did not assume each other's domain The observational process does not seek conclusive societal data but rather aims to restore corporeality as a foundational source of useful and meaningful intentions rooted in the pre objective plane of experience Bourdieu Wacquant 1992 Fieldwork for extra ordinary folk a semi structured dance improvisation attempts a choreographic performance mode and aesthetic that pushes expectations of dance as a witnessed event by asking the audience to let go of regular ideas of compositional harmony and allow a mobile architecture Manning 2013 p 99 to unfold before them This writing contends that through variations of struggle derived through interplay of spatial and corporeal rules and regularities the intersubjective relations of a quasi society emerge bringing the social choreography to life **The Dance** Cecil James Sharp, Adolf Paul Oppé, 1924 **The Pentathlon** Elmer D. Mitchell, 1929 *The Dancing Body in Renaissance Choreography (c. 1416-1589)* Mark Franko, 1986 Pentathlon, 1928 *The Independent*, 1914 **Journal of the American Association for Health, Physical Education, and Recreation**, 1950 **Lyrical Choreography** Kiruja Kaka, 1997 *Grammar of the Art of Dancing, Theoretical and Practical* Friedrich Albert Zorn, 1905 The United States Patents Quarterly, 1986 Report of cases relating to patents trade marks copyrights decided by Supreme Court of the United States United States Circuit courts of appeals District courts of the United States United States Court of Customs and Patent Appeals Court of Claims of the United States United States Court of Appeals for the District of Columbia Commissioner of Patents and Patent Office Board of Appeals **Sharing the Dance** Cynthia J. Novack, 1990 In *Sharing the Dance* Cynthia Novack considers the development of contact improvisation within its web of historical social and cultural contexts This book examines the ways contact improvisers and their surrounding communities encode sexuality spontaneity and gender roles as well as concepts of the self and society in their dancing While focusing on the changing

practice of contact improvisation through two decades of social transformation Novack's work incorporates the history of rock dancing and disco the modern and experimental dance movements of Merce Cunningham Anna Halprin and Judson Church among others and a variety of other physical activities such as martial arts aerobics and wrestling **The Federal Reporter**, 1986 The Art of Music Daniel Gregory Mason, 1916 **CORD Newsletter** Congress on Research in Dance, 2000

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