

The Art Of Making Dances Doris Humphrey Barbara Pollack

"Musical theatre dance is an ever-changing, evolving dance form, egalitarian in its embrace of any and all dance genres. It is a living, transforming art developed by exceptional dance artists and requiring dramaturgical understanding, character analysis, knowledge of history, art, design and most importantly an extensive knowledge of dance both intellectual and embodied. Its ghettoization within criticism and scholarship as a throw-away dance form, undeserving of analysis: derivative, cliché ridden, titillating and predictable, the ugly stepsister of both theatre and dance, belies and ignores the historic role it has had in musicals as an expressive form equal to book, music and lyric. The standard adage, "when you can't speak anymore sing, when you can't sing anymore dance" expresses its importance in musical theatre as the ultimate form of heightened emotional, visceral and intellectual expression. Through in-depth analysis author Liza Gennaro examines Broadway choreography through the lens of dance studies, script analysis, movement research and dramaturgical inquiry offering a close examination of a dance form that has heretofore received only the most superficial interrogation. This book reveals the choreographic systems of some of Broadway's most influential dance-makers including George Balanchine, Agnes de Mille, Jerome Robbins, Katherine Dunham, Bob Fosse, Savion Glover, Sergio Trujillo, Steven Hoggett and Camille Brown. Making Broadway Dance is essential reading for theatre and dance scholars, students, practitioners and Broadway fans"--

Making Words Dance: Perspectives on Red Smith, Journalism, and Writing is a timely and timeless collection of lectures examining both the writer's art and the role of journalism in American culture. Making Words Dance features lectures by fifteen of the country's most respected journalists and writers, given as part of the lecture series at the University of Notre Dame honoring award-winning columnist Red Smith. Edited by Robert Schmuhl, director of the Red Smith Lecture in Journalism since its inception in 1983, the collection offers assessments of the news business and writing by Ted Koppel, Frank McCourt, Jim Lehrer, Judy Woodruff, David Remnick, and James Reston, among others. Notably, the book also includes the final lecture on journalism given by Tim Russert before his untimely death in 2008. The collected lectures are complemented by sixteen articles and columns by Smith, a stylist and reporter whose writing always danced and taught lessons about the craft. Both an entertaining tutorial on the writer's art and an incisive commentary on the state of contemporary media, Making Words Dance is a fitting celebration of the life and work of one of American journalism's most notable figures.

This book brings together an edited selection of presentations from the Association for Medical Humanities annual conference 2015, held at Dartington Hall, UK, that address the question: How might innovative performing arts help to develop medical education and practice? It includes papers and accounts of both keynote talks and performances, presenting cutting-edge activity, thinking and research in the medical and health humanities. The volume also offers an archive of a visual arts exhibition focused on surgical themes that ran in conjunction with the conference. An introductory chapter situates the conference in the context of Dartington Hall's radical education tradition, while an overview chapter discusses the theme of 'risk and regulation' in contemporary culture, with particular reference to medicine and healthcare. Part I: Selected Keynotes covers three key areas in the conversation between medicine and the arts: 'chance' in health and illness; the contested role of simulation in art and medical education; and risks in introducing arts-based learning to medical students. Part II: Performances archives three innovative and challenging performance pieces presented at the conference, with commentaries and discussion, including a closely-argued philosophical justification for performance art. Part III: Histories offers a historical gaze on: anatomical illustration; plagues represented through art; and poetry written in combat. Part IV: For some, just living is a risk offers a photo-essay on Haiti's symptoms; a photo-record on the regulation of foodways for those living at the edge of subsistence; a medical student's wry account of scepticism towards the use of arts in medical education; and a photo-essay concerning the care of a child with complex disabilities and special needs. Part V: Exhibition 'At the Sharp End of Bluntness' archives deliberately provocative visual work addressing surgical themes and living with cystic fibrosis as 'Slow Death'.

The Evolution of Aesthetic and Expressive Dance in Boston provides a regional history of the physical education pioneers who established the groundwork for women to participate in movement and expression. Their schools and their writing offer insights into the powerful cultural changes that were reconfiguring women's perceptions of their bodies in motion. The book examines the history from the first successful school of ballroom dance run by Lorenzo Papanti to the establishment of the Braggiotti School by Berthe and Francesca Braggiotti (two wealthy Bostonian socialites who used their power and money to support dance in Boston). The Delsartean ideas about beauty and the expressive capacity of the body freed upper-class women to explore movement beyond social dance and to enjoy movement as artistic self expression. Their interest and pleasure in early "parlor forms" engaged them as sponsors and advocates of expressive dance. Although revolutionaries such as Isadora Duncan and Ruth St. Denis also garnered support from Boston and New York's social sets, in Boston the relationship of the city's elite and its native dancers was both intimate and ongoing. The Braggiotti sisters did not use this support to embark on international tours; instead they founded a school that educated the children of their sponsors and offered performances for their own community. Although later artists, Miriam Winslow and Hans Weiner, did tour nationally and internationally, the intimate relationships they maintained with the upper echelon of Boston society required that they remain sensitive to the needs of their students and their community. Through the study of these schools, the reader is offered a unique perspective on the evolution of expressive dance as it unfolded in Boston and its environs. The Evolution of Aesthetic and Expressive Dance in Boston is an important book for those interested in dance history, women's studies, and regional histories.

This comprehensive text/ workbook familiarizes the reader with computerized account management and helps them develop the confidence and skill necessary to become a successful user of medical office account management software. By learning the capability of the software and the relationship of it to recordkeeping, the reader will be able to enter any medical office and perform computerized account management duties within a short period of time, even when software is a different version.

Do you want to . . . • create a rich and vibrant classroom environment? • stimulate your students' minds in multiple ways? • transform your teaching through incorporating the arts in your mathematics and science curriculums? Then Dance Integration: 36 Dance Lesson Plans for Science and Mathematics is just the book for you! The dance lesson plans in this groundbreaking book infuse creativity in mathematics and science content. Students will gain a wealth of critical knowledge, deepen their critical-thinking skills, and learn to collaborate and communicate effectively. Written for K-5 teachers who are looking for creative ways to teach the standards, Dance Integration will help you bring your mathematics and science content to life as you guide your students to create original choreography in mathematics and science and perform it for one another. In doing so, you will help spark new ideas for your students out of those two curriculums —no more same-old same-old! And in the freshness of these new ideas, students will increase comfort in performing in front of one another and discussing performances while deepening their understanding of the core content through their kinesthetic experiences. The creative-thinking skills that you will teach through these lesson plans and the innovative learning that dance provides are what set this book apart from all others in the field. Dance Integration was extensively field-tested by authors Karen Kaufmann and Jordan Dehline. The book contains these features: • Instructions on developing modules integrating mathematics and science • Ready-to-use lesson plans that classroom teachers, physical education teachers, dance educators, and dance specialists can use in teaching integrated content in mathematics and science • Tried-and-true methods for connecting to 21st-century learning standards and integrating dance into K-5 curriculums This book, which will help you assess learning equally in dance, science, and mathematics, is organized in three parts: • Part I introduces the role of dance in education; defines dance integration; and describes the uses, benefits, and effects of dance when used in tandem with another content area. • Part II offers dance and

mathematics lessons that parallel the common core standards for mathematics. • Part III presents dance and science learning activities in physical science, life science, earth and space sciences, investigation, experimentation, and technology. Each lesson plan includes a warm-up, a developmental progression of activities, and formative and summative assessments and reflections. The progressions help students explore, experiment, create, and perform their understanding of the content. The plans are written in a conversational narrative and include additional notes for teachers. Each lesson explores an essential question relevant to the discipline and may be taught in sequence or as a stand-alone lesson. Yes, Dance Integration will help you meet important standards: • Common Core State Standards for Mathematics • Next Generation Science Standards • Standards for Learning and Teaching Dance in the Arts More important, this book provides you with a personal aesthetic realm in your classroom that is not part of any other school experience. It will help you bring joy and excitement into your classroom. And it will help you awaken a community of active and eager learners. Isn't that what education is all about?

Biographies on interesting and influential persons who have lived in the state of Illinois.

"In this book the author draws upon her own experience and research to explain the art of contact improvisation, in which dance partners propel movement by physical contact. The text begins with a history, then describes the elements that define this form of dance"--Provided by publisher.

This text provides primary teachers of all experience with the knowledge they need to plan and deliver age-appropriate dance lessons. It offers a scheme of 22 units of work suitable for reception to year 6, along with practical and creative ideas for teaching dance. It includes a web resource to support teaching and learning.

To perform well in today's highly competitive world where technical skills have been advanced to an unprecedented degree, a singer must be able to handle incredible pressure within the performing arena; his or her ability to deal with this stress will often determine whether he or she will succeed. Why, then, do singers with less technical skill sometimes out-perform stars? Why do some stars suddenly stop performing? What is that mysterious factor that makes an electric performance? Consistent, competent performances do not depend solely upon superior vocal skills, nor are they a matter of luck. On the contrary, the best performances result from a combination of mental attitude, concrete performing skills, and excellent technical skills in that order. Yet most singers have never had the opportunity to acquire the essential skills that make for a successful career. Written as a self-help manual for singers at all levels of expertise, Power Performance for Singers is designed to teach performing artists, and especially singers, how to experience elite performance at their level. The skills outlined in this book will help singers use what they have, to enjoy their voices during performance, and to perform consistently to the best of their present ability.

Thinking Through the Arts draws together a number of different approaches to teaching young children that combine the experience of thinking with the act of expression through art. Developed as an inclusive, broad-ranging and user-friendly text, Thinking Through the Arts presents the unique insight of teachers as researchers, and counters the view that art is emotionally-based and therefore irrelevant to thinking and learning. The areas covered include drama, dance, music, arts environments, technologies, museums and galleries, literacy, cognition, international influences, curriculum development, research and practice. Early childhood and primary teachers and students alike will find this book is an invaluable source of new insights for their own teaching.

The Art of Making Dances Dance Horizons

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Treating modern dance as a self-renewing art, Anderson follows its changes over the decades and discusses the visionary choreographers (some of whose lives are as colorful and tumultuous as their creations) who have devised new modes of movement. Art without Boundaries begins with an analysis of the rich mixture of American and European influences at the end of the nineteenth century that prompted dancers to react against established norms. Anderson shows how reformist social and educational ideas as well as the impact of the arts of Asia and ancient Greece led such pioneers as Loie Fuller, Maud Allan, Isadora Duncan, and Ruth St. Denis to forge deeply personal views. Anderson discusses the increasingly bold approaches of choreographers and dancers after World War I, how the politically troubled thirties gave rise to social protest dance in America, and how the menace of facism was reflected in the work of European practitioners. Following World War II many European nations turned to ballet, whereas American modern dance prospered under inventive new choreographers like Jose Limon, Merce Cunningham, Paul Taylor, and Alwin Nikolais. The book concludes with an authoritative view of how modern dance thrives once again on a worldwide basis.

Making Music for Modern Dance traces the collaborative approaches, working procedures, and aesthetic views of the artists who forged a new and distinctly American art form during the first half of the 20th century. The book offers riveting first-hand accounts from innovative artists in the throes of their creative careers and provides a cross-section of the challenges faced by modern choreographers and composers in America. These articles are complemented by excerpts from astute observers of the music and dance scene as well as by retrospective evaluations of past collaborative practices. Beginning with the careers of pioneers Isadora Duncan, Ruth St. Denis, and Ted Shawn, and continuing through the avant-garde work of John Cage for Merce Cunningham, the book offers insights into the development of modern dance in relation to its music. Editor Katherine Teck's introductions and afterword offer historical context and tie the artists' essays in with collaborative practices in our own time. The substantive notes suggest further materials of interest to students, practicing dance artists and musicians, dance and music history scholars, and to all who appreciate dance.

The first and only book to focus on dance on the Internet, Sita Popat's fascinating Invisible Connections examines how Internet and communication technologies offer dance and theatre new platforms for creating and performing work, and how opportunities for remote interaction and collaboration are available on a scale never before imaginable. Drawing

Revision of author's thesis (doctoral)--Columbia University, 2013, titled Strange commodity of cultural exchange: Martha Graham and the State Department on tour, 1955-1987. First Published in 1998. Routledge is an imprint of Taylor & Francis, an informa company.

Since the advent of digital video technology, 'dance on camera' has become an increasingly popular, and important genre of dance. This is the first ever 'how-to' manual for choreographers, dancers and students who want to make dance films. Specifically written from a personal experience of a complete lack of printed material to help beginners get started, Katrina McPherson has produced an exemplary text which combines practical help with aesthetic discussion in an anecdotal and accessible style. Making Video Dance includes: exercises to be used inside, or outside the classroom a production diary interviews with leading practitioners on both sides of the camera. Also including a glossary of terms, anyone involved in making dance videos needs this helpful and remarkable book.

Traditional Chinese edition of by Emily St. John Mandel's Station Eleven, the National Book Award finalist, PEN/Faulkner Award Finalist, and an Amazon Best Book of the Month, September 2014. In Traditional Chinese. Annotation copyright Tsai Fong Books, Inc. Distributed by Tsai Fong Books, Inc.

Sixteen specially commissioned essays from an international team of experts explore key issues, the latest work and future directions in the field of aesthetics.

Art of making dances presents modern dance as theater. It contains a short history of the dance and various chapters discuss design, dynamics, and rhythm of dance. It includes a check list for composers of dances and an appendix of all the dances composed by Miss Humphrey.

Dance Production: Design and Technology introduces you to the skills you need to plan, design, and execute the technical aspects of a dance production. While it may not seem that staging a dance production is that different from a play or musical, in reality a dance performance offers up unique intricacies and challenges all its own, from scenery that accommodates choreography, to lighting design that sculpts the body, and costumes that complement movement. This unique book approaches the process of staging a dance production from a balanced perspective, making it an essential resource for dancers and designers alike. Covering a broad range of topics, author Jeromy Hopgood takes the reader through the process of producing dance from start to finish – including pre-production planning (collaboration, production process, personnel, performance spaces), design disciplines (lighting, sound, scenery, costumes, projections), stage management, and more. Bridging the gap between theatrical and dance design, the book includes a quick reference guide for theatrical and dance terminology, useful in giving dancers and designers a common working vocabulary that will ensure productive communication across the different fields.

Creative Dance for All Ages, Second Edition, has had a long history of providing a dance curriculum to teachers and students preparing to teach creative dance. Author Anne Gilbert demystifies expectations when teaching creative dance and provides the theory, methods, and lesson ideas for success in a variety of settings and with students of all ages. This one-stop resource offers dance teachers everything they need, including a sequential curriculum, lesson plans, instructional strategies, assessment, and other forms. It's like having a seasoned dance teacher at your side offering inspiration and guidance all year long. Internationally recognized master teacher and author Anne Gilbert Green presents creative dance for everyone and tips on meeting the challenges of teaching it. She offers a complete package for teaching creative dance that includes the theory, methodology, and lesson plans for various age groups that can be used in a variety of settings. Gilbert also offers an entire dance curriculum for sequential teaching and learning. The second edition of her classic text has been revised, reorganized, and updated to meet all the needs of dance teachers. The second edition of Creative Dance for All Ages includes these new features: • An easy-to-navigate format helps you quickly access the material and find lesson planning and assessment tools. • Content reflects changes in the field of dance education to put you on the cutting edge. • Forty age-appropriate and brain-compatible lesson plans are accessible through the web resource, which save prep time and help ensure compliance with the latest standards. • Five downloadable video clips demonstrate the lesson plans and teaching strategies and how to put them to work in the classroom. • Suggestions for modifying lessons help you include students of all abilities. • Eight assessment forms and curriculum planning templates are adaptable to your needs. If you're a novice teacher, the book also contains these features to ensure effective instruction: • The same conceptual approach to teaching dance was used in the first edition. • A sequential dance curriculum helps you systematically cover a 10-week quarter or 16-week semester. • Class management tips put you in control from the first day. Creative Dance for All Ages, Second Edition, is an unparalleled resource for dance educators who are looking for a conceptual creative dance curriculum that will support teaching to learners of all ages. Whether in a studio, company, recreational, or educational setting, you will discover a comprehensive and well-rounded approach to teaching dance, emphasizing the how as much as the why.

This volume is a practical introduction to teaching dance with disabled and non-disabled students. Designed for beginners and those already active in the field, it includes over 50 exercises and improvisations, and hints on the practicalities of setting up workshops.

This fresh, inspirational approach shows how to frame the art of dance within the context of life and how to gain the tools to appreciate, discuss and write about dance as a fine art. It also helps develop creative thinking and self-expression.

A Treatise on the Art of Dancing By Giovanni-Andrea Gallini What I have here to say is rather in the nature of an apology than of a preface or advertisement. The very title of a Treatise upon the art of dancing by a dancing-master, implicitly threatens so much either of the exaggeration of the profession, or of the recommendation of himself, and most probably of both, that it cannot be improper for me to bespeak the reader's favorable precaution against so natural a prejudice. My principal motive for hazarding this production

identity? Where and how does Indian dance derive its productive power in the postcolonial moment? How do diasporic and nationalist representations of Indian culture intersect with depictions of British culture and politics? It is argued that classical Indian dance has become a key aspect of not only postcolonial South Asian diasporic identities, but also of British multicultural and transnational identity. Based on an extensive ethnographic study of performances of Indian classical dance in the UK, this book will be of interest to scholars of anthropology, sociology, South Asian studies, Postcolonial, Transnational and Cultural studies, and Theatre and Performance studies.

This collection of published and unpublished essays connects antiquity with the present by debating the current prohibiting conceptions of performance theory and the insistence on a limited version of 'the contemporary'. The theatre is attractive for its history and also for its lively present. These essays explore aspects of historical performance in ancient Greece, and link thoughts on its significance to wider reflections on cultural theory from around the world and performance in the contemporary postmodern era, concluding with ideas on the new theatre of the diaspora. Each section of the book includes a short introduction; the essays and shorter interventions take various forms, but all are concerned with theatre, with practical aspects of theatre and theoretical dimensions of its study. The subjects range from ancient Greece to the present day, and include speculations on the origin of ancient tragic acting, the kinds of festival performance in ancient Athens, how performance is reflected in the tragic scripts, the significance of the presence of the chorus, technology and the ancient theatre, comparative thinking on Greek, Indian and Japanese theory, a critique of the rhetoric of performance theory and of postmodernism, reflections on modernism and theatre, and on the importance of adaptation to theatre, studies of the theatre and diaspora in Britain.

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