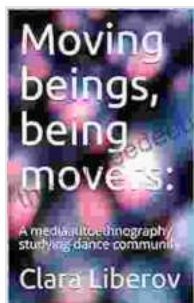


Media autoethnography in Dance Community: Examining the Past, Present, and Future of Dance through Personal Narratives

Media autoethnography is a research methodology that combines personal narrative with media production to explore cultural phenomena. In the field of dance, media autoethnography has been used to examine a wide range of topics, including the history of dance, the role of dance in different cultures, and the experiences of dancers.

This article explores the use of media autoethnography in dance community. We will discuss the benefits and challenges of using this methodology, and we will provide examples of how media autoethnography has been used to study dance.



moving beings, being movers:: a mediaautoethnography studying dance community

by Stefan Cvijetic

★★★★★ 5 out of 5

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Enhanced typesetting : Enabled
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Benefits of using media autoethnography in dance community

There are several benefits to using media autoethnography in dance community. First, media autoethnography can provide a unique perspective on dance. By combining personal narrative with media production, researchers can create works that are both informative and engaging. Second, media autoethnography can help to break down barriers between researchers and participants. By sharing their own experiences, researchers can create a more personal connection with their audience. Third, media autoethnography can be used to explore a wide range of topics related to dance. Researchers can use this methodology to examine the history of dance, the role of dance in different cultures, and the experiences of dancers.

Challenges of using media autoethnography in dance community

There are also some challenges to using media autoethnography in dance community. First, media autoethnography can be time-consuming and expensive to produce. Second, researchers may need to have specialized skills in media production. Third, media autoethnography can be emotionally challenging for researchers. By sharing their own experiences, researchers may open themselves up to criticism and judgment.

Examples of media autoethnography in dance community

There are many examples of how media autoethnography has been used to study dance. One example is the work of dance scholar Dr. Susan Leigh Foster. In her book "Choreographing Empathy: Kinesthetic Learning and the Politics of Touch in Dance," Foster uses media autoethnography to explore the role of touch in dance education. Foster's work provides a

unique perspective on the importance of touch in dance, and it has helped to shape the way that dance is taught and learned.

Another example of media autoethnography in dance community is the work of dance artist Dr. Laurel Jenkins. In her film "The Body Electric," Jenkins uses media autoethnography to explore the relationship between dance and technology. Jenkins's film is a visually stunning and thought-provoking work that challenges traditional notions of dance.

Media autoethnography is a powerful research methodology that can be used to explore a wide range of topics related to dance. This methodology has the potential to provide unique insights into the history of dance, the role of dance in different cultures, and the experiences of dancers. However, there are also some challenges to using media autoethnography in dance community. Researchers need to be aware of these challenges and be prepared to address them before embarking on a media autoethnography project.



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