

Women's Work

Making Dance in Europe Before 1800



Edited by Lynn Brooks

Womens Work Making Dance In Europe Before 1800 Studies In Dance History

**Edward Jewitt Wheeler, Isaac Kaufman
Funk, William Seaver Woods**

Womens Work Making Dance In Europe Before 1800 Studies In Dance History:

Women's Work Lynn Brooks, 2007-11-28 Like the history of women dance has been difficult to capture as a historical subject Yet in bringing together these two areas of study the nine internationally renowned scholars in this volume shed new and surprising light on women's roles as performers of dance choreographers shapers of aesthetic trends and patrons of dance in Italy France England and Germany before 1800 Through dance women asserted power in spheres largely dominated by men the court the theater and the church As women's dance worlds intersected with men's their lives and visions were supported or opposed creating a complex politics of creative spiritual and political expression From a women's religious order in the thirteenth century Low Countries that used dance as a spiritual rite of passage to the salon culture of eighteenth century France where dance became an integral part of women's cultural influence the writers in this volume explore the meaning of these women's stories performances and dancing bodies demonstrating that dance is truly a field across which women have moved with finesse and power for many centuries past

Dance as Text: Ideologies of the Baroque Body Mark Franko, 2015-06-30 Dance as Text Ideologies of the Baroque Body is a historical and theoretical examination of French court ballet over a hundred year period beginning in 1573 that spans the late Renaissance and early baroque Utilizing aesthetic and ideological criteria author Mark Franko analyzes court ballet librettos contemporary performance theory and related commentary on dance and movement in the literature of this period Examining the formal choreographic apparatus that characterizes late Valois and early Bourbon ballet spectacle Franko postulates that the evolving aesthetic ultimately reflected the political situation of the noble class which devised and performed court ballets He shows how the body emerged from verbal theater as a self sufficient text whose autonomy had varied ideological connotations most important among which was the expression of noble resistance to the increasingly absolutist monarchy Franko's analysis blends archival research with critical and cultural theory in order to resituate the burlesque tradition in its politically volatile context Dance as Text thus provides a picture of the complex theoretical underpinnings of composite spectacle the ideological tensions underlying experiments with autonomous dance and finally the subversiveness of Moliere's use of court ballet traditions

Choreomania Kéline Gotman, 2018 When political protest is read as epidemic madness religious ecstasy as nervous disease and angular dance moves as dark and uncouth the disorder being described is choreomania At once a catchall term to denote spontaneous gestures and the unruly movements of crowds choreomania emerged in the nineteenth century at a time of heightened class conflict nationalist policy and colonial rule In this book author Kéline Gotman examines these choreographies of unrest rethinking the modern formation of the choreomania concept as it moved across scientific and social scientific disciplines Reading archives describing dramatic misformations of bodies and body politics she shows how prejudices against expressivity unravel in turn revealing widespread anxieties about demonstrative agitation This history of the fitful body complements stories of nineteenth century discipline and regimentation As she notes constraints on movement

imply constraints on political power and agency In each chapter Gotman confronts the many ways choreomania works as an extension of discourses shaping colonialist orientalism which alternately depict riotous bodies as dangerously infected others and as curious bacchanalian remains Through her research Gotman also shows how beneath the radar of this colonial discourse men and women gathered together to repossess on their terms the gestures of social revolt The Oxford Handbook of Dance and Theater Nadine George-Graves,2015-06-15 The Oxford Handbook of Dance and Theater collects a critical mass of border crossing scholarship on the intersections of dance and theatre Taking corporeality as an idea that unites the work of dance and theater scholars and artists and embodiment as a negotiation of power dynamics with important stakes these essays focus on the politics and poetics of the moving body in performance both on and off stage Contemporary stage performances have sparked global interest in new experiments between dance and theater and this volume situates this interest in its historical context by extensively investigating other such moments from pagan mimes of late antiquity to early modern archives to Bolshevik Russia to post Sandinista Nicaragua to Chinese opera on the international stage to contemporary flash mobs and television dance contests Ideologically the essays investigate critical race theory affect theory cognitive science historiography dance dramaturgy spatiality gender somatics ritual and biopolitics among other modes of inquiry In terms of aesthetics they examine many genres such as musical theater contemporary dance improvisation experimental theater television African total theater modern dance new Indian dance theater aesthetics philanthroproductions Butoh carnival equestrian performance tanztheater Korean Talchum Nazi Movement Choirs Lindy Hop Bomba Caroline Masques political demonstrations and Hip Hop The volume includes innovative essays from both young and seasoned scholars and scholar practitioners who are working at the cutting edges of their fields The handbook brings together essays that offer new insight into well studied areas challenge current knowledge attend to neglected practices or moments in time and that identify emergent themes The overall result is a better understanding of the roles of dance and theater in the performative production of meaning Urban Bush Women Nadine George-Graves,2010-07-08 The author's long term engagement with the company has given her unprecedented access to Urban Bush Women This Clearly contributes to her in depth understanding of the dynamics of the company and of the choreographic processes that undergird Urban Bush Women Concert Pieces Sarah Davies Cordova author of Paris Dances Textual Choreographies in the Ninetenth Century French Novel **Choice** ,2008 **The Oxford Encyclopedia of Women in World History: Dance** Bonnie G. Smith,2008 This encyclopedia captures the experiences of women throughout world history and illuminates how they have influenced and been influenced by these historical social and demographic changes It contains over 1 300 signed articles covering six main areas biographies geography and history comparative culture and society organizations and movements womens and gender studies and topics in world history **Book Review Index - 2009 Cumulation** Dana Ferguson,2009-08 Book Review Index provides quick access to reviews of books periodicals books on tape and electronic media representing a wide range of

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Unveiling the Magic of Words: A Review of "**Womens Work Making Dance In Europe Before 1800 Studies In Dance History**"

In some sort of defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their capability to kindle emotions, provoke contemplation, and ignite transformative change is truly awe-inspiring. Enter the realm of "**Womens Work Making Dance In Europe Before 1800 Studies In Dance History**," a mesmerizing literary masterpiece penned by a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve in to the book is central themes, examine its distinctive writing style, and assess its profound affect the souls of its readers.

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