

Modernisms Mythic Pose Gender Genre Solo Performance

Performing AntiquityGenre - text - interpretationGender, Genre, and Power in South Asian Expressive TraditionsChinese ShakespearesPracticing ArchetypeAdvanced Musical Performance: Investigations in Higher Education Learning Acting: The BasicsRebecca West's Subversive Use of Hybrid GenresThe Oxford Handbook of Music PsychologyBody KnowledgeRhythmic ModernismWomen and Embodied Mythmaking in Irish TheatreThe Cambridge Companion to Modernist CultureLearning to KneelThe Image of the Feminine in the Poetry of W.B. Yeats and Angelos SikelianosModernism after the Ballets RussesPossessed VoicesLiterature in the MakingFantasies of Ito MichioConsuming Dance Samuel N. Dorf Kaarina Koski Arjun Appadurai Alexander Cheng-Yuan Huang G ze Saner Ioulia Papageorgi Bella Merlin Laura Cowan Susan Hallam Mary Simonson Helen Rydstrand Shonagh Hill Celia Marshik Carrie J. Preston Anastasia Psoni Gabriela Minden Ruthie Abeliovich Nancy Glazener Tara Rodman Colleen T. Dunagan

Performing Antiquity Genre - text - interpretation Gender, Genre, and Power in South Asian Expressive Traditions Chinese Shakespeares Practicing Archetype Advanced Musical Performance: Investigations in Higher Education Learning Acting: The Basics Rebecca West's Subversive Use of Hybrid Genres The Oxford Handbook of Music Psychology Body Knowledge Rhythmic Modernism Women and Embodied Mythmaking in Irish Theatre The Cambridge Companion to Modernist Culture Learning to Kneel The Image of the Feminine in the Poetry of W.B. Yeats and Angelos Sikelianos Modernism after the Ballets Russes Possessed Voices Literature in the Making Fantasies of Ito Michio Consuming Dance *Samuel N. Dorf Kaarina Koski Arjun Appadurai Alexander Cheng-Yuan Huang G ze Saner Ioulia Papageorgi Bella Merlin Laura Cowan Susan Hallam Mary Simonson Helen Rydstrand Shonagh Hill Celia Marshik Carrie J. Preston Anastasia Psoni Gabriela Minden Ruthie Abeliovich Nancy Glazener Tara Rodman Colleen T. Dunagan*

performing antiquity tells the captivating story about some of the most intriguing belle  poque personalities archaeologists philologists classicists and musicologists and the dancers composers choreographers and musicians who brought their research to life at the birth of modernism

this book presents current discussions on the concept of genre it introduces innovative multidisciplinary approaches to contemporary and historical genres their roles in cultural discourse how they change and their relations to each other the reader is guided into the discussion surrounding this key concept and its history through a general introduction followed by eighteen chapters that represent a variety of discursive practices as well as analytic methods from several scholarly traditions this volume will have wide appeal to several academic audiences within the humanities both in finland and abroad and will especially be of interest to scholars of folklore language and cultural expression

the authors cross the boundaries between anthropology folklore and history to cast new light on the relation between songs and stories reality and realism and rhythm and rhetoric in the expressive traditions of south asia

this work concentrates on both shakespearean performance and shakespeare s appearance in sinophone culture in relation to the postcolonial question

practicing archetype addresses performer training specifically the self pedagogy of actors who train solo on their own as an independent learning process an opportunity for embodied research and a form of critical pedagogy joining the current critical and inclusive turn in performer training the author reconfigures the psychophysical work on self trope as encounters with the self and turns to the genre of solo performance including examples of solo activism from recent years for a deeper understanding into how the self always

already implicates and relates to others the space that opens in the dialogue between performer training and solo performance is negotiated around three key themes presence identity and action using a methodology grounded in archetypal psychology alongside liberation psychology and decolonial feminist thought and engaging the mythological figures echo odysseus and sisyphus the author reviews specific archetypal images that appear in key performer training texts and revisits well known practices through the insights drawn from solo performance offering audio guided exercises traditionally used in performer training as embodied forms of inquiry into the relationships between the individual and the various collectives surrounding her the volume proposes that solo performer training can be mobilised for multiple interrelated objectives creative artistic or professional development critical reflective liberatory pedagogy and spiritual archetypal imaginative encounters the book speaks to all who are engaged in performer training students and teachers soloists and ensembles as well as those with an interest in embodied forms of critical pedagogy or decolonial approaches to archetype

to reach the highest standards of instrumental performance several years of sustained and focused learning are required this requires perseverance commitment and opportunities to learn and practise often in a collective musical environment this book brings together a wide range of enlightening current psychological and educational research to offer deeper insights into the mosaic of factors and related experiences that combine to nurture and sometimes hinder advanced musical performance each of the book s four sections focus on one aspect of music performance and learning musics in higher education and beyond musical journeys and educational reflections performance learning and developing expertise and professionalism although each chapter within its home section offers a particular focus there is an underlying conception across all the book s contents of the achievability of advanced musical performance and of the important nurturing role that higher education can play particularly if policy and practice are evidence based and draw on the latest international research findings the narrative offers an insight into the world of advanced musicians detailing their learning journeys and the processes involved in their quest for the development of expertise and professionalism it is the first book of its kind to consider performance learning in higher education across a variety of musical genres including classical jazz popular and folk musics the editors have invited an international community of leading scholars and performance practitioners to contribute to this publication which draws on meticulous research and critical practice this collection is an essential resource for all musicians educators researchers and policy makers who share our interest in promoting the development of advanced performance skills and professionalism

now in a vibrantly revised second editon acting the basics remains a practical and theoretical guide to the world of the professional actor which skilfully combines ideas from a range of practitioners and linking the academy to the industry retaining a balance between acting history a discussion of pioneers and a consideration of the practicalities of acting techniques the new edition includes a discussion of acting for the screen as well as the practicalities of stage acting including training auditioning and rehearsing with a glossary of terms and useful website suggestions this is the ideal introduction for anyone wanting to learn more about the practice and history of acting

bringing new insights from genre theory to bear on the work of the journalist and novelist rebecca west this study explores how west s use of and combinations of multiple genres often in single works was informed and furthered by her subversive feminist goals rebecca west s subversive use of hybrid genres analyzes west s sense of genres as dynamic and strategic processes with transgressive political ends rather than as fixed and reified taxonomies a radical new approach at the time that is now mirrored in much contemporary theory surveying her oeuvre from this point of view the book goes on to examine systematically west s writing from 1911 1941 including her early journalism and criticism such novels as the return of the soldier and her controversial multi genre epic black lamb and grey falcon

the second edition of the oxford handbook of music psychology updates the original landmark text and provides a comprehensive review of the latest developments in this fast growing area of research covering

both experimental and theoretical perspectives each of the 11 sections is edited by an internationally recognised authority in the area the first ten parts present chapters that focus on specific areas of music psychology the origins and functions of music music perception responses to music music and the brain musical development learning musical skills musical performance composition and improvisation the role of music in everyday life and music therapy in each part authors critically review the literature highlight current issues and explore possibilities for the future the final part examines how in recent years the study of music psychology has broadened to include a range of other disciplines it considers the way that research has developed in relation to technological advances and points the direction for further development in the field with contributions from internationally recognised experts across 55 chapters it is an essential resource for students and researchers in psychology and musicology

while female performers in the early 20th century were regularly advertised as dancers mimics singers or actresses they wove together techniques and elements drawn from a wide variety of genres and media onstage and onscreen performers borrowed from musical scores and narratives referred to contemporary shows films and events and mimicked fellow performers behind the scenes they experimented with cross promotion and new advertising techniques and technologies to broadcast images and tales of their performances and lives well beyond the walls of american theaters cabarets and halls the performances and conceptions of art that emerged were innovative compelling and deeply meaningful body knowledge examines these performances and the performers behind them highlighting the ziegfeld follies and the passing show revues salome dancers isadora duncan s wagner dances adeline genette and bessie clayton s danced histories hazel mackaye and ruth st denis s pageants and anna pavlova s opera and film projects as a whole it re imagines early twentieth century art and entertainment as both fluid and convergent

contrary to the common view that cultural modernism is a broadly anti mimetic movement one which turned away from traditional artistic goals of representing the world rhythmic modernism argues that rhythm and mimesis are central to modernist aesthetics through detailed close readings of non fiction and short stories helen rydstrand shows that textual rhythms comprised the substance of modernist mimesis rhythmic modernism demonstrates how many modernist writers such as d h lawrence katherine mansfield and virginia woolf were profoundly invested in mimicking a substratum of existence that was conceived as rhythmic each displaying a fascination with rhythm both as a formal device and as a vital protean concept that helped to make sense of the complex modern world

provides an historical overview of women s mythmaking and thus their contributions to and an alternative genealogy of modern irish theatre

this companion provides students and scholars alike with an interdisciplinary approach to literary modernism through essays written on a range of cultural contexts this collection helps readers understand the significant changes in belief systems visual culture and pastimes that influenced and were influenced by the experimental literature published around 1890 1945

in this inventive mix of criticism scholarship and personal reflection carrie j preston explores the nature of cross cultural teaching learning and performance throughout the twentieth century japanese noh was a major creative catalyst for american and european writers dancers and composers the noh theater s stylized choreography poetic chant spectacular costumes and masks and engagement with history inspired western artists as they reimagined new approaches to tradition and form in learning to kneel preston locates noh s important influence on such canonical figures as pound yeats brecht britten and beckett these writers learned about noh from an international cast of collaborators and preston traces the ways in which japanese and western artists influenced one another preston s critical work was profoundly shaped by her own training in noh performance technique under a professional actor in tokyo who taught her to kneel bow chant and submit to the teachings of a conservative tradition this encounter challenged preston s assumptions about effective teaching particularly her inclinations to emphasize western ideas of

innovation and subversion and to overlook the complex ranges of agency experienced by teachers and students it also inspired new perspectives regarding the generative relationship between western writers and japanese performers pound yeats brecht and others are often criticized for their orientalist tendencies and misappropriation of noh but preston s analysis and her journey reflect a more nuanced understanding of cultural exchange

modernism as a powerful movement saw the literary and artistic traditions as well as pure science starting to evolve radically creating a crisis even chaos in culture and society within this chaos myth offered an ordered picture of that world employing symbolic and poetic images both w b yeats and angelos sikelianos embraced myth and symbols because they liberate imagination and raise human consciousness bringing together humans and the cosmos being opposed to the rigidity of scientific materialism that inhibits spiritual development the two poets were waiting for a new age and a new religion expecting that they themselves would inspire their community and usher in the change in their longing for a new age archaeology was a magnetic field for yeats and sikelianos as it was for many writers and thinkers after sir arthur evans s discovery of the minoan civilization where women appeared so peacefully prominent the dream of re creating a gynocentric mythology was no longer a fantasy in yeats s and sikelianos s gynocentric mythology the feminine figure appears in various forms and like in a drama it plays different roles significantly a gynocentric mythology permeates the work of the two poets and this mythology is of pivotal importance in their poetry their poetics and even in their life as the intensity of their creative desire brought to them female personalities to inspire and guide them indeed in yeats s and sikelianos s gynocentric mythology the image of the feminine holds a place within a historical context taking the reader into a larger social political and religious space

serge diaghilev s ballets russes holds a renowned position in the history of modernism across various arts the company s daring productions brought together leading artists working in diverse fields from igor stravinsky to pablo picasso from bronislava nijinska to coco chanel redefining the possibilities of artistic collaboration and shaping the trajectories of dance music fashion and the visual arts but what of the ballets russes s role in the text based theatre despite the intrinsic link between dance and theatre as performance arts the company s contributions to dramatic literature and dramaturgy have remained surprisingly elusive this book establishes the ballets russes as a powerful force in the development of modernist theatre in britain revealing how the company s avant garde repertoire inspired the creation of new composition strategies and performance techniques that privileged the immediacy of expression offered by the moving dancing body modernism after the ballets russes examines the philosophical conditions of early twentieth century britain s theatrical landscape marked by growing interest in nietzschean interpretations of classical drama and wagnerian notions of the gesamtkunstwerk to illuminate the allure of the ballets russes s re centring of dance as the foundation of theatre art it shows that diaghilev ballets provided new ways of thinking about the relationship between the literary and embodied aspects of dramatic performance fueling collaborations between eminent dramatists and theatre practitioners harley granville barker j m barrie terence gray and w h auden and lesser known choreographers cecil sharp tamara karsavina ninette de valois and rupert doone through the prism of the ballets russes this group of artists crafted distinctive new theatrical forms including a whimsical terpsichorean fantasia and a politically subversive poetic dramatic satire as well as new methods of staging shakespearean comedy and attic tragedy together this book contends these literary and dramaturgical innovations represent a previously neglected strand of modernism one that saw the dramatic power of the moving body expand the expressive resources of the period s theatrical arts

finalist for the 2020 jordan schnitzer book award in the category of jews and the arts music performance and visual presented by the association for jewish studies possessed voices tells the intriguing story of a largely unknown collection of audio recordings which preserve performances of modernist interwar hebrew plays ruthie abeliovich focuses on four recordings a 1931 recording of the eternal jew 1919 1923 a 1965 recording of the dybbuk 1922 a 1961 radio play of the golem 1925 and a 1952 radio play of yaakov and

rachel 1928 abeliovich traces the spoken language of modernist hebrew theater as grounded in multiple modalities of expressive practices including spoken hebrew jewish liturgical sensibilities supplemented by yiddish intonation and other vernacular accents and in relation to prevalent theatrical forms the book shows how these recorded performances provided jewish immigrants from europe with a venue for lamenting the decline of their home communities and for connecting their memories to the present analyzing sonic material against the backdrop of its artistic cultural and ideological contexts abeliovich develops a critical framework for the study of sound as a discipline in its own right in theater scholarship

in the eighteenth century literature meant learned writings by the twentieth century literature had come to be identified with imaginative aesthetically significant works and academic literary studies had developed special protocols for interpreting and valuing literary texts literature in the making examines what happened in between how literature came to be more precisely specified and valued how it was organized into genres canons and national traditions and how it became the basis for departments of modern languages and literatures in research universities modern literature the version of literature familiar today was an international invention but it was forged when literary cultures traditions and publishing industries were mainly organized nationally literature in the making examines modern literature s coalescence and institutionalization in the united states considered as an instructive instance of a phenomenon that was going global since modern literature initially offered a way to formulate the value of legacy texts by authors such as homer cervantes and shakespeare however the development of literature and literary culture in the u s was fundamentally transnational literature in the making argues that shakespeare studies one of the richest tracts of nineteenth century u s literary culture was a key domain in which literature came to be valued both for fuelling modern projects and for safeguarding values and practices that modernity put at risk a foundational paradox that continues to shape literary studies and literary culture bringing together the histories of literature s competing conceptualizations its print infrastructure its changing status in higher education and its life in public culture during the long nineteenth century literature in the making offers a robust account of how and why literature mattered then and matters now by highlighting the lively collaboration between academics and non academics that prevailed before the ascendancy of the research university starkly divided experts from amateurs literature in the making also opens new possibilities for envisioning how academics might partner with the reading public

born in japan and trained in germany dancer and choreographer ito michio 1893 1961 achieved prominence in london before moving to the u s in 1916 and building a career as an internationally acclaimed artist during world war ii ito was interned for two years and then repatriated to japan where he contributed to imperial war efforts by creating propaganda performances and performing revues for the occupying allied forces in tokyo throughout ito continually invented stories of voyages made artists befriended performances seen and political activities carried out stories later dismissed as false fantasies of ito michio argues that these invented stories unrealized projects and questionable political affiliations are as fundamental to ito s career as his real activities helping us understand how he sustained himself across experiences of racialization imperialism war and internment tara rodman reveals a narrative of ito s life that foregrounds the fabricated and overlooked to highlight his involvement with japanese artists such as yamada kosaku and ishii baku and global modernist movements rodman offers fantasy as a rubric for understanding how individuals such as ito sustain themselves in periods of violent disruption and as a scholarly methodology for engaging the past

dance in tv advertisements has long been familiar to americans as a silhouette dancing against a colored screen exhibiting moves from air guitar to breakdance tricks all in service of selling the latest apple product but as author colleen t dunagan shows in consuming dance the advertising industry used dance to market items long before ipods in this book dunagan lays out a comprehensive history and analysis of dance commercials to demonstrate the ways in which the form articulates with informs and reflects u s culture in doing so she examines dance commercials as cultural products looking at the ways in which

dance engages with television film and advertising in the production of cultural meaning throughout the book dunagan interweaves semiotics choreographic analysis cultural studies and critical theory in an examination of contemporary dance commercials while placing the analysis within a historical context she draws upon connections between individual dance commercials and the discursive and production histories to provide a thorough look into brand identity and advertising s role in constructing social identities

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