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# Critical Moves: Dance Studies in Theory and Politics

Randy Martin

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*Dance Studies in Theory and Politics*



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**Randy Martin : Critical Moves: Dance Studies in Theory and Politics** before purchasing it in order to gage whether or not it would be worth my time, and all praised Critical Moves: Dance Studies in Theory and Politics:

0 of 0 people found the following review helpful. Five StarsBy CustomerExcelent!1 of 2 people found the following review helpful. Must haveBy airelisor any adult student of dance. It reveals the power of this form as the phenomenon dripping with theory that it is. Yes, it's dense. Yes, it may make you pull your hair out if you are not used to academic speak. But if you can stick with it and unravel the long sentences, it all makes sense and is a step towards

making movement matter in a larger context.

In *Critical Moves* Randy Martin sets in motion an inquiry into the relationship between dance, politics, and cultural theory. Drawing on his own experiences as a dancer as well as his observations as a cultural critic and social theorist, Martin illustrates how the study and practice of dance can reanimate arrested prospects for progressive politics and social change. From experimental and concert dance to more popular expressions, Martin engages a range of performances and demonstrates how a critical reflection on dance helps promote fluency in the language of mobilization that political theory alludes to yet rarely speaks. He explores how Bill T. Jones's *Last Supper at Uncle Toms Cabin/The Promised Land* defies attempts to separate social ideas from aesthetic concerns and celebrates multiculturalism in the face of a singular national culture; he studies the choreography in rapper Ice Cubes video *Wicked*, which confronts racialized depictions of violent crime; and he discusses how racial difference is negotiated by analyzing a hip hop aerobics class in a nonblack environment. Revealing how mastery of modern dance technique teaches an individual body to express cultural difference and display its intrinsic diversity, *Critical Moves* concludes with a reflection on the contribution dance studies can make to other fields within cultural studies and social sciences. As such it becomes an occasion to rethink the terms of history and agency, multiculturalism and nationalism, identity and political economy. This book will appeal not only to scholars and practitioners of dance, but also to a wide cross-section of people concerned with the study of political theory and the history of social movements.

*Critical Moves* makes a crucial contribution to the emerging field of dance studies. Martin's ability to think politics through dance also suggests a challenging and enabling new critical framework for political theory. Susan L. Foster, author of *Choreography and Narrative: Ballets Staging of Story and Desire*