



Paper Type: Original Article

A Comparative Study of Contemporary Dance and Physical Theatre to Identify Their Nature

Fatemeh Musavi¹ 

¹ Art Research Department, Tarbiat Modares University, Tehran, Iran; shdmusavi@gmail.com.

Citation:

Received: 02 September 2024

Revised: 20 November 2024

Accepted: 02 February 2025

Musavi, F. (2025). A comparative study of contemporary dance and physical theatre to identify their nature. *Perspectives on art and beyond*, 2(2), 64-72.

Abstract

Dance and theatre have been present in human life since ancient times; however, the movement trends of physical theatre and contemporary dance are considered contemporary and global phenomena. Understanding these two movement approaches contributes to a better comprehension of contemporary arts and the role of the body in artistic expression. This study addresses questions such as how these two movement methods can be distinguished from one another and how their boundaries can be defined. One of the main objectives of the research is to analyze the similarities and differences between contemporary dance and physical theatre, and to identify elements that allow for their differentiation. The research method is documentary and has been conducted using a descriptive–analytical approach. Based on the results obtained, although contemporary dance and physical theatre share the use of the body as the primary means of artistic expression and sometimes overlap, they differ in their sources of inspiration and internal structures: contemporary dance finds its expression in harmony with music, whereas physical theatre relies on narrative and plot. This study indicates that contemporary dance can sometimes be incorporated within physical theatre and vice versa, yet each maintains a unique and distinct nature.

Keywords: Comparative study, Movement approach, Contemporary dance, Physical theatre, History of dance and movement.

1 | Introduction

Today, in human daily life, movement is more than anything else a means of expressing identity and is considered analyzable. Even before language found its place in early human life, humans established their first ways of communicating with others through movement and signs—a form of communication that gradually came to meet all their needs [1]. In fact, it can be boldly stated that movement was the first means of conveying concepts and facilitating dialogue in early human societies [2]. Rituals and theater, in their

 Corresponding Author: shdmusavi@gmail.com

 <https://doi.org/10.48313/pab.v2i2.42>



Licensee System Analytics. This article is an open access article distributed under the terms and conditions of the Creative Commons Attribution (CC BY) license (<http://creativecommons.org/licenses/by/4.0>).

structure, utilize shared components such as music, dance, speech, masks, and costumes. Accordingly, dance, as the primary means of performing early rituals—which persist in some primitive societies—has been designated the title of "the first art." Dance was a medium through which humans were able to organize and systematize their perspectives on the relationship with gods, the world, society, and themselves, and to codify these perspectives through movement [3]. From this perspective, it can be argued that without the existence of dance, the emergence of rituals and, consequently, the formation of theatrical art would have been impossible. One of the well-regarded theories regarding the origin of theater posits that it began from rituals—rituals that served as the first tools for structuring human views about themselves and the world [4].

Furthermore, from the tragedies of ancient Greece to modern Japanese theater, and from singing and music to poetry and rhythmic speech, dance is considered the origin of the essence of all these arts [3]. In primitive societies, humans defined themselves as members of the human collective through dance and song, dissolving their individuality within the unity of the group [5]. Dance enabled the experience of emotional sharing among people, and the movements of dancers connected us to the hidden forces of the body and the unconscious. This is precisely the phenomenon that ensures the emotional communion between the artist and the audience [6]. Contemporary dance, a genre of performance dance, emerged in the mid-20th century and became one of the dominant genres in dance education worldwide [7]. Although this style borrows many elements from classical, modern, and jazz dance, it is considered an independent style due to its eclectic combination [8]. Today's contemporary dance is a mixture of ballet, modern, and even unstructured postmodern dance [9]. Some contemporary dancers create characters and performative events, while others focus on developing innovative and personal forms of bodily expression [10].

In contrast, physical theater is a form of contemporary theater in which body language is reclaimed [11]. Lloyd Newson considers physical theater to be influenced by Grotowski's methods [12]. Physical theater companies have gained a special place by focusing on the physical and emotional elements of performance, employing body language and expressive movement—especially with innovations such as dancers speaking during contemporary performances. Emphasis on identity issues and the existential anxieties of dancers has also made the content of performances more radical [13]. The emergence of contemporary dance as a global movement has had a profound impact on the future of dance, particularly through its connection with theater [13]. In the past, directing was traditionally within the domain of theater directors, but in contemporary contexts, choreographers have also taken on a significant role in guiding performances [14]. These changes have raised fundamental questions about the representation of conceptual elements in place of traditional ones and have challenged classical notions of aesthetics. Moreover, the development of hybrid forms such as dance-theater attests to an increasing tendency toward interdisciplinary approaches and the blurring of boundaries between distinct arts [15]. At the same time, some contemporary theorists advocate a return to the fundamental meaning of dance and a move away from theatricality. Contemporary dance today encompasses a range of fusions of dance, theater, and other artistic elements, absorbing the essence of drama and performance [7].

On the other hand, physical theater, with its focus on bodily expression and the reduction of verbal elements, incorporates aspects of dance at its core [16]. As a result, in the contemporary landscape, the distinction between these two art forms can sometimes be difficult for audiences to discern. Even among specialists, there are ongoing debates regarding the separation or convergence of the two [11].

Acknowledging the mutual influences and similarities between these two art forms, it becomes necessary to examine the intrinsic characteristics of each in order to achieve a clear distinction. This study aims to identify and analyze the fundamental differences between contemporary dance and physical theater, as well as to explore the implications of these developments for understanding the independent essence of each.

2 | Research Background

In recent years, given the increasing convergence of contemporary dance and physical theater, numerous interdisciplinary studies have analyzed this connection. Researchers such as Kate Elswit in *Theatre & Dance*

[17], Jason Duncan in Postmodern Dance and Theatre [18], and Jennifer Parker-Starbuck in Body Politics in Performance [19] have examined the movement and bodily dimensions of this fusion, emphasizing the breakdown of traditional boundaries between performance forms. On the other hand, Jessica Hickman, in her recent studies on the relationship between corporeality and narrative in contemporary theater [20] and Laura Cull in Physical Dramaturgy [21], have shown how contemporary dance techniques in new physical theaters have transformed not only body language but also the dramatic structure of performance. Moreover, analyses of practical projects by contemporary companies such as DV8 Physical Theatre and Gecko Theatre, particularly in Christina Porter's article on "Cyborg Bodies in Contemporary Physical Theater" [22], have emphasized the significance of body politics, resistance, and non-representational expressions. Furthermore, figures such as Lloyd Newson, in his recent interviews [23] continue to emphasize the fundamental role of the body and physical expression in contemporary theater, insisting on the inseparable connection between movement, narrative, and social critique in their works. Thus, the existing body of research, both theoretical and practical, provides a rich foundation for analyzing the dynamic relationships between contemporary dance and physical theater. The present study, adopting a comparative and analytical approach, seeks to examine the fundamental differences and mutual influences of these two art forms in order to offer a deeper understanding of the evolving nature of contemporary performance.

3 | Research Methodology

This study is qualitative, descriptive-analytical, and comparative in nature. The main objective of the research is to identify the similarities and differences between two movement-based approaches—contemporary dance and physical theater—and to examine the artistic elements and concepts through which these two performance forms can be distinguished and differentiated from one another. The research data were collected through documentary sources, meaning that scientific references, books, scholarly articles, and reputable case studies in the fields of movement studies, dance, and contemporary theater were utilized. The data were analyzed using a descriptive-analytical approach: first, the characteristics of each movement-based approach were examined and their key components identified and analyzed; then, by comparing these components, the fundamental similarities and differences between them were extracted. This study goes beyond merely describing or noting the mutual influences, aiming instead at a conceptual exploration and critical analysis of the intrinsic differences between these two art forms. It seeks to represent the unique essence and nature of each within their aesthetic and expressive contexts. To this end, while maintaining comparative rigor, attention has also been given to the theoretical complexities related to corporeality, movement-based narrative, and body politics in contemporary dance and physical theater.

4 | Analysis of Artistic Trends to Identify the Roots of Eclecticism

4.1 | Characteristics of Contemporary Dance

Dance, in general, refers to the rhythmic movement of the body with the purpose of expression, social interaction, or spiritual experience [24]. Contemporary dance, which emerged in the mid-20th century, created an eclectic and innovative genre by integrating elements of ballet, modern, jazz, and other movement forms [7]. In this style, unlike classical dance—which emphasizes the aesthetics of lines and forms—the primary focus is on bodily experience and the expression of inner emotions [25]. From a technical perspective, contemporary dance employs techniques such as contraction-release, floor work, fall and recovery, and improvisation, and it sometimes draws inspiration from non-Western cultural elements, such as African dance or Japanese Butoh [26]. In addition to its deep connection with music, contemporary dance often explores spiritual, personal, and existential concepts without following classical narratives. This characteristic has allowed it to secure a prominent place within the interdisciplinary space of contemporary art [27], [28].

4.2 | Characteristics of Physical Theatre

Physical theatre is a form of contemporary theatre that emphasizes the physicality of the body and conveys storytelling through bodily actions, gestures, dynamic stillness, and stage composition [29]. Unlike traditional theatre, where spoken text generates meaning, in physical theatre, the body itself becomes the primary tool for expression and meaning-making [30]. The roots of physical theatre can be traced to figures such as Jacques Lecoq and Rudolf Laban, who emphasized the body as the central medium of artistic creation [31]. Additionally, many practitioners in this field draw inspiration from contemporary movement techniques and the principles of modern dance [32]. In some cases, physical theatre blurs the boundary between dance and theatre; however, unlike contemporary dance, its primary focus is the transmission of meaning within the framework of narrative, structure, and group interaction [33]. Now, after describing the two movement trends and reviewing how they have been eclectic, we aim to identify their distinctions and differentiate them from one another.

5 | Roots of Eclecticism and Fundamental Distinctions

The roots of eclecticism between contemporary dance and physical theatre lie in the transformations since the 20th century that have reshaped the understanding of the body, storytelling, and representation. In particular, during the postmodern movement, artists sought to transcend the traditional boundaries of artistic forms [34]. In contemporary theatre, the role of the choreographer has gained increasing significance to the point that many contemporary works rely more on movement design than on text [3]. Previously, the director primarily guided the production, but now the choreographer often takes on the leadership of performers and overall direction. Modern productions frequently emphasize physicality and movement, with choreographers becoming an integral part of the storytelling process [3]. This shift reflects a broader trend in theatre toward collaborative and interdisciplinary approaches, where the boundaries between roles become more fluid, enabling innovative and dynamic productions.

Nevertheless, key differences between these two artistic trends remain: contemporary dance focuses more on inner experience, improvisation, and individual freedom of expression [8]. This genre often addresses themes related to spirituality and personal experience, seeking a return to the fundamental nature of dance as a form of expression, free from traditional aesthetic standards and historical constraints [13], [28]. In contemporary dance, the body—through movements imbued with prior motivation and emotion—becomes a vessel for conveying meaning and feelings, forming an inseparable connection with music, which guides the movements and enhances their emotional and conceptual aspects [7]. Physical theatre emphasizes the transmission of meaning through narrative and collective forms using the body [35]. Unlike traditional theatre, it does not focus on the representation of the script but rather on using the body as the primary tool to express the text [35]. This approach grants freedom of action, allowing the body to generate meaning. Although physical theatre departs from traditional representation, it remains strongly dependent on the script and narrative. Expression is entrusted to the body, theatrical values are transformed, yet it still operates within the framework of text-centered performance [33]. By engaging with the body and the grandeur of movement, physical theatre alters expressive methods [16]. It even connects with the historical roots of bodily movement, but it does not embrace the values of dance, such as the individual performer's autonomy [11]. Instead, the actor's work is interactive with the audience and fully controlled in relation to others. This form of theatre does not seek to transcend the traditional boundaries of theatre but aims to transform them from within, emphasizing the role of the body in conveying meaning and enhancing the theatrical experience. Contemporary dance generally draws inspiration from music, whereas physical theatre relies on the presence of the body and a physical narrative independent of music. Dance can be understood as a series of movements that align with the speed and rhythm of a musical piece [36]. In fact, it consists of a specific sequence of steps and movements that form a particular style of dance. Thus, dance is presented as a form of expression, social interaction, or a spiritual or performative experience [24].

In contrast, physical theatre emphasizes the body's presence independently of music, deriving narrative primarily from the performers' physicality [35]. In an article in *The New York Times*, John Rockwell emphasizes the fluidity of the boundaries between these two forms, noting that dance and physical theatre have influenced each other; nevertheless, their inherent differences remain [37]. Ultimately, a precise understanding of these distinctions provides a foundation for a more critical analysis of contemporary movement forms and enables a deeper comprehension of the aesthetic and conceptual developments in this field in connection with contemporary cultural and artistic changes.

6 | Artistic Expression and Impact in Movement Trends

As mentioned, contemporary dance is a form of expressive movement that incorporates elements of modern and postmodern dance, emphasizing fluidity of motion and emotional expressiveness. In contrast, physical theatre combines elements of performance art, mime, and dance to convey narratives and emotions through the body. This movement trend relies on the integration of movement, gesture, and, in some cases, spoken language. Despite certain structural similarities, each possesses its own distinctive features and approaches. Contemporary dance is extensively intertwined with music, with its movements often shaped in harmony with rhythm, melody, and emotional tone [24], [36]. This genre draws on a wide range of dance styles from around the world, creating a rich and diverse movement vocabulary [38]. In contemporary dance, meaning and personal experience take precedence over traditional aesthetics, as movement becomes a vessel for expressing spirituality and emotions [13], [28], [39].

On the other hand, physical theatre places significant emphasis on movement as the primary medium of expression [32]. Unlike contemporary dance, which is more focused on abstract and individual expression, physical theatre operates within a text- and plot-based framework, using the body as a means of bringing narrative to life [33]. This approach emphasizes the controlled interaction of performers with one another and with the audience, while giving less prominence to the individual values of the performers [11]. In comparison, contemporary dance places greater emphasis on the abstract expression of movement and its connection with music, whereas physical theatre integrates movement with direct storytelling. Both art forms, through the use of creative movement and emotional expression, have blurred the boundaries between dance and narrative [27]. From the perspective of impact, contemporary dance—with its passionate and expressive movements—focuses on evoking an emotional response from the audience, while physical theatre, through its emphasis on movement detail and narrative structure, engages the audience in a deeper theatrical process [13].

Nevertheless, both trends offer distinct pathways for artistic expression and provide creative tools for exploring emotions, concepts, and narratives. Ultimately, a comparative analysis of these two trends shows that while both forms use the body as the primary medium of expression, contemporary dance is more closely tied to rhythm and music and seeks to convey inner experiences, whereas physical theatre places bodily movement in the service of narrative structures. These distinctions present audiences and artists with a diverse and dynamic artistic landscape.

What is Dance Theatre?

While dance is primarily focused on movement and bodily expression, physical theatre encompasses broader dimensions and often develops around a text or narrative [35]. In some cases, contemporary dance also merges these two approaches, achieving a blend of free bodily expression and theatrical elements. In this context, the concept of dance theatre is useful. Dance theatre is a hybrid form that combines dance with stage performance methods, moving away from the tradition of classical dance and incorporating elements such as speech, singing, stage, and costume design [40]. Unlike social dance, which has a non-theatrical nature, dance theatre is designed for an audience and performed in public venues such as theatres [41]. Examples include ballet, jazz, tap, and musical theatre. This form can be seen as a more classical stage-oriented version of contemporary dance—an emblem of the fundamental fusion of dance and theatre. Thompson argues in this regard: "Dance/Theatre is a fusion of art forms that expands our perspective on stage performance and the

spatial relationship between performer and audience"[42]. Physical theatre, much like dance theatre, often draws inspiration from a text or develops around a dramatic structure [29]. Classical examples such as the performance of *Swan Lake* also demonstrate the representation of narrative through the integration of dance and theatre [43].

How Can Contemporary Dance Be Dramatic Like Physical Theatre?

Physical theatre emphasizes storytelling through the body and movement [30]. Although some contemporary critics argue that contemporary dance is usually devoid of dramatic narrative, this perspective has been challenged [44]. Since the 1930s, artists such as Martha Graham and Mary Wigman have sought to bring psychological dramas to the stage through movement [45]. Doris Humphrey, by analyzing the natural rhythm of the body and the dynamics of fall and recovery, also developed a style of dance that was fluid, rhythmic, and dramatic [46]. However, from the 1950s onward, some choreographers attempted to separate dance from narrative drama and focus solely on pure movement [8] , [47]. Despite these efforts, theatrical and dramatic elements have persisted in contemporary dance, since even the most abstract forms of dance still carry inherently theatrical aspects [48].

As a result, while contemporary dance has moved toward abstract expression, it has nonetheless preserved its fundamental connection with narrative, drama, and theatrical expression.

7 | Conclusion

Based on the analyses of this study, it can be stated that movement, as humanity's earliest means of communication, has formed the foundation of arts such as dance and theatre. However, contemporary trends such as contemporary dance and physical theatre are emerging phenomena within the artistic transformations of the 20th century, and understanding them is essential for grasping the contemporary lifeworld. In this article, by examining the definitions, origins, and characteristics of these two trends, it was shown that despite certain fundamental commonalities—such as embodiment, movement-centeredness, and contemporaneity—physical theatre and contemporary dance possess significant differences. Contemporary dance emphasizes personal expression, fluidity of movement, and alignment with music, whereas physical theatre is grounded in plot structure, narrative orientation, and the symbolic use of the body. In contemporary dance, the body becomes a vessel for expressing inner experiences and personal emotions, with music serving as a guiding force. In physical theatre, however, the body functions as a tool for recreating narrative and embodying story on stage.

Furthermore, this study demonstrated that although both forms bridge theatre and dance, they pursue different expressive orientations: contemporary dance, through abstraction and free movement, approaches pure emotional experience, whereas physical theatre, through its fidelity to text and plot, reimagines the storytelling process through the body. Ultimately, as some researchers have noted, all forms of dance—even the most abstract—contain elements of theatre, and all forms of theatre are intertwined with the physicality of the body. This complex coexistence provides evidence of the ongoing dialogue between dance and theatre in the realm of contemporary arts.

Acknowledgments

The authors would like to express their sincere gratitude to all colleagues and collaborators who contributed to this research through their valuable insights and support.

Funding

This research received no specific grant from any funding agency in the public, commercial, or not-for-profit sectors.

Data Availability

The data that support the findings of this study are available from the corresponding author upon reasonable request.

Reference

- [1] Jin, S., Guerrero-Juarez, C. F., Zhang, L., Chang, I., Ramos, R., Kuan, C.-H., ... Nie, Q. (2021). Inference and analysis of cell-cell communication using CellChat. *Nature communications*, 12(1), 1088. <https://doi.org/10.1038/s41467-021-21246-9>
- [2] Talukdar, D., & Dutta, K. (2021). An archetype for evolving dynamics of primitive human culture. *Evolving systems*, 12(4), 965–979. <https://doi.org/10.1007/s12530-020-09355-0>
- [3] Li, R., Yang, S., Ross, D. A., & Kanazawa, A. (2021). Ai choreographer: Music conditioned 3d dance generation with aist++. In *Proceedings of the IEEE/CVF international conference on computer vision* (pp. 13401–13412). https://openaccess.thecvf.com/content/ICCV2021/papers/Li_AI_Choreographer_Music_Conditioned_3D_Dance_Generation_With_AIST_ICCV_2021_paper.pdf
- [4] Prost, F. (2011). Eric Csapo & Margaret C. Miller (Ed.), *The origins of theater in ancient greece and beyond. From Ritual to Drama, 2007*. L'Antiquité Classique, 80(1), 244–245. https://www.persee.fr/doc/antiq_0770-2817_2011_num_80_1_3805_t16_0244_0000_2
- [5] Fowles, S. (2014). *On torture in societies against the state. Violence and civilization: studies of social violence in history and prehistory*. Oxford: Oxbow Books, 152–178. <https://www.torrossa.com/en/resources/an/4914670#page=167>
- [6] Orgs, G., Vicary, S., Sperling, M., Richardson, D. C., & Williams, A. L. (2024). Movement synchrony among dance performers predicts brain synchrony among dance spectators. *Scientific reports*, 14(1), 22079. <https://doi.org/10.1038/s41598-024-73438-0>
- [7] Soerel, B. F., Plaatsman, L. A., Kegelaers, J., Stubbe, J. H., van Rijn, R. M., & Oudejans, R. R. D. (2023). An analysis of teachers' instructions and feedback at a contemporary dance university. *Frontiers in psychology*, 14, 1133737. <https://doi.org/10.3389/fpsyg.2023.1133737>
- [8] Monroy, C., & Wagner, L. (2023). Finding Structure in Modern Dance. *Cognitive science*, 47(11), e13375. <https://doi.org/10.1111/cogs.13375>
- [9] Mckee, O. (2020). Rethinking Anna Halprin's Parades and Changes: Postmodern Dance, Racialized Urban Restructuring, and Mid-1960s San Francisco. *TDR/the drama review*, 64(2), 117–137. https://doi.org/10.1162/dram_a_00923
- [10] Henley, M., & Conrad, R. (2023). "I'm Not Thinking about It to Understand It, I'm Thinking about It to Do It": Students' Sensemaking Experiences from the Modern Dance Classroom. *Journal of dance education*, 23(1), 39–48. <https://doi.org/10.1080/15290824.2021.1884870>
- [11] Kulbaev, A., & Zhanguzhinova, M. (2023). Internationalization of Training Methods of Physical Theater Students' By Means of Plastic Art. *Central asian journal of art studies*, 10(3), 161–177. <https://doi.org/10.47940/cajas.v10i3.687>
- [12] Magnat, V. (2023). The Stanislavsky--Grotowski lineage: Part II. *Stanislavski studies*, 11(2), 141–152. <https://doi.org/10.1080/20567790.2023.2246998>
- [13] Guo, Z. (2023). On the Application of Regional Features in Contemporary Dance Drama. *Journal of education and educational research*, 4(1), 2957–9465. <https://pdfs.semanticscholar.org/1cb7/7b7722db4ef01379ad103ec5dedac101446d.pdf>
- [14] Androshchuk, L., Medvid, T., Blahova, T., Zhyrov, O., & Bykova, O. (2023). Training of Choreographers in Higher Education Institutions. *Harmonia: journal of arts research and education*, 23(1), 14–27. <https://doi.org/10.15294/harmonia.v23i1.43559>
- [15] Mattingly, K. (2023). Existence as Insistence: Dance Theatre of Harlem Chronicles an Organization's Prescience. <https://doi.org/10.1080/01472526.2023.2177079>

- [16] Yembergenova, A. P., & Kabdiyeva, S. D. (2023). the Genesis of the Terms “Physical Theatre” and “Plasticheskiy Theatre.” *Keruen*, 79(2). <https://doi.org/10.53871/2078-8134.2023.2-22>
- [17] Elswit, K. (2017). *Theatre and Dance*. Bloomsbury Publishing. <https://books.google.com/books>
- [18] Levin, D. M. (1998). Postmodernism in dance: dance, discourse, democracy. *Postmodernism. 4. legal studies, psychoanalytic studies, visual arts and architecture*, 4, 273. <https://books.google.nl/books>
- [19] Parker-Starbuck, J., & Mock, R. (2011). Researching the Body in/as Performance. *Research methods in theatre and performance*, 210–235. <https://books.google.nl/books>
- [20] Dyer, M., & Kanga, Z. (2023). The performer as posthuman assemblage: Performer-machine interactions in contemporary music. *Contemporary music review*, 283-287. <https://doi.org/10.1080/07494467.2023.2277978>
- [21] Bowditch, R., Casazza, J., & Thornton, A. (2018). *Physical dramaturgy: Perspectives from the field*. Routledge. <https://books.google.nl/books>
- [22] Christel, S., Kristof van, B., & Laura, K. (2021). *Performance and Posthumanism*. Palgrave Macmillan. <https://doi.org/10.1007/978-3-030-74745-9>
- [23] Gordon, G. (2019). The political promise of choreography in performance and/as research: first physical theatre company’s manifesto and repertory, 1993-2015. <https://core.ac.uk/download/pdf/346404169.pdf>
- [24] Siyao, L., Yu, W., Gu, T., Lin, C., Wang, Q., Qian, C., ... & Liu, Z. (2022). Bailando: 3d dance generation by actor-critic gpt with choreographic memory. *Proceedings of the IEEE/CVF conference on computer vision and pattern recognition* (pp. 11050-11059). https://openaccess.thecvf.com/content/CVPR2022/papers/Siyao_Bailando_3D_Dance_Generation_by_Actor-Critic_GPT_With_Choreographic_Memory_CVPR_2022_paper.pdf
- [25] Petkovski, F. (2023). How “modern” has German modern dance remained?—The case with the 2022 UNESCO Inscription. *Dance chronicle*, 46(3), 239–262. <https://doi.org/10.1080/01472526.2023.2248851>
- [26] Mabingo, A. (2024). Decolonizing assessment in dance education: Ubuntu as an evaluative framework in indigenous African dance education practices. *Journal of dance education*, 24(1), 53–64. <https://doi.org/10.1080/15290824.2021.2004313>
- [27] Rimmer-Piekarczyk, R. (2023). Destabilizing the habitus in contemporary dance technique training: The ‘reflexive-dialogical’ as a mode of ‘practising.’ *Journal of dance & somatic practices*, 15(1), 119–131. https://doi.org/10.1386/jdsp_00099_1
- [28] Tirona, C. M. G. T. (2023). *The impact of colonial beauty standards on the ethnic identity and mental health of filipina americans* [Thesis]. The california state university.
- [29] Joo, H. (2022). A new fusion possibility for physical theater: theater lee’s “nature of forgetting.” *Anglo-american studies*, 55, 157–188. <https://www.dbpia.co.kr/Journal/articleDetail?nodeId=NODE11287410>
- [30] Norwood, G. (2022). *Essays on Euripidean drama*. Univ of California Press. <https://books.google.com/books>
- [31] Lecoq, J. (2020). *The moving body (Le corps poetique): Teaching creative theatre*. Bloomsbury Publishing. <https://books.google.com/books>
- [32] Erickson, M. K. N., & Gremillion, A. (2023). Positive psychosocial experiences of a physical theater class among college students. *International journal of sport, exercise and health research*, 7(2), 39-45. <https://doi.org/10.31254/sportmed.7203>
- [33] Romanello, F. (2020). *Spontaneity and Repetition: Towards immanence in text-based performance*. Liverpool John Moores University (United Kingdom). <https://www.proquest.com/openview/f29eac96ff87920c429d910dfa5938ca/1?pq-origsite=gscholar&cbl=44156>
- [34] Boiko, T., Tatarenko, M., Iudova-Romanova, K., Tsyvata, Y., & Lanchak, Y. (2023). Digital tools in contemporary theatre practice. *ACM journal on computing and cultural heritage*, 16(2), 1–9. <https://doi.org/10.1145/3582265>
- [35] Schaper, M.-M., & Pares, N. (2021). Co-design Techniques for and with Children based on Physical Theatre Practice to promote Embodied Awareness. *ACM transactions on computer-human interaction (tochi)*, 28(4), 1–42. <https://doi.org/10.1145/3450446>

- [36] Abromeit, K. (2022). Music received. *Notes*, 80(3), 406–408.
<https://doi.org/10.1353/not.2023.a912372>
- [37] Rockwell, J. (2006). If It's Physical, It's Dance. *New york times*, 12.
<https://www.nytimes.com/2006/03/12/arts/dance/if-its-physical-its-dance.html>
- [38] Su, Y., & Naigles, L. R. (2023). Comprehension of grammatical aspect markers le and zai in a diverse sample of Mandarin-exposed preschool children with autism spectrum disorder. *Reading and writing*, 36(6), 1369–1392. <https://doi.org/10.1007/s11145-021-10214-w>
- [39] Bhugra, D., & Osbourne, T. R. (2004). Spirituality and psychiatry. *Indian journal of psychiatry*, 46(1), 5–6.
file:///C:/Users/pajohesh3/Downloads/spirituality_and_psychiatry.2.pdf
- [1] [40] De Rosa, S. (2023). *Arabella stanger, dancing on violent ground: utopia as dispossession in euro-american theater dance*. 41(1) *Dance Research*. <https://doi.org/10.3366/drs.2023.0394>
- [41] Kadir, T. H. (2020). Inventory, identification, and analysis of randai performing arts elements for the development of minangkabau theatrical dance. in *Eighth international conference on languages and arts (ICLA-2019)* (pp. 360-364). Atlantis Press. <https://doi.org/10.2991/assehr.k.200819.073>
- [42] Xie, Y., Yang, R., Liang, Y., Li, W., & Chen, F. (2022). The spatial relationship and evolution of world cultural heritage sites and neighbouring towns. *Remote sensing*, 14(19), 4724.
<https://doi.org/10.3390/rs14194724>
- [43] Abakporo, P. C., & Ohenhen, S. T. (2023). Decolonizing tropical environments: Awakening Nigeria's indigenous dance theatre. *ETropic: electronic journal of studies in the tropics*, 22(1), 79–100.
<https://doi.org/10.25120/etropic.22.1.2023.3958>
- [44] Putri, A., & Nurhadi, M. (2019). Dramatic elements in dashner's maze runner novel and film adaptation. *Anaphora: journal of language, literary, and cultural studies*, 2(2), 80–88.
<https://core.ac.uk/download/pdf/288198676.pdf>
- [45] Zafeiroudi, A. (2021). Intersections between modern and contemporary dance and yoga practice: A critical analysis of spiritual paths through body movement and choreography. *Academic journal of interdisciplinary studies*, 10(4), 1–15. <https://doi.org/10.36941/ajis-2021-0094>
- [46] Charalambous, E., & Djebbara, Z. (2023). On natural attunement: shared rhythms between the brain and the environment. *Neuroscience & biobehavioral reviews*, 155, 105438.
<https://doi.org/10.1016/j.neubiorev.2023.105438>
- [47] Zakopoulos, V., Makri, A., Ntanos, S., & Tampakis, S. (2023). Drama/theatre performance in education through the use of digital technologies for enhancing students' sustainability awareness: A literature review. *Sustainability*, 15(18), 13387. <https://doi.org/10.3390/su151813387>
- [48] Ineritei, K. I. (2019). Performance elements in asu ekiye's musical video back to base. *International journal of humanitatis theoreticus*, 2(2). <https://www.academia.edu/download/103679436/490672650.pdf>