

# Compare and Contrast Essay Example

Parker Jones  
English 101

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Mrs. Jenkins

HEADING

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

TITLE

INTRO

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.

CONCLUSION

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

**Karen Eliot**



## **Making Of A Dancer Other Papers On The:**

**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

### **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

### **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 **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 **An Introduction to Community Dance Practice** Diane Amans,2017-09-16 This popular core textbook offers a clear introduction to community dance practice today preparing students for the realities of employment in this dynamic and widely studied field The text is edited by a highly regarded professional with an international reputation for best practice in community dance and includes chapters written by an expert panel of contributors comprising dance artists practitioners and academics It combines lively discussion with practical advice on the duty of care inclusive practice and project coordination With its stimulating range of case studies interviews and resources the reader is encouraged to apply the facts and theories to their own practice This text is aimed at undergraduate and postgraduate students on community dance degree programmes as well as undergraduate and postgraduate students of dance theatre and performance studies who are taking specific courses on community dance It is also accessible to emerging and professional community dance practitioners 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

**Making Music for Modern Dance** Katherine Teck, 2011 Making Music for Modern Dance traces the collaborative approaches working procedures and aesthetic views of the artists who forged a new and distinctly American art form during the first half of the 20th century The book offers riveting first hand accounts from innovative artists in the throes of their creative careers and provides a cross section of the challenges faced by modern choreographers and composers in America These articles are complemented by excerpts from astute observers of the music and dance scene as well as by retrospective evaluations of past collaborative practices Beginning with the careers of pioneers Isadora Duncan Ruth St Denis and Ted Shawn and continuing through the avant garde work of John Cage for Merce Cunningham the book offers insights into the development of modern dance in relation to its music Editor Katherine Teck's introductions and afterword offer historical context and tie the artists' essays in with collaborative practices in our own time The substantive notes suggest further materials of interest to students practicing dance artists and musicians dance and music history scholars and to all who appreciate dance

Movement, embodiment, kinesemiotics: Interdisciplinary approaches to movement-based communication Arianna Maiorani, John A. Bateman, Sandra Petroni, Bettina E. Bläsing, Vito Evola, 2023-06-02

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