

## Dancing The Feminine Gender Identity Performances By Indonesian Migrant Women Asian And Asian American Studies

What happens when machines teach humans to dance? Dance video games transform players' experiences of popular music, invite experimentation with gendered and racialized movement styles, and present new possibilities for teaching, learning, and archiving choreography. Drawing on five years of research with players, game designers, and choreographers for the Just Dance and Dance Central games, Playable Bodies situates dance games in a media ecology that includes the larger game industry, viral music videos, reality TV competitions, marketing campaigns, and emerging surveillance technologies. Author Kiri Miller tracks the circulation of dance gameplay and related body projects across media platforms to reveal how dance games function as intimate media, configuring new relationships among humans, interfaces, music and dance repertoires, and social media practices.

This book examines how different stages of adult life affect participation in lifestyle sports and in the construction of identity. Drawing on multi-disciplinary perspectives, it explores how gender, sexuality, ethnicity, and location, in conjunction with age and stage in career, affect lifestyle sport practices and meanings. Tracing engagement with lifestyle sport across the lifecourse, from young adult to older age, the book examines the concepts of authenticity and identity in subcultural and alternative sports, exploring how individuals develop lifestyle sport identities, maintain authentic identities, and how they manage those identities as older adults. It presents a range of fascinating, cutting-edge case studies from around the world, covering sports as diverse as climbing, surfing, mountain biking, skateboarding and roller derby, and considers key contemporary issues such as professionalisation, sports labor, and digital technology. It also highlights political tensions and shifts that shape the identities of lifestyle sport communities. This is essential reading for anybody with a serious interest in alternative or lifestyle sports, the relationships between sport and wider society, or the development of subcultures and cultural identity.

While dance has always been as demanding as contact sports, intuitive boundaries distinguish the two forms of performance for men. Dance is often regarded as a feminine activity, and men who dance are frequently stereotyped as suspect, gay, or somehow unnatural. But what really happens when men dance? When Men Dance offers a progressive vision that boldly articulates double-standards in gender construction within dance and brings hidden histories to light in a globalized debate. A first of its kind, this trenchant look at the stereotypes and realities of male dancing brings together contributions from leading and rising scholars of dance from around the world to explore what happens when men dance. The dancing male body emerges in its many contexts, from the ballet, modern, and popular dance worlds to stages in Georgian and Victorian England, Weimar Germany, India and the Middle East. The men who dance and those who analyze them tell stories that will be both familiar and surprising for insiders and outsiders alike.

"Pygmy music" has captivated students and scholars of anthropology and music for decades if not centuries, but until now this aspect of their culture has never been described in a work that is at once vividly engaging, intellectually rigorous, and self-consciously aware of the ironies of representation. *Seize the Dance!* is an ethnomusical study focused on the music and dance of BaAka forest people, who live in the Lobaye region of the Central African Republic. Based on ethnographic research that Michelle Kisliuk conducted from 1986 through 1995, this book describes BaAka songs, drum rhythms, and dance movements--along with their contexts of social interaction--in an elegant narrative that is enhanced by many photographs, musical illustrations, and field recordings on a companion website.

*Dance in a World of Change: Reflections on Globalization and Cultural Difference* will help you -understand how dance instruction is affected by globalization; -discover the ways in which the discourse and curriculum of dance connect it to the critical, political, moral, and aesthetic dimensions of contemporary society; and -learn from the rich and generative set of experiences of international dance educators, choreographers, critics, and scholars. *Dance in a World of Change: Reflections on Globalization and Cultural Difference* presents a range of international perspectives on dance pedagogy, the body, performance, and dance and culture. The text expands the discourse of dance that connects it to the critical, political, moral, and aesthetic dimensions of contemporary society, and it explores how globalization is influencing and shaping the future of dance. The contributing writers hail from around the world: South Africa, Brazil, Croatia, Ireland, Canada, Taiwan, New Zealand, the United Kingdom, Holland, Jamaica, and the United States. They bring their distinguished records as dance educators, choreographers, critics, and scholars to this book as they address -a form of human empowerment or cultural resistance; -a means of recognizing diverse cultural experience and communicating common humanity; -an expression of social conflict, injustice, violence, and marginalization; and -an educational process that transcends the particular and encompasses commonality. As growing connections between diverse communities transform our sensibilities, people's assumptions about what is good and bad, beautiful and ugly, or rational and irrational are often challenged. The changes that result can produce new and sometimes startling forms of art, create new identities formed from disparate histories and experiences, and help people rethink how they came to value one dance form over another. As new forms of dance expression are created, dance educators are using these changes to illustrate to their students what they might mean. For example, cultural borrowing in dance and pedagogy has evoked questions concerning the meaning of the tradition itself: What is African dance? Is it African dance if it is taught by a non-African? Does it remain a cultural dance if it is performed simply as a dance and no longer as a story of the people? This text helps dance educators celebrate cultural traditions while recognizing the forces and forms that bridge our common experience. In part I of this book, contributors explore how traditional dance forms are being shaped by the global dance environment and how this environment is influencing new forms of popular dance. Part II takes a look at sexual orientation, racism, and prejudice and challenges the assumptions of what is normative. Multicultural issues as they relate to dance pedagogy are examined in part III, and part IV helps readers to transcend the differences between cultures and embrace the commonalities shared through dance. Each chapter includes an introduction and ending reflections that provide insight and create a place for dialogue. References, which are grouped by chapter at the end of the book, provide additional information for follow-up. *Dance in a World of Change* is a catalyst for new thinking about dance among teachers, choreographers, and scholars in the field. Readers will experience the passion and excitement of the contributing writers, who delineate the connections that help form a global community.

Employing a cultural theory approach, this book explores the relationship between popular dance and value. It traces the shifting value systems that underpin popular dance scholarship and considers how different dancing communities articulate complex expressions of judgment, significance and worth through their embodied practice.

Drawing on ethnographic research and often deeply personal experiences with musical cultures, *Queering the Field: Sounding out Ethnomusicology* unpacks a history of sentiment that veils the treatment of queer music and identity within the field of ethnomusicology. The thematic structure of the volume reflects a deliberate cartography of queer spaces in the discipline-spaces that are strongly present due to their absence, are marked by direct sonic parameters, or are called into question by virtue of their otherness. As the first large-scale study of ethnomusicology's queer silences and queer identity politics, *Queering the Field* directly addresses the normativities currently at play in musical ethnography (fieldwork, analysis, performance, transcription) as well as in the practice of musical ethnographers (identification, participation, disclosure, observation, authority). While rooted in strong narrative convictions, the authors frequently adopt radicalized voices with the goal of queering a hierarchical sexual binary. The essays in the volume present rhetorical and syntactical scenarios that challenge us to read in prescient singular ways for future queer writing and queer thought in ethnomusicology.

The Oxford Handbook of Dance and the Popular Screen offers new ways of understanding dance on the popular screen in new scholarly arguments drawn from dance studies, performance studies, and film and media studies. Through these arguments, it demonstrates how this dance in popular film, television, and online videos can be read and considered through the different bodies and choreographies being shown.

With a focus on gender-based research, Worden and Worden's new book offers a truly unique look at the perception of gender and the impact of gender biases and predispositions on the couple and the client-therapist relationship. While *The Gender Dance in Couples Therapy* offers essential theoretical coverage, the main emphasis is on application. The book's in-depth case study takes you through specific phases of couples therapy, from the first interview through termination - always through the "lens" of gender. You'll find the book's concrete guidelines for assessment and intervention, particularly regarding common impasses in the treatment process, to be invaluable in your examination of this growing and ever-changing field.

Dance and literary studies have traditionally been at odds: dancers and dance critics have understood academic analysis to be overly invested in the mind at the expense of body signification; literary critics and theorists have seen dance studies as anti-theoretical, even anti-intellectual.

This book explores the phenomenon of pole dancing as an increasingly popular fitness and leisure activity for women. It moves beyond previous debates surrounding the empowering or degrading nature of pole dancing classes, and instead explores the complexities of these concepts and highlights that women participating in this practice cannot be seen as one dimensional. *Femininity, Feminism and Recreational Pole Dancing* explores the construction, negotiation and presentation of a gendered and classed identity and self through participation in pole dancing, the meaning of pole dancing as a fitness practice for women, and the concepts of community and friendship as developed through classes. Using empirical research, the book uncovers the stories and experiences of the women who participate in these classes, and examines what the mainstreaming of this type of sexualised dance means for the women who practice it. Pole dancing is shown to be a practice in which female identities are negotiated, performed and enacted and this book positions pole dancing as an activity which both reinforces but also presents some challenge to ideas of feminism and femininity for the women that participate. Women's participation in pole dancing is described in a discourse of choice and control, yet this book argues that the decision to participate is somewhat constructed by the advertising of these classes as enabling women to create a particular desirable self, which is perpetuated throughout our culture as the 'ideal'. Exploring the ways in which women attempt to manage impressions and present themselves as 'respectable', the book examines how women wish to dis-identify with both women who work as strippers and women who are feminist, seeing both identities as contradictory to the feminine image that they pursue. The book explores the capacity of these classes to offer women some feelings of agency but challenges the idea that participating in pole dancing can offer collective empowerment. The book ultimately argues that women's participation can be viewed both in terms of their active engagement and enjoyment of these classes and in terms of the structures and pressures which continue to shape their lives. This timely publication explores the complexity of the pole dancing phenomenon and highlights a range of questions surrounding this activity as a leisure form. It will be a valuable contribution to those interested in women's and gender studies, cultural studies, feminism, sociology and leisure studies.

The essays in this book consider how gender dynamics manifest in the dance community.

This book examines the globalization of belly dance and the distinct dancing communities that have evolved from it. The history of belly dance has taken place within the global flow of sojourners, immigrants, entrepreneurs, and tourists from the nineteenth to the twenty-first century. In some cases, the dance is transferred to new communities within the gender normative structure of its original location in North Africa and the Middle East. Belly dance also has become part of popular culture's Orientalist infused discourse. The consequence of this discourse has been a global revision of the solo dances of North Africa and the Middle East into new genres that are still part of the larger belly dance community but are distinct in form and meaning from the dance as practiced within communities in North Africa and the Middle East.

The Bloomsbury Companion to Dance Studies brings together leading international dance scholars in this single collection to provide a vivid picture of the state of contemporary dance research. The book commences with an introduction that privileges dancing as both a site of knowledge formation and a methodological approach, followed by a provocative overview of the methods and problems that dance studies currently faces as an established disciplinary field. The volume contains eleven core chapters that each map out a specific area of inquiry: Dance Pedagogy, Practice-As-Research, Dance and Politics, Dance and Identity, Dance Science, Screendance, Dance Ethnography, Popular Dance, Dance History, Dance and Philosophy, and Digital Dance. Although these sub-disciplinary domains do not fully capture the dynamic ways in which dance scholars work across multiple positions and perspectives, they reflect the major interests and innovations around which dance studies has organized its teaching and research. Therefore each author speaks to the labels, methods, issues and histories of each given category, while also exemplifying this scholarship in action. The dances under investigation range from experimental conceptual concert dance through to underground street dance practices, and the geographic reach encompasses dance-making from Europe, North and South America, the Caribbean and Asia. The book ends with a chapter that looks ahead to new directions in dance scholarship, in addition to an annotated bibliography and list of key concepts. The volume is an essential guide for students and scholars interested in the creative and critical approaches that dance studies can offer.

This volume brings together for the first time book chapters, articles and position pieces from the debates on music and identity, which seek to answer classic questions such as: how has music shaped the ways in which we understand our identities and those of others? In what ways has scholarly writing about music dealt with identity politics since the Second World War? Both classic and more recent contributions are included, as well as material on related issues such as music's role as a resource in making and performing identities and music scholarship's ambivalent relationship with scholarly activism and identity politics. The essays approach the music-identity relationship from a wide range of methodological perspectives, ranging from critical historiography and archival studies, psychoanalysis, gender and sexuality studies, to ethnography and anthropology, and social and cultural theories drawn from sociology; and from continental philosophy and Marxist theories of class to a range of globalization theories. The collection draws on the work of Anglophone scholars from all over the globe, and deals with a wide range of musics and cultures, from the Americas, Australasia, Europe, the Middle East and Africa. This unique collection of key texts, which deal not just with questions of gender, sexuality

and race, but also with other socially-mediated identities such as social class, disability, national identity and accounts and analyses of inter-group encounters, is an invaluable resource for music scholars and researchers and those working in any discipline that deals with identity or identity politics.

Arts Therapies and Gender Issues offers international perspectives on gender in arts therapies research and demonstrates understandings of gender and arts therapies in a variety of global contexts. Analysing current innovations and approaches in the arts therapies, it discusses issues of cultural identity, which intersect with sex, gender norms, stereotypes and sexual identity. The book includes unique and detailed case studies such as the emerging discipline of creative writing for therapeutic purposes, re-enactment phototherapy, performative practice and virtual reality. Bringing together leading researchers, it demonstrates clinical applications and shares ideas about best practice. Incorporating art, drama, dance and music therapy, this book will be of great interest to academics and researchers in the fields of arts therapies, psychology, medicine, psychotherapy, health and education. It will also appeal to practitioners and teachers of art, dance-movement, drama and music therapy.

'...full credit to Thomas and Macmillan for embarking on such a worthwhile venture - Dance Research I have already found the Thomas edition of enormous value in teaching both undergraduates and postgraduates, from the perspectives of dance anthropology, ethnography and theatre dance analysis - Theresa Buckland, Department of Dance Studies, University of Surrey This unique collection of papers, written specially for this volume, explores the aspects of the ways in which dance and gender intersect in a variety of cultural contexts, from social and disco dance to performance dance, to the Hollywood musical and dances from different cultures. The contributors come from a broad range of disciplines, such as cultural studies, anthropology, sociology, dance studies, film studies, and journalism. They bring to the book a wide body of ideas and approaches, including feminism, psychoanalysis, ethnography and subcultural theory. List of Plates - Preface to the 1995 Reprint - Notes on the Contributors - Introduction - PART 1: CULTURAL STUDIES - Dance, Gender and Culture; T.Polhumus - Dancing in the Dark: Rationalism and the Neglect of Social Dance; A.Ward - Ballet, Gender and Cultural Power; C.J.Novack - 'I Seem to Find the Happiness I Seek': Heterosexuality and Dance in the Musical; R.Dyer - PART 2: ETHNOGRAPHY - An-Other Voice: Young Women Dancing and Talking; H.Thomas - Gender Interchangeability among the Tiwi; A.Grau - 'Saturday Night Fever': An Ethnography of Disco Dancing; D.Walsh - Classical Indian Dance and Women's Status; J.L.Hanna - PART 3: THEORY/CRITICISM - Dance, Feminism and the Critique of the Visual; R.Copeland - 'You put your left foot in, then you shake it all about ...': Excursions and Incursions into Feminism and Bausch's Tanztheater; A.Sanchez-Colberg - 'She might pirouette on a daisy and it would not bend': Images of Femininity and Dance Appreciation; L-A.Sayers - Still Dancing Downwards and Talking Back; Z.Oyortey - The Anxiety of Dance Performance; V.Rimmer - Index

This book explores the nexus between gender, ageing and culture in dancers practicing a variety of genres. It challenges existing cultural norms which equate ageing with bodily decline and draws on an interdisciplinary theoretical framework to explore alternatives for developing a culturally valued mature subjectivity through the practice of dance.

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.

The late nineteenth century witnessed the birth and popularization of a number of highly emotional musical styles that played on the eagerness of modern Europeans and Americans to toy with the limits of sanity and to taste the ecstasies of living on the edge. This absorbing book explores these popular, passionate musical styles -- which include flamenco, tango and rebetika -- and points out that they arose as well-intentioned intellectuals co-opted the emotional experiences most closely associated with women. In drawing those experiences out of female practice, they defined, objectified, and turned them into strategies of domination, the deepest impact of which was felt, ironically, by modern women. In bridging anthropology, sociology, cultural, media, body and gender studies, this book broadens the base of theory which has ignored the transnational world of Latin and Mediterranean popular culture and makes a powerful statement about the intersection of nationalism, sexuality, identity and authenticity.

Dance on its Own Terms: Histories and Methodologies anthologizes a wide range of subjects examined from dance-centered methodologies: modes of research that are emergent, based in relevant systems of movement analysis, use primary sources, and rely on critical, informed observation of movement. The chapters emphasize dance history and core disciplinary knowledge in three categories of significant dance activity: performance and reconstruction, pedagogy and choreographic process, and notational and other written forms that analyze and document dance. Conceptually, each chapter also raises concerns and questions that point to broadly inclusive methodological applications. Engaging and insightful, Dance on its Own Terms represents a major contribution to research on dance.

Provides insights about the identity, marginalization and governance of the Khawaja Sira-gender nonconforming individuals in Pakistan.

This book provides the first critical and contextual study of contemporary and historical dance theatre in Ireland. Since the arrival of the traditional dance spectacular Riverdance in 1994, Irish dance has not only become a topic of global interest, but also a subject of heated debate. The emergence of companies such as CoisCéim Dance Theatre and Fabulous Beast Dance Theatre in the mid-1990s marked an important turning point in Irish dance practice that once again provoked a re-thinking of the perception of the dancing body and its position within Irish performance culture. McGrath's study examines how groundbreaking dance theatre works have tackled some of the most urgent and difficult socio-political and cultural questions in Ireland, and how in

doing so they have re-imagined seemingly hermetic narratives of oppression and limiting definitions of 'Irish' corporeality. This study provides a timely reading of these revolutionary moves. In the twenty-first century, values of competition underpin the free-market economy and aspirations of individual achievement shape the broader social world. Consequently, ideas of winning and losing, success and failure, judgment and worth, influence the dance that we see and do. Across stage, studio, street, and screen, economies of competition impact bodily aesthetics, choreographic strategies, and danced meanings. In formalized competitions, dancers are judged according to industry standards to accumulate social capital and financial gain. Within the capitalist economy, dancing bodies compete to win positions in prestigious companies, while choreographers hustle to secure funding and attract audiences. On the social dance floor, dancers participate in dance-offs that often include unspoken, but nevertheless complex, rules of bodily engagement. And the media attraction to the drama and spectacle of competition regularly plays out in reality television shows, film documentaries, and Hollywood cinema. Drawing upon a diverse collection of dances across history and geography, *The Oxford Handbook of Dance and Competition* asks how competition affects the presentation and experience of dance and, in response, how dancing bodies negotiate, critique, and resist the aesthetic and social structures of the competition paradigm.

This anthology examines the origins, meanings, and enduring power of the powwow. Held on and off reservations, in rural and urban settings, powwows are an important vehicle for Native peoples to gather regularly. Although sometimes a paradoxical combination of both tribal and intertribal identities, they are a medium by which many groups maintain important practices. *Powwow* begins with an exploration of the history and significance of powwows, ranging from the Hochunk dances of the early twentieth century to present-day Southern Cheyenne gatherings to the contemporary powwow circuit of the northern plains. Contributors discuss the powwow's performative and cultural dimensions, including emcees, song and dance, the expression of traditional values, and the Powwow Princess. The final section examines how powwow practices have been appropriated and transformed by Natives and non-Natives during the past few decades. Of special note is the use of powwows by Native communities in the eastern United States, by Germans, by gay and lesbian Natives, and by New Agers.

*Indian Classical Dance and the Making of Postcolonial National Identities* explores what happens when a national-cultural production is reproduced outside the immediate social, political and cultural context of its origin. Whereas most previous studies have analysed Indian classical dance in the context of Indian history and culture, this volume situates this dance practice in the longstanding transnational linkages between India and the UK. What is the relation between the contemporary performance of Indian classical dance and the constitution of national, diasporic and multicultural identity? Where and how does Indian dance derive its productive power in the postcolonial moment? How do diasporic and nationalist representations of Indian culture intersect with depictions of British culture and politics? It is argued that classical Indian dance has become a key aspect of not only postcolonial South Asian diasporic identities, but also of British multicultural and transnational identity. Based on an extensive ethnographic study of performances of Indian classical dance in the UK, this book will be of interest to scholars of anthropology, sociology, South Asian studies, Postcolonial, Transnational and Cultural studies, and Theatre and Performance studies.

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. Andria Christofidou is a sociologist of genders and sexualities. She teaches at the Department of Social and Political Sciences, University of Cyprus, and works as a post-doctoral researcher in the Developing Equality Allies: An Innovative Workplace Inclusion Programme. Andrias research has been published in the *Journal of Gender Studies*, and *NORMA: International Journal for Masculinity Studies*.

"... almost every page offers provocative commentary on the aesthetics and politics of modern dance." -- *Signs* "... [an] important step... in the ineluctable dance by postmodern historians across a bridge that spans the gaps among disciplines, between theory and practice, and between present and past." -- *Theatre Journal* "This complex and important book needs to be read by anyone interested in dance history or the cultural politics of dance." -- *Dance Theatre Journal* "Mark Franko's *Dancing Modernism/Performing Politics* is challenging, groundbreaking, insightful, and, I believe, an important contribution to the field of dance scholarship." -- *Dance Research Journal* A revisionary account of the evolution of "modern dance" in which Mark Franko calls for a historicization of aesthetics that considers the often-ignored political dimension of expressive action. Includes an appendix of articles of left-wing dance theory, which flourished during the 1930s.

Click here to listen to Julia Ericksen's interview about *Dance with Me* on Philadelphia NPR's "Radio Times" Rumba music starts and a floor full of dancers alternate clinging to one another and turning away. Rumba is an erotic dance, and the mood is hot and heavy; the women bend and hyperextend their legs as they twist and turn around their partners. Amateur and professional ballroom dancers alike compete in a highly gendered display of intimacy, romance and sexual passion. In *Dance With Me*, Julia Ericksen, a competitive ballroom dancer herself, takes the reader onto the competition floor and into the lights and the glamour of a world of tanned bodies and glittering attire, exploring the allure of this hyper-competitive, difficult, and often expensive activity. In a vivid ethnography accompanied by beautiful photographs of all levels of dancers, from the world's top

competitors to social dancers, Ericksen examines the ways emotional labor is used to create intimacy between professional partners and between professionals and their students, illustrating how dancers purchase intimacy. She shows that, while at first glance, ballroom presents a highly gendered face with men leading and women following, dancing also transgresses gender.

First published in 1985, the Handbook for Achieving Gender Equity Through Education quickly established itself as the essential reference work concerning gender equity in education. This new, expanded edition provides a 20-year retrospective of the field, one that has the great advantage of documenting U.S. national data on the gains and losses in the efforts to advance gender equality through policies such as Title IX, the landmark federal law prohibiting sex discrimination in education, equity programs and research. Key features include: Expertise – Like its predecessor, over 200 expert authors and reviewers provide accurate, consensus, research-based information on the nature of gender equity challenges and what is needed to meet them at all levels of education. Content Area Focus – The analysis of gender equity within specific curriculum areas has been expanded from 6 to 10 chapters including mathematics, science, and engineering. Global/Diversity Focus – Global gender equity is addressed in a separate chapter as well as in numerous other chapters. The expanded section on gender equity strategies for diverse populations contains seven chapters on African Americans, Latina/os, Asian and Pacific Island Americans, American Indians, gifted students, students with disabilities, and lesbian, gay, bisexual, and transgender students. Action Oriented – All chapters contain practical recommendations for making education activities and outcomes more gender equitable. A final chapter consolidates individual chapter recommendations for educators, policymakers, and researchers to achieve gender equity in and through education. New Material – Expanded from 25 to 31 chapters, this new edition includes: \*more emphasis on male gender equity and on sexuality issues; \*special within population gender equity challenges (race, ability and disability, etc); \*coeducation and single sex education; \*increased use of rigorous research strategies such as meta-analysis showing more sex similarities and fewer sex differences and of evaluations of implementation programs; \*technology and gender equity is now treated in three chapters; \*women's and gender studies; \*communication skills relating to English, bilingual, and foreign language learning; and \*history and implementation of Title IX and other federal and state policies. Since there is so much misleading information about gender equity and education, this Handbook will be essential for anyone who wants accurate, research-based information on controversial gender equity issues—journalists, policy makers, teachers, Title IX coordinators, equity trainers, women's and gender study faculty, students, and parents.

Migration makes a profound impression on identity, its expressions and performance. Migrant communities often cast women as bearers of cultural reproduction. This is especially the case when women choose to become representatives of their community through cultural dance performances. Such performances are also a means to express the migrant life of movement and a way to maintain their sense of well-being. This book is a vision of expressions of gender and identity at the heart of the Asian women's experience.

This book provides an international, multi-disciplinary empirical account of pole classes and how they fit into wider discourses about bodies and gender, and age and fitness. In particular, the book explores how women initiate agency and espouse liberation and empowerment through something as seemingly problematic as pole classes.

Social Partner Dance: Body, Sound, and Space is an ethnographic theory of social partner dancing built on participant observation and interviews with instructors of tango, lindy hop, salsa, blues, and various other forms. The work establishes a general analytical language for the study of these dances, based on the premise that a thorough understanding of any lead/follow form must consider in depth how it manages the four-part relationship between self, partner, music, and surroundings. Each chapter begins with a brief vignette on a distinct dance form and explores the focused worlds of partnered dancing done for the joy and entertainment of the dancers themselves. Grounded intellectually in embodiment studies and sensory ethnography, and empirically in ethnographic fieldwork, Social Partner Dance promotes scholarship that understands the social, cultural, and political functions of partner dance through its embodied practice.

Breaking, popping, locking, waacking, and hip-hop dance are practiced widely in contemporary Vietnam. Considering the dance practices in the larger context of post-socialist transformation, urban restructuring, and changing gender relations, Sandra Kurfürst examines youth's aspirations and desires embodied in dance. Drawing on a rich and diverse range of qualitative data, including interviews, sensory and digital ethnography, she shows how dancers confront social and gender norms while following their passion. As a contribution to area and global studies, the book illuminates the translocal spatialities of hip hop, produced through the circulation of objects and the movement of people.

Provocative insights into the nature of dancing as inseparable from human vitality and distinctiveness emerge from this spiraling study of specific cultural dance traditions brought into conversation with various philosophical/theoretical perspectives centering on the topics: movement, gesture, play, masking, ritual, seduction, performance, religion; each the subject of engaging innovative analysis. The author draws on experience as dancer and academic to address contemporary issues such as gender identity development and plasticity and acuity throughout the lifespan.

Focusing on politics, gender, and identities, a group of international dance scholars provide a broad overview of new methodological approaches – with specific case studies – and how they can be applied to the study of ballet and modern dance. With an introduction exploring the history of dance studies and the development of central themes and areas of concerns in the field, the book is then divided into three parts: politics explores 'Ausdruckstanz' – an expressive dance tradition first formulated in the 1920s by dancer Mary Wigman and carried forward in the work of Pina Bausch and others gender examines eighteenth century theatrical dance – a time when elaborate sets, costumes, and plots examined racial and sexual stereotypes identity is concerned with modern dance. Exploring contemporary analytical approaches to understanding performance traditions, Dance Discourses' pedagogical structure makes it ideal for courses in performing arts and humanities.

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