

# 9 Choreographic Analysis as Dance Studies Methodology

## Cases, Expansions, and Critiques

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### Introduction

In their introduction to the third edition of *The Routledge Dance Studies Reader*, Jens Richard Giersdorf and Yutian Wong identify the emergence of dance studies as a field in the United States and Europe in the 1980s with the effort to “recast dance and choreography as a method” in which choreography and dance could “become models for accessing, organizing, and destabilizing political, structuralist, and post-colonial enquiries” (2019, 5). This approach, they argue, provided a methodology for researching gender, race, sexuality, class, and more. In this chapter, we address the formation, continued application, and pedagogy of one such approach – choreographic analysis – in which choreography simultaneously names an object, a method, and an analytic framework. A choreographic lens might interpret, direct, and foreclose possibilities for movement; choreographic analysis may also offer a way to understand and convey the multiple, contradictory, temporal, and particular power relations involved in movement, spatial distributions, or systems of relations.

The stakes of choreographic analysis, both at the beginning of dance studies as a field and today, are significant. Choreographic analysis expanded dance scholarship by showing not only what dances mean but also how they produce meaning. It demonstrated the possibilities of writing complex analyses of a system of representation with verbal and non-verbal signifiers, and advanced notions of embodied knowledge production, especially in terms of writing. It also gave credibility to the field, particularly in relation to other fields also engaged in the interpretive turn. The other side of the coin of validation by the academy is being subject to its constraints and limitations in terms of scholarship,

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# Dance History A Methodology For Study

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