

DANCING LIVES FIVE FEMALE DANCERS FROM THE BALLET

DANCING LIVES WOMEN, DANCE AND PARISH RELIGION IN ENGLAND, 1300-1640 DYNAMIC WOMEN
DANCERS WOMEN'S DANCE TRADITIONS OF UZBEKISTAN DANCING FEMALE THE 'FEMALE' DANCER THE
WOMEN OF INDIA AND WHAT CAN BE DONE FOR THEM ANNUAL REPORT OF THE BUREAU OF
AMERICAN ETHNOLOGY TO THE SECRETARY OF THE SMITHSONIAN INSTITUTION THE ENGLISH AND
SCOTTISH POPULAR BALLADS THE HEAD-HUNTERS OF BORNEO LIPPINCOTT'S MAGAZINE DANCERS OF TO-
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CYCLOPEDIA: THE CENTURY DICTIONARY ... PREPARED UNDER THE SUPERINTENDENCE OF W. D.
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THE PRIVATE AND PERFORMANCE LIVES OF FIVE FEMALE DANCERS IN WESTERN DANCE HISTORY

A LIVELY EXPLORATION OF THE MEDIEVAL AND EARLY MODERN ATTITUDES TOWARDS DANCE AS THE PERCEPTION OF DANCERS CHANGED FROM SAINTS DANCING AFTER CHRIST INTO COWS DANCING AFTER THE DEVIL WINNER 2024 SPONSLER AWARD FOR BEST FIRST BOOK MEDIEVAL AND RENAISSANCE DRAMA SOCIETY WINNER 2022 GUITTARD BOOK AWARD THE DEVIL S COWS IMPUDENT CAMELS OR DAMSELS ANIMATED BY THE DEVIL LATE MEDIEVAL AND EARLY MODERN AUTHORS USED THESE DESCRIPTORS AND MORE TO TALK ABOUT DANCERS PARTICULARLY WOMEN YET DANCE WAS NOT ALWAYS CONSIDERED ENTIRELY SINFUL OR CONNECTED PRIMARILY TO WOMEN IN SOME EARLY MEDIEVAL TEXTS DANCERS WERE EXHORTED TO DANCE TO GOD ARM IN ARM WITH THEIR NEIGHBORS AND PARISHES WERE FILLED WITH DANCED EXPRESSIONS OF FAITH WHAT LED TO THE TRANSFORMATION OF DANCERS FROM SAINTS DANCING AFTER CHRIST INTO COWS DANCING AFTER THE DEVIL DRAWING ON THE EVIDENCE FROM MEDIEVAL AND EARLY MODERN SERMONS AND IN PARTICULAR THE NARRATIVES OF THE CURSED CAROLERS AND THE DANCE OF SALOME THIS BOOK EXPLORES THESE CHANGING UNDERSTANDINGS OF DANCE AS THEY RELATE TO RELIGION GENDER SIN AND COMMUNITY WITHIN THE ENGLISH PARISH IN PARISHES BOTH BEFORE AND DURING THE ENGLISH REFORMATIONS DANCE PLAYED AN INTEGRAL ROLE IN CREATING MAINTAINING UNITING OR FRACTURING COMMUNITY BUT AS THEOLOGICAL UNDERSTANDINGS OF SACRILEGE SIN AND PROPER WORSHIP CHANGED THE MEANINGS OF DANCE AND GENDER SHIFTED AS WELL REDEFINING DANCE HAD TANGIBLE RAMIFICATIONS FOR THE MEN AND WOMEN OF THE PARISH AS NEW DEFINITIONS OF WHAT IT MEANT TO PERFORM ONE S GENDER COLLIDED WITH DISCOURSES ABOUT HOLINESS AND TRANSGRESSION LEADING TO CLOSER SCRUTINY AND MONITORING OF

THE BODIES OF THE FAITHFUL

THE WOMEN PROFILED HERE HAVE BECOME MASTERS OF THEIR ART DANCING AND CHOREOGRAPHING THEIR WAY AROUND THE WORLD ALL OF THEM HAVE HELPED TRANSFORM THEIR STYLE OF DANCE PAVING THE WAY FOR THE NEXT GENERATION AS YOU READ ABOUT THEIR LIVES YOU WILL SEE THAT THESE WOMEN SHARE A COMMITMENT TO MAKING A DIFFERENCE IN THE WORLD OF DANCE AND BEYOND ANNA PAVLOVA ONE OF HISTORY S GREATEST BALLERINAS BROUGHT CLASSICAL BALLET TO ALL CORNERS OF THE GLOBE GEETA CHANDRAN A MASTER OF INDIAN BHARATANATYAM HAS USED DANCE TO PROTEST VIOLENCE AGAINST WOMEN JUDITH MARCUSE CHOREOGRAPHS DANCES THAT EXPLORE SUCH ISSUES AS TEEN SUICIDE AND THE ENVIRONMENT PEARL PRIMUS FOUGHT AGAINST RACISM BRINGING CARIBBEAN AND AFRICAN INFLUENCE TO MODERN DANCE THEIR PASSION HAS LEFT A LASTING MARK ON THE WORLD

THE FIRST COMPREHENSIVE WORK IN ENGLISH ON THE THREE MAJOR REGIONAL STYLES OF UZBEK WOMEN S DANCE AND THEIR BROADER SILK ROAD CULTURAL CONNECTIONS FROM FOLKLORE ROOTS TO CONTEMPORARY STAGE DANCE

HOW DO WOMEN SET UP INSTITUTIONS HOW HAS HIGHER EDUCATION HELPED OR HINDERED WOMEN IN THE WORLD OF DANCE THESE ARE SOME OF THE QUESTIONS ADDRESSED THROUGH INTERVIEWS AND RESEARCHED BY THE EDUCATORS AND DANCERS SHARON E FRIEDLER AND SUSAN B GLAZER IN DANCING FEMALE IN DEALING WITH SOME OF THE TENSIONS JOYS FRUSTRATIONS AND FEARS WOMEN EXPERIENCE AT VARIOUS POINTS OF THEIR CREATIVE LIVES THE CONTRIBUTORS STRIKE A BALANCE BETWEEN A THEORETICAL SENSE OF FEMINISM AND ITS PRACTICE IN REALITY THIS BOOK PRESENTS ANSWERS TO BASIC QUESTIONS ABOUT WOMEN POWER AND ACTION WHY DO WOMEN CHOREOGRAPHERS CHOOSE TO CREATE THE DANCES THEY DO IN THE MANNER THEY DO HOW DO WOMEN IN DANCE WORK INDEPENDENTLY AND ORGANIZATIONALLY

THE FEMALE DANCER AIMS TO QUESTION DANCERS RELATIONSHIPS WITH FEMALE THROUGH THE EXAMINATION AND UNDERSTANDINGS OF BIOLOGICAL ANATOMICAL SCIENTIFIC AND SELF SOCIAL IDENTITY THE VOLUME GATHERS VOICES OF DANCE SCIENTISTS DANCE SCHOLARS SOMATIC PRACTITIONERS AND DANCE ARTIST EDUCATORS TO DISCUSS SOME OF THE COMPLEXITIES OF IDENTITIES ASSUMPTIONS AND PERCEPTIONS OF A FEMALE DANCING BODY IN AN INTERSECTIONAL AND PRACTICALLY FOCUSED MANNER THE BOOK WEAVES A JOURNEY BETWEEN SCIENTIFIC AND SOMATIC APPROACHES TO DANCE AND TO DANCING PART I BODILY KNOWLEDGE EXPLORES BODY IMAGE HORMONES AND PUBERTY AND DISCUSSIONS AROUND SOMATIC RESPONSES TO THE CONCEPT OF THE GAZE PART II MOVING THROUGH CHANGE CONTINUES TO LOOK AT STRENGTH MUSCULATURE AND FEMALE FRAGILITY WITH CHAPTERS INTERROGATING PRACTICE AROUND STRENGTH TRAINING THE DANCER AS AN ATHLETE THE ROLE OF FASCIA THE PELVIC FLOOR PREGNANCY AND POST PARTUM EXPERIENCES AND ECO SOMATIC PERCEPTIONS OF FEMININE IN TAKING UP SPACE PART III CHAPTERS FOCUS ON SOCIAL CULTURAL AND POLITICAL EXPERIENCES OF FEMALES DANCING LEADERSHIP AND LONGEVITY IN DANCE PART IV EMBODIED WISDOM LOOKS AT REFLECTIONS OF THE SELF PHYSIOLOGICAL SOCIAL AND CULTURAL PERSPECTIVES OF DANCING THROUGH LIFE WITH LIFE S SEASONS FROM AN EMBODIED APPROACH DRAWING TOGETHER LIVED EXPERIENCES OF DANCERS IN RELATIONSHIP WITH SCIENTIFIC RESEARCH THIS BOOK IS IDEAL FOR UNDERGRADUATE STUDENTS OF DANCE DANCE ARTISTS AND RESEARCHERS AS WELL AS PROVIDING DANCERS DANCE TEACHERS HEALTHCARE PRACTITIONERS COMPANY MANAGERS AND THOSE IN DANCE LEADERSHIP ROLES WITH VALUABLE INFORMATION ON HOW TO SUPPORT FEMALE IDENTIFYING DANCERS THROUGH TRAINING AND BEYOND

DANCING WOMEN FEMALE BODIES ONSTAGE IS A SPECTACULAR AND TIMELY CONTRIBUTION TO DANCE HISTORY RECASTING CANONICAL DANCE SINCE THE EARLY NINETEENTH CENTURY IN TERMS OF A FEMINIST PERSPECTIVE SETTING THE CREATION OF SPECIFIC DANCES IN SOCIO POLITICAL AND CULTURAL CONTEXTS SALLY BANES SHOWS THAT CHOREOGRAPHERS HAVE CREATED REPRESENTATIONS OF WOMEN THAT ARE SHAPED BY AND THAT IN PART SHAPE SOCIETY S CONTINUING DEBATES ABOUT SEXUALITY

AND FEMALE IDENTITY BROAD IN ITS SCOPE AND COMPELLING IN ITS ARGUMENT DANCING WOMEN PROVIDES A SERIES OF RE READINGS OF THE CANON FROM ROMANTIC AND RUSSIAN IMPERIAL BALLET TO CONTEMPORARY BALLET AND MODERN DANCE INVESTIGATES THE GAPS BETWEEN PLOT AND PERFORMANCE THAT CREATE SEXUAL AND GENDERED MEANINGS EXAMINES HOW WOMEN S AGENCY IS CREATED IN DANCE THROUGH ASPECTS OF CHOREOGRAPHIC STRUCTURE AND STYLE ANALYZES A RANGE OF WOMEN S IMAGES INCLUDING BRIDES MISTRESSES MOTHERS SISTERS WITCHES WRAITHS ENCHANTED PRINCESSES PEASANTS REVOLUTIONARIES COWGIRLS SCIENTISTS AND ATHLETES AS WELL AS THE CREATION OF VARIOUS WOMEN S COMMUNITIES ON THE DANCE STAGE SUGGESTS APPROACHES TO ISSUES OF GENDER IN POSTMODERN DANCE USING AN INTERPRETIVE STRATEGY DIFFERENT FROM THAT OF OTHER FEMINIST DANCE HISTORIANS WHO HAVE STRESSED EITHER VICTIMIZATION OR CELEBRATION OF WOMEN BANES FINDS A MUCH MORE COMPLEX RANGE OF CULTURAL REPRESENTATIONS OF GENDER IDENTITIES

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