

Dancing Lives Five Female Dancers From The Ballet

A comprehensive guide to pursuing a career in the world of dance profiles jobs ranging from professional dancer and choreographer to technical director and costume designer, incorporating tips by industry insiders and inspiring stories by young people. Simultaneous and eBook.

From palace to village streets to international stage, Korean dance is a vibrant and complex art comprised of many different forms. This is a comprehensive guide to this art.

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.

Representing the first comprehensive analysis of Gaga and Ohad Naharin's aesthetic approach, this book follows the sensual and mental emphases of the movement research practiced by dancers of the Batsheva Dance Company. Considering the body as a means of expression, *Embodied Philosophy in Dance* deciphers forms of meaning in dance as a medium for perception and realization within the body. In doing so, the book addresses embodied philosophies of mind, hermeneutics, pragmatism, and social theories in order to illuminate the perceptual experience of dancing. It also reveals the interconnections between physical and mental processes of reasoning and explores the nature of physical intelligence.

"Ambitious in its scope and interdisciplinary in its purview. . . . Without doubt future researchers will want to refer to Hanna's study, not simply for its rich bibliographical sources but also for suggestions as to how to proceed with their own work. *Dance, Sex, and Gender* will initiate a discussion that should propel a more methodologically informed study of dance and gender."—Randy Martin, *Journal of the History of Sexuality*

The history of dance theory has never been told. Writers in every age have theorized prescriptively, according to their own needs and ideals, and theorists themselves having continually asserted the lack of any pre-existing dance theory. *Dance Theory: Source Readings from Two Millennia of Western Dance* revives and reintegrates dance theory as a field of historical dance studies, presenting a coherent reading of the interaction of theory and practice during two millennia of dance history. In fifty-five selected readings with explanatory text, this book follows the various constructions of dance theories as they have morphed and evolved in time, from ancient Greece to the twenty-first century. *Dance Theory* is a collection of source readings that, commensurate with current teaching practice, foregrounds dance and performance theory in its presentation of western dance forms. Divided into nine chapters organized chronologically by historical era and predominant intellectual and artistic currents, the book presents a history of an idea from one generation to another. Each chapter contains introductions that not only provide context and significance for the individual source readings, but also create narrative threads that link different chapters and time periods. Based entirely on primary sources, the book makes no claim to cite every source, but rather, in connecting the dots between significant high points, it attempts to trace a coherent and fair narrative of the evolution of dance theory as a concept in Western culture.

Ewe dance-drumming has been extensively studied throughout the history of ethnomusicology, but up to now there has not been a single study that addresses Ewe female musicians. James Burns redresses this deficiency through a detailed ethnography of a group of female musicians from the Dzigbordi community dance-drumming club from the rural town of Dzodze, located in South-Eastern Ghana. Dzigbordi was specifically chosen because of the author's long association with the group members, and because it is part of a genre known as *adekede*, or female songs of redress, where women musicians critique gender relations in society. Burns uses audio and video interviews, recordings of rehearsals and performances and detailed collaborative analyses of song texts, dance routines and performance practice to address important methodological shifts in ethnomusicology that outline a more humanistic perspective of music cultures. This perspective encompasses the inter-linkages between history, social processes and individual creative artists. The voices of Dzigbordi women provide us not only with a more complete picture of Ewe music-making, they further allow us to better understand the relationship between culture, social life and individual creativity. The book will therefore appeal to those interested in African Studies, Gender Studies and Oral Literature, as well as ethnomusicology. Includes a DVD documentary.

In *Researching Dance*, an introduction to research methods in dance addressed primarily to graduate students, the editors explore dance as evolutionary, defining it in view of its intrinsic participatory values, its developmental aspects, and its purposes from art to ritual, and they examine the role of theory in research. The editors have also included essays by nine dancer-scholars who examine qualitative and quantitative inquiry and delineate the most common approaches for investigating dance, raising concerns about philosophy and aesthetics, historical scholarship, movement analysis, sexual and gender identification, cultural diversity, and the resources available to students. The writers have included study questions, research exercises, and suggested readings to facilitate the book's use as a classroom text.

This comprehensive biography examines Halprin's fascinating life in the context of American culture - in particular popular culture and the West Coast as a center of artistic experimentation from the Beats through the Hippies to the present.

A gripping tale of how even experts misread the role of chance - from the stock market to doctors' surgeries - "*Dance With Chance*" argues that we all fall foul of the 'The Illusion of Control', meaning that we underestimate the role of luck in our lives. The authors argue that by understanding how uncertainty operates, we can make palpable improvements to our health, wealth, happiness and careers.

My name is Ellen Abramson. I am an avid exerciser and a weight loss motivational speaker. I had no idea that I was at risk for a heart attack until I had one. I was 51 years young. Shortly thereafter, the St. Louis Post-Dispatch reported that my home town had become one of "America's most unhealthy regions for women's heart health." This was attributed to poor diet, lack of exercise and smoking. I also learned that one in three women die from cardiovascular disease and only one in five women even understand that cardiovascular disease is their greatest risk. I was one of those five! I soon made it my mission to educate women regarding heart disease in hopes of helping to prevent needless deaths. In my book, I will share my scary story of cardiac arrest with you. My family and the emergency room doctor that revived me will also share accounts of that day. The emphasis of this book is that women have the power to reduce their risk of heart disease. I have learned that what your loved ones really want for their birthdays, graduations and weddings is to spend them with you.

How does the moving, dancing body engage with the materials, textures, atmospheres, and affects of the sites through which we move and in which we live, work and play? How might embodied movement practice explore some of these relations and bring us closer to the complexities of sites and lived environments? This book brings together perspectives from site dance, phenomenology, and new materialism to explore and develop how site-based body practice can be employed to explore synergies between material bodies and material sites. Employing practice-as-research strategies, scores, tasks and exercises the book presents a number of suggestions for engaging with sites through the moving body and offers critical reflection on the potential enmeshments and entanglements that emerge as a result. The theoretical discussions and practical explorations presented will appeal to researchers, movement practitioners, artists, academics and individuals interested in exploring their lived environments through the moving body and the entangled human-nonhuman relations that emerge as a result.

My name is Ellen Abramson. I am an avid exerciser and a weight loss motivational speaker. I had no idea that I was at risk for a heart attack until I had one. I was 51 years young. Shortly thereafter, the St. Louis Post-Dispatch reported that my home town had become one of "America's most unhealthy regions for women's heart health." This was attributed to poor diet, lack of exercise and smoking. I also learned that one in three women die from cardiovascular disease and only one in five women even understand that cardiovascular disease is their greatest risk. I was one of those five! I soon made it my mission to educate women regarding heart disease in hopes of helping to prevent needless deaths. In my book, I will share my scary story of cardiac arrest with you. My family and the emergency room doctor that revived me will also share accounts of that day. The emphasis of this book is that women have the power to reduce their risk of heart disease. I have learned that what your loved ones really want for their birthdays, graduations and weddings is to spend them with you.

African dance is discussed here in its global as well as local contexts as a powerful vehicle of aesthetic and cultural exchange and influence.

What if life is nothing more than a dance? What if hearing about another person's dance could change yours? What if the story in this book could change your dance for life? What if the dances that are shared in this book could change just one? What if that one is you? Laura invites you to take a peek inside as she compares two women's similar circumstances to life's dance. Laura can only imagine what changes could take place in your dance of life if you would only take a moment to join them on the dance floor. Remember, you don't have to stay in the dance you're in. You can always pick a new dance partner.

he late Heinz Poll is best known as the founder, choreographer, and artistic director of Ohio Ballet, a dance company that flourished for more than thirty years and was called a gem and the best news in dance by critics in Boston and New York. After retirement, Heinz Poll completed his memoir, *A Time to Dance*. In a distinctive voice both pungent and charming, he tells the compelling story of how a teenager forced to spend the last two years of World War II in the German navy eventually wound up directing a dance company in Akron, Ohio.

When the Second World War broke out, ballet in Britain was only a few decades old. Few had imagined that it would establish roots in a nation long thought to be unresponsive to dance. Nevertheless, the war proved to be a boon for ballet dancers, choreographers and audiences, for the nation's dancers were forced to look inward to their own identity and sources of creativity. As author Karen Eliot demonstrates in this fascinating book, instead of withering during the enforced isolation of war, ballet in Britain flourished, exhibiting a surprising heterogeneity and vibrant populism that moved ballet outside its typical elitist surroundings to be seen by uninitiated, often enthusiastic audiences. Ballet was thought to help boost audience morale, to render solace to the soul-weary and to afford entertainment and diversion to those who simply craved a few hours of distraction. Government authorities came to see that ballet could serve as a tool of propaganda; the ways it functioned within the larger public discourse of propaganda and sacrifice, and how it answered a public mood of pragmatism and idealism, are also topics in this story of the development of a national ballet identity. This narrative has several key players-- dance critics, male and female dancers, producers, audiences, and choreographers. Exploring the so-called "ballet boom" during WWII, the larger story of this book is one of how art and artists thrive during conflict, and how they respond pragmatically and creatively to privation and duress. The 1th Seminar and Workshop for Education, Social Science, Art and Humanities (SEWORD FRESSH#1)-2019 has been held on April 27, 2019 in Universitas Sebelas Maret in Surakarta, Indonesia. SEWORD FRESSH#1-2019 is a conference to promote scientific information interchange between researchers, students, and practitioners, who are working all around the world in the field of education, social science, arts, and humanities to a common forum.

"Undergrad text for general-education courses helps students fulfill fine arts credits. This text will help students form a connection to and appreciation for dance as both an art form and a lifetime physical activity, no matter their primary course of study or eventual career path"--

Your road map to never giving up on your dream. World-renowned choreographer and creative visionary Laurieann Gibson speaks to the dreamer in you: the artist, the writer, the thinker, the athlete, the mogul, the scientist, the entrepreneur, the mover and

shaker. The part of you that knows your passion, that puts a kick-snare boom-kack rhythm in your heart. That part of you that makes you feel alive. Your dream, your dance, is unique to you. No matter your calling, Laurieann wants you to seize your passion and use it to propel you to your best life. For the first time, she shares the principles that not only shaped her career but also guided her work with the world's biggest pop stars—so that you, too, can Act on the creative spark that brings you joy Move beyond the Dreamkillers of your past Persevere through the toughest moments Build a team to support you on your journey Empower others to realize their own dreams Drawing on her fascinating artistic experiences and the faith that sustained her through her biggest challenges, Laurieann offers a step-by-step guide to living out your vision. Because when it comes to being who God created you to be, it's always your time to shine.

A collection of 6 shorter works, Vol 3 is the last of the stories from Red's Early Works Series--reprinted from the 1970's. It contains three interesting autobiographical pieces: 'ROUND BELDEN CORNOR, IT'S SO EASY TO BE A REDNECK, & CONFESSIONS OF A SCHIZOPHRENIC TEENAGE LESBIAN, written when he was 18, 23, and 34, respectively. A long colorful Pimp-Ho street piece HOW RUBY GOT THERE (in the genre of his Masterworks Ho Stroll & Bars Across Heaven). A delicious piece entitled CHINESE HEROES IN WOMENS LIBERATION; and CARDGAMES & INDIANS; the funny, ironic, surreal tale of 3 black men lost in a Kansas cornfield after a mad all-night drive cross country to escape the responsibilities of their workweary job & family lives. Don't forget to read the NOTES section at the end of this (and all 3 volumes) which gives additional information on the stories, how they were created, their place in time, ect. Another well-written collection by the Master Author Red Jordan Arobateau.

The book provides highlights on the key concepts and trends of evolution in History of Dance in China, as one of the series of books of "China Classified Histories".

Details the entire process of how to become a dancer. Based on more than twenty-five years of experience in the performing arts as a dancer, teacher, choreographer, director, and producer, Mande shares her vast knowledge and experience. This definitive and comprehensive guide teaches the ins and outs of show business: how to get the most out of your training; audition dos and don'ts; where and how to find work; managing the business aspect of your talent; how to sustain longevity in your career.--Publisher's description.

This collection of new essays explores the many ways in which writing relates to corporeality and how the two work together to create, resist or mark the body of the "Other." Contributors draw on varied backgrounds to examine different movement practices. They focus on movement as a meaning-making process, including the choreographic act of writing. The challenges faced by marginalized bodies are discussed, along with the ability of a body to question, contest and re-write historical narratives.

From fur coats to nude paintings, and from sports to beauty contests, the body has been central to the literal and figurative fashioning of ourselves as individuals and as a nation. In this first collection on the history of the body in Canada, an interdisciplinary group of scholars explores the multiple ways the body has served as a site of contestation in Canadian history in the nineteenth and twentieth centuries. Showcasing a variety of methodological approaches, Contesting Bodies and Nation in Canadian History includes essays on many themes that engage with the larger historical relationship between the body and nation: medicine and health, fashion and consumer culture, citizenship and work, and more. The contributors reflect on the intersections of bodies with the concept of nationhood, as well as how understandings of the body are historically contingent. The volume is capped off with a critical introductory chapter by the editors on the history of bodies and the development of the body as a category of analysis.

This book takes an in-depth look at the relationships exotic dancers have with their regular customers, and explores the limits of using feminist theory to discuss sex work. This is an accessible, revealing, and new look at a perennially intriguing and divisive subject - ideal teaching material for undergraduate courses in a variety of fields.

Examines the pivotal role of dance in the Italian operas of Handel, perhaps the greatest opera composer between Monteverdi and Mozart.

From the dance floor of a tango club to group therapy classes, from ballet to community theatre, improvised dance is everywhere. For some dance artists, improvisation is one of many approaches within the choreographic process. For others, it is a performance form in its own right. And while it has long been practiced, it is only within the last twenty years that dance improvisation has become a topic of critical inquiry. With The Oxford Handbook of Improvisation in Dance, dancer, teacher, and editor Vida L. Midgelow provides a cutting-edge volume on dance improvisation in all its facets. Expanding beyond conventional dance frameworks, this handbook looks at the ways that dance improvisation practices reflect our ability to adapt, communicate, and respond to our environment. Throughout the handbook, case studies from a variety of disciplines showcase the role of individual agency and collective relationships in improvisation, not just to dancers but to people of all backgrounds and abilities. In doing so, chapters celebrate all forms of improvisation, and unravel the ways that this kind of movement informs understandings of history, socio-cultural conditions, lived experience, cognition, and technologies.

Life expectancy worldwide increased by thirty years in the twentieth century. Even so, many soon-to-be retirees don't expect to live decades beyond eighty. They typically haven't thought much about what their lives will be like after retirement, except to be glad to be done with rising at the break of dawn, punching time clocks, and fighting crowds on lanes or trains. But after two or three years of retirement, the days become dull, and their bodies become listless. In contrast, other retirees engaged with the world are seeking out fulfilling projects and programs. These people are looking for things to do ways to use their newfound years to fulfill old dreams. Once they did, they did not describe life as a half full (or half empty) bucket; they needed two buckets to hold the summation of their lives! These are the people who inspired the writing of Dance until the Music Stops. With personal experiences, research, anecdotes, insights, and humor, author Esther C. Gropper developed this guide to help seniors enjoy their retirement and learn the what's what of extended life.

Jennifer Nevile provides new, fascinating and detailed information on the life of an early-seventeenth-century dance master. The handwritten notebook contains unique material which is reproduced in facsimile, together with transcriptions and translations. This exciting new and original collection locates dance within the spectrum of urban life in late modernity, through a range of theoretical perspectives. It highlights a diversity of dance forms and styles that can be witnessed in and around contemporary urban spaces: from dance halls to raves and the club striptease; from set dancing to ballroom dancing, to hip hop and swing, and to ice dance shows; from the ballet class, to fitness aerobics; and 'art' dance which situates itself in a dynamic relation to the city. Dance Matters Too: Markets, Memories, Identities is a rich intellectual contribution to the growing field of dance studies in India. It forges new avenues of scholarly inquiry and critical engagement and opens the field in innovative ways. This volume builds on

Dance Matters (2009), which mapped the interdisciplinary breadth of the field. The chapters presented here continue to underline the uniqueness of a field that is a blend of critical scholarship on aesthetics and performance with the humanities and social sciences. Including diverse material, analytical approaches and perspectives from scholars and practitioners, this multidimensional volume explores debates on dance preservation and tradition in globalizing India, multimedia choreographies and the circulation of dance via electronic media, embodiment and memory, power, democracy and burgeoning markets, classification and censorship, and corporatization and Bollywood. This tour de force will appeal to those in dance and performance studies, cultural studies, sociology as well as to readers interested in tradition, modernity, gender and globalization.

Autumn, 1916. The first Zeppelin to be shot down by a British plane bursts into flames over London and plummets to the ground. Whilst those brave enough to remain outside during the air raid gaze in awe at the spectacular display, a killer takes advantage of their distraction during the blackout. The following morning a renowned ballroom dancer is found brutally butchered in an alleyway. As Detective Inspector Harvey Marmion and Sergeant Joe Keedy build a picture of the victim's promiscuous lifestyle and the ruthless competition of the dancing world, the number of potential suspects multiplies. Wounded young men start returning from the front line and among them is Marmion's own injured son, Paul. The detective inspector is forced to juggle his enigmatic murder investigation with tensions simmering at home; will he and Sergeant Keedy catch the killer before the gruesome nature of the dancer's death gets out and panic spreads?

Dance on its Own Terms: Histories and Methodologies anthologizes a wide range of subjects examined from dance-centered methodologies: modes of research that are emergent, based in relevant systems of movement analysis, use primary sources, and rely on critical, informed observation of movement. The anthology fills a gap in current scholarship by emphasizing dance history and core disciplinary knowledge rather than theories imported from disciplines outside dance. Individual chapters serve as case studies that are further organized into three categories of significant dance activity: performance and reconstruction, pedagogy and choreographic process, and notational and other written forms that analyze and document dance. The breadth of the content reflects the richness and vibrancy of the dance field; each deeply informed examination serves as a window opening onto the larger world of dance. Conceptually, each chapter also raises concerns and questions that point to broadly inclusive methodological applications. Engaging and insightful, Dance on its Own Terms represents a major contribution to research on dance.

The need to 'rethink' and question the nature of dance history has not diminished since the first edition of Rethinking Dance History. This revised second edition addresses the needs of an ever-evolving field, with new contributions considering the role of digital media in dance practice; the expansion of performance philosophy; and the increasing importance of practice-as-research. A two-part structure divides the book's contributions into: • Why Dance History? – the ideas, issues and key conversations that underpin any study of the history of theatrical dance. • Researching and Writing – discussions of the methodologies and approaches behind any successful research in this area. Everyone involved with dance creates and carries with them a history, and this volume explores the ways in which these histories might be used in performance-making – from memories which establish identity to re-invention or preservation through shared and personal heritages. Considering the potential significance of studying dance history for scholars, philosophers, choreographers, dancers and students alike, Rethinking Dance History is an essential starting point for anyone intrigued by the rich history and many directions of dance.

The private and performance lives of five female dancers in Western dance history

Hiding in a lake under lily pads after fleeing U.S. soldiers, a Dakota woman was given a vision over the course of four days instructing her to build a large drum and teaching her the songs that would bring peace and end the killing of her people. From the Dakota, the "big drum" spread throughout the Algonquian-speaking tribes to the Ojibwe, becoming the centerpiece of their religious ceremonies. This edition of "The Ojibwe Dance Drum," originally created through the collaboration of Ojibwe drum maker and singer William Bineshii Baker Sr. and folklorist Thomas Venum, has a new introduction by history professor Rick St. Germaine that discusses the research behind this book and updates readers on the recent history of the Ojibwe Drum Dance.

[Copyright: 61a65b4822e66a70acd6b35dbae6ab0](https://www.amazon.com/dp/61a65b4822e66a70acd6b35dbae6ab0)