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KEY=MASCULINITIES - LEWIS LAYLA

When Men Dance:Choreographing Masculinities Across Borders *Oxford University Press* 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. **The Embodied Performance of Gender** *Routledge* 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.

Gendered Bodies and Leisure *The practice and performance of American belly dance* Routledge With its roots in Middle Eastern and North African dance, belly dance is a popular leisure activity in the West with women (and some men) of all ages and body types pursuing the activity for diverse reasons. Drawing on empirical research, fieldwork, and interviews with participants, this book investigates the social world and small group cultures of American belly dance, examining the various ways in which people use leisure to construct the self and social relationships. With attention to gender expectations, body image, sexuality, community, spiritual experiences, and the process of identifying with a leisure activity, this book shows how people engage in the same pursuit in a variety of ways. It sheds light on the manner in which dancers strive to deal with the challenges presented by internal power struggles and legitimacy bids, public beliefs, narrow cultural ideals of beauty and often sexualized assumptions about their art. A fascinating study of identity work and the reproduction and challenging of gender norms through a gendered leisure activity, *Gendered Bodies and Leisure: The Practice and Performance of American Belly Dance* will be of interest to students and scholars researching gender and sexuality, the sociology of leisure, the sociology of the body and interactionist thought.

Men, Masculinities and Sexualities in Dance Transgression and its Limits *Springer Nature* 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.

Dance on Its Own Terms Histories and Methodologies *Oxford University Press* *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 anthology fills a gap in current scholarship by emphasizing dance history and core disciplinary knowledge rather than theories imported from disciplines outside dance. Individual chapters

serve as case studies that are further organized into three categories of significant dance activity: performance and reconstruction, pedagogy and choreographic process, and notational and other written forms that analyze and document dance. The breadth of the content reflects the richness and vibrancy of the dance field; each deeply informed examination serves as a window opening onto the larger world of 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. **Masculinity, Intersectionality and Identity Why Boys (don't) Dance** *Springer Nature* 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. Doug Risner is Professor of Dance and Distinguished Faculty Fellow, Wayne State University, and conducts research on the sociology of dance education, gender in dance, and humanizing dance pedagogies. His books include *Stigma & Perseverance in the Lives of Boys Who Dance* (2009); *Hybrid Lives of Teaching Artists in Dance and Theatre Arts* (2014); *Dance & Gender: An Evidence-Based Approach* (2017); and *Ethical Dilemmas in Dance Education* (2020) which in 2021 received the Susan W. Stinson Book Award for Dance Education and the NDEO Ruth Lovell Murray Book Award. Beccy Watson is Reader in the Carnegie School of Sport, Leeds Beckett University, UK. Her research focuses on feminist/critical epistemologies, social inequalities and intersections across leisure, sport and dance contexts. She is a co-editor of the *Palgrave Handbook of Feminism and Sport, Leisure and Physical Recreation* (2018). **The Bodies of Others Drag Dances and Their Afterlives** *Triangulations: Lesbian/Gay/Qu* The first book-length exploration of drag dance in the U.S. **Communicating Marginalized Masculinities Identity Politics in TV, Film, and New Media** *Routledge* For years, research concerning masculinities has explored the way that men have dominated, exploited, and dismantled societies, asking how we might make sense of marginalized masculinities in the context of male privilege. This volume asks not only how terms such as men and masculinity are socially defined and culturally instantiated, but also how the media has constructed notions of masculinity that have kept minority masculinities

on the margins. Essays explore marginalized masculinities as communicated through film, television, and new media, visiting representations and marginalized identity politics while also discussing the dangers and pitfalls of a media pedagogy that has taught audiences to ignore, sidestep, and stereotype marginalized group realities. While dominant portrayals of masculine versus feminine characters pervade numerous television and film examples, this collection examines heterosexual and queer, military and civilian, as well as Black, Japanese, Indian, White, and Latino masculinities, offering a variance in masculinities and confronting male privilege as represented on screen, appealing to a range of disciplines and a wide scope of readers. **The Oxford Handbook of Contemporary Ballet** Oxford University Press "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-construing 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"-- **Making It Like a Man Canadian Masculinities in Practice** Wilfrid Laurier Univ. Press *Making It Like a Man: Canadian Masculinities in Practice* is a collection of essays on the practice of masculinities in Canadian arts and cultures, where to "make it like a man" is to participate in the cultural, sociological, and historical fluidity of ways of being a man in Canada, from the country's origins in nineteenth-century Victorian values to its immersion in the contemporary post-modern landscape. The book focuses on the ways Canadian masculinities have been performed and represented through five broad themes: colonialism, nationalism, and transnationalism; emotion and affect; ethnic and minority identities; capitalist and domestic politics; and the question of men's relationships with themselves and others. Chapters include studies of well-known and more obscure figures in the Canadian arts and culture scenes, such as visual artist Attila Richard Lukacs; writers Douglas Coupland, Barbara Gowdy, Simon Chaput, Thomas King, and James De Mille;

filmmakers Clement Virgo, Norma Bailey, John N. Smith, and Frank Cole; as well as familiar and not-so-familiar tokens of Canadian masculinity such as the hockey hero, the gangsta rapper, the immigrant farmer, and the drag king. *Making It Like a Man* is the first book of its kind to explore and critique historical and contemporary masculinities in Canada with a special focus on artistic and cultural production and representation. It is concerned with mapping some of the uniquely Canadian places and spaces in the international field of masculinity studies, and will be of interest to academic and culturally informed audiences. **Dance with Me Ballroom Dancing and the Promise of Instant Intimacy** *NYU Press* [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. **The Evolving Feminine Ballet Body** *University of Alberta* Dance has become increasingly visible within contemporary culture: just think of reality TV shows featuring this art form. This shift brings the ballet body into renewed focus. Historically both celebrated and critiqued for its thin, flexible, and highly feminized aesthetic, the ballet body now takes on new and complex meanings at the intersections of performance art, popular culture, and fitness. *The Evolving Feminine Ballet Body* provides a local perspective to enrich the broader cultural narratives of ballet through historical, socio-cultural, political, and artistic lenses, redefining what many consider to be "high art." Scholars in gender studies, folklore, popular culture, and cultural studies will be interested in this collection, as well as those involved in the dance world. Contributors: Kelsie Acton, Marianne I. Clark, Kate Z. Davies, Lindsay Eales, Pirkko Markula, Carolyn Millar, Jodie Vandekerkhove **Dance and Gender An Evidence-Based Approach** The essays in this book consider how gender dynamics manifest in the dance community. **Erotic Triangles Sundanese Dance and Masculinity in West Java** *University of Chicago Press* In West Java, Indonesia, all it takes is a woman's voice and a drum beat to make a man get up and dance. Every day, men there—be they students, pedicab drivers, civil servants, or businessmen—breach ordinary standards of decorum and succumb to the rhythm at village ceremonies, weddings, political rallies, and nightclubs. The music the men dance to varies from traditional gong ensembles to the contemporary pop known as dangdut, but they consistently dance with great enthusiasm. In *Erotic Triangles*, Henry Spiller draws on decades of ethnographic research to explore the reasons

behind this phenomenon, arguing that Sundanese men use dance to explore and enact contradictions in their gender identities. Framing the three crucial elements of Sundanese dance—the female entertainer, the drumming, and men’s sense of freedom—as a triangle, Spiller connects them to a range of other theoretical perspectives, drawing on thinkers from Eve Kosofsky Sedgwick, Lévi-Strauss, and Freud to Euclid. By granting men permission to literally perform their masculinity, Spiller ultimately concludes, dance provides a crucial space for both reinforcing and resisting orthodox gender ideologies. **Tap Dancing America A Cultural History**

Oxford University Press The first comprehensive, fully documented history of a uniquely American art form, exploring all aspects of the intricate musical and social exchange that evolved from Afro-Irish percussive step dances like the jig, gioube, buck-and-wing, and juba to the work of such contemporary tap luminaries as Gregory Hines, Brenda Bufalino, Dianne Walker, and Savion Glover. **Popular Culture: Global Intercultural Perspectives**

Bloomsbury Publishing Through popular culture, we can define, explore and experiment with our identities. This vibrant text provides an understanding of popular culture in a globalized world through the intersection of sociology and cultural studies, combining cultural theory with a wide range of examples from everyday life, including fashion, social networking and music, drawn from the United States, the UK and the Asia-Pacific. **Dancing Jewish Jewish Identity in American Modern and Postmodern Dance**

Oxford University Press on Demand While Jews are commonly referred to as the "people of the book," American Jewish choreographers have consistently turned to dance as a means to articulate personal and collective identities; tangle with stereotypes; advance social and political agendas; and imagine new possibilities for themselves as individuals, artists, and Jews. *Dancing Jewish* delineates this rich history, demonstrating that Jewish choreographers have not only been vital contributors to American modern and postmodern dance, but that they have also played a critical and unacknowledged role in the history of Jews in the United States. By examining the role dance has played in the struggle between Jewish identification and integration into American life, the book moves across disciplinary boundaries to show how cultural identity, nationality, ethnicity, and gender are formed and performed through the body and its motions. A dancer and choreographer, as well as an historian, Rebecca Rossen offers evocative analyses of dances while asserting the importance of embodied methodologies to academic research. Featuring over fifty images, a companion website, and key works from 1930 to 2005 by a wide range of artists-including David Dorfman, Dan Froot, David Gordon, Hadassah, Margaret Jenkins, Pauline Koner, Dvora Lapson, Liz Lerman, Sophie Maslow, Anna Sokolow, and Benjamin Zemach-*Dancing Jewish* offers a comprehensive framework for interpreting performance and establishes dance as a crucial site in which American Jews have grappled with cultural belonging, personal and collective histories, and the values that bind and pull them apart. **Choreographing Copyright Race, Gender, and Intellectual Property Rights in American Dance** *Oxford University Press* But the book also uncovers a host of marginalized figures - from the South Asian dancer Mohammed Ismail, to the African American pantomimist Johnny Hudgins, to the African American blues singer Alberta Hunter, to the white burlesque dancer Faith Dane - who were equally interested in positioning themselves as subjects

rather than objects of property, as possessive individuals rather than exchangeable commodities. Choreographic copyright, the book argues, has been a site for the reinforcement of gendered white privilege as well as for challenges to it.

Exhausting Dance Performance and the Politics of Movement *Routledge* The only scholarly book in English dedicated to recent European contemporary dance, *Exhausting Dance: Performance and the Politics of Movement* examines the work of key contemporary choreographers who have transformed the dance scene since the early 1990s in Europe and the US. Through their vivid and explicit dialogue with performance art, visual arts and critical theory from the past thirty years, this new generation of choreographers challenge our understanding of dance by exhausting the concept of movement. Their work demands to be read as performed extensions of the radical politics implied in performance art, in post-structuralist and critical theory, in post-colonial theory, and in critical race studies. In this far-ranging and exceptional study, Andre Lepecki brilliantly analyzes the work of the choreographers: * Jerome Bel (France) * Juan Dominguez (Spain) * Trisha Brown (US) * La Ribot (Spain) * Xavier Le Roy (France-Germany) * Vera Mantero (Portugal) and visual and performance artists: * Bruce Nauman (US) * William Pope.L (US). This book offers a significant and radical revision of the way we think about dance, arguing for the necessity of a renewed engagement between dance studies and experimental artistic and philosophical practices.

Dance, Space and Subjectivity *Springer* This book contains readings of American, British and European postmodern dances informed by feminist, postcolonialist, queer and poststructuralist theories. It explores the roles dance and space play in constructing subjectivity. By focusing on site-specific dance, the mutual construction of bodies and spaces, body-space interfaces and 'in-between spaces', the dances and dance films are read 'against the grain' to reveal their potential for troubling conventional notions of subjectivity associated with a white, Western, heterosexual able-bodied, male norm.

The Male Dancer Bodies, Spectacle, Sexualities *Routledge* 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.

The Methuen Drama Handbook of Interculturalism and Performance *Bloomsbury Publishing* *The Methuen Drama Handbook of Interculturalism and Performance*

explores ground-breaking new directions and critical discourse in the field of intercultural theatre and performance while surveying key debates concerning interculturalism as an aesthetic and ethical series of encounters in theatre and performance from the 1960s onwards. The handbook's global coverage challenges understandings of intercultural theatre and performance that continue to prioritise case studies emerging primarily from the West and executed by elite artists. By building on a growing field of scholarship on intercultural theatre and performance that examines minoritarian and grassroots work, the volume offers an alternative and multi-vocal view of what interculturalism might offer as a theoretical keyword to the future of theatre and performance studies, while also contributing an energized reassessment of the vociferous debates that have long accompanied its critical and practical usage in a performance context. By exploring anew what happens when interculturalism and performance intersect as embodied practice, *The Methuen Drama Handbook of Interculturalism and Performance* offers new perspectives on a seminal theoretical concept still as useful as it is controversial. Featuring a series of indispensable research tools, including a fully annotated bibliography, this is the essential scholarly handbook for anyone working in intercultural theatre and performance, and performance studies.

Contemporary Drag Practices and Performers Drag in a Changing Scene Volume 1 *Bloomsbury Publishing* In recent years drag performance has moved from the fringes to emerge as a mainstream phenomenon, showcased on TV shows in the US and the UK. This collection offers a diverse range of critical engagements by drag performers, makers, scholars and writers reflecting on work from the UK, USA, Israel, Germany and Australia. Moving beyond discussions of gender theory, the essays consider contemporary drag performance practices, connecting them to the histories, communities and politics that produced them. Chapters range across discussions of drag kings in the US, UK and drag and activism; the influence of RuPaul on the generation of new forms of work in New York; transfeminist critiques of drag; 'bio'/faux queens; engagements with race and ethnicity through drag performance; drag andragogy; audience concerns; drag intersections with animal personas, and how drag performance relates to personal narratives of history and identity. Collectively the contributions focus on drag as a mode of performance that is diverse and that uncorsets the easy thought that drag is simply a cross dressing man in a dress or a woman in a suit.

The Male Dancer Bodies, Spectacle and Sexuality *Routledge* 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. **Ungoverning Dance Contemporary European Theatre Dance and the Commons** *Oxford University Press* *Ungoverning Dance* examines the work of progressive contemporary dance artists in continental Europe from the mid 1990s to 2015. Placing this within the context of neoliberalism and austerity, the book argues that these artists have developed an ethico-aesthetic approach that uses dance practices as sites of resistance against dominant ideologies, and that their works attest to the persistence of alternative ways of thinking and living. In response to the way that the radical values informing their work are continually under attack from neoliberalism, these artists recognise that they in effect share common pool resources. Thus, while contemporary dance has been turned into a market, they nevertheless value the extent to which it functions as a commons. Work that does this, it argues, ungoverns dance. The book offers close readings of works from the 1990s and 2000s by two generations of European-based dance artists: that of Jérôme Bel, Jonathan Burrows, La Ribot, and Xavier Le Roy who began showing work in the 1990s; and that of artists who emerged in the 2000s including Fabián Barba, Faustin Linyekula, Ivana Müller, and Nikolina Pristas. Topics examined include dance and precarious life, choreographing friendship, re-performance, the virtual in dance, and a dancer's experience of the Egyptian revolution. *Ungoverning Dance* proposes new ways of understanding recent contemporary European dance works by making connections with their social, political, and theoretical contexts.

New Books on Women, Gender and Feminism **The Oxford Handbook of Dance and Ethnicity** *Oxford University Press, USA* "This compilation of 31 essays from scholars throughout the globe examines the relationship between ethnicity as a signifier of identity and the dances associated with an ethnic designation. As such, it incorporates the critiques of previous designations of dance as folk, classical, etc. in favor of a more nuanced and complex view of ethnicity as at the intersection of race, gender, nation and life style"-- **Choreographies of 21st Century Wars** *Oxford University Press* Wars in this century are radically different from the major conflicts of the 20th century--more amorphous, asymmetrical, globally connected, and unending. *Choreographies of 21st Century Wars* is the first book to analyze the interface between choreography and wars in this century, a pertinent inquiry since choreography has long been linked to war and military training. The book draws on recent political theory that posits shifts in the kinds of wars occurring since the First and Second World Wars and the Cold War, all of which were wars between major world powers. Given the dominance of today's more indeterminate, asymmetrical, less decisive wars, we ask if choreography, as an organizing structure and knowledge system, might not also need revision in order to reflect on, and intercede in, a globalized world of continuous warfare. In an introduction and sixteen chapters, authors from a number of disciplines investigate how choreography and war in this century impinge on each other. Choreographers write of how they have related to contemporary war in specific works, while other contributors investigate the interconnections between war and choreography through theatrical works, dances, military rituals and drills, the choreography of video war games and television shows. Issues investigated include torture and terror, the status of war refugees, concerns

surrounding fighting and peacekeeping soldiers, national identity tied to military training, and more. The anthology is of interest to scholars in dance, performance, theater, and cultural studies, as well as the social sciences. **New Books on Women and Feminism** **Queer Masculinities A Critical Reader in Education** *Springer Science & Business Media* *Queer Masculinities: A Critical Reader in Education* is a substantial addition to the discussion of queer masculinities, of the interplay between queer masculinities and education, and to the political gender discourse as a whole. Enriching the discourse of masculinity politics, the cross-section of scholarly interrogations of the complexities and contradictions of queer masculinities in education demonstrates that any serious study of masculinity—hegemonic or otherwise—must consider the theoretical and political contributions that the concept of queer masculinity makes to a more comprehensive and nuanced understanding of masculinity itself. The essays adopt a range of approaches from empirical studies to reflective theorizing, and address themselves to three separate educational realms: the K-12 level, the collegiate level, and the level in popular culture, which could be called ‘cultural pedagogy’. The wealth of detailed analysis includes, for example, the notion that normative expectations and projections on the part of teachers and administrators unnecessarily reinforce the values and behaviors of heteronormative masculinity, creating an institutionalized loop that disciplines masculinity. At the same time, and for this very reason, schools represent an opportunity to ‘provide a setting where a broader menu can be introduced and gender/sexual meanings, expressions, and experiences boys encounter can create new possibilities of what it can mean to be male’. At the collegiate level chapters include analysis of what the authors call ‘homosexualization of heterosexual men’ on the university dance floor, while the chapters of the third section, on popular culture, include a fascinating analysis of the construction of queer ‘counternarratives’ that can be constructed watching TV shows of apparently hegemonic bent. In all, this volume’s breadth and detail make it a landmark publication in the study of queer masculinities, and thus in critical masculinity studies as a whole. **International Encyclopedia of Men and Masculinities** *Routledge* *The International Encyclopedia of Men and Masculinities* offers a comprehensive guide to the current state of scholarship about men, masculinities, and gender around the world. The Encyclopedia’s coverage is comprehensive across three dimensions: areas of personal and social life, academic disciplines, and cultural and historical contexts and formations. The Encyclopedia: examines every area of men’s personal and social lives as shaped by gender covers masculinity politics, the men’s groups and movements that have tried to change men’s roles presents entries on working with particular groups of boys or men, from male patients to men in prison incorporates cross-disciplinary perspectives on and examinations of men, gender and gender relations gives comprehensive coverage of diverse cultural and historical formations of masculinity and the bodies of scholarship that have documented them. The Encyclopedia of Men and Masculinities is composed of over 350 free-standing entries written from their individual perspectives by eminent scholars in their fields. Entries are organized alphabetically for general ease of access but also listed thematically at the front of the encyclopedia, for the convenience of readers with specific areas of interest. **Theorizing Masculinities** *SAGE* *Drawing together the broad range of theoretical*

issues posed in the new study of masculinity, contributors from diverse backgrounds address in this volume the different disciplinary roots of theories of masculinity - sociology, psychoanalysis, ethnography, and inequality studies. Subsequent chapters theoretically model many issues central to the study of men - power, ethnicity, feminism, homophobia - or develop theoretical explanations of some of the institutions most closely identified with men including the military and the men's movement.

Dancing Fear and Desire Race, Sexuality, and Imperial Politics in Middle Eastern Dance *Wilfrid Laurier Univ. Press* Throughout centuries of European colonial domination, the bodies of Middle Eastern dancers, male and female, move sumptuously and seductively across the pages of Western travel journals, evoking desire and derision, admiration and disdain, allure and revulsion. This profound ambivalence forms the axis of an investigation into Middle Eastern dance—an investigation that extends to contemporary belly dance. Stavros Stavrou Karayanni, through historical investigation, theoretical analysis, and personal reflection, explores how Middle Eastern dance actively engages race, sex, and national identity. Close readings of colonial travel narratives, an examination of Oscar Wilde's *Salome*, and analyses of treatises about Greek dance, reveal the intricate ways in which this controversial dance has been shaped by Eurocentric models that define and control identity performance.

Male Roles, Masculinities and Violence A Culture of Peace Perspective *UNESCO* This book is based on an expert group meeting entitled 'Male Roles and Masculinities in the Perspective of a Culture of Peace', which was organised by UNESCO in Oslo, Norway in 1997, the first international discussion of the connections between men and masculinity and peace and war. The group consisted of researchers, activists, policy makers and administrators and the aim of the meeting was to formulate practical suggestions for change. Chapters in the book consist of both regional case studies and social science research on the connections of traditional masculinity and patriarchy to violence and peace building. The Culture of Peace initiatives in this book show how violence is ineffective, and the book contests the views in the socialisation of boy-children that aggressiveness, violence and force are an acceptable means of expression.

Men who Dance Aesthetics, Athletics & the Art of Masculinity *Peter Lang* What kinds of men become theatrical dancers? Why do men do ballet? The worlds of Western theatrical dance, gender relations and sexuality intermingle and, overtime, produce different answers to these questions. Survey of the history of men in dance, as Nijinsky and Nureyev, and of subjects as masculinity and homosexuality.

The Oxford Handbook of Dance and Theater *Oxford Handbooks* The Oxford Handbook of Dance and Theater brings together genres, aesthetics, cultural practices, and historical movements that provide insight into humanist concerns at the crossroads of dance and theater, broadening the horizons of scholarship in the performing arts and moving the fields closer together.

Female Masculinity *Duke University Press* *Masculinity without men.* In *Female Masculinity* Judith Halberstam takes aim at the protected status of male masculinity and shows that female masculinity has offered a distinct alternative to it for well over two hundred years. Providing the first full-length study on this subject, Halberstam catalogs the diversity of gender expressions among masculine women from nineteenth-century pre-lesbian practices to contemporary drag king performances. Through detailed textual

readings as well as empirical research, Halberstam uncovers a hidden history of female masculinities while arguing for a more nuanced understanding of gender categories that would incorporate rather than pathologize them. She rereads Anne Lister's diaries and Radclyffe Hall's *The Well of Loneliness* as foundational assertions of female masculine identity. She considers the enigma of the stone butch and the politics surrounding butch/femme roles within lesbian communities. She also explores issues of transsexuality among "transgender dykes"--lesbians who pass as men--and female-to-male transsexuals who may find the label of "lesbian" a temporary refuge. Halberstam also tackles such topics as women and boxing, butches in Hollywood and independent cinema, and the phenomenon of male impersonators. *Female Masculinity* signals a new understanding of masculine behaviors and identities, and a new direction in interdisciplinary queer scholarship. Illustrated with nearly forty photographs, including portraits, film stills, and drag king performance shots, this book provides an extensive record of the wide range of female masculinities. And as Halberstam clearly demonstrates, female masculinity is not some bad imitation of virility, but a lively and dramatic staging of hybrid and minority genders.

The British National Bibliography **The Oxford Handbook of Contemporary Ballet** *Oxford University Press* In distinction to many extant histories of ballet, *The Oxford Handbook of Contemporary Ballet* prioritizes connections between ballet communities as it interweaves chapters by scholars, critics, choreographers, and working professional dancers. The book looks at the many ways ballet functions as a global practice in the 21st century, providing new perspectives on ballet's past, present, and future. As an effort to dismantle the linearity of academic canons, the fifty-three chapters within provide multiple entry points for readers to engage in balletic discourse. With an emphasis on composition and process alongside dances created, and the assertion that contemporary ballet is a definitive era, the book carves out space for critical inquiry. Many of the chapters consider whether or not ballet can reconcile its past and actually become present, while others see ballet as flexible and willing to be remolded at the hands of those with tools to do so.

Masculinity and Popular Television *Edinburgh University Press* This book is a comprehensive and accessible introduction to the key debates concerning the representation of masculinities in a wide range of popular television genres. The volume looks at the depiction of public masculinity in the soap opera, homosexuality in the situation comedy, the portrayal of fatherhood in prime-time animation, emerging manhood in the supernatural teen text, alternative gender roles in science fiction, male authority in the police series, masculine anxieties in the hospital drama, violence and aggression in sports coverage, ordinariness and emotional connectedness in the reality game show, and domesticity in lifestyle television. *Masculinity and Popular Television* examines the ways in which masculinities are being constructed, circulated and interrogated in contemporary British and American programming, and considers the ways in which such images can be understood in relation to the 'common sense' model of the hegemonic male that is said to dominate the cultural landscape.