Theories Of Dance In Nigeria An Introduction

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International Handbook of Research in Arts Education
Liora Bresler 2007-03-05 Providing a distillation of knowledge in the various disciplines of arts education (dance, drama, music, literature and poetry and visual arts), this essential handbook synthesizes existing research literature, reflects on the past, and contributes to shaping the future of the respective and integrated disciplines of arts education. While research can at times seem distant from practice, the Handbook aims to maintain connection with the live practice of art and of education, capturing the vibrancy and best thinking in the field of theory and practice. The Handbook is organized into 13 sections, each focusing on a major area or issue in arts education research.

Performing Identities
GeoffreyV. Davis 2017-07-05 Performing Identities brings together essays by scholars, artists and activists engaged in understanding and conserving rapidly disappearing local knowledge forms of indigenous communities across continents. It depicts the imaginative transactions evident in the interface of identity and cultural transformation, raising the issue of cultural rights of these otherwise marginalized communities.

Ethics and Society in Nigeria
Nimi Wariboko 2019 Offers a radical political interpretation of history that generates fresh insights into the emancipatory potential of ordinary Nigerians and their precolonial cultural institutions.

JUSTICE AND HUMAN DIGNITY IN AFRICA
GMT EMEZUE
Anyigba Journal of Theatre, Film and Communication Arts
2012

Society and the Dance
Professor of African Anthropology
School of Oriental and African Studies
Paul Spencer 1985 Presenting seven examples from Africa, Southeast Asia, Melanesia and Oceania, this study attempts to further the anthropological understanding of dance's social significance and critical relevance by exploring it as a
reflection of social forces.

Theories of Dance in Nigeria  Ossie Onuora Enekwe 1991
Popular Music Theory and Analysis  Thomas Robinson
2017-04-21 Popular Music Theory and Analysis: A Research and Information Guide uncovers the wealth of scholarly works dealing with the theory and analysis of popular music. This annotated bibliography is an exhaustive catalog of music-theoretical and musicological works that is searchable by subject, genre, and song title. It will support emerging scholarship and inquiry for future research on popular music.

Dance in West Africa  Ulrike Groß 2020
The study centres on the subject of Dance in West Africa, namely a dance of the Ewe in Southern Ghana. Although modernity is having an adverse effect on traditional dancing, it is still important in the society and may be viewed as a mirror of culture. The objectives are to describe the dance and embed this form of expression within a theoretical framework. Every movement has a meaning and in this way it is possible to explain a whole story, a person is speaking through dance. Ulrike Groß studied Phonetic Sciences, Linguistics and Slavonic Languages at the University of Cologne; Dance at Laban Centre London and in Westafrican Countries. She also studied Fine Arts at the University of Zuid Limburg, Academie Beeldende Kunsten, Maastricht, NL. Her research interests are in Non-verbal Communication and Phonetics in Second Language Acquisition.

Nigeria in the Twentieth Century  Toyin Falola 2002
Music Theory has a lot of ground to cover. Especially in introductory classes a whole range of fundamental concepts are introduced at fast pace that can never be explored in depth or detail, as other new topics become more pressing. The short time we spend with them in the classroom belies the complexity (and, in many cases, the contradictions) underlying these concepts. This book takes the time to tarry over these complexities, probe the philosophical assumptions on which these concepts rest, and shine a light on all their iridescent facets. This book presents music-theoretical concepts as a register of key terms progressing outwards from smallest detail to discussions of the music-theoretical project on the largest scale. The approaches individual authors take range from philosophical, historical, or analytical to systematic, cognitive, and critical-theorical-covering the whole diverse spectrum of contemporary music theory. In some cases authors explore concepts that have not yet been widely added to the theorist's toolkit but deserve to be included; in other cases concepts are expanded beyond their core repertory of application. This collection does not shy away from controversy. Taken in their entirety, the essays underline that music theory is on the move, exploring new questions, new repertories, and new approaches. This collection is an invitation to take stock of music theory in the early twenty-first century, to look back and to encourage discussion about its future directions. Its chapters open up a panoramic view of the contemporary music-theoretical landscape with its expanding repertories and changing guiding questions, and offers suggestions as to where music theory is headed in years to come.

Drama and Theatre in Nigeria  Yemi Ogunbiyi 1981
Introduction to Dance Choreography  Chris Ugolo 1998
The Arts and Indigenous Knowledge Systems in a Modernized Africa  Runette Kruger 2018-12-17
This collection derives from a conference held in Pretoria,
South Africa, and discusses issues of indigenous knowledge systems (IKS) and the arts. It presents ideas about how to promote a deeper understanding of IKS within the arts, the development of IKS-arts research methodologies, and the protection and promotion of IKS in the arts. Knowledge, embedded in song, dance, folklore, design, architecture, theatre, and attire, and the visual arts can promote innovation and entrepreneurship, and it can improve communication. IKS, however, exists in a post-millennium, modernizing Africa. It is then the concept of post-Africanism that would induce one to think along the lines of a globalized, cosmopolitan and essentially modernized Africa. The book captures leading trends and ideas that could help to protect, promote, develop and affirm indigenous knowledge and systems, whilst also making room for ideas that do not necessarily oppose IKS, but encourage the modernization (not Westernization) of Africa.

**The Performing Arts** John Blacking 1979-01-01

**Dance History** Janet Adshead-Lansdale 2006-05-18

Originally published in 1983 the first edition rapidly established itself as a core student text. Now fully revised and up-dated it remains the only book to address the rationale, process, techniques and methodologies specific to the study of dance history. For the main body of the text which covers historical studies of dance in its traditional and performance contexts, the editors have brought together a team of internationally known dance historians. Roger Copeland and Deborah Jowitt each take a controversial look at the modern American dance. Kenneth Archer and Millicent Hodson explain the processes they use when reconstructing 'lost' ballets, and Theresa Buckland and Georgina Gore write on traditional dance in England and West Africa respectively. With other contributions on social dance, ballet, early European modern dance and feminist perspectives on dance history this book offers a multitude of starting points for studying dance history as well as presenting examples of dance writing at its very best. Dance History will be an essential purchase for all students of dance.

**The Spirit's Dance in Africa** Esther A. Dagan 1997

**Theory of African Music** Gerhard Kubik 2010-10-30

Taken together, these comprehensive volumes offer an authoritative account of the music of Africa. One of the most prominent experts on the subject, Gerhard Kubik draws on his extensive travels and three decades of study in many parts of the continent to compare and contrast a wealth of musical traditions from a range of cultures. In the first volume, Kubik describes and examines xylophone playing in southern Uganda and harp music from the Central African Republic; compares multi-part singing from across the continent; and explores movement and sound in eastern Angola. And in the second volume, he turns to the cognitive study of African rhythm, Yoruba chanteables, the musical Kachamba family of MalaWi, and African conceptions of space and time. Each volume features an extensive number of photographs and is accompanied by a compact disc of Kubik's own recordings. Erudite and exhaustive, Theory of African Music will be an invaluable reference for years to come.

**Dance in the Field** T. Buckland 1999-07-19

This international collection on dance ethnography - the first of its kind - comprises original contributions on fieldwork in dance and human movement. Based on extensive fieldwork experience, it explores the major theoretical approaches, methods and concerns of dance
and movement research from anthropological and ethnochoreological perspectives. The result underlines the existing and continuing growth in dance ethnography which will also be of interest to those in dance studies, anthropology, cultural studies, folklore, ethnomusicology and sociology.

Alore 2006

**Critical Theory and Performance** Janelle G. Reinelt 1992

The first comprehensive survey of the major critical currents and approaches in the lively field of performance studies

**The Performing Arts** Congrès international des sciences anthropologiques et ethnologiques, 9e, Chicago, Ill., 1973 1979 Non-Aboriginal material.

**British Dance: Black Routes** Christy Adair 2016-10-04

British Dance, Black Routes is an outstanding collection of writings which re-reads the achievements of Black British dance artists, and places them within a broad historical, cultural and artistic context. Until now discussion of choreography by Black dance practitioners has been dominated by the work of African-American artists, facilitated by the civil rights movement. But the work produced by Black British artists has in part been within the context of Britain’s colonial legacy. Ramsay Burt and Christy Adair bring together an array of leading scholars and practitioners to review the singularity and distinctiveness of the work of British-based dancers who are Black and its relation to the specificity of Black British experiences. From sub-Saharan West African and Caribbean dance forms to jazz and hip-hop, British Dance, Black Routes looks afresh at over five decades of artistic production to provide an unparalleled resource for dance students and scholars.

**Igbo Religion, Social Life, and Other Essays** Simon Ottenberg 2006

**Slave Culture : Nationalist Theory and the Foundations of Black America** Sterling Stuckey Professor of History Northwestern University 1987-04-23

How were blacks in American slavery formed, out of a multiplicity of African ethnic peoples, into a single people? In this major study of Afro-American culture, Sterling Stuckey, a leading thinker on black nationalism for the past twenty years, explains how different African peoples interacted during the nineteenth century to achieve a common culture. He finds that, at the time of emancipation, slaves were still overwhelmingly African in culture, a conclusion with profound implications for theories of black liberation and for the future of race relations in America. By examining anthropological evidence about Central and West African cultural traditions--Bakongo, Ibo, Dahomean, Mendi and others--and exploring the folklore of the American slave, Stuckey has arrived at an important new cross-cultural analysis of the Pan-African impulse among slaves that contributed to the formation of a black ethos. He establishes, for example, the centrality of an ancient African ritual--the Ring Shout or Circle Dance--to the black American religious and artistic experience. Black nationalist theories, the author points out, are those most in tune with the implication of an African presence in America during and since slavery. Casting a fresh new light on these ideas, Stuckey provides us with fascinating profiles of such nineteenth century figures as David Walker, Henry Highland Garnet, and Frederick Douglas. He then considers in detail the lives and careers of W. E. B. Dubois and Paul Robeson in this century, describing their ambition that blacks in American society, while struggling to end racism, take
on roles that truly reflected their African heritage. These concepts of black liberation, Stuckey suggests, are far more relevant to the intrinsic values of black people than integrationist thought on race relations. But in a final revelation he concludes that, with the exception of Paul Robeson, the ironic tendency of black nationalists has been to underestimate the depths of African culture in black Americans and the sophistication of the slave community they arose from.


World Theories of Theatre Glenn A. Odom 2017-06-26 World Theories of Theatre expands the horizons of theatrical theory beyond the West, providing the tools essential for a truly global approach to theatre. Identifying major debates in theatrical theory from around the world, combining discussions of the key theoretical questions facing theatre studies with extended excerpts from primary materials, specific primary materials, case studies and coverage of Southern Africa, the Caribbean, North Africa and the Middle East, Oceania, Latin America, East Asia, and India. The volume is divided into three sections: Theoretical questions, which applies cross-cultural perspectives to key issues from aesthetics to postcolonialism, interculturalism, and globalization. Cultural and literary theory, which is organised by region, presenting a range of theatrical theories in their historical and cultural context. Practical exercises, which provides a brief series of suggestions for physical exploration of these theoretical concepts. World Theories of Theatre presents fresh, vital ways of thinking about the theatre, highlighting the extraordinary diversity of approaches available to scholars and students of theatre studies. This volume includes theoretical excerpts from: Zeami Motokicho Bharata Muni Wole Soyinka Femi Osofo Suptal Dutt Saadallah Wannous Enrique Buenaventura Derek Walcott Werewere Liking Maryrose Casey Augusto Boal Tadashi Suzuki Jiao Juwin Oriza Hirata Gao Xingjian Roma Potiki Poile Sengupta

Theory of Collective Behavior Neil J. Smelser 2011-08-21 Modern, high-quality republication of a sociological and social psychology classic. New preface by the author and extensive new Foreword by MIT's Gary Marx. An authorized and quality edition--not just scanned and forgotten like most such reprints today--this book is part of the Classics of the Social Sciences Series by Quid Pro Books. Quality ebook formatting includes linked notes, legible tables, and active TOC. The book's original page numbers from its first printing are embedded for continuity of citations and a class syllabus.

Journal of Social Research 2005-07
The Ancient Greek and Contemporary Yoruba-Nigerian Bacchae Dramas Shani Hadiya Sellman 2000
Journal of Human Movement Studies 1977
Dance and Its Music in America, 1528-1789 Kate Van Winkle Keller 2007 Beginning with Toya Indian dances in Florida and the Matachines dance-drama in the Southwest, and moving to ordination balls, pantomimes, Black election celebrations and country dances called Burgoyne's Surrender and Washington's Resignation, this study presents dance in the North American lands that would become the United States of America as a powerful...
yet ephemeral medium of communication and social
dynamics. It integrates the history of dance and its
music into cultural, commercial, and aesthetic aspects
of life in the New World, both for established native
societies and newcomers. Special topics include dance as
a metaphor and preparation for battle, Yankee peddlers
of dance and their publications, French connections,
Spanish influences, dance on board ships, in religion
and in the military, and Negro jigs, the Virginia Reel,
and mumming traditions. Included is the colorful history
of theatrical dancers who performed on the boards from
Portsmouth to Charleston and competitive dancers in
early versions of today's Scottish games. The core of
the book is a state-by-state narrative of dance and
dance music in each colony or territory from Maine to
California. Thoroughly documented with extensive period
quotations, illustrations, footnotes, bibliography and a
detailed index, this study integrates much new
information with a new way of looking at dance as a
phenomenon that was both re-creative and manipulative,
commercial and personal, and pleasurable and painful to
those who participated.

**Dancing Histories**
John Christensen McCall 2000
Outlines a method for incorporating indigenous knowledge into
anthropological work as a source of theoretical
alternatives

**Incarnation**
Martin J. Schade 2016-05-26
Western dualism is an illusion. All of reality is a dialectical unity of
incarnate love understood through the condition of the
possibilities of divine and human, spirit and matter,
Self and Other. Incarnation offers an understanding of
the Self with ethical and cultural applications.

**Dancing Cultures**
Hélène Neveu Kringelbach 2012-10-30
Dance is more than an aesthetic of life – dance embodies
life. This is evident from the social history of jive,
the marketing of trans-national ballet, ritual healing
dances in Italy or folk dances performed for tourists in
Mexico, Panama and Canada. Dance often captures those
essential dimensions of social life that cannot be
easily put into words. What are the flows and movements
of dance carried by migrants and tourists? How is dance
used to shape nationalist ideology? What are the
connections between dance and ethnicity, gender, health,
globalization and nationalism, capitalism and post-
colonialism? Through innovative and wide-ranging case
studies, the contributors explore the central role dance
plays in culture as leisure commodity, cultural
heritage, cultural aesthetic or cathartic social
movement.

**Issues in Literary Theory, History and Criticism**
Chinyere Nwahunanya 1998

**African Dance**
Kariamu Welsh-Asante 1996
A collection of essays by distinguished writers, critics and artists
which addresses the discipline of African dance both on
the continent and in the wider Diaspora. Includes a
contribution from the distinguished Jamaican
choreographer Sir Rex Nettleford.

**To Dance is Human**
Judith Lynne Hanna 1987-09-15
Exploring dance from the rural villages of Africa to the
stages of Lincoln Center, Judith Lynne Hanna shows that
it is as human to dance as it is to learn, to build, or
to fight. Dance is human thought and feeling expressed
through the body: it is at once organized physical
movement, language, and a system of rules appropriate in
different social situations. Hanna offers a theory of
dance, drawing on work in anthropology, semiotics,
sociology, communications, folklore, political science,
religion, and psychology as well as the visual and
performing arts. A new preface provides commentary on recent developments in dance research and an updated bibliography.

The Dance of Africa
Lee Warren 1972
Describes many African dances and discusses their origins and their significance as a reflection of almost every aspect of African life.