

Dance Sex And Gender Signs Of Identity Dominance Defiance And Desire

Neon Wasteland Susan Dewey 2011-02-07 "Through heartfelt ethnographic storytelling, Dewey provides a nuanced treatment of exotic dancers. This is a wonderful book."—Patty Kelly, author of *Lydia's Open Door: Inside Mexico's Most Modern Brothel* "Neon Wasteland is a riveting and compelling book. Dewey's reflections and analyses are richly descriptive and insightful. She poignantly relates the stories of these women but also never lets the reader forget the stark social inequalities that are part of these women's daily lives."—Jennifer K. Wesely, PhD, co-author of *Hard Lives, Mean Streets: Violence in the Lives of Homeless Women*

Impersonations Harshita Mruthinti Kamath 2019-06-27 At publication date, a free ebook version of this title will be available through Luminos, University of California Press's Open Access publishing program. Visit www.luminosoa.org to learn more. *Impersonations: The Artifice of Brahmin Masculinity in South Indian Dance* centers on an insular community of Smarta Brahmin men from the Kuchipudi village in Telugu-speaking South India who are required to don *stri-vesam* (woman's guise) and impersonate female characters from Hindu religious narratives. Impersonation is not simply a gender performance circumscribed to the Kuchipudi stage, but a practice of power that enables the construction of hegemonic Brahmin masculinity in everyday village life. However, the power of the Brahmin male body in *stri-vesam* is highly contingent, particularly on account of the expansion of Kuchipudi in the latter half of the twentieth century from a localized village performance to a transnational Indian dance form. This book analyzes the practice of impersonation across a series of boundaries—village to urban, Brahmin to non-Brahmin, hegemonic to non-normative—to explore the artifice of Brahmin masculinity in contemporary South Indian dance.

Gender and Education from Different Angles Malgorzata Jarecka-Zyluk 2014 *Education and Gender from Different Angles* is a collection of scientific and practice orientated papers that can be acknowledged from four different angles: gender and teachers, teaching approaches, labor market outcomes, and sexual education. Additionally, the book describes the European project known as 'EDGE: Education and Gender.' A key aspect of the project was testing curriculum material, developed by the EDGE group, to be used in single and co-educative class groups to find the effects of single-sex education on motivation. The results of this randomized experiment within secondary education are also included in the book. (Series: Gender-Diskussion - Vol. 22)

Women's Studies Quarterly (96:3-4) Liza Fiol-Matta 1996-08 A focus on the state of women's studies in two-year community colleges, presenting the results of two curriculum transformation projects that took place at over twenty community colleges.

Sexuality, Gender and Identity Doug Risner 2018-10-24 Sexuality is a difficult topic for all educators. Dance teachers and educators are not immune to these educational challenges, especially given the large number of children, adolescents, and young adults who pursue dance study and performance. Most troubling is the lack of serious discourse in dance education and the development of educative strategies to promote healthy sexuality and empowered gender identities in proactive ways. This volume, focused on sexuality, gender, and identity in dance education, expands this developing area of study and investigates diverse perspectives from public schools, private sector dance studios and schools, as well as college and university dance programs. By openly bringing issues of sexuality and gender to the forefront of dance education and training, this book straightforwardly addresses critical challenges for engaged educators interested in age appropriate content, theme and costume; the hyper-sexualization of children and adolescents; sexual orientation and homophobia; the hidden curriculum of sexuality and gender; sexual identity; the impact of contemporary culture; and mass media, and sexual exploitation. The original research provides a frank discussion, highlighting practical applications and offering insights and recommendations for today's educational environment in dance. This book was originally published as a special issue of the *Journal of Dance Education*.

Daughters of the Goddess Wendy Griffin 1999-11-17 A collection of original essays examining the Goddess Movement in its many facets, *Daughters of the Goddess* explores the ways women have abandoned Western patriarchal religions and have embraced a spirituality based in a celebration of the Goddess and the female body as sacred text. An innovative volume, *Daughters of the Goddess* serves as an invaluable guide for anyone wishing to gain a thorough introduction to this rapidly growing religious and cultural movement.

Fields in Motion Dena Davida 2011-10-01 *Fields in Motion: Ethnography in the Worlds of Dance* examines the deeper meanings and resonances of artistic dance in contemporary culture. The book comprises four sections: methods and methodologies, autoethnography, pedagogies and creative processes, and choreographies as cultural and spiritual representations. The contributors bring an insiders insight to their accounts of the nature and function of these artistic practices, giving voice to dancers, dance teachers, creators, programmers, spectators, students, and scholars. International and intergenerational, this collection of groundbreaking scholarly research points to a new direction for both dance studies and dance anthropology. Traditionally the exclusive domain of aesthetic philosophers, the art of dance is here reframed as cultural practice, and its significance is revealed through a chorus of voices from practitioners and insider ethnographers.

Partnering Dance and Education Judith Lynne Hanna 1999 In *Partnering Dance and Education*, Dr. Judith Lynne Hanna presents a compelling argument for making dance central to every student's education. She examines current trends and issues in dance education to show how dance can be successfully justified and taught in today's changing educational environment. The book is essential and timely reading for university dance educators and their students, as well as other teachers, school administrators, physical educators and dance specialists in grades K-12, dance studio owners and instructors, professional dancers, and policy makers.

Maoist Model Theatre Rosemary A. Roberts 2010 Here is a convincing reflection that changes our understanding of gender in Maoist culture, esp. for what critics from the 1990s onwards have termed its erasure of gender and sexuality. In particular the strong heroines of the yangbanxi, or model works which dominated the Cultural Revolution period, have been seen as genderless revolutionaries whose images were damaging to women. Drawing on contemporary theories ranging from literary and cultural studies to sociology, this book challenges that established view through detailed semiotic analysis of theatrical systems of the yangbanxi including costume, props, kinesics, and various audio and linguistic systems. Acknowledging the complex interplay of traditional, modern, Chinese and foreign gender ideologies as manifest in the 'model works', it fundamentally changes our insights into gender in Maoist culture.

Dance and the Body Politic in Northern Greece Jane K. Cowan 2016-09-29 Valued for their sensual and social intensity, Greek dance-events are often also problematical for participants, giving rise to struggles over position, prestige, and reputation. Here Jane Cowan explores how the politics of gender is articulated through the body at these culturally central, yet until now ethnographically neglected, celebrations in a class-divided northern Greek town. Portraying the dance-event as both a highly structured and dynamic social arena, she approaches the human body not only as a sign to be deciphered but as a site of experience and an agent of practice. In describing the multiple ideologies of person, gender, and community that townspeople embody and explore as they dance, Cowan presents three different settings: the traditional wedding procession, the "Europeanized" formal evening dance of local civic associations, and the private party. She examines the practices of eating, drinking, talking, gifting, and dancing, and the verbal discourse through which celebrants make sense of each other's actions. Paying particular attention to points of tension and moments of misunderstanding, she analyzes in what ways these social situations pose different problems for men and women.

Dancing Motherhood Ali Duffy 2023-05-10 *Dancing Motherhood* explores how unique factors about the dance profession impact pregnant women and mothers working in it. Ali Duffy introduces the book by laying a foundation of social and cultural histories and systemic structures and power that shape the issues mothers in dance negotiate today. This book then reveals perspectives from mothers in dance working in areas such as performance, choreography, dance education, administration, and advocacy through survey and interview data. Based on participant responses, recommendations for changes in policy, hiring, evaluation, workplace

environment, and other professional and personal practices to better support working mothers in dance are highlighted. Finally, essays from eight working mothers in dance offer intimate, personal stories and guidance geared to mothers, future mothers, policymakers, and colleagues and supervisors of mothers in the dance field. By describing lived experiences and offering suggestions for improved working conditions and advocacy, this book initiates expanded discussion about women in dance and promotes change to positively impact dancing mothers, their employers, and the dance field.

Dance in a World of Change Sherry B. Shapiro 2008 With contributors from many fields and diverse cultural backgrounds, this book expands on the discourse and curriculum of dance in ways that connect it to the critical, political, moral and aesthetic dimensions of society, for example, examining choreography and issues of the self.

Being Rita Hayworth Adrienne L. McLean 2004 McLean explores Hayworth's participation in the creation of her star persona, particularly through her work as a dancer—a subject ignored by most film scholars.

Rethinking the Henrician Era Peter C. Herman 1994

From Factory Girls to K-Pop Idol Girls Gooyong Kim 2018-12-17 Kim combines historical contextualization with political economy of the media and critical textual analysis to investigate the socio-ideological effects of K-Pop in the existing networks of power and domination in gender relations. He examines K-Pop female idols' individualism and identity formation through the lens of Korea's cultural politics.

Performing Arts and Gender in Postcolonial Western Uganda Linda Cimardi 2023 Focusing on runyege, the main traditional performance genre of the Banyoro and Batooro people, this book explores the entanglement of traditional music, dance, and theater with gender and postcolonialism in Western Uganda. Drawing on archival research and extensive fieldwork in the regions of Bunyoro and Tooro, Linda Cimardi examines the connection between traditional performing arts and gender in western Uganda. The book focuses on runyege, the main genre of the Banyoro and Batooro people, exploring its different components of singing, instrument playing, dancing, and acting and identifying their complex relationships to gender models and expressions. Today mainly performed at Ugandan school festivals and by semiprofessional ensembles, repertoires like runyege adhere to stage conventions that have developed over several decades. Some of these conventions are powerful devices allowing the actors involved (performers, teachers, students, adjudicators, and audiences) to collectively shape an image of local culture grounded in a gender binary that is perceived as traditional. At the same time, stage conventions are exploited by some performers to negotiate their gender identities and expressions in unconventional ways, thus challenging hegemonic gender models. Moving between analysis of historical recordings, oral accounts, and present-day fieldwork data and experiences, the book engages in a comprehensive analysis of the postcolonial entanglement of arts and gender. Audio and video recordings presented in the book can be accessed on the book's companion website, <http://hdl.handle.net/1802/37373>.

The Oxford Handbook of Dance and Wellbeing Vassiliki Karkou 2017 In recent years, a growth in dance and wellbeing scholarship has resulted in new ways of thinking that place the body, movement, and dance in a central place with renewed significance for wellbeing. The Oxford Handbook of Dance and Wellbeing examines dance and related movement practices from the perspectives of neuroscience and health, community and education, and psychology and sociology to contribute towards an understanding of wellbeing, offer new insights into existing practices, and create a space where sufficient exchange is enabled. The handbook's research components include quantitative, qualitative, and arts-based research, covering diverse discourses, methodologies, and perspectives that add to the development of a complete picture of the topic. Throughout the handbook's wide-ranging chapters, the objective observations, felt experiences, and artistic explorations of practitioners interact with and are printed alongside academic chapters to establish an egalitarian and impactful exchange of ideas.

Dance on Screen S. Dodds 2001-06-26 *Dance on Screen* is a comprehensive introduction to the rich diversity of screen dance genres. It provides a contextual overview of dance in the screen media and analyzes a selection of case studies from the popular dance imagery of music video and Hollywood, through to experimental art dance. The focus then turns to video dance, dance originally choreographed for the camera. Video dance can be seen as a hybrid in which the theoretical and aesthetic boundaries of dance and television are traversed and disrupted. This new paperback edition includes a new Preface by the author covering key developments since the hardback edition was published in 2001.

Critical Gestures Ann Daly 2002-10-30 Part II, Making history, includes reviews and essays on Isadora Duncan.

Ubuntu as Dance Pedagogy in Uganda Alfdaniels Mabingo 2020-07-13 This book locates the philosophy of Ubuntu as the undergirding framework for indigenous dance pedagogies in local communities in Uganda. Through critical examination of the reflections and practices of selected local dance teachers, the volume reveals how issues of inclusion, belonging, and agency are negotiated through a creatively complex interplay between individuality and communality. The analysis frames pedagogies as sites where reflective thought and kinaesthetic practice converge to facilitate ever-evolving individual imagination and community innovations.

Music and Gender Tullia Magrini 2003-06-15 Although scholars have long been aware of the crucial roles that gender plays in music, and vice versa, the contributors to this volume are among the first to systematically examine the interactions between the two. This book is also the first to explore the diverse, yet often strikingly similar, musics of the areas bordering the Mediterranean from comparative anthropological perspectives. From Spanish flamenco to Algerian raï, Greek rebetika to Turkish pop music, Sephardi and Berber songs to Egyptian belly dancers, the contributors cover an exceedingly wide range of geographic and musical territories. Individual essays examine musical behavior as representation, assertion, and sometimes transgression of gender identities; compare men's and women's roles in specific musical practices and their historical evolution; and explore how music and gender relate to such issues as ethnicity, nationality, and religion. Anyone studying the musics or cultures of the Mediterranean, or more generally the relations between gender and the arts, will welcome this book. Contributors: Caroline Bithell, Joaquina Labajo, Jane C. Sugarman, Carol Silverman, Goffredo Plastino, Gail Holst-Warhaft, Edwin Seroussi, Marie Virolle, Terry Brint Joseph, Deborah Kapchan, Karin van Nieuwkerk, Svanibor Pettan, Martin Stokes, Philip V. Bohlman

Dance with Me Julia A. Ericksen 2011 Rumba music starts and a floor full of dancers alternate clinging to one another and turning away. Here, Julia Ericksen, a competitive ballroom dancer herself, takes the reader onto the competition floor exploring the allure of this hyper-competitive, difficult, and often expensive activity.

Dancing Genius Hanna Järvinen 2014-05-28 Tracing the historical figure of Vaslav Nijinsky in contemporary documents and later reminiscences, *Dancing Genius* opens up questions about authorship in dance, about critical evaluation of performance practice, and the manner in which past events are turned into history.

Dance, Sex, and Gender Judith Lynne Hanna 1988-05-15 "Ambitious in its scope and interdisciplinary in its purview. . . . Without doubt future researchers will want to refer to Hanna's study, not simply for its rich bibliographical sources but also for suggestions as to how to proceed with their own work. *Dance, Sex, and Gender* will initiate a discussion that should propel a more methodologically informed study of dance and gender."—Randy Martin, *Journal of the History of Sexuality*

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.

Dancing Mind, Minding Dance Doug Risner 2023-06-05 *Dancing Mind, Minding Dance* encompasses a collection of pivotal texts published by scholar and researcher Doug Risner, whose work over the past three

decades has emphasized the significance of social relevance and personal resonance in dance education. Drawing upon Risner's breakthrough research and visionary scholarship, the book contextualizes critical issues of dance making in the rehearsal process, dance curriculum and pedagogy in 21st-century postsecondary dance education, the role of dance teaching artists in schools and community environments, and dance, gender, and sexual identity, especially the feminization of dance and the marginalization of males who dance. This book concludes with Risner's prophetic vision for employing reflective practice in order to address social justice and inclusion and humanizing pedagogies in dance and dance education throughout all sectors of dance training and preparation. Beginning with his first book, *Stigma and Perseverance in the Lives of Boys Who Dance* (2009), Risner has distinguished himself as the leading education researcher, scholar, and practitioner to improve young dancers' education and training and in humanistic ways. The book will appeal to dance educators and teachers, dance education scholars and researchers, choreographers, parents and care-givers of dance students, and those who work as teaching artists, arts administrators, private sector dance studio directors and teachers, as well as arts education researchers and scholars broadly. The chapters in this book, except for a few, were originally published in various Taylor & Francis journals.

Dancing Female Sharon E. Friedler 2014-04-08 First Published in 1997. Routledge is an imprint of Taylor & Francis, an informa company.

La Meri and Her Life in Dance Nancy Lee Chalfa Ruyter 2019-10-01 This intriguing biography details the life and work of world dance pioneer La Meri (1899-1988). An American dancer, choreographer, teacher, and writer, La Meri was ahead of her time in championing cross-cultural dance performances and education, yet she is almost totally forgotten today. In *La Meri and Her Life in Dance*, Nancy Ruyter introduces readers to a visionary artist who played a pivotal role in dance history. Born in Texas as Russell Meriwether Hughes, La Meri toured throughout Latin America, Europe, Asia, the Pacific, and the United States in the 1920s and '30s, immersing herself in different dance traditions at a time when few American dancers explored styles outside their own. She learned about Indian dance culture from the celebrated Uday Shankar, studied belly dancing with the Moroccan sultan's top dancer, and took flamenco lessons in Spain. La Meri spread awareness and enjoyment of the world's myriad forms of expression before it was common for performing artists from these countries to tour internationally. Ruyter describes how La Meri founded the Ethnologic Dance Center in New York City, choreographed innovative works based on various dance cultures for Jacob's Pillow Dance Festival and other venues, and wrote widely on the styles and techniques of international dance genres. This long-overdue book illustrates that the popularity of world dance today owes much to the trailblazing efforts of La Meri.

Dancing at the Crossroads Helena Wulff 2008-10 Dancing at the crossroads used to be young people's opportunity to meet and enjoy themselves on mild summer evenings in the countryside in Ireland until this practice was banned by law, the Public Dance Halls Act in 1935. Now a key metaphor in Irish cultural and political life, "dancing at the crossroads" also crystallizes the argument of this book: Irish dance, from Riverdance (the commercial show) and competitive dancing to dance theatre, conveys that Ireland is to be found in a crossroads situation with a firm base in a distinctly Irish tradition which is also becoming a prominent part of European modernity.

Baakisimba Sylvia Antonia Nannyonga-Tamusuza 2014-02-04 Originally a royal court dance, baakisimba asserted the authority of the king as the head of Baganda society. After the abolition of kingship in 1967, baakisimba dance began to be performed in other contexts, with women sometimes playing the accompanying drums-traditionally a man's role-and with men occasionally performing the dance. Sylvia Nannyonga-Tamusuza argues that the music and dance of the Baganda people are not simply reflective of culture; baakisimba participates in the construction of social relations, and helps determine how these relations shape the performing arts. Integrating a study of foregrounds the conceptualization of gender as a time-specific cultural phenomenon. Illuminating the complex relationship between baakisimba and Baganda culture, this path breaking volume bridges the gaps in previous scholarship that integrates music and dance in ethnomusicological scholarship.

When Men Dance Jennifer Fisher 2009-10-09 *When Men Dance* explores the intersection of dance and perceptions of male gender and sexuality across history and different cultural contexts. Chapters tackle the history and dilemmas that revolve around dance and notions of masculinity from a variety of dance studies perspectives, and are accompanied by fascinating personal histories that complement their themes.

Before They Were Belly Dancers Kathleen W. Fraser 2014-11-19 Focusing on Egypt during the period 1760 to 1870, this book fills in some of the historical blanks for a dance form often known today in the Middle East as raqs sharki or raqs baladi, and in Western countries as "belly dance." Eyewitness accounts written by European travelers, the major primary source for modern scholars, provide most of the research material. The author shapes these numerous accounts into a coherent whole, providing a picture of Egyptian female entertainers of the period as professionals in the arts, rather than as a group of unnamed "ethnic" dancers and singers. Analysis is given of the contexts of this dance--that was a legitimate performing art form in Egyptian society appreciated by a wide variety of audiences--with a focus on actual performances--and a re-creation of choreography.

Gender in Modernism Bonnie Kime Scott 2007 Grouped into 21 thematic sections, this collection provides theoretical introductions to the primary texts provided by the scholars who have taken the lead in pushing both modernism and gender in different directions. It provides an understanding of the complex intersections of gender with an array of social identifications.

Showing Off, Showing Up Laurie Frederik 2017-05-18 Examines acts of showing--from dog shows to striptease--to understand and theorize instances of heightened performance in everyday life as well as on the stage

Teaching Dance Studies Judith Chazin-Bennahum 2016-04-22 *Teaching Dance Studies* is a practical guide, written by college professors and dancers/choreographers active in the field, introducing key issues in dance pedagogy. Many young people graduating from universities with degrees - either PhDs or MFAs - desire to teach dance, either in college settings or at local dance schools. This collection covers all areas of dance education, including improvisation/choreography; movement analysis; anthropology; theory; music for dance; dance on film; kinesiology/injury prevention; notation; history; archiving; and criticism. Among the contributors included in the volume are: Bill Evans, writing on movement analysis; Susan Foster on dance theory; Ilene Fox on notation; Linda Tomko addresses new approaches to teaching the history of all types of dance; and Elizabeth Aldrich writing on archiving.

Researching Dance Sondra Horton Fraleigh 1998-03-15 In *Researching Dance*, an introduction to research methods in dance addressed primarily to graduate students, the editors explore dance as evolutionary, defining it in view of its intrinsic participatory values, its developmental aspects, and its purposes from art to ritual, and they examine the role of theory in research. The editors have also included essays by nine dancer-scholars who examine qualitative and quantitative inquiry and delineate the most common approaches for investigating dance, raising concerns about philosophy and aesthetics, historical scholarship, movement analysis, sexual and gender identification, cultural diversity, and the resources available to students. The writers have included study questions, research exercises, and suggested readings to facilitate the book's use as a classroom text.

Perspectives on American Dance Jennifer Atkins 2020-02-25 *Dancing* embodies cultural history and beliefs, and each dance carries with it features of the place where it originated. Influenced by different social, political, and environmental circumstances, dances change and adapt. American dance evolved in large part through combinations of multiple styles and forms that arrived with each new group of immigrants. *Perspectives on American Dance* is the first anthology in over twenty-five years to focus exclusively on American dance practices across a wide span of American culture. This volume and its companion show how social experience, courtship, sexualities, and other aspects of life in America are translated through dancing into spatial patterns, gestures, and partner relationships. This volume of *Perspectives on American Dance* features essays by a young generation of authors who write with familiarity about their own era, exploring new parameters of identity and evaluating a wide variety of movement practices being performed in spaces beyond traditional proscenium stages. Topics include "dorky dancing" on YouTube; same-sex competitors on the TV show *So You Think You Can Dance*; racial politics in NFL touchdown dances; the commercialization of flash

mobs; the connections between striptease and corporate branding; how 9/11 affected dance; the criminalization of New York City club dancing; and the joyous ironies of hipster dance. This volume emphasizes how dancing is becoming more social and interactive as technology opens up new ways to create and distribute dance. The accessible essays use a combination of movement analysis, thematic interpretation, and historical context to convey the vitality and variety of American dance. They offer new insights on American dance practices while simultaneously illustrating how dancing functions as an essential template for American culture and identity. Contributors: Jennifer Atkins | Jessica Berson | J. Ellen Gainor | Patsy Gay | Ansley Jones | Kate Mattingly | Hannah Schwadron | Sally Sommer, Ph.D. | Ina Sotirova | Dawn Springer | Michelle T. Summers | Latika L. Young | Tricia Henry Young

Naked Truth Judith Lynne Hanna 2012-05-01 Across America, strip clubs have come under attack by a politically aggressive segment of the Christian Right. Using plausible-sounding but factually untrue arguments about the harmful effects of strip clubs on their communities, the Christian Right has stoked public outrage and incited local and state governments to impose onerous restrictions on the clubs with the intent of dismantling the exotic dance industry. But an even larger agenda is at work, according to Judith Lynne Hanna. In *Naked Truth*, she builds a convincing case that the attack on exotic dance is part of the activist Christian Right's "grand design" to supplant constitutional democracy in America with a Bible-based theocracy. Hanna takes readers onstage, backstage, and into the community and courts to reveal the conflicts, charges, and realities that are playing out at the intersection of erotic fantasy, religion, politics, and law. She explains why exotic dance is a legitimate form of artistic communication and debunks the many myths and untruths that the Christian Right uses to fight strip clubs. Hanna also demonstrates that while the fight happens at the local level, it is part of a national campaign to regulate sexuality and punish those who do not adhere to Scripture-based moral values. Ultimately, she argues, the naked truth is that the separation of church and state is under siege and our civil liberties—free speech, women's rights, and free enterprise—are at stake.

Muslim Rap, Halal Soaps, and Revolutionary Theater Karin van Nieuwkerk 2011-12-15 From "green" pop and "clean" cinema to halal songs, Islamic soaps, Muslim rap, Islamist fantasy serials, and Suficized music, the performing arts have become popular and potent avenues for Islamic piety movements, politically engaged Islamists, Islamic states, and moderate believers to propagate their religio-ethical beliefs. *Muslim Rap, Halal Soaps, and Revolutionary Theater* is the first book that explores this vital intersection between artistic production and Islamic discourse in the Muslim world. The contributors to this volume investigate the historical and structural conditions that impede or facilitate the emergence of a "post-Islamist" cultural sphere. They discuss the development of religious sensibilities among audiences, which increasingly include the well-to-do and the educated young, as well as the emergence of a local and global religious market. At the heart of these essays is an examination of the intersection between cultural politics, performing art, and religion, addressing such questions as where, how, and why pop culture and performing arts have been turned into a religious mission, and whether it is possible to develop a new Islamic aesthetic that is balanced with religious sensibilities. As we read about young Muslims and their quest for a "cool Islam" in music, their struggle to quell their stigmatized status, or the collision of morals and the marketplace in the arts, a vivid, varied new perspective on Muslim culture emerges.

The Anthropology of Sex Hastings Donnan 2020-05-31 Sex scholarship has a long history in anthropology, from the studies of voyeuristic Victorian gentlemen ethnographers, to more recent analyses of gay sex, transsexualism, and the newly visible forms of contemporary sexuality in the West. *The Anthropology of Sex* draws on the comparative field research of anthropologists to examine the relationship between sex as identity, practice and experience. Sexual cultures vary enormously and, while often the topic of tabloid titillation, they are more rarely subjected to strict cultural analysis. *The Anthropology of Sex* is the first work to critically synthesise over a century of comparative expertise, knowledge and understanding of diverse sexual forms. - Explores sexuality from diversity to perversity and asks how diverse sexual practices are linked. - Probes the cultural and comparative context of contemporary sexual practice and belief. - Examines the shaping of sex by global and globalizing forces. *The Anthropology of Sex* will be key reading for undergraduate and postgraduate courses in anthropology and related disciplines.

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