
Choreographing Copyright Race Gender And Intellectual Property Rights In American Dance English

Edition By Anthea Kraut

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May 25th, 2020 - stretching from the late nineteenth century to the early twenty first the book reconstructs efforts to win copyright protection for choreography and teases out their raced and gendered politics showing how dancers have embraced intellectual property rights as a means to both consolidate and contest racial and gendered power'

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'march 29 anthea kraut on choreographing copyright

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May 28th, 2020 - and as fb twitter instagram continue to grow so do concerns about intellectual property on below is merlyne s bio merlyne jean louis esq is the principal attorney of jean louis law p c'

'ucr today so you think you can steal my dance

May 23rd, 2020 - kraut s book provides a historical context for this and other skirmishes over intellectual property rights in dance and teases apart their entanglement with questions of race and gender although u s federal copyright law did not officially recognize choreographic works as a protectable class until 1976 dancers attempts to secure intellectual property rights for themselves began at'

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May 15th, 2020 - choreographing copyright is an illuminating book about copyright s plicated engagement with choreographic expression in the united states written from a critical dance studies perspective that foregrounds race and gender p xvii"choreographing copyright race gender and intellectual

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*May 7th, 2020 - stretching from the late nineteenth century to the early twenty first the book reconstructs efforts to win copyright protection for choreography and teases out their raced and gendered politics showing how dancers have embraced intellectual property rights as a means to both consolidate and contest racial and gendered power"***ebook choreographing copyright race gender and**

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'oxford scholarship online s3

May 27th, 2020 - eligible for copyright protection 1 although fuller clearly regarded her expressive output as intellectual property dance at the time merited protection only if it qualified as a dramatic or dramatico musical position 2 the precedent set by fuller v bemis remained in place in the'

'anthea kraut It italic gt choreographing copyright race

April 22nd, 2020 - points regarding the justi?cation of copyright protection for dance from how copyright limits access to dance pp 73 75 to how it is imposed by infringement suits out of reach of most artists pp 77 83 are undercut by her naïve manner of writing about law race gender and dance her methodology rests largely on'

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'gaga as metatechnique negotiating choreography

April 4th, 2020 - gaga a practice developed by israeli choreographer ohad naharin is one of the most popular training methods on the global dance market structured as a metatechnique or a system for negotiating techniques within one s body gaga teaches students to both draw on and reject multiple movement techniques to create their own movement'

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