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En cinco estados mexicanos ubicados en la región centro-sur: Guerrero, Morelos, Puebla, Oaxaca y México. Se escenifica en las ferias de alrededor de noventa y seis pueblos y ciudades: la DANZA DE LOS TECUANES. Este libro es una investigación global de esta tradición regional. La palabra tecuanes significa fieras feroces, se le representa como jaguar. El libro de Guy Stresser-Péan, es un riguroso trabajo de diversos aspectos que rodean a la Danza del "volador". El autor se enfoca en desarrollar los elementos técnicos, antropológicos y sociológicos

que rodean esta danza, la cual consiste en el descenso de algunos participantes suspendidos en una cuerda desde lo alto de un palo, en donde su descenso describe una trayectoria en espiral, que representa el vuelo del águila. La obra es un estudio que da luz sobre la importancia de la riqueza simbólica de los rituales, visto a través de esa danza.

Whether you want to wander the cobblestone streets of a medieval village, seek out the coolest districts in Berlin, or check off a bucket list of iconic landmarks, your DK Eyewitness travel guide makes sure you experience all that Germany has to offer. Synonymous with art and culture, Germany is bursting with world-class museums, trendy galleries and creative hubs. But travel away from the towns and cities and you'll discover some of Europe's finest lakes, no fewer than 16 national parks and a coastline ripe for outdoor adventure. Our newly-updated guide brings Germany to life, transporting you there like no other travel guide does with expert-led insights, trusted travel advice, detailed breakdowns of all the must-see sights, photographs on practically every page, and our hand-drawn illustrations which place you inside the country's iconic buildings and neighborhoods. Inside DK Eyewitness Germany you will find:

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- Practical tips: the best places to eat, drink, shop and stay
- Detailed maps and walks to help you navigate the region country easily and confidently
- Covers: Berlin, Brandenburg, Saxony-Anhalt, Saxony, Thuringia, Southern Germany, Munich, Bavaria, Baden-Württemberg, Western Germany, Rhineland-Palatinate and Saarland, Hesse, North Rhineland-Westphalia, Northern Germany, Lower Saxony, Hamburg and Bremen, Schleswig-Holstein, Mecklenburg-Vorpommern.

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The fandango, emerging in the early-eighteenth century Black Atlantic as a dance and music craze across Spain and the Americas, came to comprise genres as diverse as Mexican son jarocho, the salon and concert fandangos of Mozart and Scarlatti, and the Andalusian fandangos central to flamenco. From the celebrations of humble folk to the theaters of the European elite, with boisterous castanets, strumming strings, flirtatious sensuality, and dexterous footwork, the fandango became a conduit for the syncretism of music, dance, and people of diverse Spanish, Afro-Latin, Gitano, and even Amerindian origins. Once a symbol of Spanish Empire, it came to signify freedom of movement and of expression, given powerful new voice in the twenty-first century by Mexican immigrant communities. What is the full array of the fandango? The superb essays gathered in this collection lay the foundational stone for further exploration. One of the first anthologies to focus on Mexican dance practices on both sides of the border

A study of how Cuzco's indigenous people have transformed the terms "Indian" and "mestizo" from racial categories to social ones, thus creating a de-stigmatized version of Andean heritage. This volume features approximately 600 entries that represent the major writers, literary schools, and cultural movements in the history of Mexican literature. A collaborative effort by American, Mexican, and Hispanic scholars, the text contains bibliographical, biographical, and critical

material--placing each work cited within its cultural and historical framework. Intended to enrich the English-speaking public's appreciation of the rich diversity of Mexican literature, works are selected on the basis of their contribution toward an understanding of this unique artistry. The dictionary contains entries keyed by author and works, the length of each entry determined by the relative significance of the writer or movement being discussed. Each biographical entry identifies the author's literary contribution by including facts about his or her life and works, a chronological list of works, a supplementary bibliography, and, when appropriate, critical notes. Authors are listed alphabetically and cross-referenced both within the text and the index to facilitate easy access to information. Selected bibliographical entries are also listed alphabetically by author and include both the original title and English translation, publisher, date and place of publication, and number of pages.

La Biblioteca Temática del Deporte es un instrumento de información, complemento y soporte para el conocimiento y desarrollo de la actividad física y el deporte. Esta orientada a resolver de forma didáctica y con mucha ilustración -además con páginas en color- los principales temas que se abordan en la educación física y el deporte. Gracias a su presentación didáctica, a la sencillez del lenguaje y a la rigurosidad de su contenido, dispone de una versatilidad que permite su utilización tanto como un instrumento de carácter divulgativo como técnico. Sus gráficos, dibujos y fotografías le añaden un mayor grado de vistosidad. Como biblioteca básica, debe estar presente en las bibliotecas de todos los centros escolares y de formación de profesores y técnicos. Como libros independientes constituyen obras con entidad propia válidas para el público en general, así como para expertos en diferentes ámbitos de la actividad física y el deporte.

García Lorca at the Edge of Surrealism: The Aesthetics of Anguish examines the variations of surrealism and surrealist theories in the Spanish context, studied through the poetry, drama, and drawings of Federico García Lorca. Por ser la tradición religiosa y cultural más importante del occidente de México, La Romería, —celebrada desde el año 1734— fue declarada el 29 de noviembre de 2018 patrimonio cultural inmaterial de la humanidad durante la xiii sesión del Comité Intergubernamental para la Salvaguarda del Patrimonio Cultural Inmaterial de la Unesco, reunido en la Ciudad de Port Louis, República de Mauricio, en África. La "Lista Representativa" es un mérito más del inmenso legado que México aporta al mundo, pues con ella el país suma ya nueve elementos de innegable valor que nos distinguen entre todas las naciones del mundo como una de excepcionales riquezas artísticas. Con esta declaratoria internacional, iniciamos una nueva historia para seguir preservando, fomentando y enriqueciendo esta tradición que nos llena de identidad.

Dance and Creativity within Dance Movement Therapy discusses the core work and basic concepts in dance movement therapy (DMT), focusing on the centrality of dance, the creative process and their aesthetic-psychological implications in the practice of the profession for both patients and therapists. Based on interdisciplinary and multidisciplinary inputs from fields such as philosophy, anthropology and dance, contributions examine the issues presented by cultural differences in DMT through the input of practitioners from several diverse countries. Chapters blend theory and case studies with personal, intimate reflections to support critical descriptions of DMT interventions and share methods to help structure practice and facilitate communication between professionals and researchers. The book's multicultural, multidisciplinary examination of the essence of dance and its countless healing purposes will give readers new insights into the value and functions of dance both in and out of therapy.

Moving Otherwise examines how contemporary dance practices in Buenos Aires, Argentina enacted politics within climates of political and economic violence from the late 1960s to the present. From the repression of military dictatorships to the precarity of economic crises, contemporary dancers and audiences consistently responded to and reimagined the everyday choreographies that have accompanied Argentina's volatile political history. The

central concept, "moving otherwise," names how concert dance - and its offstage practices and consumption - offer alternatives to, and sometimes critique, the patterns of movement and bodily comportment that shape everyday life in contexts marked by violence. Drawing on archival research, interviews, and the author's embodied experiences as a collaborator and performer, the book analyzes a wide range of practices including concert works, community dance initiatives, and the everyday labor that animates dance. It demonstrates how these diverse practices represent, resist, and remember violence and engender social mobilization on and off the theatrical stage. As the first book length critical study of Argentine contemporary dance, it introduces a breadth of choreographers to an English speaking audience, including Ana Kamien, Susana Zimmermann, Estela Maris, Alejandro Cervera, Renate Schottelius, Susana Tambutti, Silvia Hodgers, and Silvia Vladimivsky. It considers previously undocumented aspects of Argentine dance history, including crossings between contemporary dancers and 1970s leftist political militancy, Argentine dance labor movements, political protest, and the prominence of tango themes in contemporary dance works that address the memory of political violence"--

The Course of Mexican Music provides students with a cohesive introductory understanding of the scope and influence of Mexican music. The textbook highlights individual musical examples as a means of exploring the processes of selection that led to specific musical styles in different times and places, with a supporting companion website with audio and video tracks helping to reinforce readers' understanding of key concepts. The aim is for students to learn an exemplary body of music as a window for understanding Mexican music, history and culture in a manner that reveals its importance well beyond the borders of that nation. As part of the larger, ongoing movement throughout Latin America to reclaim non-Hispanic cultural heritages and identities, indigenous writers in Mexico are reappropriating the written word in their ancestral tongues and in Spanish. As a result, the long-marginalized, innermost feelings, needs, and worldviews of Mexico's ten to twenty million indigenous peoples are now being widely revealed to the Western societies with which these peoples coexist. To contribute to this process and serve as a bridge of intercultural communication and understanding, this groundbreaking, three-volume anthology gathers works by the leading generation of writers in thirteen Mexican indigenous languages: Nahuatl, Maya, Tzotzil, Tzeltal, Tojolabal, Tabasco Chontal, Purepecha, Sierra Zapoteco, Isthmus Zapoteco, Mazateco, Nāhñu, Totonaco, and Huichol. Volume Three contains plays by six Mexican indigenous writers. Their plays appear first in their native language, followed by English and Spanish translations. Montemayor and Frischmann have abundantly annotated the Spanish, English, and indigenous-language texts and added glossaries and essays that introduce the work of each playwright and discuss the role of theater within indigenous communities. These supporting materials make the anthology especially accessible and interesting for nonspecialist readers seeking a greater understanding of Mexico's indigenous peoples.

Il presente Dizionario delle religioni del Nordamerica è dedicato alla trattazione dei fenomeni religiosi, o variamente legati alla religione, che si sono sviluppati nell'America del Nord. Il suo indice rispecchia la particolare storia religiosa del continente, alternando lemmi di carattere generale dedicati alle tradizioni indigene a lemmi sulla presenza e lo sviluppo delle religioni monoteistiche in quei territori. Sono presenti, inoltre, numerose voci più specifiche dedicate alle credenze e alle pratiche religiose di singole popolazioni o gruppi di popolazioni dell'America settentrionale («Apache», «Inuit», «Irochesi», «Lakota», «Navajo», «Piedi Neri»), mentre alcune altre forniscono notizie biografiche sulle principali guide spirituali o profetiche dei nativi («Black Elk», «Handsome Lake», «Neolin», «Wovoka»). Si aggiungono, infine, voci sulle particolari modalità di espressione che nelle Americhe hanno caratterizzato fenomeni o concezioni universalmente diffusi nel mondo delle religioni e lemmi che descrivono tradizioni culturali di estrema rilevanza per la definizione

della struttura dei sistemi religiosi americani («Danza degli spiriti», «Danza del Sole», «Teatro religioso dei nativi nordamericani»). Le bibliografie di ciascun lemma, affidato a esperti internazionali della materia, sono state riviste e aggiornate dai curatori, che hanno dedicato particolare attenzione alle indicazioni delle edizioni originali e delle eventuali traduzioni italiane. This book addresses seventeenth- and twentieth-century Spanish theater, providing close readings of plays and their performances as well as the cultural and political climates in which these plays were produced. This is the first book dedicated to the study of the twentieth-century auto, and the book's unique cross-temporal approach appeals to a broad range of scholars of Spanish studies. È indubbio che la danza sia un'arte vivente dei corpi. Questo dato di per sé evidente, tuttavia, non basta a conferirle lo statuto di un'attività che si esaurisce nella costituzione corporea. Considerando il processo di rottura con la tradizione che la svincola dall'etichetta di arte d'evasione e la iscrive nelle svolte più rilevanti del XX e del XXI secolo, è possibile sostenere che, a un livello più profondo, la danza non muove solo il corpo. Essa, potremmo dire, è un corpo che è più del corpo. È l'arte di farne intravedere la dimensione originaria, di muoverne il suo stesso essere: la chair. Attraverso l'originale elaborazione che di questa nozione dà Merleau-Ponty, il testo propone una filosofia della danza attraverso una "filosofia della chair", allo scopo di ricollocare la danza nell'evoluzione stessa dell'arte e delle arti nella loro relazione col pensiero. The Britannica Enciclopedia Moderna covers all fields of knowledge, including arts, geography, philosophy, science, sports, and much more. Users will enjoy a quick reference of 24,000 entries and 2.5 million words. More than 4,800 images, graphs, and tables further enlighten students and clarify subject matter. The simple A-Z organization and clear descriptions will appeal to both Spanish speakers and students of Spanish. Vol. 1: Treatises and music ; vol. 2: choreographic descriptions with concordances of variants. Winner of the 2021 Heritage Publication Award from the New Mexico Historic Preservation Division Nación Genízara examines the history, cultural evolution, and survival of the Genízaro people. The contributors to this volume cover topics including ethnogenesis, slavery, settlements, poetics, religion, gender, family history, and mestizo genetics. Fray Angélico Chávez defined Genízaro as the ethnic term given to indigenous people of mixed tribal origins living among the Hispano population in Spanish fashion. They entered colonial society as captives taken during wars with Utes, Apaches, Comanches, Kiowas, Navajos, and Pawnees. Genízaros comprised a third of the population by 1800. Many assimilated into Hispano and Pueblo society, but others in the land-grant communities maintained their identity through ritual, self-government, and kinship. Today the persistence of Genízaro identity blurs the lines of distinction between Native and Hispanic frameworks of race and cultural affiliation. This is the first study to focus exclusively on the detribalized Native experience of the Genízaro in New Mexico. El llamado "despertar muisca" es un gran proyecto de las actuales comunidades y organizaciones para que su cultura y sus espacios de representación retornen al centro del campo etnopolítico de Colombia. Su principal desafío es sustentar su existencia como un actor étnico válido. Este libro analiza las fuerzas que concentran y tensionan a la comunidad en el logro de este reconocimiento identitario, al tiempo que conecta el pasado con el presente en el ejercicio de construir memoria y futuro. The present volume brings to North American Native Studies – with its rich tradition and accumulated expertise in the Central European region – the new complexities and challenges of contemporary Native reality. The umbrella theme 'Indigenous perspectives' brings together researchers from a great variety of disciplines, focusing on issues such as democracy and human rights, international law, multiculturalism, peace and security, economic and scientific development, sustainability, literature, and arts and culture, as well as religion. The thirty-five topical and thought-provoking articles written in English, French and Spanish offer a solid platform for further critical

investigations and a useful tool for classroom discussions in a wide variety of academic fields. In *Our Rightful Share*, Aline Helg examines the issue of race in Cuban society, politics, and ideology during the island's transition from a Spanish colony to an independent state. She challenges Cuba's well-established myth of racial equality and shows that racism is deeply rooted in Cuban creole society. Helg argues that despite Cuba's abolition of slavery in 1886 and its winning of independence in 1902, Afro-Cubans remained marginalized in all aspects of society. After the wars for independence, in which they fought en masse, Afro-Cubans demanded change politically by forming the first national black party in the Western Hemisphere. This challenge met with strong opposition from the white Cuban elite, culminating in the massacre of thousands of Afro-Cubans in 1912. The event effectively ended Afro-Cubans' political organization along racial lines, and Helg stresses that although some cultural elements of African origin were integrated into official Cuban culture, true racial equality has remained elusive. Literary naturalism, within the Hispanic context, has traditionally been read as a graphic realist school or movement linked predominantly to late nineteenth century literary production. The essays in *Au Naturel: (Re)Reading Hispanic Naturalism*—written by scholars from different generations, nationalities and ideological backgrounds—propose a major revisionist contribution to the study of Hispanic naturalism. Based on a theoretical proposal that re-semanticizes naturalismo as a diachronic counter-metanarrative phenomenon that transcends the chronological and geographic limitations imposed by traditional criticism on naturalism, the collection provides new readings of traditional naturalist fare as well as re-readings of works that have not been read, within the bounds of conventional criticism, as naturalist. Re-read within the proposed theoretical framework, its essays demonstrate the countless ways in which Hispanic naturalist texts—literary and more recently, filmic—continue to frankly engage the societal problematics that has impeded true social, political, economic and cultural progress from taking place in the Hispanic world from the turbulent fin-de-siècle period of the nineteenth century through the present day, globalized context. *Au Naturel: (Re)Reading Hispanic Naturalism* is thus also an open invitation to the scholarly community to re-consider other socio-critical works within the Hispanic naturalist context that observe and reflection upon social issues that continue to plague Hispanic society today. Latin American culture has given birth to numerous dramatic works, though it has often been difficult to locate information about these plays and playwrights. This volume traces the history of Latin American theater, including the Nuyorican and Chicano theaters of the United States, and surveys its history from the pre-Columbian period to the present. Sections cover individual Latin American countries. Each section features alphabetically arranged entries for playwrights, independent theaters, and cultural movements. The volume begins with an overview of the development of theater in Latin America. Each of the country sections begins with an introductory survey and concludes with copious bibliographical information. The entries for playwrights provide factual information about the dramatist's life and works and place the author within the larger context of international literature. Each entry closes with a list of works by and about the playwright. A selected, general bibliography appears at the end of the volume. José Limón (1908-1972) was one of the leading figures of modern dance in the twentieth century. Hailed by the *New York Times* as "the finest male dancer of his time" when the José Limón Dance Company debuted in 1947, Limón was also a renowned choreographer who won two Dance Magazine Awards and a Capezio Dance Award, two of dance's highest honors. In addition to directing his own dance company, Limón served as artistic director of the Lincoln Center's American Dance Theater and also taught choreography at the Juilliard School for many years. In this volume, scholars and artists from fields as diverse as dance history, art history, Mesoamerican ethnohistory, Mexican American studies, music studies, and Mexican history come together to explore one of José

Limón's masterworks, the ballet La Malinche. Offering many points of entry into the dance, they examine La Malinche from various angles, such as Limón's life story and the influence of his Mexican heritage on his work, an analysis of the dance itself, the musical score composed by Norman Lloyd, the visual elements of props and costumes, the history and myth of La Malinche (the indigenous woman who served the Spanish conquistador Hernán Cortés as interpreter and mistress), La Malinche's continuing presence in Mexican American culture, and issues involved in a modern restaging of the dance. Also included in the book is a DVD written and directed by Patricia Harrington Delaney that presents the ballet in its entirety, accompanied by expert commentary that sets La Malinche within its artistic and historical context. Esta obra es un estudio y una muestra de la incorporación del arte de la danza entre la sociedad murciana desde los inicios del pasado siglo hasta el día de hoy. Sus antecedentes, sus maestras, la creación del conservatorio, los edificios que han albergado los estudios de las artes escénicas, y un acercamiento a la regulación de los estudios de Danza en Murcia.

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