

## The Art Of Making Dances Doris Humphrey Barbara Pollack

*An illuminating gift for the dancer in your life, this entertaining book reveals the mental and physical benefits of dance—and the scientific reasons behind why humans are designed for it. Dancing is one of the best things we can do for our health. In this groundbreaking and fun-to-read book, two neuroscientists (who are also dancers) draw on their cutting-edge research to reveal why humans are hardwired for dance show how to achieve optimal health through dancing Taking readers on an in-depth exploration of movement and music, from early humans up until today, the authors show the proven benefits of dance for our heart, lungs, bones, nervous system, and brain. Readers will come away with a wide range of dances to try and a scientific understanding of how dance benefits almost every aspect of our lives. Dance prevents and manages illness and pain: such as Diabetes, arthritis, back pain, and Parkinson’s. Dance can be as effective as high intensity interval training; but without the strain on your joints and heart. Dance boosts immunity and lowers stress: it also helps reduce inflammation. Dance positively impacts the microbiome: and aids in digestion, weight loss, and digestive issues such as IBS. Dance bolsters the mind-body connection: helping us get in tune with our bodies for better overall health. We’re lucky that one of the best things we can do for our health is also one of the most fun. And the best part: dance is something anyone can do. Old or young, injured or experiencing chronic pain, dance is for everyone, everywhere. So, let’s dance! Types of dance featured in the book: Partner dance (salsa, swing dancing, waltz) Ballet Hip hop Modern Jazz Line dancing Tap dancing And more!*

*The Customer Service Learner Guide includes information on customer service skills needed to succeed such as problem solving, time management, listening, and stress management. Also incorporated into the Learner Guide is the Importance of being able to communicate using new technology and how it affects the role of customer service. --Book Jacket.*

*This International Handbook brings together leading writers on Arts in Education to provide a much-needed, authoritative guide to the main debates in the field and an informed account of contemporary developments in policy and practice. Providing a detailed overview of key concepts and practical challenges, the book combines theoretical insight with specific examples of innovative projects drawing on theoretical, historical and empirical research perspectives to inform understanding. The range of content highlights the breadth of the field, addressing such issues as the importance of community arts and partnership as well as school education, and providing insight into developments in multiple and connecting arts as well as traditional art forms. Topics such as assessment, creativity, cultural diversity, special needs, the arts in early childhood, adult education, arts based research, are all addressed by recognised authorities in each area. The collection of chapters also serves to define the field of arts education, recognising its diversity but highlighting the common elements that provide its identity. The collection addresses generic issues common to all the arts while acknowledging differences and recognising the dangers of over-generalisation. It also includes specific chapters on each of the art forms (visual art, dance, drama, literature, music, media arts) providing a cutting-edge analysis of key contemporary issues in each subject. Bringing together specially commissioned pieces by a range of international authors, this Handbook will make an important contribution to the field of Arts Education.*

*The Art of Making Dances**Dance Horizons*

*Dance Composition Basics*

*The Art of Re-making Dances*

*Dancing Is the Best Medicine*

*An Autobiography*

*New Dance*

*Making the Mummies Dance*

*The Art of Teaching Modern Dance*

This Is A New Release Of The Original 1735 Edition.

Based on Humphrey's own writings, this book is an account of one of the great figures in modern dance and is rich dance history.

Suggests a new theory of dance, describes four models for representation in dance, and discusses the work of modern choreographers, including Balanchine, Graham, and Tharp

Tracing the development of tap dancing from ancient India to the Broadway stage in 1903, when the word "Tap" was first used in publicity to describe this new American style of dance, this text separates the cultural, societal and historical events that influenced the development of Tap dancing. Section One covers primary influences such as Irish step dancing, English clog dancing and African dancing. Section Two covers theatrical influences (early theatrical developments, "Daddy" Rice, the Virginia Minstrels) and Section Three covers various other influences (Native American, German and Shaker). Also included are accounts of the people present at tap's inception and how various styles of dance were mixed to create a new art form.

Harnessing the Wind

Ballet & Modern Dance

A Centennial Issue

A Somatic Guide to Dancing and Dance Making

Looking at Contemporary Dance

Moving Toward Life

The Place of Dance

The Place of Dance is written for the general reader as well as for dancers. It reminds us that dancing is our nature, available to all as well as refined for the stage. Andrea Olsen is an internationally known choreographer and educator who combines the science of body with creative practice. This workbook integrates experiential anatomy with the process of moving and dancing, with a particular focus on the creative journey involved in choreographing, improvising, and performing for the stage. Each of the chapters, or "days," introduces a particular theme and features a dance photograph, information on the topic, movement and writing investigations, personal anecdotes, and studio notes from professional artists and educators for further insight. The third in a trilogy of works about the body, including Bodystories: A Guide to Experiential Anatomy and Body and Earth: An Experiential Guide, The Place of Dance will help each reader understand his/her dancing body through somatic work, create a dance, and have a full journal clarifying aesthetic views on his or her practice. It is well suited for anyone interested in engaging embodied intelligence and living more consciously.

"Diana is restless and can't sit still in class. She's having trouble with math, and her mother is worried. But when she takes Diana to see a doctor, they discover that there's nothing wrong with Diana--she just loves to dance."--

Illustrated with abstract and imaginative photographs, this is a philosophical guide for the dance field about the art of teaching modern dance. Integrating somatic theories, scientific research and contemporary aesthetic practices, it asks the reader to reconsider how and why they teach.

Dance and the Arts in Mexico, 1920–1950 tells the story of the arts explosion that launched at the end of the Mexican revolution, when composers, choreographers, and muralists had produced state-sponsored works in wide public spaces. The book assesses how the “cosmic generation” in Mexico connected the nation-body and the dancer’s body in artistic movements between 1920 and 1950. It first discusses the role of dance in particular, the convergences of composers and visual artists in dance productions, and the allegorical relationship between the dancer’s body and the nation-body in state-sponsored performances. The arts were of critical import in times of political and social transition, and the dynamic between the dancer’s body and the national body shifted as the government stance had also shifted. Second, this book examines more deeply the involvement of US artists and patrons in this Mexican arts movement during the period. Given the power imbalance between north and south, these exchanges were vexed. Still, the results for both parties were invaluable. Ultimately, this book argues in favor of the benefits that artists on both sides of the border received from these exchanges.

Five Decades of Transformational Dance

Bodies and Subjects in Contemporary American Dance

The Art of Making Dances. Edited by Barbara Pollack

"L"arte della coreografia

Reading Dancing

Diana Dances

A Step-by-Step Guide to Creating Dance for the Screen

Written just before the author's death in 1958, this book is an autobiography in art, a gathering of experiences in performance, and a lucid and practical source book on choreography.

"This collection of essays, lectures and notes reveals the inspiration behind the creation of the choreography of modern dance founder Doris Humphrey. The fundamentals of her composition: form, content and execution are expressed in her own spirited words, providing an intimate look at the creative process"--Dust jacket.

Inspired by watching a performance of the Alvin Ailey Dance Company, a young black boy longs to dance and enrolls in ballet school.

"Organized chronologically by the decades in which innovators were born or dance organizations were founded, [this history] covers more than 110 choreographers, companies, institutions, and dancers from both modern dance and ballet, and from around the world. Readers can view clips of dances from over 220 Internet search addresses that illustrate the text. Videographies are provided at the end of each chapter for viewing complete dances and documentaries."--P. [4] of cover.

(the art of making dances)

Customer Service

Field Notes from a Choreographer

The Art of Dancing

Inside The Metropolitan Museum Of Art

The Routledge International Handbook of the Arts and Education

*This thesis examines the choreographic practice of the early twentieth century choreographer, Doris Humphrey. In the course of this text, I investigate how Humphrey's convictions about the body's resources (material), her preferred choreographic process (method) and her choices of subject matter for choreography (topic) all reveal her humanist ideology. I define choreographic practice as the synthesis of material, method and topic over the course of a career. When applied to choreography, the term ideological signifies the union of thoughts, feelings, actions, ideas and sensations over a period of time. Doris Humphrey's writing and her choreography demonstrate a commitment to developing her creative convictions. Humphrey's most central ideology throughout her career is her tendency toward humanist expression. This tendency is exemplified by her embrace of an "ideal" choreographic process in her book The Art of Making Dances and by her impulse toward dance abstraction. Her humanist ideology is also clear in the composition of two of her works created during the 1930's: New Dance (1935) and Passacaglia and Fugue in C Minor (1938). This thesis extends an already rich field of scholarship into Humphrey's creative legacy pioneered by writers and dancers such as Marcia Siegel, Selma Jeanne Cohen and Ernestine Stodelle. Framed by an introduction and a conclusion, this thesis includes a chapter on the development of her ideas on humanism, a chapter on her methods for choreography, a chapter on her views on abstraction and a chapter of comparative analysis of the previously mentioned dances. Throughout the thesis, I ground my discussions by addressing a key thematic question: How do Humphrey's group dances embody notions of universalism and community? This section 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.*

*This book provides solid information on what employers are looking for from their employees. The opportunity for career success is enhanced by targeting fundamental workplace skills. Topics covered include accepting responsibility, being a team player and providing service to both the internal and external customer. Content covers current technologies, including the Internet. This book is the perfect reference for those experienced, those re-entering and those learning about or just beginning their careers.*

Anna Halprin, vanguard postmodern dancer turned community artist and healer, has created ground-breaking dances with communities all over the world. Here, she presents her philosophy and experience, as well as step-by-step processes for bringing people together to create dances that foster individual and group well-being. At the heart of this book are accounts of two dances: the Planetary Dance, which continues to be performed throughout the world, and Circle the Earth. The Circle the Earth workshop for people living with AIDS has generated dozens of "scores" for others to adapt. In addition, the book provides a concrete guide to Halprin's celebrated Planetary Dance. Now more than 35 years old, Planetary Dance promotes peace among people and peace with the Earth. Open to everyone, it has been performed in more than 50 countries. In 1995 more than 400 participants joined her in a Planetary Dance in Berlin commemorating the fiftieth anniversary of the signing of the Potsdam Agreements, at the end of World War II. More recently, she took the Planetary Dance to Israel, bringing together Israelis and Palestinians as well as other nationalities. Throughout this book Halprin shows how dance can be a powerful tool for healing, learning and mobilizing change, and she offers insight and advice on facilitating groups. If we are to survive, Halprin argues, we must learn, experientially, how our individual stories weave together and strengthen the fabric of our collective body. Generously illustrated with photographs, charts and scores, this book will be a boon to dance therapists, educators and community artists of all types.

Stories of Safe Voices and Dangerous Fun

Contemporary Medical Office Procedures

Resources for Community Creativity

Doris Humphrey, an Artist First

A Guide for the Internet Age

Crafting Community--Doris Humphrey's Humanist Choreographic Practice

A Concise History

*Most successful leaders know that leadership is an art, not a science. They recognize that beyond all the sophisticated systems and theories, the strategies and tactics, leadership is ultimately about intangible things such as timing, intuition, and passion This book shows how successful leaders can master the artistic aspects of their work. It guides readers to the ways that the leadership can be practiced and learned. "The Dance of Leadership" explores the art of leadership by examining the perspectives, training, and insights of artists, most particularly in the fields of music and dance. The authors look at how these people learn their craft, practice their skills, and attain mastery of their art. Then they adapt these lessons from the arts to the experiences of successful leaders in all fields. This book incorporates in-depth interviews with some of the world's premier artists and writers, as well as dozens of leader business, government, the military, and sports. The result is a book that celebrates the art of leadership - but an art that can learned, developed, and practiced.*

*Anna Halprin is one of the most important innovators in the history of modern dance, performance art, and post-modern dance. Moving Toward Life brings together for the first time her essays, interviews, manifestos, and teaching materials, along with over 100 illustrations, providing a rich account of the work that radicalized an entire generation of performers. Since the late 1950s, Halprin has been at the forefront of experiments in dance, from improvisation and street theatre to dances in the environment and healing dances. A brief overview of Halprin's career shows how her work has prefigured -- and transfigured -- crucial developments in postmodern dance. In the 1960s, Halprin invented the "workshop," and in the wake of the Watts riots, her multiracial company broke boundaries in their confrontational political performances. In the 1970s, she organized "community rituals" to explore how individual creativity feeds positively into group dynamics. These healing social events led to her current work with cancer survivors and people challenging AIDS and their caregivers. Depicting Halprin's deep commitment to social change, Moving Toward Life presents an engaging, critical document of the life of one of the most influential and least known luminaries of American dance. Sally Banes and Janice Ross join Rachel Kaplan in providing introductory essays to sections of the book.*

*If the saying "To be the best, you must learn from the best" holds true, then this book is gold for all aspiring dancers. Dance Composition Basics, Second Edition, doesn't just feature the works and brilliance of dance and choreographic legends Alonzo King and Dwight Rhoden—it is completely based on the choreographic operations and forms in three of their original works: Chants and Dreamer by King and Verge by Rhoden. All compositional exercises in the book are based on those three works, and the book itself is expertly crafted by Pamela Anderson Sofras, who has 34 years of experience teaching dance at the university level. Dance Composition Basics, introduces dancers to choreography through a series of problem-solving activities. The activities are starting points for novice dancers to embark on their own attempts at choreography. Useful Tools The book offers several useful tools for instructors: 27 lesson plans that draw from and highlight selected portions of original compositions by King and Rhoden 33 reproducible assessment and self-evaluation forms An instructor guide that includes a sample course syllabus plus written exams for each chapter PowerPoint presentations to guide students through each lesson A web resource featuring online videos that are closely tied to the lesson plans and provide a richer learning experience for students; students can access this resource inside or outside of class Highly Valuable Video Resource The videos give students access to Alonzo King and Dwight Rhoden, highly successful and respected choreographers, who share their processes and techniques. Many video clips show the choreographers working on the same movement concepts featured in the corresponding lesson. Students will see the choreographers in action with professional dancers as they develop the movement material for each dance. Because students get to see the choreographers and dancers struggling with the same creative concepts they have been assigned, these clips add tremendous value to Dance Composition. Book and Web Resource Organization The text is split into five chapters, each of which features several lessons based on that chapter's choreographic concept. Each lesson contains the following: An introductory statement and a vocabulary list A warm-up to prepare the body and focus the mind Structured improvisations that help dancers understand the movement concepts of the lesson Problem-solving activities that allow dancers to apply the concepts presented in the improvisations Discussion questions to engage dancers and promote understanding Assessment rubrics to guide evaluation of each dancer's learning At the end of the book, a glossary provides definitions for the vocabulary terms introduced in the chapters. The main menu of the web resource corresponds with the five chapters in the book. To guide students' use of the videos, icons have been placed throughout the book, referring readers to additional information in the web resource. Reviewing the videos will provide further insight into the choreographic assignment. The web resource also contains all the discussion questions, assessments, and evaluations found in the book. Instructors can distribute these to students electronically or print them out. Instructors can also adapt the forms to meet their specific needs. The Learning Process Dance Composition takes students through a systematic learning process: reading about a concept, discussing the concept, seeing the concept played out on video with professional choreographers and dancers, and exploring the concept through their own movement ideas. Through this process, which includes structured improvisations, students discover a movement vocabulary and original dance phrases. They then more fully develop their movement ideas, with specific movement assignments, and are given feedback by their peers and the instructor. Invaluable Resource Dance Composition Basics, Second Edition, is an invaluable resource for dancers of all styles, from ballet to modern jazz, as it introduces them to some of the compositional structures used by professional choreographers. Through the carefully designed lessons in the book and the expert examples on the video clips, students can use this resource to take their first confident and exhilarating steps into the craft of choreography.*

*The former director of the famed New York museum recounts his activities at the art world's pinnacle, from wooing important patrons to battling for acquisitions.*

Tap Roots

Hiking the Horizontal

A Selective Inquiry Into the Ideology of an Early Twentieth Century Choreographer's Creative Legacy

What Your Employer Expects

When Langston Dances

A Journey Through the Art and Craft of Making Dances: the Choreographer

The Dance of Death

Contemporary Medical Office Procedures, Third Edition, is designed to provide learners with the knowledge and skills necessary for career success in administrative medical assisting. Entry-level administrative and general competency areas outlined in the Medical Assistant Role Delineation Chart of the AAMA are addressed. The book is divided into five parts: " Today ’ s Medical Environment, " " Patient Relations, " " Computers and Information Processing in the Medical Office, " " Automating Medical Office Financial Management, " and " Becoming a Career Medical Assistant. " Each part focuses on a major area that influences an administrative medical assistant ’ s responsibilities.

"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 stepister 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 Genarou 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

Trijillo, Steven Hoggett and Camille Brown. Making Broadway Dance is essential reading for theatre and dance scholars, students, practitioners and Broadway fans"--

Traces the history of dance from the ancient world to the present and discusses the contributions of influential dancers and choreographers

This all-inclusive guide to the art of creating dance moves and routines, written by the advisor and former dancer of the Martha Graham School and company, contains 247 projects that guide the user through a myriad of topics. Concepts and techniques such as form, sequencing, variation, surrealism, abstract movement, improvisation, ritual and ceremony, space, and floor patterns are examined and explained, encouraging the student to experiment and create with movement. Explained by Reading and Figures (1735)

A Map of Making Dances

(2. Print.)

The Art of Leading in Business, Government, and Society

Trisha Trenton

Doris Humphrey

The Science of How Moving to a Beat Is Good for Body, Brain, and Soul

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.

The Arthurian legend closes with a promise: On a distant day, when his country calls, the king will return. His lost realm will be regained, and his shattered dream of an ideal world will, at last, be realized. This collection of original essays explores the issue of return in the modern Arthurian legend. With an Introduction by noted scholar Raymond H. Thompson and 13 essays by authors from the fields of literature, art history, film history, and folklore, this collection reveals the flexibility of the legend. Just as the modern legend takes the form current to its generation, the myth of return generates a new legend with each telling. As these authors show, return can come in the form of a noble king or a Caribbean immigrant, with the mystery of an art theft or a dying boy's dream.

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.

The unique career of choreographer Liz Lerman has taken her from theater stages to shipyards, and from synagogues to science labs. In this wide-ranging collection of essays and articles, she reflects on her life-long exploration of dance as a vehicle for human insight and understanding of the world around us. Lerman has been described by the Washington Post as “the source of an epochal revolution in the scope and purposes of dance art.” Here, she combines broad outlooks on culture and society with practical applications and accessible stories. Her expansive scope encompasses the craft, structure, and inspiration that bring theatrical works to life as well as the applications of art in fields as diverse as faith, aging, particle physics, and human rights law. Offering readers a gentle manifesto describing methods that bring a horizontal focus to bear on a hierarchical world, this is the perfect book for anyone curious about the possible role for art in politics, science, community, motherhood, and the media. The paperback edition includes an afterword with updates and additions to each section of the book. Ebook Edition Note: Two images have been redacted, on page

200, Dances at a Cocktail Party, and on page 201, the bottom photo of Small Dances about Big Ideas.

A Basic Approach Using Improvisation

Doris Humphrey, the Collected Works: Water study. Shakers. Partita V

Choreography

The Early History of Tap Dancing

Making Broadway Dance

Writings on Modern Dance

The Art of Making Dances