

INTERGENERATIONAL DANCE

DANCE FIELDS

Staking a Claim for Dance Studies
in the Twenty-First Century

REVIVAL: THE MULTIPLE CONTEXTS

AND VALUES OF REVISITING

HISTORICAL DANCE REPERTOIRE

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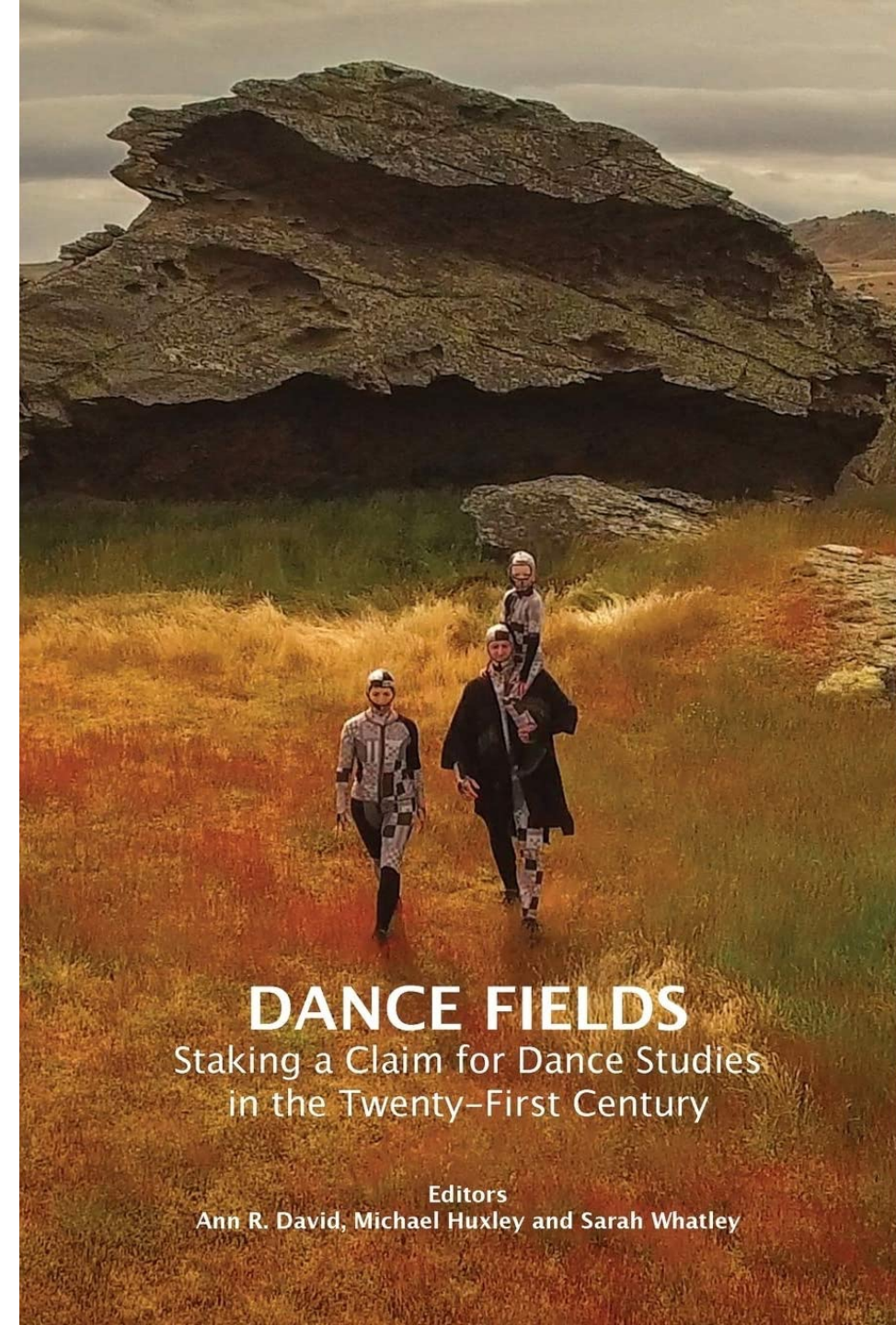
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DANCE FIELDS
Staking a Claim for Dance Studies
in the Twenty-First Century

Editors
Ann R. David, Michael Huxley and Sarah Whatley

BOOK BLURB

In 2017 the dance research community gathered in London for the first major international conference on dance studies in the UK for twenty years. Emerging out of that conference, this volume marks the significant 'moment in time' in the history and development of Dance Studies as an academic discipline. Collectively, the chapters provide a valuable insight into the concerns of dance scholars, artists, and educators and reflect the blurring of boundaries between scholarly, writerly and material-based artistic practices that are an enduring characteristic of the discipline.

Themes covered in the twelve chapters include the documentation of overlooked or emerging histories of dance, new critical insights, initiatives and embodied perspectives in dance (including inventive dissemination platforms), and fresh interdisciplinary exchanges. The 2017 conference was co-convened by three leading centres for Dance Studies in the UK at the Universities of Coventry, De Montfort and Roehampton, and the collection edited by three academics from those respective universities.

The book will appeal to the Dance Studies community, including students at undergraduate, post-graduate taught and research level, educators at further and higher education level, and researchers. Because chapters intentionally blur the boundaries between academic research and artistic practice, it will be of interest to dance artists and professionals. It will be of relevance to those situated in related disciplines such as theatre and performance studies, and where dance is developing synergies with other disciplines, such as philosophy, anthropology, philosophy, cultural studies, sociology, and will provide a valuable addition to what remains a rather under-resourced field.

STATEMENT OF CONTRIBUTION

This chapter is an outcome of Laura Griffiths' year-long collaborative research project with the co-author, Christy Adair, and Phoenix Dance Theatre in 2017. It appears in David, Huxley and Whatley (eds.), *Dance Fields – Staking a Claim for Dance Studies in the Twenty-First Century*. (Binsted: Dance Books, 2020). The output built on Griffiths' extensive research undertaken during doctoral study into the body as archive. Griffiths contributed specific discourse relating to new ways of thinking about how embodied knowledge is translated across multiple generations of dancers. Working collaboratively with Adair, Griffiths was involved with the output's design, drafting, editing and publication.

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Links:

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