

# **Social practices of dance during the Second World War**

**Multidisciplinary study days organized by the "Clandestine Balls" research  
group of the Centre d'histoire sociale des mondes contemporains**

**Campus Condorcet Aubervilliers  
First study day - Thursday, June 11, 2020**

These study days, the first of which will be held on Thursday, June 11, 2020, are organized by a research group dedicated to the history of illegal balls in France, where balls were forbidden during the two world wars. This group was created in 2017 within the Centre d'histoire sociale des mondes contemporains (UMR 8058, CNRS / University Paris 1). The purpose of these study days is to encourage new research on the history of social dance practices during the Second World War in the territories involved in the conflict (including occupied areas, colonial spaces, etc.). Dances practiced in the context of balls, ballroom dancing or festive events, as opposed to dances represented in performances strictly separating spectators from performers, are concerned.

The expected papers will focus on works developed from original written, audiovisual, museum or oral sources. The contextualisation of the data should be clearly expressed by specifying as many variables as possible: geographical characteristics of the region concerned, religions, size and type of population, frames, frequency, musical formations mobilized, information on participants (socio-professional origin, age, sex), female / male proportion, presence of parents of the youngest... If clandestine dance practices are concerned, the presence and dynamism of the Resistance, at the level of the department, or even of the region, can be mentioned and replaced in a historical chronology.

## **Among the topics concerned :**

- Norms and prohibitions: content and meaning of normative texts (legislation, regulations); prohibition and repression practices;
- Dance venues: cities, countryside, "wild" areas (forest); neighborhoods; indoor / outdoor; public spaces / private spaces; types of institutions;

- Individual and collective actors involved in the social practices of dance (organizers, musicians, dancers, singers, law enforcement officers, ecclesiastics). Analyzes in terms of age and gender categories will be appreciated;
- Music and dance types: revivalism, modernity, exoticism; reviving traditional dances or promoting new dances;
- Material culture, body, senses: musical instruments, sound technologies (recorded or amplified music), clothing; sensitive experience, body play;
- Continuities and temporal discontinuities; comparison with other periods of conflict or repression;
- Representations; memories and legacies; transmissions and resurgences.

### **Conditions of submission**

Researchers are invited to submit proposals for unpublished papers of approximately 20 minutes. The applications will be accompanied by a text of 2500 characters, and a short biographical and bibliographical presentation of the author.

Proposals should be sent to the organizing committee at the following address before 20 December 2019: danses3945@gmail.com

We urge the researchers responding to this call to note that we will not be able to support the mission expenses (transportation, accommodation, meals).

The main language during these study days will be French, but we will do our utmost to ensure that people speaking another language are included and can dialogue with the audience. We will ask them to send us the text of their presentation before the day of study so that we can translate it.

### **Partners**

- Centre d'étude des arts contemporains (Université de Lille)
- CHS (CNRS/Paris 1)
- InVisu (CNRS/INHA)

### **Scientific coordination**

Serge Bertin  
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### **Organisation comitee**

Marie Glon (Université de Lille/CEAC)

Pascale Goetschel (Université Paris 1 Panthéon-Sorbonne/CHS)

Alain Quillévéré (chercheur associé au CHS)

**Logistics** : Eric Skalecki

### **Place**

Centre de colloques. Campus Condorcet-Aubervilliers.

### **URLS**

CHS – Centre d’histoire sociale des mondes contemporains

CEAC - Centre d’étude des arts contemporains <https://ceac.univ-lille.fr/>

### **Bibliography**

François Gasnault, « *Miss Pledge* ou les danses populaires à la rescousse de l’éducation nouvelle (1926-1949) : les réseaux d’une Anglaise de Paris », dans Carole Christen et Laurent Besse, *Histoire de l’éducation populaire, 1815-1945. Perspectives françaises et internationales*, Villeneuve d’Ascq, Presses Universitaires du Septentrion 2017, p. 397-408.

Marie Glon et Juan Ignacio Vallejos (dir.), « Danse et morale, une approche généalogique », *European Drama and Performance Studies*, 2017-1, n° 8.

Pascale Goetschel, « Fêtes de la Libération : images et sons médiatiques », dans Christian Delporte et Denis Maréchal (dir.), *Les Médias et la Libération en Europe 1945-2005*, Paris, L’Harmattan, coll. « Ina », 2006, p. 203-221.

Sophie Jacotot, *Danser à Paris dans l’entre-deux-guerres : lieux, pratiques et imaginaires des danses de société des Amériques, 1919-1939*, Paris, Nouveau monde éditions, 2013.

Alain Quillévéré, *Bals clandestins pendant la Seconde guerre mondiale*, Morlaix, Skol Vreizh, 2014.

Anne Verdet, *Le violon des autres*, L'Harmattan, 2010, chapitre 3, « Danser quand même ».

Anne Verdet, *La logique du non-consentement*, Presses Universitaires de Rennes, 2014, chapitre 10, « Les bals clandestins ».