

Choreography And The Specific Image

"Focusing on Western theatre dance, *Choreography Invisible* explores the metaphysics of dances and choreographic works. It draws on a range of resources from analytic philosophy of art to develop the argument that dances are repeatable structures of action. The book also analyses the idea of the dance work in long-term historical perspective. Tracing different ways in which dances have been conceptualised across time, the book considers changing notions of authorship, fixity, persistence and autonomy from the fifteenth century to the present day. The modern work-concept is interrogated, its relativity and contested status (particularly within contemporary dance practice) acknowledged. As the dance work disappears from contemporary discourse, what can be said about the kind of thing it is? *Choreography invisible* considers the materials of dance-making and the nature (and limits) of choreographic authorship. It explores issues of identity and persistence, including why distinct (and sometimes very various) performances are still treated as performances of the same work. The book examines how dances survive through time and what it means for a dance work to be lost, considering the extent to which practices of dance reconstruction and reenactment can recuperate or reconstitute lost choreography. The focus here is dance, but the book addresses issues with wider implications for the metaphysics of art, including how the historical relativity of art practices should inflect analytic arguments about the nature of art works, and what place such works have within a broader ontology of human and natural worlds"--

This classic "must have" is NDA's most popular publication. Includes locomotor/nonlocomotor movement, assessment, and interdisciplinary topics. This comprehensive resource features up-to-date bibliographical, biographical and contact information for approximately 20,000 living authors worldwide who have at least one English publication. Entries typically include name, pseudonyms, addresses, citizenship, birth date, specialization, career information and a bibliography. Contact information includes e-mail addresses where available.

This biography of the dancer, choreographer, and artist Rudolf Laban offers a biographical discussion presenting Laban as a pioneering figure of European expressionism and the founding father of modern dance, as well as an analysis of the significance of Laban as an important representative of expressionist Modernism.

This book is a printed edition of the Special Issue "Beyond Foucault: Excursions in Political Genealogy" that was published in *Genealogy*

Dancer-choreographer-directors Fred Astaire, George Balanchine and Gene Kelly and their colleagues helped to develop a distinctively modern American film-dance style and recurring dance genres for the songs and stories of the American musical. Freely crossing stylistic and class boundaries, their dances were rooted in the diverse dance and music cultures of European immigrants and

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African-American migrants who mingled in jazz age America. The new technology of sound cinema let them choreograph and fuse camera movement, light, and color with dance and music. Preserved intact for the largest audiences in dance history, their works continue to influence dance and film around the world. This book centers them and their colleagues within the history of dance (where their work has been marginalized) as well as film tracing their development from Broadway to Hollywood (1924-58) and contextualizing them within the American history and culture of their era. This modern style, like the nation in which it developed, was pluralist and populist. It drew from aspects of the old world and new, "high" and "low", theatrical and social dance forms, creating new sites for dance from the living room to the street. A definitive ingredient was the freer more informal movement and behavior of their jazz-age generation, which fit with song lyrics that poeticized slangy American English. The Gershwins, Rodgers and Hart, and others wrote not only songs but extended dance-driven scores tailored to their choreography, giving a new prominence to the choreographer and dancer-actor. This book discuss how these choreographers collaborated with directors like Vincente Minnelli and Stanley Donen and cinematographers like Gregg Toland, musicians, dancers, designers and technicians to synergize music and moving image in new ways. Eventually, concepts and visual-musical devices derived from dance-making would give entire films the rhythmic flow and feeling of dance. Dancing Americans came to be seen around the world as archetypal embodiments of the free-spirited optimism and energy of America itself.

How might spoken words be translated into choreography? This book addresses the field of verbatim dance-theatre, around which there is currently limited existing scholarly writing. Grounded in extensive research, the project combines dance studies and performance studies theory, detailed analysis of professional choreographic work and examples of experimental practice to then employ the framework of translation studies in order to consider what a focus on movement and an attempt to dance/move other people's words can offer to the field of verbatim theatre. It investigates ways to understand, articulate and engage in the process of choreographing movement as a response to verbatim spoken language. It is directed at an international audience of dance studies scholars, theatre and performance studies scholars and dance-theatre practitioners, and it would be appropriate reading material for undergraduate students seeking to develop their understanding of choreographic processes that use written/spoken text as a starting point and graduate students working in the area of adaptation, verbatim theatre, physical theatre or devised theatre.

This book addresses the need for critical scholarship about contemporary dance practices in Ireland. Bringing together key voices from a new wave of scholarship to examine recent practice and research in the field of contemporary dance, it examines the excitingly diverse range of choreographers and works that are transforming Ireland's performance landscape. The first section provides a chronologically-ordered collection of critical essays to ground the reader in some of the most important issues currently at play in contemporary dance in Ireland.

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The second section then provides an interrogation of individual choreographers' processes. The book traces new choreographic work and trends through a broad array of topics, including somatics in performance, screendance, cultural trauma, dance archives, affect studies, feminist perspectives, choreographic process, the dancer's voice, interdisciplinarity, and pedagogical paradigms.

A unique and authoritative guide to the lives and work of prominent living contemporary choreographers. Representing a wide range of dance genres, each entry locates the individual in the context of modern dance theatre and explores their impact. Those studied include: Jerome Bel Richard Alston Doug Varone William Forsythe Phillippe Decoufle Jawole Willa Jo Zollar Ohad Naharin Itzik Gallili Twyla Tharp Wim Vandekeybus With a new, updated introduction by Deborah Jowitt and further reading and references throughout, this text is an invaluable resource for all students and critics of dance, and all those interested in the fascinating world of choreography.

Spiced with wit and strong opinions, the third installment in Daniel Nagrin's trilogy explores the art of choreography through the life's work of an important artist. This is the first book to approach choreography through content rather than structure.

This volume traces the modern critical and performance history of this play, one of Shakespeare's most-loved and most-performed comedies. The essay focus on such modern concerns as feminism, deconstruction, textual theory, and queer theory.

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Nineteen Essays and a Workbook
University of Pittsburgh Press

"The honesty, energy, and directness that have characterized the author's distinguished performing, teaching, and directing career are apparent throughout this new book". Choice
This innovative text provides a range of articles covering choreographic enquiry, investigation into the creative process, and traditional understandings of dance making. Contemporary Choreography features contributions by practitioners and researchers from Europe, America, Africa, Australasia and the Asia-Pacific region, investigating the field in six broad domains: • Conceptual and philosophic concerns • Educational settings • Communities • Changing aesthetics • Intercultural choreography • Choreography's relationships with other disciplines
By capturing the essence and progress of choreography in the twenty-first century this reader supports and encourages rigorous thinking and research for future generations of dance practitioners and scholars.

In seven representative episodes of black masculine literary and cultural history—from the founding of the first African American Masonic lodge in 1775 to the 1990s choreographies of modern dance genius Bill T. Jones—Constructing the Black Masculine maps black men's historical efforts to negotiate the frequently discordant relationship between blackness and maleness in the cultural logic of American identity. Maurice O. Wallace draws on an impressive variety of material to investigate the survivalist strategies employed by black men who have had to endure the disjunction between race and masculinity in American culture. Highlighting their chronic objectification under the gaze of white eyes, Wallace argues that black men suffer a social and representational crisis in being at once seen and unseen, fetish and phantasm, spectacle and shadow in the American racial imagination. Invisible and disregarded on one hand, black men, perceived as potential threats to society, simultaneously face the reality of hypervisibility and perpetual surveillance. Paying significant attention to the sociotechnologies of vision and image production over two centuries, Wallace shows how African American men—as soldiers, Freemasons, and romantic heroes—have sought both to realize the ideal image of the American masculine subject and to deconstruct it in expressive mediums like modern dance, photography, and theatre. Throughout, he draws on the experiences and theories of such notable figures as Frederick Douglass, W. E. B. Du Bois, Booker T. Washington, and James Baldwin.

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Dance on Screen is a comprehensive introduction to the rich diversity of screen dance genres. It provides a contextual overview of dance in the screen media and analyzes a selection of case studies from the popular dance imagery of music video and Hollywood, through to experimental art dance. The focus then turns to video dance, dance originally choreographed for the camera. Video dance can be seen as a hybrid in which the theoretical and aesthetic boundaries of dance and television are traversed and disrupted. This new paperback edition includes a new Preface by the author covering key developments since the hardback edition was published in 2001.

Literature, Modernism, and Dance explores the complex reciprocal relationship between literature and dance in the modernist period

Written for the dance novice, this is a concise history and current picture of all forms of dance. It gives a brief biography of many of the notable dancers and choreographers who have contributed to each form of dance, and provides the information needed to expand the enjoyment of performance.

Provides information on dance auditioning, rehearsing, and performing and includes tips and advice for choreographing a musical.

Minton shows how to solve common choreography problems, design and shape movements into a dance, and organise a dance concert. She addresses some of the National Dance Content Standards, and features movement exploration exercises.

For over twenty years Jack Anderson has been writing about dance performances. His essays and reviews have appeared in daily newspapers, specialist monthlies, and critical quarterlies. For the last ten years he has been a dance critic for the New York Times. In *Choreography Observed*, Jack Anderson has selected writings that focus most directly on choreographers and choreography in order to illuminate the delights and problems of dance and to reveal the nature of this nonverbal but intensely expressive art form. His essays and reviews deal with individual choreographers from Bournonville, Petipa, and Fokine to Balanchine, Paul Taylor, Meredith Monk, and Pina Bausch; individual works are also discussed in detail, such as Nijinsky's *Afternoon of a Faun*, Antony Tudor's *Pillar of Fire*, Alvin Ailey's *Flowers*, and Kei Takei's *Light*. Other pieces focus on the Baroque dance revival, contemporary multimedia dance theatre, choreography for men, the complex relationship between ballet and modern dance, and how—and how not—to revive the classics. No other book—especially no other selection from the work of a single critic—has dealt with choreography in such an original and focused way. Anderson brings his trained eye and wide experience in the arts to bear on dance while stressing the primacy of the choreographer as auteur. By refusing to get bogged down in highly technical terminology, he makes his insights available to a wide range of readers interested in expanding their understanding of this ever more popular art form.

Choreography has been thoroughly updated to help students develop their skills in each step of the choreographic experience, from finding an idea to staging the performance. The text comes with a new web resource that offers video clips and supplemental learning activities.

Hagood (dance, Mills College), claiming that dance became one of the respected arts through its incorporation into the university, begins his history gradually, with the beginnings of the European and American university systems. Then moving to his main topic, Hagood discusses America's first dance departments, with especial attention given to Margaret H'Doubler, who initiated the first major American dance curriculum. Hagood's other historical highpoints include the "Bennington Experience," through which the first professional dance education standards emerged; the formation of the first national organization for dance educators, namely, the National Section on Dancing of the American Physical Education Association; and events of the 1950s and

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beyond where dance carved out an academic status apart from physical education, and became a discipline fleshed out with scholarship in history, sociology, aesthetics, and cultural studies. Annotation copyrighted by Book News, Inc., Portland, OR

As dance training evolves and becomes more complex, knowledge of motor behavior is foundational in helping dancers learn and master new skills and become more efficient in integrating the skills. *Motor Learning and Control for Dance* is the first resource to address motor learning theory from a dance perspective. Educators and students preparing to teach will learn practical ways to connect the science behind dance to pedagogy in order to prepare dancers for performance. Dancers interested in performance from the recreational to professional levels will learn ways to enhance their technical and artistic progress. In language accessible even to those with no science background, *Motor Learning and Control for Dance* showcases principles and practices for students, artists, and teachers. The text offers a perspective on movement education not found in traditional dance training while adding to a palette of tools and strategies for improving dance instruction and performance. Aspiring dancers and instructors will explore how to develop motor skills, how to control movement on all levels, and—most important—how motor skills are best taught and learned. The authors, noted experts on motor learning and motor control in the dance world, explore these features that appeal to students and instructors alike:

- Dance-specific photos, examples, and figures illustrate how to solve common problems various dance genres.
- The 16 chapters prepare dance educators to teach dancers of all ages and abilities and support the development of dance artists and students in training and performance.
- An extensive bibliography of sports and dance science literature allows teachers and performers to do their own research.
- A glossary with a list of key terms at the back of the book.

Part I presents an overview of motor behavior, covering motor development from birth to early adulthood. It provides the essential information for teaching posture control and balance, the locomotor skills underlying a range of complex dance skills, and the ballistic skills that are difficult to teach and learn, such as grand battement and movements in street dance. Part II explores motor control and how movement is planned, initiated, and executed. Readers will learn how the nervous system organizes the coordination of movement, the effects of anxiety and states of arousal on dance performance, how to integrate the senses into movement, and how speed and accuracy interact. Part III investigates methods of motor learning for dancers of all ages. Readers will explore how to implement a variety of instructional strategies, determine the best approaches for learning dance skills, and motivate and inspire dancers. This section also discusses how various methods of practice can help or hinder dancers, strategies for improving the recall of dance skills and sequences, and how to embrace somatic practice and its contribution to understanding imagery and motor learning. *Motor Learning and Control for Dance* addresses many related topics that are important to the discipline, such as imagery and improvisation. This book will help performers and teachers blend science with pedagogy to meet the challenge of artistry and technique in preparing for dance performance.

Features 63 movement exploration exercises that illustrate choreographic principles. Readers will learn how to solve common choreography problems, design and shape movements, and organize dance performances.

Writing in *Dance Research Journal*, Joellen A. Meglin of Temple University called The

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Six Questions, "a nerve-hitting, nitty-gritty, accept-nothing-bogus, action-painted account of the dance performance process based on a lifetime of creative performance, choreography, and teaching." Nagrin's second volume focuses on the theory of acting technique for dance performance and includes a workbook of exercises.

Beginning Modern Dance text and web resource introduce undergraduate and high school students to modern dance as a performing art through participation, appreciation, and academic study in the dance technique course. In the book, 50 photos with concise descriptions support students in learning beginning modern dance technique and in creating short choreographic or improvisational studies. For those new to modern dance, the book provides a friendly orientation on the structure of a modern dance technique class and includes information regarding class expectations, etiquette, and appropriate attire. Students also learn how to prepare mentally and physically for class, maintain proper nutrition and hydration, and avoid injury. Beginning Modern Dance supports students in understanding modern dance as a performing art and as a medium for artistic expression. The text presents the styles of modern dance artists Martha Graham, Doris Humphrey and José Limón, Katherine Dunham, Lester Horton, and Merce Cunningham along with an introduction to eclectic modern dance style. Chapters help students begin to identify elements of modern dance as they learn, view, and respond to dance choreography and performance. The accompanying web resource offers 38 interactive video clips and photos of dance technique to support learning and practice. In addition, e-journal and self-reflection assignments, performance critiques, and quizzes in the web resource help students develop their knowledge of modern dance as both performers and viewers. Through modern dance, students learn new movement vocabularies and explore their unique and personal artistry in response to their world. Beginning Modern Dance text and web resource support your students in their experience of this unique and dynamic genre of dance. Beginning Modern Dance is a part of Human Kinetics' Interactive Dance Series. The series includes resources for modern dance, ballet, and tap dance that support introductory dance technique courses taught through dance, physical education, and fine arts departments. Each student-friendly text includes a web resource offering video clips of dance instruction, assignments, and activities. The Interactive Dance Series offers students a guide to learning, performing, and viewing dance.

"Each chapter has been prayerfully and soberly written. This book has a biblically centered, practical and applicable approach to the concerns of Praise/Dance Worship encounters for the twenty-first century, a time that sometimes can be eclipsed by self-centeredness, personal gains, and the pride of ministry leaders. This book doesn't just unpack the problem and dangers facing the ministers and audience of these encounters but provides solutions and a thoughtful meditation that delves into the heart of this amazing ministry we have come to love throughout the body of Christ. After reading and editing this book and studying the Scriptures presented, I have noticed that I have become more reflective, cognizant, and obedient to God's purposes, or as Sister Ceu would say, 'the Choreography of God' in my own life, a choreography that is beautiful organized and developed by the one and only God who knows us in our entirety." -William Castro

A comprehensive book that covers all aspects of choreography from the most fundamental techniques to highly sophisticated artistic concerns. The Intimate Act of Choreography

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presents the what and how of choreography in a workable format that begins with basics - time, space, force -- and moves on to the more complex issues faced by the intermediate and advanced choreographer -- form, style, abstraction, compositional structures, and choreographic devices. The format of the book evolved from the idea that improvisation is a good way to learn choreography. This approach is in harmony with widely accepted dance philosophies that value the unique quality of each individual's creativity. After discussing a concept, the authors provide improvisations, and choreographic studies that give the student a physical experience of that concept. The language is stimulating and innovative, rich in visual images that will challenge the choreographer to explore new directions in movement. The book is for serious dance students and professionals who are interested in both the practical and theoretical aspects of the art, dancers who are just starting to choreograph, and teachers who are seeking fresh ideas and new approaches to use with young choreographers. (A Teacher's Addendum offers suggestions on how to use the material in the classroom.) It is a guide, a text, and an extensive resource of every choreographic concept central to the art form.

Creativity Across Domains: Faces of the Muse sorts through the sometimes-confusing theoretical diversity that domain specificity has spawned. It also brings together writers who have studied creative thinkers in different areas, such as the various arts, sciences, and communication/leadership. Each contributor explains what is known about the cognitive processes, ways of conceptualizing and solving problems, personality and motivational attributes, guiding metaphors, and work habits or styles that best characterize creative people within the domain he or she has investigated. In addition, this book features: *an examination of how creativity is similar and different in diverse domains; *chapters written by an expert on creativity in the domain about which he or she is writing; *a chapter on creativity in psychology which examines patterns of performance leading to creative eminence in different areas of psychology; and *a final chapter proposing a new theory of creativity--the Amusement Park Theoretical Model. This book appeals to creativity researchers and students of creativity; cognitive, education, social, and developmental psychologists; and educated laypeople interested in exploring their own creativity.

Dancefilm: Choreography and the Moving Image examines the choreographic in cinema - the way choreographic elements inform cinematic operations in dancefilm. It traces the history of the form from some of its earliest manifestations in the silent film era, through the historic avant-garde, musicals and music videos to contemporary experimental short dancefilms. In so doing it also examines some of the most significant collaborations between dancers, choreographers, and filmmakers. The book also sets out to examine and rethink the parameters of dancefilm and thereby re-conceive the relations between dance and cinema. Dancefilm is understood as a modality that challenges familiar models of cinematic motion through its relation to the body, movement and time, instigating new categories of filmic performance and creating spectatorial experiences that are grounded in the somatic. Drawing on debates in both film theory (in particular ideas of gesture, the close up, and affect) and dance theory (concepts such as radical phrasing, the gestural anacrusis and somatic intelligence) and bringing these two fields into dialogue, the book argues that the combination of dance and film produces cine-choreographic practices that are specific to the dancefilm form. The book thus presents new models of cinematic movement that are both historically informed and thoroughly interdisciplinary.

Expanding upon longstanding concerns in cultural history about the relation of text and image, this book explores how ideas move across and between expressive forms. The contributions draw from art and architectural history, film, theater, performance studies, and social and cultural history to identify and dissect the role that the visual and performing arts can play in the experience and understanding of the past. The essays highlight the role of oral history in the documentation of the visual and performing arts. They share a common set of questions as

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they explore, firmly grounded in their distinctive disciplinary standpoints, the circuit of word, gesture, object in the formation and reproduction of knowledge, identity, and community. Blending theory and case study, they cover subjects such as the response of artists to the South African Truth and Reconciliation Commission; violence in Columbia and Mexico and the Balkan Wars; the circuit of sexual desire in contemporary art and photography; and sites of collective and personal memory, including the Internet, the urban landscape, family photographs, and hip hop. Stressing the relationship of media to the formation of collective memory, the volume explores how media intertextuality creates overlapping repertoires for understanding the past and the present. Scholars of art history, media and cultural studies, literature, and performance studies will all find this work a valuable resource. Richard Cndida Smith is professor of history at the University of California, Berkeley, where he is also director of the Regional Oral History Office, Bancroft Library. He is the author of *Utopia and Dissent: Art, Poetry, and Politics in California* and *Mallarme's Children: Symbolism and the Renewal of Experience*.

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. The School of Journalism at Columbia University has awarded the Pulitzer Prize since 1917. Nowadays there are prizes in 21 categories from the fields of journalism, literature and music. The Pulitzer Prize Archive presents the history of this award from its beginnings to the present: In parts A to E the awarding of the prize in each category is documented, commented and arranged chronologically. Part F covers the history of the prize biographically and bibliographically. Part G provides the background to the decisions.

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