

The Male Dancer Bodies Spectacle And Sexuality

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Cruising Utopia, 10th Anniversary Edition - José Esteban Muñoz
2019-04-23

A 10th anniversary edition of this field defining work—an intellectual inspiration for a generation of LGBTQ scholars *Cruising Utopia* arrived in 2009 to insist that queerness must be reimagined as a futurity-bound phenomenon, an insistence on the potentiality of another world that would crack open the pragmatic present. Part manifesto, part love-letter to the past and the future, José Esteban Muñoz argued that the here and now were not enough and issued an urgent call for the revivification of the queer political imagination. On the anniversary of its original publication, this edition includes two essays that extend and expand the project of *Cruising Utopia*, as well as a new foreword by the current editors of *Sexual Cultures*, the book series he co-founded with Ann Pellegrini 20 years ago. This 10th anniversary edition celebrates the lasting impact that *Cruising Utopia* has had on the decade of queer of color critique that followed and introduces a new generation of readers to a future not yet here.

Post-Apartheid Dance - Sharon Friedman 2013-01-16

The intention of this work is to present perspectives on post-apartheid dance in South Africa by South African authors. Beginning with an historical context for dance in SA, the book moves on to reflect the multiplicity of bodies, voices and stories suggested by the title. Given the diversity of conflicting realities experienced by artists in this country, contentious issues have deliberately been juxtaposed in an attempt to draw attention to the complexity of dancing on the ashes of apartheid. Although the focus is dance since 1994, all chapters are rooted in an historical analysis and offer a view of the field. This book is ground breaking as it is the first of its kind to speak of contemporary dance in South Africa and the first singular body of work to have emerged in any book form that attempts to provide a cohesive account of the range of voices within dance in post-apartheid South Africa. The book is scholarly in nature and has wide applications for colleges and universities, without alienating dance lovers or minds curious about dance in Africa. Mindful of its wide audience, the writing deliberately adopts an uncomplicated, reader-friendly tone, given the diversity of audiences including dance students, dance scholars, critics and general dance lovers that it will attract.

Gender and Sexuality in the Workplace - Christine Williams
2010-09-01

Features sociological research and theory on gender and sexuality in the workplace, and identifies how organizations can achieve a gender-balanced and sexually-diverse work force. This book discusses such topics as: gender discrimination and the wage gap; homophobic and 'gay friendly' workplaces; sexual harassment; and, sex in the workplace.

The Routledge Reader in Gender and Performance - Lizbeth Goodman
2002-01-31

The Routledge Reader in Gender and Performance presents the most influential and widely-known, critical work on gender and performing arts, together with exciting and provocative new writings. It provides systematically arranged articles to guide the reader from topic to topic, and specially linked articles by scholars and teachers to explain key issues and put the extracts in context. This comprehensive volume: * reviews women's contributions to theatre history * includes contributions from many of the top academics in this discipline * examines how theatre has represented women over the centuries * introduces readers to major theoretical approaches and more complex questions about gender, the body and cross-dressing * offers an international perspective, including material from post-apartheid South Africa and post-communist Russia.

Women on the Renaissance Stage - Clare McManus 2002

Through detailed historicized and interdisciplinary readings of the performances of Anna Denmark in the Scottish and English Jacobean Courts, *Women on the Renaissance Stage* fundamentally reassesses women's relationship to early modern performance. It investigates the

staging conditions, practices, and gendering of Denmark's performances, and brings current critical theorizations of race, class, gender, space, and performance to bear on the female court of the early 17th century.

Encyclopedia of Gay Histories and Cultures - George Haggerty
2013-11-05

First Published in 2000. Routledge is an imprint of Taylor & Francis, an informa company.

The Body, Dance and Cultural Theory - Helen Thomas 2017-03-14

This book takes its point of departure from the overwhelming interest in theories of the body and performativity in sociology and cultural studies in recent years. It explores a variety of ways of looking at dance as a social and artistic (bodily) practice as a means of generating insights into the politics of identity and difference as they are situated and traced through representations of the body and bodily practices. These issues are addressed through a series of case studies.

Modernism on Stage - Juliet Bellow 2017-07-05

Modernism on Stage restores Serge Diaghilev's Ballets Russes to its central role in the Parisian art world of the 1910s and 1920s. During those years, the Ballets Russes' stage served as a dynamic forum for the interaction of artistic genres - dance, music and painting - in a mixed-media form inspired by Richard Wagner's Gesamtkunstwerk (total work of art). This interdisciplinary study combines a broad history of Diaghilev's troupe with close readings of four ballets designed by canonical modernist artists: Pablo Picasso, Sonia Delaunay, Henri Matisse, and Giorgio de Chirico. Experimental both in concept and form, these productions redefine our understanding of the interconnected worlds of the visual and performing arts, elite culture and mass entertainment in Paris between the two world wars. This volume traces the ways in which artists working with the Ballets Russes adapted painterly styles to the temporal, three-dimensional and corporeal medium of ballet. Analyzing interactions among sets, costumes, choreography, and musical accompaniment, the book establishes what the Ballets Russes' productions looked like and how audiences reacted to them. Juliet Bellow brings dance to bear upon modernist art history as more than a source of imagery or ornament: she spotlights a complex dialogue among art forms that did not preclude but rather enhanced artists' interrogation of the limits of medium.

The Embodied Performance of Gender - Jack Migdalek 2014-10-24

Norms of embodied behaviour for males and females, as promoted in mainstream Western public arenas of popular culture and the everyday, continue to work, overtly and covertly, as definitive and restrictive barriers to the realm of possibilities of embodied gender expression and appreciation. They serve to disempower and marginalize those not inclined to embody according to such dichotomous models. This book explores the ramifications of the way our gendered, sexed and culturally constructed bodies are situated toward notions of difference and highlights the need to safeguard the social and emotional well-being of those who do not fit comfortably with dominant norms of masculine/feminine behaviour, as deemed appropriate to biological sex. The book interrogates gender inequitable machinations of education and performance arts disciplines by which educators and arts practitioners train, teach, choreograph, and direct those with whom they work, and theorizes ways of broadening personal and social notions of possible, aesthetic, and acceptable embodiment for all persons, regardless of biological sex or sexual orientation. The author's own struggles as a performance artist, educator, and person in the everyday, as well as the findings of empirical fieldwork with educators, performance arts practitioners, and high school students, are employed to illustrate and advocate the need for self reflexive scrutiny of existing and hidden inequities regarding the embodiment of gender within one's own habitual perspectives, taste, and practices.

Masculinity, Intersectionality and Identity - Doug Risner 2022-02-03

This unparalleled collection, international and innovative in scope,

analyzes the dynamic tensions between masculinity and dance. Introducing a lens of intersectionality, the book's content examines why, despite burgeoning popular and contemporary representations of a normalization of dancing masculinities, some boys don't dance and why many of those who do struggle to stay involved. Prominent themes of identity, masculinity, and intersectionality weave throughout the book's conceptual frameworks of education and schooling, cultures, and identities in dance. Incorporating empirical studies, qualitative inquiry, and reflexive accounts, Doug Risner and Beccy Watson have assembled a unique volume of original chapters from established scholars and emerging voices to inform the future direction of interdisciplinary dance scholarship and dance education research. The book's scope spans several related disciplines including gender studies, queer studies, cultural studies, performance studies, and sociology. The volume will appeal to dancers, educators, researchers, scholars, students, parents, and caregivers of boys who dance. Accessible at multiple levels, the content is relevant for undergraduate students across dance, dance education, and movement science, and graduate students forging new analysis of dance, pedagogy, gender theory, and teaching praxis.

Performing Nostalgia: Migration Culture and Creativity in South Albania - Ekehard Pistrick 2017-07-05

Migration studies is an area of increasing significance in musicology as in other disciplines. How do migrants express and imagine themselves through musical practice? How does music help them to construct social imaginaries and to cope with longings and belongings? In this study of migration music in postsocialist Albania, Ekehard Pistrick identifies links between sound, space, emotionality and mobility in performance, provides new insights into the controversial relationship between sound and migration, and sheds light on the cultural effects of migration processes. Central to Pistrick's approach is the essential role of emotionality for musical creativity which is highlighted throughout the volume: pain and longing are discussed not as a traumatising end point, but as a driving force for human action and as a source for cultural creativity. In addition, the study provides a fascinating overview about the current state of a rarely documented vocal tradition in Europe that is a part of the mosaic of Mediterranean singing traditions. It refers to the challenges imposed onto this practice by heritage politics, the dynamics of retraditionalisation and musical globalisation. In this sense the book constitutes an important study to the dynamics of postsocialism as seen from a musicological perspective.

The Oxford Handbook of Dance and Politics - Rebekah J. Kowal 2017-01-03

In recent decades, dance has become a vehicle for querying assumptions about what it means to be embodied, in turn illuminating intersections among the political, the social, the aesthetical, and the phenomenological. The Oxford Handbook of Dance and Politics edited by internationally lauded scholars Rebekah Kowal, Gerald Siegmund, and the late Randy Martin presents a compendium of newly-commissioned chapters that address the interdisciplinary and global scope of dance theory - its political philosophy, social movements, and approaches to bodily difference such as disability, postcolonial, and critical race and queer studies. In six sections 30 of the most prestigious dance scholars in the US and Europe track the political economy of dance and analyze the political dimensions of choreography, of writing history, and of embodied phenomena in general. Employing years of intimate knowledge of dance and its cultural phenomenology, scholars urge readers to re-think dominant cultural codes, their usages, and the meaning they produce and theorize ways dance may help to re-signify and to re-negotiate established cultural practices and their inherent power relations. This handbook poses ever-present questions about dance politics-which aspects or effects of a dance can be considered political? What possibilities and understandings of politics are disclosed through dance? How does a particular dance articulate or undermine forces of authority? How might dance relate to emancipation or bondage of the body? Where and how can dance articulate social movements, represent or challenge political institutions, or offer insight into habits of labor and leisure? The handbook opens its critical terms in two directions. First, it offers an elaborated understanding of how dance achieves its politics. Second, it illustrates how notions of the political are themselves expanded when viewed from the perspective of dance, thus addressing both the relationship between the politics in dance and the politics of dance. Using the most sophisticated theoretical frameworks and engaging with the problematics that come from philosophy, social science, history, and the humanities, chapters explore the affinities, affiliations, concepts, and critiques that are inherent in the act of dance, and questions about

matters political that dance makes legible.

Men, Masculinities and Sexualities in Dance - Andria Christofidou 2021-08-11

This book examines men, masculinities and sexualities in Western theatrical dance, offering insights into the processes, actions and interactions that occur in dance institutions around gender-transgressive acts, and the factors that set limits to transgression. This text uses interview and observation data to analyze the conditions that encourage some boys and young men to become involved in this widely unconventional activity, and the ways through which they negotiate the gendered and sexual attachments of their professional identity. Most importantly, the book analyzes the opportunities male dancers find to develop a reflexive habitus, engage in gender transgressive acts and experiment with their sexuality. At the same time, it approaches gender and sexuality as embodied, and therefore as parts of identity that are not as easily amendable. This book will be of interest to scholars in Gender and Sexuality Studies as well as Dance and Performance Studies.

The Routledge Dance Studies Reader - Alexandra Carter 1998 "Represents the range and diversity of writings on dance from the 1980s and 1990s"--P. [i].

Gay Histories and Cultures - George E. Haggerty 2000

First Published in 2000. Routledge is an imprint of Taylor & Francis, an informa company.

Performance Analysis - Colin Counsell 2005-07-28

This revolutionary introductory performance studies coursebook brings together classic texts in critical theory and shows how these texts can be used in the analysis of performance. The editors put their texts to work in examining such key topics as: * decoding the sign * the politics of performance * the politics of gender and sexual identity * performing ethnicity * the performing body * the space of performance * audience and spectatorship * the borders of performance. Each reading is clearly introduced, making often complex critical texts accessible at an introductory level and immediately applicable to the field of performance. The ideas explored within these readings are further clarified through innovative, carefully tested exercises and activities.

The Male Dancer - Ramsay Burt 2022-02-25

This revised third edition of *The Male Dancer* updates and enlarges a seminal book that has established itself as the definitive study of the performance of masculinities in twentieth century modernist and contemporary choreography. In this authoritative and lively study, Ramsay Burt presents close readings of dance works from key moments of social and political change in the norms around gender and sexuality. The book's argument that prejudices against male dancers are rooted in our ideas about the male body and behaviour has been extended to take into account recent interdisciplinary discussions about whiteness, intersectionality, disability studies, and female masculinities. As well as analysing works by canonical figures like Nijinsky, Graham, Cunningham, and Bausch, it also examines the work of lesser-known figures like Michio Ito and Eleo Pomare, as well as choreographers who have recently emerged internationally like Germaine Acogny and Trajal Harrell. *The Male Dancer* has proven to be essential reading for anyone interested in dance and the cultural representation of gender. By reflecting on the latest studies in theory, performance, and practice, Burt has thoroughly updated this important book to include dance works from the last ten years and has renewed its timeliness for the 2020s.

Revealing Male Bodies - Nancy Tuana 2002

Revealing Male Bodies is the first scholarly collection to directly confront male lived experience. There has been an explosion of work in men's studies, masculinity issues, and male sexuality, in addition to a growing literature exploring female embodiment. Missing from the current literature, however, is a sustained analysis of the phenomenology of male-gendered bodies. *Revealing Male Bodies* addresses this omission by examining how male bodies are physically and experientially constituted by the economic, theoretical, and social practices in which men are immersed. Contributors include Susan Bordo, William Cowling, Terry Goldie, Maurice Hamington, Don Ihde, Greg Johnson, Björn Krondorfer, Alphonso Lingis, Patrick McGann, Paul McIlvenny, Terrance MacMullan, Jim Perkinson, Steven P. Schacht, Richard Schmitt, Nancy Tuana, Craig L. Wilkins, and John Zuern.

The Male Dancer - Ramsay Burt 2003-09-02

In this challenging and lively book, Ramsay Burt examines the representation of masculinity in twentieth century dance. Taking issue with formalist and modernist accounts of dance, which dismiss gender and sexuality as irrelevant, he argues that prejudices against male dancers are rooted in our ideas about the male body and male behaviour.

Building upon ideas about the gendered gaze developed by film and feminist theorists, Ramsay Burt provides a provocative theory of spectatorship in dance. He uses this to examine the work of choreographers like Nijinsky, Graham, Bausch, while relating their dances to the social, political and artistic contexts in which they were produced. Within these re-readings, he identifies a distinction between institutionalised modernist dance which evokes an essentialist, heroic, 'hypermasculinity'; one which is valorised with reference to nature, heterosexuality and religion, and radical, avant garde choreography which challenges and disrupts dominant ways of representing masculinity. *The Male Dancer* will be essential reading for anyone interested in dance and the cultural construction of gender.

Movement Training for the Modern Actor - Mark Evans 2009-01-13

This book is the first critical analysis of the key principles and practices informing the movement training of actors in the modern era. Focusing on the cultural history of modern movement training for actors, Evans traces the development of the 'neutral' body as a significant area of practice within drama school training and the relationship between movement pedagogy and the operation of discipline and power in shaping the professional identity of the actor. The volume looks in detail at the influence of the leading figures in movement training — Laban, Alexander, Copeau and Lecoq — on twentieth century professional actor training, and is informed by interviews with students and staff at leading English drama schools. Mark Evans re-evaluates the significance of movement training in the professional drama school, offering a new understanding of the body as a site for performative resistance to industrialization. Despite the publication of a number of 'how to' books on movement training for the professional acting student, this is the first text to look behind the curtain and write the unseen biography of the actor's body.

The Routledge Dance Studies Reader - Jens Richard Giersdorf 2010-02-25

Represents the range and diversity of writings on dance from the mid-to-late twentieth century, providing contemporary perspectives on ballet, modern dance, postmodern 'movement performance' jazz and ethnic dance.

The Oxford Handbook of Screen Dance Studies - Douglas Rosenberg 2016

The Oxford Handbook of Screen Dance Studies offers a full overview of the histories, practices, and critical and theoretical foundations of the rapidly changing landscape of screen dance. Drawing on their practices, technologies, theories, and philosophies, scholars from the fields of dance, performance, visual art, cinema and media arts articulate the practice of screen dance as an interdisciplinary, hybrid form that has yet to be correctly sited as an academic field worthy of critical investigation. Each chapter discusses and reframes current issues, as a means of promoting and enriching dialogue within the wider community of dance and the moving image. Topics addressed embrace politics of the body; agency, race, and gender in screen dance; the relationship of choreography to image; constructs of space and time; representation and effacement; production and curatorial practice; and other areas of intersecting disciplines. The Oxford Handbook of Screen Dance Studies features newly-commissioned and original scholarship that will be essential reading for all those interested in the intersection of dance and the moving image, including film and video-makers, dance artists, screen dance artists, academics and writers, producers, composers, as well as the wider interested public. It will become an invaluable resource for researchers and professionals in the field.

Dancing Desires - Jane Desmond 2001

What happens to the writing of dance history when issues of sexuality and sexual identity are made central? What happens to queer theory, and to other theoretical constructs of gender and sexuality, when a dancing body takes center stage? *Dancing Desires* asks these questions, exploring the relationship between dancing bodies and sexual identity on the concert stage, in nightclubs, in film, in the courts, and on the streets. From Nijinsky's balletic prowess to Charlie Chaplin's lightfooted "Little Tramp," from lesbian go-go dancers to the swans of Swan Lake, from the postmodern works of Bill T. Jones to the dangers of same-sex social dancing at Disneyland and the ecstatic Mardi Gras dance parties of Sydney, Australia, this book tracks the intersections of dance and human sexuality in the twentieth century as the definition of each has shifted and expanded. The contributors come from a number of fields (literature, history, theater, dance, film studies, legal studies, critical race studies) and employ methodologies ranging from textual analysis and film theory to ethnography. By embracing dance, and bodily movement more generally, as a crucial focus for investigation, together they initiate a new agenda for tracking the historical kinesthetics of sexuality.

Flaming? - Alisha Lola Jones 2020

Examining the spectrum of "flamboyant" gender expression of male vocalists in historically black churches, *Flaming?: The Peculiar Theopolitics of Fire and Desire in Black Male Gospel Performance* observes the relationship between these men, their congregations, and the heteronormativity of theology they perform.

Encyclopedia of Lesbian and Gay Histories and Cultures - Bonnie Zimmerman 2021-06-13

A rich heritage that needs to be documented Beginning in 1869, when the study of homosexuality can be said to have begun with the establishment of sexology, this encyclopedia offers accounts of the most important international developments in an area that now occupies a critical place in many fields of academic endeavors. It covers a long history and a dynamic and ever changing present, while opening up the academic profession to new scholarship and new ways of thinking. A groundbreaking new approach While gays and lesbians have shared many aspects of life, their histories and cultures developed in profoundly different ways. To reflect this crucial fact, the encyclopedia has been prepared in two separate volumes assuring that both histories receive full, unbiased attention and that a broad range of human experience is covered. Written for and by a wide range of people Intended as a reference for students and scholars in all fields, as well as for the general public, the encyclopedia is written in user-friendly language. At the same time it maintains a high level of scholarship that incorporates both passion and objectivity. It is written by some of the most famous names in the field, as well as new scholars, whose research continues to advance gender studies into the future.

Dances of José Limón and Erick Hawkins - James Moreno 2020-04-19

Dances of José Limón and Erick Hawkins examines stagings of masculinity, whiteness, and Latinidad in the work of US modern dance choreographers, José Limón (1908-1972) and Erick Hawkins (1908-1994). Focusing on the period between 1945 to 1980, this book analyzes Limón and Hawkins' work during a time when modern dance was forming new relationships to academic and governmental institutions, mainstream markets, and notions of embodiment. The pre-war expressionist tradition championed by Limón and Hawkins' mentors faced multiple challenges as ballet and Broadway complicated the tenets of modernism and emerging modern dance choreographers faced an increasingly conservative post-war culture framed by the Cold War and Red Scare. By bringing the work of Limón and Hawkins together in one volume, *Dances of José Limón and Erick Hawkins* accesses two distinct approaches to training and performance that proved highly influential in creating post-war dialogues on race, gender, and embodiment. This book approaches Limón and Hawkins' training regimes and performing strategies as social practices symbiotically entwined with their geo-political backgrounds. Limón's queer and Latino heritage is put into dialogue with Hawkins' straight and European heritage to examine how their embodied social histories worked co-constitutively with their training regimes and performance strategies to produce influential stagings of masculinity, whiteness, and Latinidad.

The Male Dancer - Ramsay Burt 1995

The Fascist Turn in the Dance of Serge Lifar - Mark Franko 2020-06-24

Ukrainian dancer and choreographer Serge Lifar (1905-86) is recognized both as the modernizer of French ballet in the twentieth century and as the keeper of the flame of the classical tradition upon which the glory of French ballet was founded. Having migrated to France from Russia in 1923 to join Diaghilev's Ballets Russes, Lifar was appointed star dancer and ballet director at the Paris Opéra in 1930. Despite being rather unpopular with the French press at the start of his appointment, Lifar came to dominate the Parisian dance scene-through his publications as well as his dancing and choreography-until the end of the Second World War, reaching the height of his fame under the German occupation of Paris (1940-44). Rumors of his collaborationism having remained inconclusive throughout the postwar era, Lifar retired in 1958. This book not only reassesses Lifar's career, both aesthetically and politically, but also provides a broader reevaluation of the situation of dance-specifically balletic neoclassicism-in the first half of the twentieth century. *The Fascist Turn in the Dance of Serge Lifar* is the first book not only to discuss the resistance to Lifar in the French press at the start of his much-mythologized career, but also the first to present substantial evidence of Lifar's collaborationism and relate it to his artistic profile during the preceding decade. In examining the political significance of the critical discussion of Lifar's body and technique, author Mark Franko provides the ground upon which to understand the narcissistic and heroic images of Lifar in the 1930s as prefiguring the role he would play in the occupation.

Through extensive archival research into unpublished documents of the era, police reports, the transcript of his postwar trial and rarely cited newspaper columns Lifar wrote, Franko reconstructs the dancer's political activities, political convictions, and political ambitions during the Occupation.

Barthé - Margaret Rose Vendryes 2008

A celebration of the acclaimed African American modern sculptor

The Body and Everyday Life - Helen Thomas 2013

Offering an introduction to the main themes and issues that have emerged in the study of the body over recent years, Helen Thomas illustrates the complex relationships that exist between the body, society and everyday life.

The Oxford Handbook of Contemporary Ballet - Kathrina Farrugia-Kriel 2021

"Nearly four hundred and fifty years in, ballet still resonates-though the stages have become international, and the dancers, athletes far removed from noble amateurs. While vibrations from the form's beginnings clearly resound, much has transformed. Nowadays ballet dancers aspire to work across disciplines with choreographers who value a myriad of abilities. Dance theorists and historians make known possibilities and polemics in lieu of notating dances verbatim, and critics do the daily work of recording performance histories and interviewing artists. Ideas circulate, questions arise, and discussions about how to resist ballet's outmoded traditions take precedence. In the dance community, calls for innovation have defined palpable shifts in ballet's direction and resultantly we have arrived at a new moment in its history that is unquestionably recognized as a genre onto its own: Contemporary Ballet. An aspect of this recent discipline is that its dancemakers, more often than not, seek to reorient the viewer by celebrating what could be deemed vulnerabilities, re-constructing ideals of perfection, problematizing the marginalized/mainstream dichotomy, bringing audiences closer in to observe, and letting the art become an experience rather than a distant object preciously guarded out of reach. Hence, the practice of ballet is moving to become a less-mediated and more active process in many circumstances. Performers and audiences alike are challenged, and while convention is still omnipresent, choices are being made. For some, this approach has been drawn on for decades, and for others it signifies a changing of the guard, yet however we arrive there, the conclusion is the same: Contemporary Ballet is not a style. That is to say, it is not a trend, phase, or fashionable term that will fade, rather it is a clear period in ballet's time deserved of investigation. And it is into this moment that we enter"--

Gender, Sex, and Sexuality in Musical Theatre - Kelly Kessler 2023-02-21

Critics and fans alike often mistake theatrical song and dance as evoking a sweeping sense of simplicity, heteronormativity, and traditionalism. Nothing drove home this cultural misunderstanding for Kelly Kessler as when a relative insisted she watch the Clint Eastwood-Lee Marvin cinematic transfer of Paddy Chayefsky's *Paint Your Wagon* (1969) with a young niece and nephew because it was a 'sweet movie.' In the relative's memory, good old-fashioned singing and dancing—matched with the power of an assumed hegemonic embrace of social norms—far outweighed the whoremongering, alcoholism, wife-selling, and what appears to be narratively sanctioned polyamory. This collection seeks to trouble such an over-idealized impression of musical theatre. Tackling Rockettes, divas, and chorus boys; hit shows such as *Hamilton* and *Spring Awakening*; and lesser-known but ground-breaking gems like Erin Markey's *A Ride on The Irish Cream* and Kirsten Childs's *Bella: An American Tall Tale*. **Gender, Sex and Sexuality in Musical Theatre: He/She/They Could Have Danced All Night** takes a broad look at musical theatre across a range of intersecting lenses such as race, nation, form, dance, casting, marketing, pedagogy, industry, platform-specificity, stardom, politics, and so on. This collection assembles an amazing group of established and emergent musical theatre scholars to wrestle with the complexities of the gendered and sexualized musical theatre form. Gender and desire have long been at the heart of the musical, whether because 'birds and bees' (and educated fleas) were doing it, a farm girl simply couldn't 'say no,' or one's 'tits and ass' were preventing them from landing the part. An exciting and vibrant collection of articles from the archives of *Studies in Musical Theatre*, with contributions from Ryan Donovan, Michele Dvoskin, Sherrill Gow, Jiyoung Jung, David Haldane Lawrence, Stephanie Lim, Dustyn Martinich, Adrienne Gibbons Oehlers, Deborah Paredez, Alejandro Postigo, George Rodosthenous, Janet Werther, Stacy Wolf, Elizabeth L. Wollman, Bryan Vandevender and Kelly Kessler, brought together with a newly commissioned piece by Jordan

Ealey. All set against the backdrop of Kelly Kessler's scene-setting introduction. Excellent potential for classroom and course use on undergraduate and graduate courses in theatre studies, musical studies, women's and gender studies.

Queer Ear - Gavin S.K. Lee 2023-10-17

Through provisional, idiosyncratic, and non-normative listening practices, *Queer Ear: Remaking Music Theory* counters music theory's continuing tendencies towards rationality, unity, unilinearity, teleology, and logical certainty. In this volume, editor Gavin S.K. Lee brings together a diverse group of music theorists who issue queer challenges to both music theory and musicology and show that queerness is integral to music-theoretical practice. These investigations of the "queer ear" and queer soundings, while drawing upon a broad range of approaches, are united by the repurposing of "hard" music-theoretical apparatuses, as well as "soft" apparatuses like narratology and cultural theory, for queer ends. Such repurposings contribute to the search for general principles--or a theory--of queering that counters mainstream music theory's proclivities, instead encouraging everyone to experiment with queer ways of listening. Through the lenses of queer temporality, queer narratology, and queer music analysis, the essays examine a wide variety of artists and composers, including Sun Ra, Cowell, Czernowin, Henze, Schubert, and Schumann; theories ranging from Schenker to queer shame, disability studies, and posthumanism; and authors such as Edward Cone and Edward Prime-Stevenson. Together, they rethink the field's major tenets, examine hidden histories, and view listening practices from the perspective of non-normative subjectivities. Ultimately, *Queer Ear* works to queer the field of music theory while paying heed to the ways in which music theory intersects with diverse, embodied LGBTQ lives.

Dance on Screen - S. Dodds 2001-06-26

Dance on Screen is a comprehensive introduction to the rich diversity of screen dance genres. It provides a contextual overview of dance in the screen media and analyzes a selection of case studies from the popular dance imagery of music video and Hollywood, through to experimental art dance. The focus then turns to video dance, dance originally choreographed for the camera. Video dance can be seen as a hybrid in which the theoretical and aesthetic boundaries of dance and television are traversed and disrupted. This new paperback edition includes a new Preface by the author covering key developments since the hardback edition was published in 2001.

When Men Dance - Jennifer Fisher 2009

'When Men Dance' explores the intersection of dance and perceptions of male gender and sexuality across history and different cultural contexts. Its scholarly essays tackle the history and dilemmas that revolve around dance and notions of masculinity from a variety of dance studies perspectives.

Cruising Utopia - José Esteban Muñoz 2009-11-30

Printbegrænsninger: Der kan printes 10 sider ad gangen og max. 40 sider pr. session

Privilege and Prejudice - Karen Weekes 2020-10-27

"Privilege and Prejudice: Twenty Years with the Invisible Knapsack" explores various areas of contemporary American culture where sexism and racism still leave an indelible print. In 1988, Peggy McIntosh published her groundbreaking essay "White Privilege and Male Privilege," an examination of white privilege and its role in perpetuating racism. Twenty years later, these seven essays reveal problems that persist even in systems that are ostensibly trying to address problems of inequality. Beginning with a foreword by McIntosh on our society's resistance to confronting privilege, this text then delves into a variety of fields. In the first section, on higher education, Simona Hill, Lucien Winegar, Juanita Johnson-Bailey and Ronald Cervero contribute two essays examining racism in the academy, while Donna Axel explores the stigma in law school alternative application processes. The next section interrogates privilege and its effects on females' choices, with Kyla Bender-Baird questioning global contraception policies and Mary Carney giving a historical overview to contextualize persistent gender inequities in computer technology. Media studies and stereotypes are considered in the final section, in which Janice Stapley analyzes children's birthday cards for gender bias and Ellen Miller critiques male dance films. This text would be useful for social science and humanities scholars of all types with its explorations of the continuing ramifications of race, gender, class, and their intersections.

Sexuality, Gender and Identity - Doug Risner 2018-10-24

Sexuality is a difficult topic for all educators. Dance teachers and educators are not immune to these educational challenges, especially given the large number of children, adolescents, and young adults who

pursue dance study and performance. Most troubling is the lack of serious discourse in dance education and the development of educative strategies to promote healthy sexuality and empowered gender identities in proactive ways. This volume, focused on sexuality, gender, and identity in dance education, expands this developing area of study and investigates diverse perspectives from public schools, private sector dance studios and schools, as well as college and university dance programs. By openly bringing issues of sexuality and gender to the forefront of dance education and training, this book straightforwardly addresses critical challenges for engaged educators interested in age appropriate content, theme and costume; the hyper-sexualization of children and adolescents; sexual orientation and homophobia; the hidden curriculum of sexuality and gender; sexual identity; the impact of contemporary culture; and mass media, and sexual exploitation. The original research provides a frank discussion, highlighting practical applications and offering insights and recommendations for today's educational environment in dance. This book was originally published as a special issue of the Journal of Dance Education.

Bodies and Their Spaces - Russell West-Pavlov 2006

This volume explores the emergence of the distinctively modern gender system at the close of the early modern period. The book investigates shifts in the gendered spaces assigned to men and women in the public & private domains and their changing modes of interconnection; in concert with these social spaces it examines the emergence of biologically based notions of sex and a novel sense of individual subjectivity. These parallel & linked transformations converged in the development of a new gender system which more efficiently enforced the requirements of patriarchy

under the evolving economic conditions of merchant capitalism. These changes can be seen to be rehearsed, contested and debated in literary artefacts of the early modern period - in particular the drama. This book suggests that until the closure of the English theatres in 1642, the drama not only reflected but also exacerbated the turbulence surrounding gender configurations in transition in early modern society.

Of the Presence of the Body - André Lepecki 2004-03-24

Writing at the dynamic intersection of dance and performance studies. *Of the Presence of the Body* gathers nine original essays by eminent scholars in the fields of dance and performance studies. Its focus is the historical, cultural and political contexts that inform choreographic and dance practices and critical readings of dance—in other words, how dance operates as critical discourse. The question that runs throughout the essays is the theoretical and political problem of "how dances come to be seen," how the presence of the body leaves its mark on critical theories and performances. Focusing exclusively on 20th century dance, the interdisciplinary perspectives range from history to race studies, deconstruction, Marxist theory, feminist theory, literary studies and feminist ethnography. The anthology provides an overview of the current methodologies and theoretical developments in the field of dance studies. These essays expand our understanding of the performing body, and their organization around the epistemological problem in dance studies—the dynamics of seeing, remembering and writing—will make the collection useful for classes in dance criticism and theory, cultural theory, performance studies, and aesthetics. CONTRIBUTORS: Barbara Browning, Ramsey Burt, Thomas De Frantz, Mark Franko, André Lepecki, Karmen MacKendrick, Susan Manning, Randy Martin, Peggy Phelan.