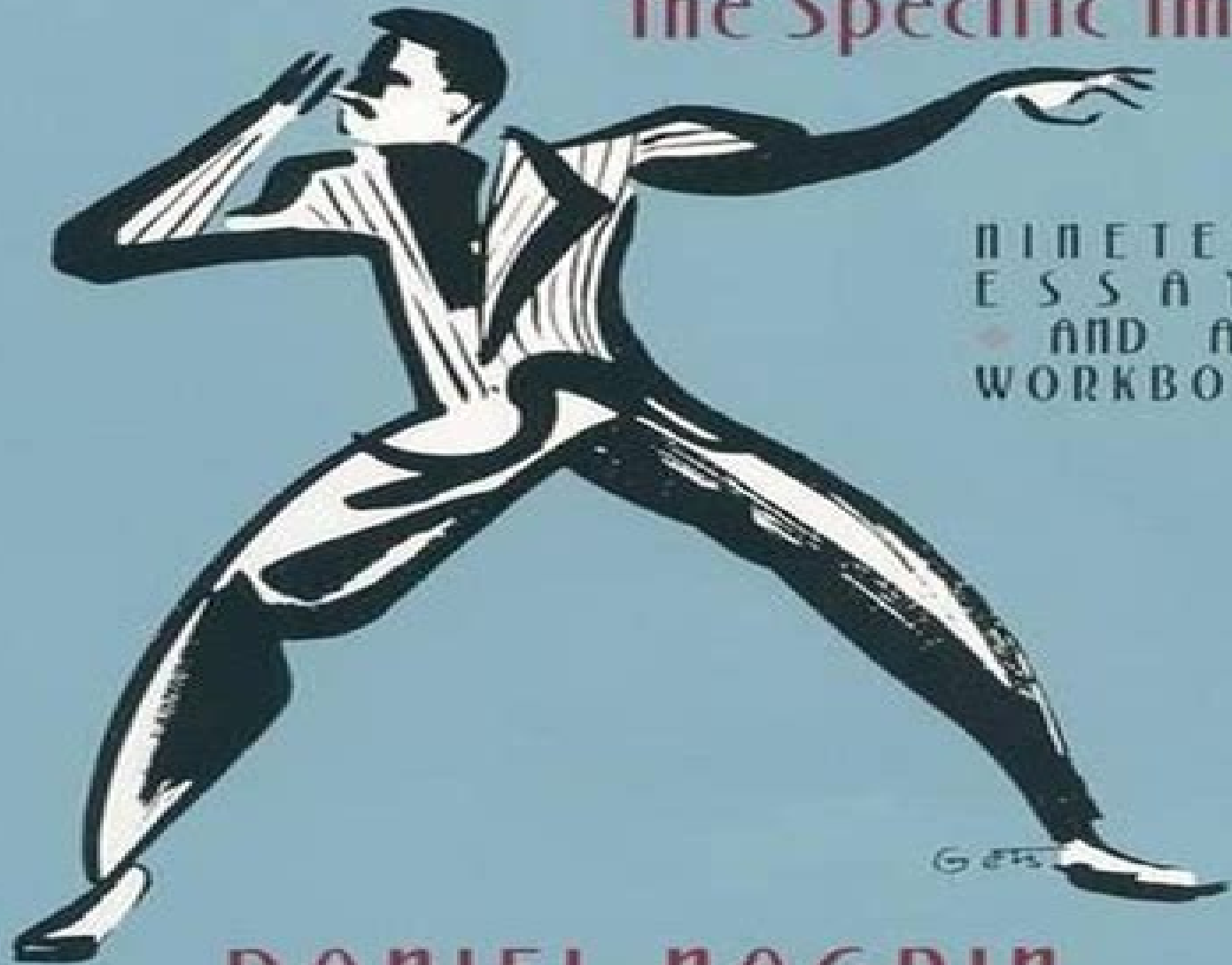


CHOREOGRAPHY and the Specific Image



NINETEEN
ESSAYS
AND A
WORKBOOK

DANIEL NAGRIN

Choreography And The Specific Image Nineteen Essays And A Workbook

Miranda Herbert Ferrara



Choreography And The Specific Image Nineteen Essays And A Workbook:

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

Contemporary Choreography Jo Butterworth, Liesbeth Wildschut, 2012-09-10 This innovative text provides a range of articles covering choreographic enquiry investigation into the creative process and traditional understandings of dance making Contemporary Choreography features contributions by practitioners and researchers from Europe America Africa Australasia and the Asia Pacific region investigating the field in six broad domains Conceptual and philosophic concerns Educational settings Communities Changing aesthetics Intercultural choreography Choreography's relationships with other disciplines By capturing the essence and progress of choreography in the twenty first century this reader supports and encourages rigorous thinking and research for future generations of dance practitioners and scholars

The Motional Improvisation of Al Wunder H.R. Elliott, 2021-05-16 The Motional Improvisation of Al Wunder takes readers on a journey through the life history creative genealogies and unique working processes of one of the master teachers of Euro American postmodern movement based improvisational performance who has until now received scant critical attention The book offers a long overdue examination of the significant impact made by

an important figure on grassroots movement based improvisational performance in 1960s 1970s America and in Australia from the 1980s onwards It revisits the work of groundbreaking New York choreographer Alwin Nikolais with whom Wunder trained and for whom he later taught in the 1960s covers collaborations with founders of Action Theater Ruth Zaporah and Motivity Aerial Dance Terry Sendgraff as part of the explosion of improvisation in San Francisco in the 1970s and tracks the consolidation of a unique pedagogy that would see hundreds of students learn how to map their performative creativity in Melbourne from the 1980s onwards It conducts a fascinating investigation into the wellsprings of Wunder s approach to improvised performance as an end in itself covering teaching innovations such as his use of the Hum Drum positive feedback personal power sources and articulators It includes valuable contributions from a number of ex students and established Australian artists in dance music and visual art who share the profound impact Wunder has made on their creative practices This book will be a valuable resource to movement dance improvisation students and teachers at undergraduate and postgraduate level and independent artists drawn to movement improvisation as performance

Brain-Compatible Dance Education 2nd Edition Gilbert, Anne Green, 2018-09-10 Anne Green Gilbert s Brain Compatible Dance Education Second Edition strikes the perfect balance between hard science and practicality making it an ideal resource for dance educators working with dancers of all ages and abilities Gilbert presents the latest brain research and its implications for dance educators and dancers She makes the research findings accessible and easy to digest always connecting the science to the teaching and learning that takes place in classrooms and studios

On Stage Alone Claudia Gitelman, Barbara Palfy, 2012-08-12 Soloists ignited the modern dance movement and have been a source of its constant renewal Pioneering dancers such as Lo e Fuller Isadora Duncan Ruth St Denis and Maud Allan embodied the abstraction and individuality of the larger modernist movement while making astounding contributions to their art Nevertheless solo dancers have received far less attention in the literature than have performers and choreographers associated with large companies In On Stage Alone editors Claudia Gitelman and Barbara Palfy take an international approach to the solo dance performance The essays in this standout volume broaden the dance canon by bringing to light modern dance soloists from Europe Asia and the Americas who have shaped significant sustained careers by performing full programs of their own choreography Featuring in depth examinations of the work of artists such as Michio Ito Daniel Nagrin Ann Carlson and many others On Stage Alone reveals the many contributions made by daring solo dancers from the dawn of the twentieth century through today In doing so it explores many important statements these soloists made regarding topics such as freedom personal space individuality and gender in the modern era

Rooted Jazz Dance Lindsay Guarino, Carlos R.A. Jones, Wendy Oliver, 2022-02-01 National Dance Education Organization Ruth Lovell Murray Book Award UNCG Susan W Stinson Book Award for Dance Education Strategies for recovering the Africanist roots of jazz dance in teaching and practice An African American art form jazz dance has an inaccurate historical narrative that often sets Euro American aesthetics and values at the inception of the jazz dance

genealogy The roots were systemically erased and remain widely marginalized and untaught and the devaluation of its Africanist origins and lineage has largely gone unchallenged Decolonizing contemporary jazz dance practice this book examines the state of jazz dance theory pedagogy and choreography in the twenty first century recovering and affirming the lifeblood of jazz in Africanist aesthetics and Black American culture Rooted Jazz Dance brings together jazz dance scholars practitioners choreographers and educators from across the United States and Canada with the goal of changing the course of practice in future generations Contributors delve into the Africanist elements within jazz dance and discuss the role of Whiteness including Eurocentric technique and ideology in marginalizing African American vernacular dance which has resulted in the prominence of Eurocentric jazz styles and the systemic erosion of the roots These chapters offer strategies for teaching rooted jazz dance examples for changing dance curricula and artist perspectives on choreographing and performing jazz Above all they emphasize the importance of centering Africanist and African American principles aesthetics and values Arguing that the history of jazz dance is closely tied to the history of racism in the United States these essays challenge a century of misappropriation and lean into difficult conversations of reparations for jazz dance This volume overcomes a major roadblock to racial justice in the dance field by amplifying the people and culture responsible for the jazz language Contributors LaTasha Barnes Lindsay Guarino Natasha Powell Carlos R A Jones Rubim de Toledo Kim Fuller Wendy Oliver Joanne Baker Karen Clemente Vicki Adams Willis Julie Kerr Berry Pat Taylor Cory Bowles Melanie George Paula J Peters Patricia Cohen Brandi Coleman Kimberley Cooper Monique Marie Haley Jamie Freeman Cormack Adrienne Hawkins Karen Hubbard Lynnette Young Overby Jessie Metcalf McCullough E Moncell Durden Publication of this work made possible by a Sustaining the Humanities through the American Rescue Plan grant from the National Endowment for the Humanities

Proceedings Society of Dance History Scholars (U.S.). Conference, 2005 *Brain-compatible Dance Education* Anne Green Gilbert, 2006 This classic must have is NDA's most popular publication Includes locomotor nonlocomotor movement assessment and interdisciplinary topics **The Collaborative Turn** Walter S. Gershon, 2009 Explores issues strategies and challenges associated with researching practice This book provides critical and creative input to the discourse on qualitative research methodologies Back cover **Books In Print 2004-2005** Ed Bowker Staff, Staff Bowker, Ed, 2004 **The Publishers Weekly**, 2001 *Choice*, 2002-05 *Bessie Schönberg* Cynthia Nazzaro Noble, Thomas K. Hagood, 2000 Hagood dance Mills College claiming that dance became one of the respected arts through its incorporation into the university begins his history gradually with the beginnings of the European and American university systems Then moving to his main topic Hagood discusses America's first dance departments with especial attention given to Margaret H Doubler who initiated the first major American dance curriculum Hagood's other historical highpoints include the Bennington Experience through which the first professional dance education standards emerged the formation of the first national organization for dance educators namely the National Section on Dancing of the American Physical Education Association and events of the

1950s and beyond where dance carved out an academic status apart from physical education and became a discipline fleshed out with scholarship in history sociology aesthetics and cultural studies Annotation copyrighted by Book News Inc Portland OR

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