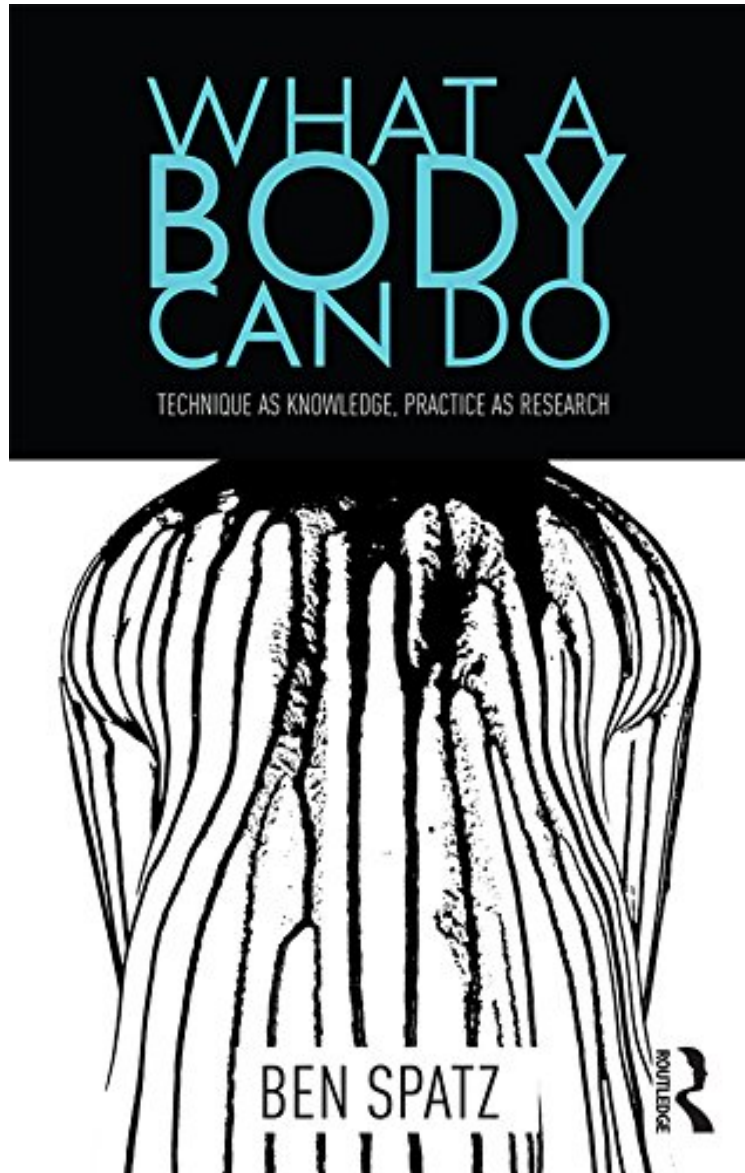


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What a Body Can Do

Ben Spatz

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Ben Spatz : What a Body Can Do before purchasing it in order to gage whether or not it would be worth my time, and all praised What a Body Can Do:

2 of 2 people found the following review helpful. Insightful and inspiring examination of embodied technique and practiceBy T. A. FisherIn the midst of writing an academic book on theatre for health addressing bodies and weight, I was feeling stuck as to how best to convince my readers why this work is legitimate. I needed more rigorous embodiment research to support the applied theatre and body literature and practice I already had, but I kept coming

up short. And then this book came out. And suddenly the pieces started coming together. Although I will not do it justice with my clumsy summary (and apologies for any misinterpretations), Spatz comprehensively brings together various fields of study that look at bodies in theory and practice, critically examines them, and weaves in actual practice to formulate a seminal approach to understanding how technique expresses the knowledge of a field/area while practice using those techniques provides us the research that helps us flesh out what we know about the body.

In *What a Body Can Do*, Ben Spatz develops, for the first time, a rigorous theory of embodied technique as knowledge. He argues that viewing technique as both training and research has much to offer current debates over the role of practice in the university, including the debates around "practice as research." Drawing on critical perspectives from the sociology of knowledge, phenomenology, dance studies, enactive cognition, and other areas, Spatz argues that technique is a major area of historical and ongoing research in physical culture, performing arts, and everyday life.

"Ben Spatz's examination of concepts of technique and practice in embodied knowledge is a richly rewarding read, both for its rigorous discussion and clarification of ideas which can often be confused and confusing, and for its thought-provoking analysis of a range of examples." --Susie Crow, Oxford Dance Writers

About the Author Ben Spatz is Lecturer in Drama, Theatre and Performance at the University of Huddersfield. He holds a PhD in Theatre from The Graduate Center, CUNY, and has been a member of the Performance as Research working groups of both IFTR and ASTR. Ben is founder and artistic director of Urban Research Theater since 2004.