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From Stealing to Sharing: Digital Tap Dance Pedagogy in English Tap Communities

This paper explores how individuals in tap dance communities in England are no longer confined to the physical space of a theatre or the dance studio when they seek to develop their personal performance practice. Ethnographic investigations of tap dance communities in Manchester and London reveal how individuals utilise social media sites such as Youtube and Facebook to evolve the pedagogy of a dance form traditionally transmitted through historical anecdotes and direct observation of other practitioners. A vital element of tap dance pedagogy is learning how to use the steps to interpret the rhythms of the music; this was traditionally accomplished through observing performances of tap practitioners directly. Aspiring tap dancers of the early 20th century attended shows in theatres or would sneak backstage in attempt to learn or 'steal' tap steps, scrutinizing their competition in hopes of gaining insight of how to execute a particular step. Tap dancers would then adapt that step rhythmically to their own performance style. Increasing the amount of performances they witnessed provided more options they could choose from for rhythmically altering the steps.

The internet facilitates exposure to a wide spectrum of performances and therefore the individual performance styles of tap practitioners. The ability to frequently share tap performance practices affects how individuals in the self-named communities use the tap steps they have already learned from sources such as formal tap syllabi. Additionally, this also changes perceptions of the dance form as more individuals are incorporating different performance styles into informal performances such as the tap jams. Uploading and sharing these performances on social media sites acts as a digital parallel to the theatres. The result is the evolution of the practice of tap dance in England from syllabus-taught steps most commonly associated with studios to a globally shared performance space.

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Emily Golborn
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Tap Challenges, Break Battles: A struggle for social and cultural survival manifested in the competitive nature of African-American vernacular dance

James Hutchinson
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Postmodernity or the Digital Age: Religion and hypersexuality in the work of Madonna and Lady Gaga

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Caribbean Postcoloniality and Creolité on the Dance Floor
This project investigates issues surrounding postcoloniality within the Caribbean community. It uses ethnographic fieldwork, which was carried out in London to examine some of the diverse postcolonial dance cultures of the Caribbean within a specifically British urban setting. It asks if the socio-political and economic relationships between Britain and the Caribbean, and France and the *départements outre-mer* (overseas departments) islands of Guadeloupe and Martinique, both past and present, impact on the socio-cultural production of people who identify with these places and live in Europe.

This paper is aligned to questions surrounding the postcolonial subject and the transcultural experience of diasporic communities. It draws from postcolonial theory in analysis of fieldwork, which was carried out between January and April 2012 at Caribbean nightlife events in London. Through analysis of marketing materials, interviews and participant observations it explores the social experiences of Caribbean people living in London, focusing particularly on French Caribbean people. Through this analysis comparisons are drawn between French and British cultural systems and reflections of the different countries' colonial styles are made. This leads to a reading of the cultural production of the French and English Caribbean islands, looking specifically at musical and popular dance activities and how these have been shaped by historical and contemporary socio-cultural, political and economic environments.

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Urban cyborgs: the mechanisation and transcendence of the televised street dance crew

Building upon my PhD research into the re-presentation of the male urban dancer within U.K televised talent show competitions, this presentation explores the reframing of the dancing body as a mechanised experience. Through the analysis of seven examples of male urban dance crew performances, I consider the extent to which the urban dance body within the televised competitive format transcends spatio-temporal limitations of the body through extreme physicality, hip hop vocabulary and the amplification of the body through multiple dancers, choreographic techniques and spatial formations.

Using Maaike Bleeker's and Drew Leder's theories of visuality, I investigate the ways in which these devices bring awareness back to the viewer's own humanity, and whether this results in the transcendence of the human body to that of the low-tech cybernetic organism; a state aided though the reproduction of a virtual environment, televisual techniques and thematic choreographic content. Consequently, I explore the extent to which this potential transcendence constructs an otherness away from the restrictive identity politics of gender and race.

I explore these questions through a cross collaboration of popular dance textual analysis, dance on screen analysis and an inquiry into the musicology of the image. Specifically, this paper examines the crew performances of 'Abyss' (Britain's Got talent semi-final performance 2011), 'Animaniacs' (BBC3's Move like Michael Jackson Final dance off, 2009), 'A Team' (Sky 1's Got To Dance Audition, 2012), 'Liquid Metallic' (Sky 1's Got Top Dance Semi-final, 2011), 'Bionik Funk' (ITV's

Britain's Got Talent Audition, 2011), 'Trinity Warriors' (Sky 1's Got To Dance Audition, 2011), and 'Diversity': The Da Vinci code' (Sky 1's Got To Dance final showcase performance, 2011). These performances present a wide range of choreographic styles and devices used within male dance crew performances, but also highlight the similarities in virtuosic expression, popular intertextual referencing and televisual production techniques.

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Hip-hop music and the hip-hop body: relationships between silence, music, movement and stillness

The true hip-hop music in its purity, can cause movement, which can be coloured using the body. Based on Robert Cohan (page 1), "*In most primitive societies music and dance are not inextricably joined but together make a symbolic or ritualistic whole that goes far beyond our present day attempts at 'collaboration*." I am exploring the relationship between hip-hop music and the hip-hop body. I am researching on the movement of a body that has knowledge of hip-hop dance in the contemporary world and reacts to hip-hop music and silence, as Jacques Lecoq argues that *"We begin with silence for the spoken word often forgets its roots from which it grew".* I am also exploring the idea of silence and how loud it may be, depending on how the body uses it. And vice versa, how small a movement can be accompanied with music. I am also investigating how silent the body movement can be during music and how loud the body movement can be during silence. These relationships will be proved with live demonstrations from a breaker, proving the above mentioned relationships one at a time. Being a bgirl myself, helps me identify these approaches through the art of breaking. Last but not least, this research has led me into a new approach, which explores how music becomes loud and dramatic when it overtakes a still body, without any motion. In addition, it explores how silence becomes a dramatic vision by having a still body, without any motion. These two last approaches are based on Lecoq's statement regarding the theatre: *"In the theatre making a movement is never a mechanical act, but must always be a gesture that's I justified. Its justification may consist in an indication or an action, or even an inward state … Indications, actions, states, these are three ways of justifying a movement. They correspond to the three major dramatic modes: indications are related to pantomime; actions take us towards commedia dell' arte; and states bring us back to drama."*

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