

Performing the surplus, making a spectacle: male street dance crews on television talent shows.

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Abstract

Since 2008, male Street dance crew performances on U.K. television have burgeoned in popularity due to their di- popular dance scholarship, however, this phenomenon has been overlooked, in accord with the dismissal of spec- absence by presenting a critical investigation into the construction and performance of spectacle by male Street c- explores the key concepts that shape the notion of spectacle in relation to televised popular dance, and enquires : addresses the extent to which these performers have any agency to resist their status as spectacular. Drawing up- from late capitalism and visual theory, this thesis focuses on 58 performances from Britain's Got Talent and Got t- strategies of virtuosity and excess results in the construction of 'the surplus', which in itself aligns with post-Fordi- society. Crews perform the surplus through their transgression of corporeal boundaries and by performing exce- television. This is expressed through the structure and content of their cinematically edited choreography, their p- technology and the body. By performing the surplus, crews are reduced to consumable images through the eras- human. Dancers challenge this representation, however, through emphasis on choreographic themes and televis- emotion. It is, therefore, the thematic material and the fleshy humanity of the dancer that both registers and resis-

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