

Compare and Contrast Essay Example

Parker Jones
English 101

October 16, 2024
Mrs. Jenkins

The Ogre and the Toad: Finding Self and Solitude in the Swamp

When people think monster, they might recall blood-draining vampires, brain-hungry zombies, or boogeymen under the bed. Few might consider the terrors of an amphibious puppet and a lonely ogre. While these two strange creatures might not have much in common, Fremont the Toad and Gerf (from the animated film series of the same name) present interesting similarities that help to understand both of them as deeper characters and closer to human than the audience may realize.

Fremont and Gerf have some significant differences that set them apart in both goals and personalities. Fremont is a musical toad with big show business aspirations. In contrast, Gerf is an ogre with a self-imposed isolationist view. Fremont's aspirations mean that he is constantly in interaction with others, from strangers to friends, as a means of learning and making connections to further his dreams. On the other hand, Gerf possesses no such dreams and instead prefers keeping others away as both a safety measure and defense mechanism.

In spite of their differences, Fremont and Gerf do share some similarities. Aside from both being a similar shade of chartreuse, Fremont and Gerf share a similar home environment: the swamp. This flooded, damp biome acts as a place of hiding and solitude for both of them. This might run counter to Fremont's big dreams, but to this talented toad, the swamp is a space to get away from the spotlight, to find himself. Gerf, however, must venture outside the swamp to understand himself better.

Both Fremont the Toad and Gerf the ogre are mysterious creatures with some distinctly different aspirations. However, they both have a deeper need to connect to themselves while connecting to others. In other words, these two strange creatures may be more human than what viewers may initially think, creating a deeper reading of their characters beyond the superficial.

HEADING

INTRO

CONCLUSION

TITLE

BODY

- Use comparative words (while, on the other hand, similarly, in contrast) to discuss similarities and differences.
- Focus on analysis and explanation over outright opinions or criticism.

Making Of A Dancer Other Papers On The

Melanie Peter



Making Of A Dancer Other Papers On The:

Making Words Dance Robert Schmuhl, Terence Smith, 2010-09-14 *Making Words Dance* Perspectives on Red Smith Journalism and Writing is a timely and timeless collection of lectures examining both the writer's art and the role of journalism in American culture. *Making Words Dance* features lectures by fifteen of the country's most respected journalists and writers given as part of the lecture series at the University of Notre Dame honoring award-winning columnist Red Smith. Edited by Robert Schmuhl, director of the Red Smith Lecture in Journalism since its inception in 1983, the collection offers assessments of the news business and writing by Ted Koppel, Frank McCourt, Jim Lehrer, Judy Woodruff, David Remnick, and James Reston among others. Notably, the book also includes the final lecture on journalism given by Tim Russert before his untimely death in 2008. The collected lectures are complemented by sixteen articles and columns by Smith, a stylist and reporter whose writing always danced and taught lessons about the craft. Both an entertaining tutorial on the writer's art and an incisive commentary on the state of contemporary media, *Making Words Dance* is a fitting celebration of the life and work of one of American journalism's most notable figures.

Albion's Dance Karen Eliot, 2016-08-01 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 Painters Magazine and Paint and Wall Paper Dealer, 1926 **On Choreography and Making Dance Theatre** Mark Bruce, 2018-02-01 There are many skills one needs to produce a piece of dance. Bruce describes the basic foundation or ingredients of his version of Dance Theatre as Movement, Drama, Sound, and Vision. A choreographer has to study all of them to the best of their ability and learn how to combine them. There is no definitive method of choreography. Any choreographer who has a voice has learnt and executed it in their way. Choreographers pick up things here and there from what they see, who they work with, and assemble a craft themselves. So much of what they do as

artists is intuition and instinct Creativity cannot be tamed and fully understood or concluded Artists are dealing with imagination On *Choreography and Making Dance Theatre* will be an invaluable insight into Bruce s approach both artistic and practical as he documents his process from the beginnings of ideas to the realisation of a full length production Bruce provides an explanation of the range of skills he believes are required and all that needs to be considered in the creation of dance theatre Award winning choreographer Mark Bruce s aim as an artist is to tap the subconscious our hearts transcend our everyday lives and hopefully stumble upon some truth along the way On *Choreography and Making Dance Theatre* is an invaluable artist s guide to making innovative new dance work **Making Dance Special** Melanie Peter,2013-11-26 First Published in 1998 This book sets the foundations for educational dance in relation to pupils with wide ranging learning needs It takes seriously the notion of dance for all and explores a developmental approach for taking movement into dance with strategies to enable learners of all abilities to progress in the context of National Curriculum requirements It is grounded in the work of Veronica Sherborne and dovetails her developmental creative movement programme with the framework for educational dance pioneered by Rudolf Laban Wonderful Models Percival Marshall,1928 **The Dead Girls' Dance** Rachel Caine,2007-04-03 Claire has her share of challenges Like being a genius in a school that favors beauty over brains homicidal girls in her dorm and finding out that her college town is overrun with the living dead On the up side she has a new boyfriend with a vampire hunting dad But when a local fraternity throws the Dead Girls Dance hell is really going to break loose Watch a Windows Media trailer for this book *Dance Integration* Kaufmann, Karen,Dehline, Jordan,2014-06-18 Dance Integration offers 36 K 5 lesson plans that use dance learning to bring mathematics and science curriculums to life These plans have proven to improve literacy in dance mathematics and science Dance As Education Peter Brinson,2004-08-02 First published in 1991 In this volume the author examines the place of dance in contemporary Britain Doing so he sets out to provide the historical political and structural elements necessary to achieve a broad understanding of dance in society Teaching Dance as Art in Education Brenda Pugh McCutchen,2006 Brenda McCutchen provides an integrated approach to dance education using four cornerstones dancing and performing creating and composing historical and cultural inquiry and analysing and critiquing She also illustrates the main developmental aspects of dance Wild Animals in Captivity, Or, Orpheus at the Zoo, and Other Papers Charles John Cornish,1894 **General Catalogue of Printed Books** British Museum. Department of Printed Books,1961 **Ethical Agility in Dance** Noyale Colin,Catherine Seago,Kathryn Stamp,2023-11-24 This edited collection examines the potential of dance training for developing socially engaged individuals capable of forging ethical human relations for an ever changing world and in turn frames dance as a fundamental part of human experience This volume draws together a range of critical voices to reflect the inclusive potential of dance The contributions offer perspectives on contemporary dance training in Britain from dance educators scholars practitioners and artists Through examining the politics values and ethics of learning dance today this book argues for the

need of a re assessment of the evolving practices in dance training and techniques Key questions address how the concept of technique and associated systems of training in dance could be redefined to enable the collaboration of skills and application of ideas necessary to twenty first century dance The editors present these ideas in different modes of writing This collection of essays conversations and manifestos offers a way to explore debate and grasp the shifting values of contemporary dance Examining these values in the applied field of dance reveals a complex and contrasting range of ideas encompassing broad themes including the relationships between individuality and collectivity rigour and creativity and virtuosity and inclusivity This volume points to ethical techniques as providing a way of navigating these contrasting values in dance It serves as an invaluable resource for academics as well as practitioners and students

Making Music, Making Society Josep Martí,Sara Revilla,2018-01-23 A society is the result of interacting individuals and individuals are also the result of this interaction This interaction happens through music among other factors As such music constitutes a powerful resource for symbolic interaction which constitutes the medium and substance of a culture The importance of music in a society is clearly brought to light in the role that it plays in the three basic parameters of the social logics identity social order and the need for exchange If music is so important to us it is because apart from its assigned aesthetic values it fits closely with the dynamics of each of these three different parameters These parameters which are consubstantial to the social nature of the human being constitute the core of the book as they manifest in musical practices This publication addresses important issues such as the role of music in shaping identities how music and social order are intertwined and why music is so relevant in human interaction The last part of the book explores issues related to the social application of musical research The volume brings together specialists from different academic disciplines with the same powerful starting point music is not merely something related to the social but rather a social life itself something capable of structuring the social experience

Anthropological Papers of the American Museum of Natural History ,1909 **Economic Botany** Pandey B.P.,1999 For The Students of B Sc M Sc and Competitive Examinations **Essays on Classical Indian Dance** Donovan Roebert,2021-06-16 The book is a wide ranging collection of essays on Indian classical dance which include writings on dance appreciation the criticism theory and philosophy of dance as well as some historical and light controversial articles Also included is a seminal and unique monograph on the contribution of Sanjukta Panigrahi to the development of Odissi The book approaches the subject from an internationalist point of view and opens up new possibilities for the appreciation of Indian dance in the context of a global intercultural critique In addition it is beautifully illustrated with a number of photographs captured by Arun Kumar It will enrich and provide new ways of understanding for classical Indian dance both for the dance community and for the general reader **Anthropological Papers** Clark Wissler,1913 Impossible Dance Fiona Buckland,2002-03-04 An ethnographic account of gay lesbian and queer club culture in the 1990s New York City Impossible Dance is a highly accessible original and engaging account of the complex and often heavily theorized debates

around the body identity and community Focusing on gay lesbian and queer club culture in the 1990s New York City this is the first book to bring together vital issues such as dance culture queer community sex culture HIV identity and politics Based on four years of field work the book takes readers on a journey from the streets of New York City into the dance clubs and onto the dance floor Detailed interviews with club goers capture their perspectives on how they stage their self fashioning through dancing Fiona Buckland argues that such dancing embodies and rehearses a powerful political imagination laying claim to the space and to one s body as queer Publishers Weekly

The Visual Dance Joen Wolfrom, 2025-02-04 An exciting journey into the world of design The Visual Dance is a presentation of nature s design basics to help you build a foundation for your own style This inspiring book clearly explains the how tos of design for quilters and artists alike Gallery of spectacular quilts hundreds of detailed drawings and 11 of Joen s original designs illuminate the discussion Exercises guide you in understanding and using the design principles

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