



The Intimate Act of Choreography

Lynne Anne Blom
L. Tarin Chaplin

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Liora Bresler



The Intimate Act Of Choreography:

The Intimate Act Of Choreography Lynne Anne Blom, L. Tarin Chaplin, 1982-11-15 Finally a comprehensive book that covers all aspects of choreography from the most fundamental techniques to highly sophisticated artistic concerns The Intimate Act of Choreography presents the what and how of choreography in a workable format that begins with basics time space force and moves on to the more complex issues faced by the intermediate and advanced choreographer form style abstraction compositional structures and choreographic devices The format of the book evolved from the idea that improvisation is a good way to learn choreography This approach is in harmony with widely accepted dance philosophies that value the unique quality of each individual s creativity After discussing a concept the authors provide improvisations and choreographic studies that give the student a physical experience of that concept The language is stimulating an innovative rich in visual images that will challenge the choreographer to explore new directions in movement The book is for serious dance students and professionals who are interested in both the practical and theoretical aspects of the art dancers who 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 The Intimate Act of Choreography Lynne Anne Blom, Alma H Hawkins, L. Tarin Chaplin, Alma M. Hawkins, 1982 Designed to be a treasured daily companion to the dance teacher or company director It is not merely what is presented but the delightful way the authors stimulate the imagination along the way that sets this book apart from others of its kind Jan Wilkens Dance Teacher Now **The Intimate Act of Choreography** Lynne Anne Blom, 1982-01 A comprehensive book that covers all aspects of choreography from the most fundamental techniques to highly sophisticated artistic concerns The Intimate Act of Choreography presents the what and how of choreography in a workable format that begins with basics time space force and moves on to the more complex issues faced by the intermediate and advanced choreographer form style abstraction compositional structures and choreographic devices The format of the book evolved from the idea that improvisation is a good way to learn choreography This approach is in harmony with widely accepted dance philosophies that value the unique quality of each individual s creativity After discussing a concept the authors provide improvisations and choreographic studies that give the student a physical experience of that concept The language is stimulating an innovative rich in visual images that will challenge the choreographer to explore new directions in movement The book is for serious dance students and professionals who are interested in both the practical and theoretical aspects of the art dancers who 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 **Intimate Act of Choreography** Lynne Anne Blom, 1986 *Dance and the Lived Body*

Sondra Horton Fraleigh,1996-05-15 In her remarkable book Sondra Horton Fraleigh examines and describes dance through her consciousness of dance as an art through the experience of dancing and through the existential and phenomenological literature on the lived body She describes with performance photographs specific imagery in dance masterworks by Doris Humphrey Anna Sokolow Viola Farber Nina Weiner and Garth Fagan [The Intimate Act of Choreography](#) Lynne Anne Blom,L. Tarin Chaplin,1989 Covers all aspects of choreography from the most fundamental techniques to more complex issues such as form style abstraction and compositional structures **International Handbook of Research in Arts Education** Liora Bresler,2007-09-04 Providing a distillation of knowledge in the various disciplines of arts education dance drama music literature and poetry and visual arts the Handbook synthesizes existing research literature helps define the past and contributes to shaping the substantive and methodological future of the respective and integrated disciplines of arts education While research can at times seem distant from practice the Handbook aims to maintain connection with the lived practice of art and of education capturing the vibrancy and best thinking in the field of theory and practice The Handbook is organized into 13 sections each centering on a major area or issue in arts education research These areas include History of arts education curriculum evaluation cultural centers appreciation composition informal learning child culture creativity the body spirituality and technology The individual chapters address cross cultural research related to the central theme of the section from the perspectives of the particular arts discipline Interludes provide reflective thoughts on the theme **Dance Teaching Methods and Curriculum Design** Gayle Kassing,Danielle Mary Jay,2003 Grade level 1 2 3 4 5 6 7 8 9 10 11 12 k p e i s t *You, the Choreographer* Vladimir Angelov,2023-08-30 YOU THE CHOREOGRAPHER Creating and Crafting Dance offers a synthesis of histories theories philosophies and creative practices across diverse genres of concert dance choreography The book is designed for readers at every stage of creative development who seek to refine their artistic sensibility Through a review of major milestones in the field including contributions to choreography from the humanities arts and modern sciences readers will gain new perspectives on the historical development of choreography Concise analyses of traditional fundamentals and innovative practices of dance construction artistic research methods and approaches to artistic collaboration offer readers new tools to build creative habits and expand their choreographic proficiencies For learners and educators this is a textbook For emerging professionals it is a professional development tool For established professionals it is a companion handbook that reinvigorates inspiration To all readers it offers a cumulative systematic understanding of the art of dance making with a wealth of cross disciplinary references to create a dynamic map of creative practices in choreography *Through the Eyes of a Dancer* Wendy Perron,2013-11-05 Through the Eyes of a Dancer compiles the writings of noted dance critic and editor Wendy Perron In pieces for The SoHo Weekly News Village Voice The New York Times and Dance Magazine Perron limns the larger aesthetic and theoretical shifts in the dance world since the 1960s She surveys a wide range of styles and genres from downtown experimental performance to ballets at the

Metropolitan Opera House In opinion pieces interviews reviews brief memoirs blog posts and contemplations on the choreographic process she gives readers an up close personalized look at dancing as an art form Dancers choreographers teachers college dance students and anyone interested in the intersection between dance and journalism will find Perron s probing and insightful writings inspiring Through the Eyes of a Dancer is a nuanced microcosm of dance s recent globalization and modernization that also provides an opportunity for new dancers to look back on the traditions and styles that preceded their own

The Surplus of Culture Ewa Borkowska, Tomasz Burzyński, 2011-07-12 This multifaceted volume presents the elusive surplus of culture in the spotlight of theory and academic practice Despite its overtly economic implications the concept alludes to the added value of sense common sense and nonsense which is represented as languages of irony irrationality and absurdity potentially subverting traditional and mainstream regimes of culture Consequently the moment of surplus is inherent in critical interpretation in which supposedly well entrenched notions suddenly reveal their implicitly shattering and subversive nature The surplus of culture dwells at the risky intersection of untamed interpretation and tradition It is the space of the third in which literary canons are re visited language reveals its hidden political agendas the Orient reclaims its own cognitive perspective and established structures of cognition are questioned in the tragic comic gesture of insight The volume is a must for scholars and researchers in the fields of cultural studies literature and arts as well as literary theory

Dance, Years 1 to 10 Dance Curriculum Guide, 1992 Bessie Schönberg Cynthia Nazzero 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

Introduction to Dance Choreography Chris Ugolo, 1998 **The Publishers' Trade List Annual**, 1995 *Subject Catalog* Library of Congress, 1982 **Communication & Cognition**, 2003 *At the Threshold of Mystery* Ewa Borkowska, 2005 The book *At the Threshold of Mystery Poetic Encounters with Other ness* addresses the problem of literary dialogue as it appears in the philosophical poetic and aesthetic discourses in the last two centuries Central to the dialogue with Other ness is a background discussion of the idea of friendship as an encounter with another individual with another man with God or gods and also with another culture the issues present in Emmanuel Levinas s ethical philosophy Merleau Ponty s concept of intersubjectivity becomes a crucial point in the creative

construction of the philosophy of dialogue whose ideological antecedents date back to the times of Plato At the border of language or at the threshold of mystery there crowds what is metaphysically arcane or immediate that which signals the other the out there The central idea which this book examines is how to reconcile the hermetically sealed historical past with modern times in order to inaugurate the genuine philosophy of dialogue It is the author s strong belief that by interrupting totality the poetic work which often turns into the prophetic signature or voice the trace of other ness seems to give testimony to the primordial experience so essential for the birth of poetry The poetic examples of the mysterious encounters with Other ness are selected each in its most idiosyncratic way from Gerard Manley Hopkins Rainer Maria Rilke Paul Celan Seamus Heaney and two Polish poets Zbigniew Herbert and Adam Zagajewski but also from Walter Pater s aesthetic epiphanies **Visual and Performing Arts Framework** ,2004 University Press Books for Public Libraries ,1982

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The Intimate Act Of Choreography Introduction

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