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The Intimate Act Of Choreography

Derek Hough, the dashing Emmy Award-winning fan favorite, and only five-time champion of the hit ABC reality show Dancing With the Stars, tells the inspiring story of his life and career, and shares insider tips of how he transforms his celebrity dance partners into confident, charismatic champions. For eleven seasons, millions of people have tuned in to Dancing with the Stars to watch Derek Hough, the talented, consummate competitor whose skill and commitment have made him the show's all-time champion. Whether he's dancing with an Olympic gold medalist, an internationally

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renowned recording star, or a celebrated actress, Derek instills in each of his celebrity partners a deep passion, respect for hard work, and an irrepressible joie de vie spirit. Now, for the first time ever, Derek opens up about his life and the lessons he's learned on and off the dance floor, revealing how he went from bullied boy to ballroom boss. He details how his experiences have taught him to embrace a positive outlook, and shares the insights he's gained working with celebrity partners, along with never-before-told, behind-the-scenes stories from the show. Throughout, Derek spills the real secrets of learning to dance—connection, respect, and cooperative commitment—and demonstrates how he draws on the

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lessons of dance and competition to embrace and overcome the daily challenges we all face.

The only scholarly book in English dedicated to recent European contemporary dance, *Exhausting Dance: Performance and the Politics of Movement* examines the work of key contemporary choreographers who have transformed the dance scene since the early 1990s in Europe and the US. Through their vivid and explicit dialogue with performance art, visual arts and critical theory from the past thirty years, this new generation of choreographers challenge our understanding of dance by exhausting the concept of movement. Their work demands to be read as performed extensions of the radical politics implied in

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performance art, in post-structuralist and critical theory, in post-colonial theory, and in critical race studies. In this far-ranging and exceptional study, Andre Lepecki brilliantly analyzes the work of the choreographers: * Jerome Bel (France) * Juan Dominguez (Spain) * Trisha Brown (US) * La Ribot (Spain) * Xavier Le Roy (France-Germany) * Vera Mantero (Portugal) and visual and performance artists: * Bruce Nauman (US) * William Pope.L (US). This book offers a significant and radical revision of the way we think about dance, arguing for the necessity of a renewed engagement between dance studies and experimental artistic and philosophical practices. Karen Clippinger's first edition of Dance Anatomy and Kinesiology

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was hailed as the definitive text on the topic. This new edition builds on that success by retaining its scientific perspective while making the material more accessible to students and teachers. What's New? • A suite of online instructor and student ancillaries to support the text • An improved organization that will help teachers better cover the content in their courses • A reduction of the scientific depth to produce a more reader-friendly book that focuses on the musculoskeletal anatomy and kinesiology that dancers need to know • Graphics, photos, and anatomical illustrations that demonstrate muscle movements and technique considerations and set the book apart from others in its field **Primary Focus While much is**

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new in this second edition, Clippinger retains her emphasis on presenting the anatomical and kinesiological material that is essential for dancers to understand. The text includes descriptions of joint structure, key muscles, common alignment problems, select joint mechanics, and movement analysis and includes sample strength and flexibility exercises for each region of the body. Accessible to a Wider Audience Clippinger has made this second edition more engaging to a wider audience and narrowed the scope of the material so it can be more readily covered in a single undergraduate course. And while many of the text examples are dance-specific, its applied nature and its many illustrations make it a

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great reference for Pilates, yoga, and fitness instructors as well as dance educators and dedicated dancers. **New Ancillaries** • An instructor guide featuring a sample syllabus and course outline, chapter outlines, lab assignments, answers to review questions, and sample tests • A presentation package providing slides with text and graphics that reinforce key points • A student web resource including assignments, outlines, study sheets, and 20 video clips that demonstrate technique and correction guidelines This new edition will give teachers a clearer picture of the anatomical and kinesiological factors that aid in generating technique cues and identifying technique problems. It will provide dancers with a better

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understanding of overcoming technique challenges and preventing injuries. Its solid grounding in the sciences, along with the art and accessible text, will help teachers become more effective and empower dancers to realize their potential and artistic vision. Quotes The first edition of Dance Anatomy and Kinesiology was hailed by reviewers as “most likely to become the definitive text in dance anatomy, kinesiology, and conditioning classes” (Journal of Dance Medicine and Science); “a must for any dance teacher who is serious about helping their students” (Australia Dance Teacher Magazine); and “the most substantive dance science resource to date” (Journal of Dance Education).

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Does a dance communicate ? What ? How ? Are all dances meaningful ? Do spectators see what a choreographer sees ? "The strands of the dance medium like locks of hair plait into one meaningful whole. The interlock is all." The interlock is what this book explores from the choreographer and performers' perspective with every genre in contemporary dance theatre in mind. Written for practical people in dance, the text is organised in 32 short chapters each addressing a question on the way in which choreographers might or might not engage with their audiences in dance theatre works. The topics include an introduction to communication theory and the way in which the interlocking network between performers,

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movement material, sound, and performance can carry meaning. The book is written from choreographers' and performers' perspectives, with 46 dance works cited from a wide range of genres. The text is unusually presented - as closely as possible to how we speak to each other - with key words in bold type for ease of reference. Valerie Preston-Dunlop is an internationally recognised lecturer, teacher, and author on dance. She is currently Adviser for Postgraduate Studies and Research at the Trinity Laban Centre in London.

**The Creative Formula
Race, Gender, and Intellectual
Property Rights in American Dance
Nineteen Essays and a Workbook**

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Conversations with Broadway Directors and Choreographers Looking at Dances Making Video Dance

Dance Improvisations is a book for teachers of dance and acting, choreographers, directors, and dance therapists. Systematically offering a complete range of ways to explore dance, it can be used as a syllabus or as a reference for groups of all ages and all levels of experience. The first chapter in Dance Improvisations introduces ways for a group to practice working together and for the dancers to gain an effective awareness of each other. These preliminaries are followed by a body of improvisational problems, organized into three main areas: Space, Time, and Movement Invention. Each area is presented as a series of topics. Each topic progresses from individual exploration to

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more formally structured group improvisations, with emphasis on learning to work as a group toward common structural goals. This book is the first in its field to go beyond the pursuit of physical inventiveness to nurture the development of structural intuition. Joyce Morgenroth has succeeded in presenting improvisation in a way that is rational and methodical as well as inventive and personal - in the conviction that improvisation at its best is comprised of both form and fancy. Wars in this century are radically different from the major conflicts of the 20th century--more amorphous, asymmetrical, globally connected, and unending. *Choreographies of 21st Century Wars* is the first book to analyze the interface between choreography and wars in this century, a pertinent inquiry since choreography has long been linked to war and military training. The book draws on

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recent political theory that posits shifts in the kinds of wars occurring since the First and Second World Wars and the Cold War, all of which were wars between major world powers. Given the dominance of today's more indeterminate, asymmetrical, less decisive wars, we ask if choreography, as an organizing structure and knowledge system, might not also need revision in order to reflect on, and intercede in, a globalized world of continuous warfare. In an introduction and sixteen chapters, authors from a number of disciplines investigate how choreography and war in this century impinge on each other. Choreographers write of how they have related to contemporary war in specific works, while other contributors investigate the interconnections between war and choreography through theatrical works, dances, military rituals and drills, the choreography of video war games and

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television shows. Issues investigated include torture and terror, the status of war refugees, concerns surrounding fighting and peacekeeping soldiers, national identity tied to military training, and more. The anthology is of interest to scholars in dance, performance, theater, and cultural studies, as well as the social sciences.

The Intimate Act Of

Choreography University of Pittsburgh Pre
Providing a distillation of knowledge in the various disciplines of arts education (dance, drama, music, literature and poetry and visual arts), this essential handbook synthesizes existing research literature, reflects on the past, and contributes to shaping the future of the respective and integrated disciplines of arts education. While research can at times seem distant from practice, the Handbook aims to maintain connection with the live practice of art and of education, capturing the

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vibrancy and best thinking in the field of theory and practice. The Handbook is organized into 13 sections, each focusing on a major area or issue in arts education research.

Selected Writings

Contemporary Choreography

The Intimate Act Of Choreography

Dance and the Lived Body

Staging Sex

Gestures of Music Theater

Choreography and the Specific Image

Learn how to formulate critical responses to the dances you see, create, and perform. In Dancers Talking Dance, author Larry Lavender outlines the five-step ORDER approach to critical evaluation: Observation, Reflection,

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Discussion, Evaluation, and Recommendations for revisions. Lavender introduces and explains the approach by interweaving practical, how-to examples with explanations of the theories underlying each step. He also provides writing and discussion ideas designed to stimulate thinking about the critical process and how it works. With these skills, you will learn how to observe, describe, analyze, write, and talk more effectively about dances and other works of art. Dancers Talking Dance will enrich

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your choreography experiences and expand your critical skills, helping you to become a more articulate, creative, and confident dancer.

A collection of writings by 21 major figures in modern dance.

This book provides a comprehensive and concise overview of choreography both as a creative skill and as a field of study, introducing readers to the essential theory and context of choreographic practice. Providing invaluable practical considerations for creating choreography as

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well as leading international examples from a range of geographical and cultural contexts, this resource will enhance students' knowledge of how to create dance. This clear guide outlines both historical and recent developments within the field, including how choreographers are influenced by technology and intercultural exchange, whilst also demonstrating the potential to address social, political and philosophical themes. It further explores how students can devise and

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analyse their own work in a range of styles, how choreography can be used in range of contexts - including site-specific work and digital technologies - and engages with communities of performers to give helpful, expert suggestions for developing choreographic projects. This book is a highly valuable resource for anyone studying dancemaking, dance studies or contemporary choreographic practice and those in the early stages of dance training who wish to pursue a career as a

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choreographer or in a related profession.

Internationally renowned dancer, choreographer and teacher Jonathan Burrows explains how to navigate a course through the complex process of creating dance.

He provides choreographers with an active manifesto and shares his wealth of experience of choreographic practice to allow each artist and dance-maker to find his or her own aesthetic process.

**Creative Dance for All Ages
Dancers Talking Dance
Choreography as Visual Art
Through the Eyes of a**

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Dancer

Lessons from a Life in Motion

Choreography: The Basics The Moment Of Movement

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

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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

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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. •

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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.

Dark forces are unleashed by the intense passion of one young ballet dancer in a dark, seductive and highly dramatic thriller.

This guide outlines the steps women,

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as well as men, can take to strengthen good relationships and heal difficult ones. It is also available on two 90-minute audio-cassettes from HarperAudio.

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.

Intimate Act of Choreography
CHOREOGRAPHER'S HANDBOOK
The Surplus of Culture
A Descriptive Aesthetics
A Critical Reader
Creating Musical Theatre
The Performativity of Song and Dance
Spiced with wit and

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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.

The Oxford Handbook of Screendance Studies offers a full overview of the histories, practices, and critical and theoretical foundations of the rapidly changing landscape of screendance. Drawing on their

practices, technologies, theories, and philosophies, scholars from the fields of dance, performance, visual art, cinema and media arts articulate the practice of screendance as an interdisciplinary, hybrid form that has yet to be correctly sited as an academic field worthy of critical investigation. Each chapter discusses and reframe current issues, as a means of promoting and enriching dialogue within the wider community of dance and

the moving image. Topics addressed embrace politics of the body; agency, race, and gender in screendance; the relationship of choreography to image; constructs of space and time; representation and effacement; production and curatorial practice; and other areas of intersecting disciplines. The Oxford Handbook of Screendance Studies features newly-commissioned and original scholarship that will be essential reading

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for all those interested in the intersection of dance and the moving image, including film and video-makers, dance artists, screendance artists, academics and writers, producers, composers, as well as the wider interested public. It will become an invaluable resource for researchers and professionals in the field.

This multifaceted volume presents the elusive surplus of culture in the spotlight of theory and academic practice.

Despite its overtly economic implications, the concept alludes to the added value of sense, common sense and nonsense which is represented as languages of irony, irrationality and absurdity potentially subverting traditional and mainstream “regimes” of culture. Consequently, the “moment of surplus” is inherent in critical interpretation in which supposedly well-entrenched notions suddenly reveal their implicitly shattering and

subversive nature. The surplus of culture dwells at the risky intersection of untamed interpretation and tradition. It is the space of the “third” in which literary canons are re-visited, language reveals its hidden political agendas, the Orient reclaims its own cognitive perspective and established structures of cognition are questioned in the tragic-comic gesture of insight. The volume is a must for scholars and researchers in the fields of cultural

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studies, literature and arts as well as literary theory.

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

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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

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that give the student a physical experience of that concept. The language is stimulating an 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. A Step-by-Step Guide to Creating Dance for the Screen Best Practices, Tools, and Techniques for Theatrical Intimacy Dance of Shadows

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***A Choreological
Perspective on
Choreography.
Design and Technology
Choreographing
Copyright***

***A Woman's Guide to
Courageous Acts of
Change in Key
Relationships***

***Through the Eyes of a Dancer
compiles the writings of noted
dance critic and editor Wendy
Perron. In pieces for The SoHo
Weekly News, Village Voice, The
New York Times, and Dance
Magazine, Perron limns the larger
aesthetic and theoretical shifts in
the dance world since the 1960s.
She surveys a wide range of styles***

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and genres, from downtown experimental performance to ballets at the Metropolitan Opera House. In opinion pieces, interviews, reviews, brief memoirs, blog posts, and contemplations on the choreographic process, she gives readers an up-close, personalized look at dancing as an art form. Dancers, choreographers, teachers, college dance students—and anyone interested in the intersection between dance and journalism—will find Perron’s probing and insightful writings inspiring. Through the Eyes of a Dancer is a nuanced microcosm of dance’s recent globalization and modernization that also provides an opportunity for new dancers to look back on the traditions and styles that preceded their own.

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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

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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.

"Rhythmic Training for Dancers and its companion CD-ROM, An Interactive Guide to Music for Dancers, help dancers develop a

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better understanding of musical time and phrasing, two concepts that directly correspond with dancers' activities. These materials provide an interdisciplinary approach that bridges the perceptual barrier between dancers and musicians by explaining concepts from both perspectives."
"Rhythmic Training for Dancers isn't just theory - it will help you apply the basic skills and principles of rhythmic musicianship to dance. This book and CD-ROM package will help you gain a better understanding of the language of music, the kinetics of rhythm, and the poetics of sound."--BOOK JACKET.

Gestures of Music Theater explores examples of Song and Dance as performative gestures that entertain

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and affect audiences. The chapters interact to reveal the complex energies of performativity. In experiencing these energies, music theatre is revealed as a dynamic accretion of active, complex and dialogical experiences.

Theory and Practice

*The Oxford Handbook of
Screendance Studies*

*Creating and Developing Dance for
Performance*

Rhythmic Training for Dancers

Dance Composition Basics

Choreography

Dance Improvisations

Choreography is the highly creative process of interpreting and coordinating movement, music and space in performance. By tracing different facets of development and

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exploring the essential artistic and practical skills of the choreographer, this book offers unique insights for apprentice dance makers. With key concepts and ideas expressed through an accessible writing style, the creative tasks and frameworks offered will develop new curiosity, understanding, skill and confidence. The chapters cover the key areas of engagement including what is a choreographer; getting started; improvisation and ideas; context, stage geometry and atmosphere; movement as dance in time and space; solo, duet, trio and group choreography and finally, structure and the 'choreographic eye'. This is an ideal companion for dancers and dance students wanting to express their ideas through

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choreography and develop their skills to effectively articulate them in performance. It is superbly illustrated with 143 practical colour and black & white photographs and diagrams. Kate Flatt has over forty years' experience as a choreographer, mentor and teacher.

Creating Musical Theatre features interviews with the directors and choreographers that make up today's Broadway elite. From Susan Stroman and Kathleen Marshall to newcomers Andy Blankenbuehler and Christopher Gattelli, this book features twelve creative artists, mostly director/choreographers, many of whom have also crossed over into film and television, opera and ballet. To the researcher, this book will deliver

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specific information on how these artists work; for the performer, it will serve as insight into exactly what these artists are looking for in the audition process and the rehearsal environment; and for the director/choreographer, this book will serve as an inspiration detailing each artist's pursuit of his or her dream and the path to success, offering new insight and a deeper understanding of Broadway today. Creating Musical Theatre includes a foreword by four-time Tony nominee Kelli O'Hara, one of the most elegant and talented leading ladies gracing the Broadway and concert stage today, as well as interviews with award-winning directors and choreographers, including: Rob Ashford (How to Succeed in Business Without Really

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Trying); *Andy Blankenbuehler (In the Heights)*; *Jeff Calhoun (Newsies)*; *Warren Carlyle (Follies)*; *Christopher Gattelli (Newsies)*; *Kathleen Marshall (Anything Goes)*; *Jerry Mitchell (Legally Blonde)*; *Casey Nicholaw (The Book of Mormon)*; *Randy Skinner (White Christmas)*; *Susan Stroman (The Scottsboro Boys)*; *Sergio Trujillo (Jersey Boys)*; and *Anthony Van Laast (Sister Act)*.

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

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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.

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

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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.

*Dance Anatomy and Kinesiology
Critical Evaluation in the
Choreography Class
Choreography, 4E*

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Exhausting Dance

Dance Production

The Intimate Act of Choreography

Sense, Common-sense, Non-sense

In her remarkable book, Sondra Horton Fraleigh examines and describes dance through her consciousness of dance as an art, through the experience of dancing, and through the existential and phenomenological literature on the lived body. She describes, with performance photographs, specific imagery in dance masterworks by Doris Humphrey, Anna Sokolow, Viola Farber, Nina Weiner, and Garth Fagan. "Designed to be a treasured daily companion to the dance

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teacher or company
director... It is not merely
what is presented, but the
delightful way the authors
stimulate the imagination
along the way that sets this
book apart from others of
its kind". Jan Wilkens,

Dance Teacher Now

Covers all aspects of
choreography from the most
fundamental techniques to
more complex issues such as
form, style, abstraction and
compositional structures

But the book also uncovers a
host of marginalized figures
- from the South Asian
dancer Mohammed Ismail, to
the African American
pantomimist Johnny Hudgins,
to the African American

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blues singer Alberta Hunter, to the white burlesque dancer Faith Dane - who were equally interested in positioning themselves as subjects rather than objects of property, as possessive individuals rather than exchangeable commodities. Choreographic copyright, the book argues, has been a site for the reinforcement of gendered white privilege as well as for challenges to it.

Choreographies of 21st
Century Wars

Trisha Brown

A Basic Approach Using
Improvisation

Compose, Choreograph, and
Capture Your Masterpiece

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**Performance and the Politics
of Movement**

**International Handbook of
Research in Arts Education
Dance Analysis**

Staging Sex lays out a comprehensive, practical solution for staging intimacy, nudity, and sexual violence. This book takes theatre practitioners step-by-step through the best practices, tools, and techniques for crafting effective theatrical intimacy. After an overview of the challenges directors face when staging theatrical intimacy, Staging Sex offers practical solutions and exercises, provides a system for establishing and discussing boundaries, and suggests efficient and effective language for staging intimacy and sexual violence. It also addresses production and classroom specific concerns and provides guidance for creating a culture of consent in any

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company or department. Written for directors, choreographers, movement coaches, stage managers, production managers, professional actors, and students of acting courses, Staging Sex is an essential tool for theatre practitioners who encounter theatrical intimacy or instructional touch, whether in rehearsal or in the classroom.

An exploration by a distinguished group of British professors of the theoretical underpinnings and practical applications of dance analysis. Draws on theories of aesthetics, anthropology, criticism, and choreographic and movement theories. -- Amazon.com.

Trisha Brown re-shaped the landscape of modern dance with her game-changing and boundary-defying choreography and visual art. Art historian Susan Rosenberg draws on Brown's archives, as well as interviews with Brown and her colleagues,

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to track Brown's deliberate evolutionary trajectory through the first half of her decades-long career. Brown has created over 100 dances, six operas, one ballet, and a significant body of graphic works. This book discusses the formation of Brown's systemic artistic principles, and provides close readings of the works that Brown created for non-traditional and art world settings in relation to the first body of works she created for the proscenium stage. Highlighting the cognitive-kinesthetic complexity that defines the making, performing and watching of these dances, Rosenberg uncovers the importance of composer John Cage's ideas and methods to understand Brown's contributions. One of the most important and influential artists of our time, Brown was the first woman choreographer to receive the coveted MacArthur Foundation Fellowship "Genius Award."

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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.

Taking the Lead

The Dance of Intimacy

The Art of Making Dances

The Vision of Modern Dance

Dance Improvisation

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.

Dance improvisation, the intriguing phenomenon of the creative process alive in the moving body,

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exists powerfully, sublimely - lending insight, solving problems, allowing moments of transcendence, diversion, and delight. Flourishing especially since the postmodern movement of the 1960s, it has come into its own in the performing arts. While there are many books containing ideas for developing improvisations, few have tackled the difficult questions: “ What is dance improvisation? ” “ How does it work? ” or “ What is its body of knowledge? ” The Moment of Movement goes beyond lists of improvisations and into the heart of improvising. As in their previous book, *The Intimate Act of Choreography*, the authors pursue both the philosophical and the

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practical. They begin by examining the creative process as it applies to movement and especially the kinesthetic way in which the body knows and uses movement. They answer the often unstated and pertinent questions of the novice; investigate the particular skills and traits needed by the leader; consider ways of working with specific populations; and provide challenging material for advanced movers. They discuss the use of music, and the specific situation of improvisation in performance. For leaders who want to design their own improvisations, they trace the evolution of an idea into an actual content and structure. They also address the controversial issue of

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the legitimacy of improvisation in an academic curriculum. A final chapter presents hundreds of improvs and improv ideas, grouped into units and cross-referenced.

The Moment of Movement is not tied to any one point of view. The authors' presentation of a broad range of material is flexible enough for use by choreographers, directors, educators, and therapists. In its perceptive investigation of the experiential and conceptual aspects of dance improvisation, this book articulates the ephemeral.

The Creative Formula has helped thousands of artists go from wild inspiration to polished work using a proven-effective three step

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method. This powerful and easily accessible book will hold your hand through the dark tunnel of your creative path and show you the way out. Holly Shaw, who has mentored hundreds of artists, from composers, to choreographers and directors, shares the fruits of her creative research and examples from her 30 plus years in film, television, and theatre to help you streamline your process and clarify your work so it pops with "you-ness"! You'll get the foundation for making award-winning work over and over again through: A simple, but powerful three-part method to creating that helps you work with your inspiration to pull the best work out of you. Highly effective

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exercises and ideas for making work, suggested exactly the way that you need them to actually originate ideas, create, edit, organize, and polish your work. Important Compositional Tools like: how to manage a big project, narrow your variables, and how to structure, organize, and edit your work in order to craft show stopping performances. Extra bonus chapters sharing powerful tools and clear examples of how you can begin using the Creative Formula in your own studio, in classrooms, coaching sessions, and even in performances.

If the saying “ To be the best, you must learn from the best ” holds true, then this book is gold for all

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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, designed for beginning dance composition

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courses, 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

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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

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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

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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,

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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

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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.