



Looking At Dance

James Clouser



Looking At Dance:

Looking at Dances Valerie Preston-Dunlop, 1998 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 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 *Looking at Contemporary Dance* Marc Strauss, Myron Howard Nadel, 2012 Organized chronologically by the decades in which innovators were born or dance organizations were founded this history covers more than 110 choreographers companies institutions and dancers from both modern dance and ballet and from around the world Readers can view clips of dances from over 220 Internet search addresses that illustrate the text Videographies are provided at the end of each chapter for viewing complete dances and documentaries P 4 of cover *The Routledge Dance Studies Reader* Jens Richard Giersdorf, Yutian Wong, 2010-02-25 Represents the range and diversity of writings on dance from the mid to late twentieth century providing contemporary perspectives on ballet modern dance postmodern movement performance jazz and ethnic dance *Looking at Dance* James Clouser, 2007-05 Introduction to dance and theatrical dance forms that could be used in a college survey course or as a general introduction to dance **The Routledge Dance Studies Reader** Alexandra Carter, Janet O'Shea, 2010 Represents the range and diversity of writings on dance from the mid to late 20th century providing contemporary perspectives on ballet modern dance postmodern movement performance jazz and ethnic dance *The Place of Dance* Andrea Olsen, 2014-01-30 The Place of Dance is written for the general reader as well as for dancers It reminds us that dancing is our nature available to all as well as refined for the stage Andrea Olsen is an internationally known choreographer and educator who combines the science of body with creative practice This workbook integrates experiential anatomy with the process of moving and dancing with a particular focus on the creative journey involved in choreographing improvising and performing for the stage Each of the chapters or days introduces a particular theme and features a dance photograph information on the topic movement and writing investigations personal anecdotes and studio notes from professional artists and educators for further insight The third in a trilogy of works about the body including *Bodystories A Guide to Experiential Anatomy* and *Body and Earth An Experiential Guide* The Place

of Dance will help each reader understand his or her dancing body through somatic work create a dance and have a full journal clarifying aesthetic views on his or her practice It is well suited for anyone interested in engaging embodied intelligence and living more consciously Publication of this book is funded by the Beatrice Fox Auerbach Foundation Fund at the Hartford Foundation for Public Giving *Looking at Dance* James Clouser, 2011 *Looking at Dance* is an introduction to dance a subject of enormous scope This text focuses on the theatrical dance forms most likely to be seen in theatres today and taught in schools *Looking at Dance* sheds light on the phenomenon of people dancing not for pay or glory but for joy and communication At the end of the chapters additional information along with review material and suggestions for further self directed exploration is provided Quizzes are designed to help the reader identify and retain the most pertinent information

Looking at Dance James Clouser, 2005 Introduction to dance and theatrical dance forms that could be used in a college survey course or as a general introduction to dance **The Art of the Moment** Congress on Research in Dance.

Conference, 1998 **Dance's Duet with the Camera** Telory D. Arendell, Ruth Barnes, 2016-06-24 *Dance's Duet with the Camera* Motion Pictures is a collection of essays written by various authors on the relationship between live dance and film Chapters cover a range of topics that explore dance film contemporary dance with film on stage dance as an ideal medium to be captured by 3D images and videodance as kin to site specific choreography This book explores the ways in which early practitioners such as Loie Fuller and Maya Deren began a conversation between media that has continued to evolve and yet still retains certain unanswered questions Methodology for this conversation includes dance historical approaches as well as mechanical considerations The camera is a partner a disembodied portion of self that looks in order to reflect on to mirror or to presage movement This conversation includes issues of sexuality race and mixed ability Bodies and lenses share equal billing The Road to Optimism J. Mitchell Perry, 1997 A human behavior specialist Dr J Mitchell Perry has been a

performance trainer professional speaker organizational psychologist and entrepreneur since 1976 He is the president of JM Perry Corporation which works with large and small companies on strategic planning conflict resolution corporate relations and business development **The Influence of Oscar Wilde on W.B. Yeats** Noreen Doody, 2018-08-07 This book asserts that Oscar Wilde 1854 1900 was a major precursor of W B Yeats 1865 1939 and shows how Wilde's image and intellect set in train a powerful influence within Yeats's creative imagination that remained active throughout the poet's life The intellectual concepts metaphysical speculations and artistic symbols and images which Yeats appropriated from Wilde changed the poet's perspective and informed the imaginative system of beliefs that Yeats formulated as the basis of his dramatic and poetic work Section One Influence and Identity 1888 1895 explores the personal relationship of these two writers their nationality and historical context as factors in influence Section Two Mask and Image 1888 1917 traces the creative process leading to Yeats's construction of the antithetical mask and his ideas on image in relation to the role of Wilde as his precursor Finally Salome Symbolism Dance and Theories of Being 1891 1939 concentrates on the immense influence that Wilde's symbolist play *Salome*

wrought on Yeats's imaginative work and creative sensibility Living with Koryak Traditions Alexander David King, 2011-06-01 What does it mean to be a traditional Koryak in the modern world? How do indigenous Siberians express a culture that entails distinctive customs and traditions? For decades these people who live on the Kamchatka Peninsula in northeastern Siberia have been in the middle of contradictory Soviet Russian colonial policies that celebrate cultural and ethnic difference across Russia yet seek to erase those differences. Government institutions both impose state ideologies of culture and civilization and are sites of community revitalization for indigenous Siberians. In *Living with Koryak Traditions* Alexander D. King reveals that rather than having a single model of Koryak culture, Koryaks themselves are engaged in deep debates and conversations about what culture and tradition mean and how they are represented for native peoples both locally and globally. To most Koryaks, tradition does not function simply as an identity marker but also helps to maintain moral communities and support vulnerable youth in dire times. Debunking an immutable view of tradition and culture, King presents a dynamic one that validates contemporary indigenous peoples' lived experience Creative Dance for All Ages Anne Green Gilbert, 2025-09-29 With a long history as a leading resource for dance educators, *Creative Dance for All Ages* is the research-backed tool every creative dance teacher needs. Discover the theory, methods, and lesson ideas to ensure a successful creative dance experience for students of all ages and abilities **Choreography And The Specific Image** Daniel Nagrin, 2001-08-15 The world outside has burst into the studio, writes the influential dancer, teacher, and choreographer Daniel Nagrin. Many dancers want passionately to confront concrete, difficult subjects. But their formalistic training hasn't prepared them for what they need to say. This book, the first on choreography approached through content rather than structure, is designed with them in mind. Spiced with wit and strong opinions, *Choreography and the Specific Image* explores in nineteen far-ranging essays the art of choreography through the life's work of an important artist. A career of performance, creativity, and teaching spanning five decades, Nagrin reveals the philosophy and strategy of his work with Helen Tamiris, a founder of modern American dance, and of Workgroup, his maverick improvisation company of the 1970s. During an era when many dancers were working with movement as abstraction, Nagrin turned instead toward movement as metaphor in the belief that dance should be about something. In *Choreography and the Specific Image*, Nagrin shares with the next generation of dancers just how that turn was accomplished. It makes no sense to make dances unless you bring news, he writes. You bring something that a community needs, something from you, a vision, an insight, a question from where you are, and what churns you up. In a workbook following the essays, Nagrin lays out a wealth of clear, effective exercises to guide dancers toward such constructive self-discovery. Unlike all other choreography books, Nagrin addresses the concerns of both modern and commercial show dance choreographers. The need to discover the inner life, he maintains, is what fires the motion. This is Nagrin's third book of a trilogy following *Dance and the Specific Image*, *Improvisation*, and *The Six Questions Acting Technique for Dance Performance*. Each focuses on a different aspect of dance: improvisation, performance, and choreography.

engaging the specific image as a creative tool Part history part philosophy part nuts and bolts manual Choreography and the Specific Image will be an indispensable resource for all those who care passionately about the world of dance and the world at large

Maize's Waltz Thomas May, 2021-10-25 Alexander and Mazie first met in grade school and continued thru high school and college They lost contact for a while and finally met again at a Ballroom dance competition They began to dance together until tragedy struck and a whole new meaning changed their relationship Time heals all wounds it s said but will that really apply to Alexander and Mazie Only time will tell

Annual Report of the Board of Regents of the Smithsonian Institution Smithsonian Institution, 1886

Annual Report of the Board of Regents of the Smithsonian Institution Smithsonian Institution. Board of Regents, 1886

The Duroc Bulletin , 1919

The Shapes of Change Marcia B. Siegel, 1985-05-17 What is strikingly new about Miss Siegel s achievement is that she goes beyond the usual kind of historical reassessment She performs on behalf of this most evanescent of the arts an act of significant recovery By tracking down often in rare stage revivals on film or on videotape as many of the works by major creators of the last half century as survive and by describing them in a manner that combines accuracy and imagination she has enriched our knowledge of the past and added immeasurably to our resent stock of critical resources Dale Harris New York Times Book Review Siegel has a gut feeling for dance and a razor sharp intelligence about it It s an irresistible combination Margaret Pierpont Dance Magazine After you ve seen and felt dance this deeply even vicariously your way of looking at dance will never be the same William Albright Houston Post She sees acutely with her muscles as well as her eyes She thinks about dance as much as she experiences it This is dance choreography reconstituted Dances leap off the page The ability to do that is extraordinary Jean Bunke Des Moines Sunday Register The sections in which she describes the dances themselves make up the bulk of the book and they are profoundly illuminating These descriptions represent an amazing literary as well as critical accomplishment for they are both accurate and resonant both objective and enlightening both formal and personal Laura Shapiro The Real Paper Siegel draws on her years of experience as a working dance critic a profession she has helped to shape and brings to a range of American dance a sense of honesty and a mind that wants to understand the antecedents of what is currently in vogue as the dance explosion Iris M Fanger The Christian Science Monitor

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