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.

Teaching Jewish Virtues Susan Freeman 1999 Includes bibliographical references (p. 357-358).

How to Improve a Full-Length Play Kenn Adams 2010-06-29 Forget the script and get on the stage! How to Build a Full-Length Play offers a step-by-step method for long-form improvisation, covering plot structure, story telling, character development, symbolism, and advanced scene work. Games and exercises throughout the book help actors and directors focus on and succeed with cause-and-effect storytelling, raising the dramatic stakes, creating dramatic conflict, building the dramatic arc, defining characters, creating environments, establishing relationships, and more. How to Improve a Full-Length Play is the essential tool for anyone who wants to create exceptional theater. Allworth Press, an imprint of Skyhorse Publishing, publishes a broad range of books on the visual and performing arts, with emphasis on the business of art. Our titles cover subjects such as graphic design, theater, branding, fine art, photography, interior design, writing, acting, film, how to start careers, business and legal forms, business practices, and more. While we don't aspire to publish a New York Times bestseller or a national bestseller, we are deeply committed to quality books that help creative professionals succeed and thrive. We often publish in areas overlooked by other publishers and welcome the author whose expertise can help our audience of readers.

American Book Publishing Record 2007

Dance Studies: The Basics Jo Butterworth 2011-02-27 A concise introduction to the study of dance ranging from the practical aspects such as technique and choreography to more theoretical considerations such as aesthetic appreciation and the place of dance in different cultures. This book answers questions such as: Exactly how do we define dance? What kinds of people dance and what kind of training is necessary? How are dances made? What do we know about dance history? Featuring a glossary, chronology of dance history and list of useful websites, this book is the ideal starting point for anyone interested in the study of dance.

The Moment Of Movement Lynne Anne Blom 1988-12-15 Dance improvisation, the imaginative phenomenon of the creative process alive in the moving body, exists powerfully, sublimely - lending insight, solving problems, allowing moments of transcendence, diversion, and delight. Flourishing especially since the postmodern movement explosion of the 1960s, it has been grouped into a broad category. 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 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 unspoken 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 improvisers. They also offer a new look at the function 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 the legitimacy of improvisation in an academic curriculum. A final chapter presents hundreds of improv 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 cultural aspects of the creative process, this book articulates the ephemeral.

Movement to Teach Academics Sandra Cerny Minton 2008 Provides instructions for teachers on ways to translate academic ideas into movements and dance along with a discussion on considering learning, multiple intelligences, learning styles, and the zone of proximal development.

Beginning Modern Dance and Building the Moment of Movement Lynne Anne Blom 2012-11-22 Beginning Modern Dance text and web resource introduce undergraduate and high school students to modern dance as a performing art through participation, appreciation, and academic study in the dance technique course. In the book, 58 photos with concise descriptions support students in learning beginning modern dance technique and in creating short choreographic or improvisational studies. For those new to modern dance, the book provides a friendly orientation on the structure of a modern dance technique class and includes information regarding class expectations, etiquette, and appropriate attire. Students also learn how to prepare mentally and physically for class, maintain proper nutrition and hydration, and avoid injury. Beginning Modern Dance supports students in understanding modern dance as a performing art and as a medium for artistic expression. The text presents the styles of modern dance artists Martha Graham, Doris Humphrey and José Limón, Katherine Dunham, Lester Horton, and Merce Cunningham along with an introduction to eclectic modern dance style. Chapters help students begin to identify elements of modern dance as they learn, view, and respond to dance choreography and performance. The accompanying web resource offers 38 interactive video clips and photos of dance technique to support learning and practice. In addition, e-journal and self-reflection assignments, performance critiques, and quizzes in the web resource help students develop their knowledge of modern dance as both performers and viewers. Through modern dance, students learn new movement vocabularies and explore their unique and personal artistry in response to their world. Beginning Modern Dance text and web resource support your students in their experience of this unique and dynamic genre of dance. Beginning Modern Dance is a part of Human Kinetics' Interactive Dance Series. The series includes resources for modern dance, ballet, and tap dance that support introductory dance technique courses taught through dance, physical education, and fine arts departments. Each student-friendly text includes a web resource offering video clips of dance instruction, assignments, and activities. The Interactive Dance Series offers students a guide to learning, performing, and viewing dance.

Cake Baking & the Creative Process Judi Hofmeister 2014-01-30 Cake Baking and the Creative Process Too is the second edition of a fun and quick, creative resource for teachers. In this second edition, author Judi Hofmeister includes more in-depth information for planning lessons and curricular units using her cake baking analogy of the Creative Process. Hofmeister keeps the innovative classroom exercises (or what she calls 'Recipes of Imagination') for dance, theatre, and vocal music that were in her first edition, then she further expands and includes new cultural ideas for the arts integrated classroom. Any of Hofmeister's exercises or ideas can be used as stand-alone, quick classroom tasks, or they could also be blended together to create entire curricular units. Better yet, the information that Hofmeister shares could be the foundation for larger, collaborative, creative projects across content areas. Each section of this book encourages teachers and students alike, to think outside of the box, or "dance on the other side of the barre". While writing this new book, your copy today and begin your creative planning towards arts integrated learning!

Dance Sources, UCLA Libraries and Archives 1991 jacket.jpg

Using Movement to Teach Academics Sandra Cerny Minton 2008 Provides instructions for teachers on ways to translate academic ideas into movements and dance along with a discussion on considering learning, multiple intelligences, learning styles, and the zone of proximal development.

Brain-compatible Dance Education Anne Green Gilbert 2006 This classic "must have" is NDA's most popular publication. Includes lcomotor/nonlocomotor movement, assessment, and interdisciplinary topics.

Teaching Dance Studies Judith Chazin-Bennahou 2016-04-22 Teaching Dance Studies is a practical guide, written by college professors and dancers/choreographers active in the field, introducing key issues in dance pedagogy. Many young people graduating from universities with degrees -- either PhDs or MFAs -- desire to teach dance, either in college settings or at local dance schools. This collection covers all areas of dance education, including improvisation/choreography; movement analysis; anthropology; theory; music for dance; dance on film; kinesiology/injury prevention; notation; history; archiving and criticism. Among the contributors included in the volume are: Bill Evans, writing on movement analysis; Susan Foster on dance theory; Ilene Fox on notation; Linda Tomko addresses new approaches to teaching the history of all types of dance; and Elizabeth Aldrich writing on archiving.

Creative Dance Inspirations Sheryle Bergmann Drew 1998 Olympic Review 1987 Kinaesthesia and Visual Self-reflection in Contemporary Dance Shantel Ehrenberg 2021-08-16 Kinaesthesia and Visual Self-reflection in Contemporary Dance features interviews with UK-based professional-level contemporary, ballet, hip hop, and breaking dancers and cross-disciplinary replication of kinaesthesia and visual self-reflection discourses. Expanding on the concept of a "kinaesthetic mode of attention" leads to discussion of the key values and practices which nurture and develop this mode in contemporary dance. Zooming in on entanglements with "in-between" as a personal and professional experience, this book explores kinaesthesia's historicised polarisation with the visual. It thus provides opportunities to dwell on and reconsider reflections, opening up to a set of playful yet disruptive discussions inherent in the process of becoming a contemporary dancer, particularly amongst an increasingly complex landscape of visual and theoretical technologies.