

Taken By Surprise A Dance Improvisation Reader

The Oxford Handbook of Improvisation in DanceAerial Arts and Dance
ImprovisationDance ImprovisationsTaken by SurpriseTeaching Dance ImprovisationThe
^AOxford Handbook of Improvisation in DanceComposing while DancingResistance
and SupportMore Dance ImprovisationsImprovised DanceChoreographyDance
ImprovisationsImprovised Dance I Want to Be ReadyThe Moment Of
MovementImprovisation Methods and Practices in Southeast AsiaGroup Dance
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Sandra Cerny Minton Joyce Morgenroth Nalina Wait Danielle Goldman Lynne Anne
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from the dance floor of a tango club to group therapy classes from ballet to community theatre improvised dance is everywhere for some dance artists improvisation is one of many approaches within the choreographic process for others it is a performance form in its own right and while it has long been practiced it is only within the last twenty years that dance improvisation has become a topic of critical inquiry with the oxford handbook of improvisation in dance dancer teacher and editor vida l midgelow provides a cutting edge volume on dance improvisation in all its facets expanding beyond conventional dance frameworks this handbook looks at the ways that dance improvisation practices reflect our ability to adapt communicate and respond to our environment throughout the handbook case studies from a variety of disciplines showcase the role of individual agency and collective relationships in improvisation not just to dancers but to people of all backgrounds and abilities in doing so chapters celebrate all forms of improvisation and unravel the ways that this kind of movement informs understandings of history socio cultural conditions lived experience cognition and technologies

aerial arts and dance improvisation is a comprehensive guide for developing creativity in aerial arts it offers a fresh perspective on how to move beyond rote aerial technique and toward meaningful artistic movement forty creative activities guide you in exploring musicality developing transitions trying on characters and expanding your unique movement signature authors elizabeth stich and julianna hane lifelong performers and educators share their findings from years of embodied research at the intersection of dance and aerial arts they approach aerial movement through the lens of dance improvisation framing it with the literature of creativity research a vast and interdisciplinary field drawing upon psychology neuroscience and education and provide evidence from somatic movement practices dance education and creative movement traditions the activities are arranged thematically by the authors framework of the aerial movement elements body time dynamics space and partnering also included are 20 ground based creative warm ups and 25 practice session guides that

give you the tools and confidence to engage in a self designed aerial creative practice and chart your own path through the creative wilds this book is an invaluable resource for students instructors and professionals across aerial arts disciplines working in dance theatre circus and fitness settings

dance improvisations warm ups games and choreographic tasks will provide assistance with any doubts that dancers and teachers might have with improvisation this practical book promotes creativity that can lead to innovative breakthroughs among students from middle school age through college with dance improvisations warm ups games and choreographic tasks you receive expert instruction in planning teaching and assessing students improvisations 73 activities in creating movement and material for choreographing dances a glossary of dance and choreographic terms and extensions of each improv to aid further exploration and development of the improvisation skills the activities support all portions of your class including improvisation lessons that you can use as warm ups games that stimulate creativity and choreographic tasks for creating movement material each activity has been tested and refined by the author a veteran dance instructor and choreographer you can use the improvs individually in a lesson or use them in developing entire lesson plans the step by step instruction and teaching tips that you receive save you valuable preparation time and the instructions are clear enough that more experienced students can use the book to practice on their own with dance improvisations warm ups games and choreographic tasks you will find new ways to help your dancers create original movements through both individual and group activities your students will hone their creative responses and the innovation and energy in your dance classes will fill your studio or classroom students will blossom and gain inspiration using these improvisations as they learn how to develop movement and choreograph studies

first comprehensive overview of improvisation in dance

teaching dance improvisation serves as an introduction to and a springboard for the author s theories practices and curriculum building of dance improvisation as a technique by taking a similar approach to teaching ballet modern jazz tap or hip hop this book supplies its reader with an easy to follow roadmap in order to begin building and incorporating dance improvisation into dance studios classrooms and curriculums

this handbook offers new arguments about the ways that dance improvisation informs understandings of history socio cultural conditions lived experience and technologies

composing while dancing an improviser s companion examines the world of improvisational dance and the varied approaches to this art form by introducing the improvisational strategies of twenty six top contemporary artists of movement improvisation melinda buckwalter offers a practical primer to the dance form each chapter focuses on an important aspect of improvisation including spatial relations the eyes and the dancing image included are sample practices from the artists profiled exercises for further research and a glossary of terms buckwalter gathers history methods interviews and biographies in one book to showcase the many facets of improvisational dance and create an invaluable reference for dancers and dance educators

along with the rock music of the late 60s and early 70s dancing both reinforced and crystallized an image of the self independent yet communal free sensual daring also associated with contemporary social movements and practices such as the civil rights movement youth culture and drug taking and with values such as rebellion expressiveness and individualism within a loving community of peers dancing encoded these ideas in a flexible and multi layered text its kinesthetic and structural characteristics laden with social implications and associations novack 1990 38 drawn passionately into the vortex of this revolutionary youth movement fifty years ago along with so many of my north american and global north peers i recall how we danced together fervently but also purposefully we were dancing in clubs gymnasiums theaters and galleries in the streets parks our homes and at outdoor rock concerts our way of moving freely alone and together was imbued with a constellation of meanings heralding a new era of liberties embarking on social experiments and not the least promoting world peace going back to nature we lived in rural enclaves envisioned a

natural foods movement with health and environmental concerns we imagined ourselves enacting the lives of counter cultural rebels

more dance improvisations builds on the success of its predecessor dance improvisations and offers 78 brand new activities that have been tested and refined by author justine reeve a veteran dance instructor and choreographer this text offers a wealth of creative ideas that instructors can use to help their dancers explore and experience movement the 78 improvisation tasks and exercises support all portions of a dance class from improvisation lessons warm ups and games that stimulate creativity to choreographic tasks for creating movement material instructors can use the improvs for individual lessons or in developing an entire lesson plan these new activities will provide an invaluable source of creative ideas for all dancers including those who are exploring their own professional practice more dance improvisations offers expert instruction in planning teaching and assessing students improvisations a choreographic toolkit and glossary of dance and choreographic terms step by step instruction and teaching tips that will save instructors preparation time and extensions of each improv to aid further exploration and development of the improvisation skills more dance improvisations promotes creativity that leads to innovative breakthroughs for students from middle school through college it is the perfect resource to help dancers enjoy their exploration of movement and dance as they gain greater awareness of the capabilities they possess

this book elucidates the technical aspects of improvised dance performance and reframes the notion of labour in the practice from one that is either based on compositionally formal logic or a mysterious impulse to one that addresses the in corporeal dimensions of practice mobilising the languages and conceptual frameworks of theories of affect embodied cognition somatics and dance this book illustrates the work of specialist improvisers who occupy divergent positions within the complex field of improvised dance it offers an alternative narrative of the history and current practice of western improvised dance centred on the epistemology of its in corporeal knowledges which are elusive yet vital to the refinement of expertise written for both a disciplinary specific and interdisciplinary audience this book will interest dance scholars students and practising artists

choreography a basic approach using improvisation has long been a recognized standard in the field of dance education and its fourth edition is replete with new and updated material and tools that will help students develop their skills in each step of the choreographic experience from finding an idea to staging the performance choreography is equally suited for use in high school and university classes you can use it to guide your students through the creative and choreographic processes applying instructional strategies such as problem solving updated technology integration and connections to dance education standards the latest edition of choreography has these additions a new student web resource that includes 23 video clips that reinforce the book s content show the creative and choreographic processes presented in the book and help students apply the choreographic elements to their own work updated or new chapter content that supports the dance education standards as they apply to the creative process improvisation and choreographic development and to the technical aspects of staging performances expanded movement explorations to help students discover movement using more than one sense these explorations are arranged by learning style auditory visual and kinesthetic tactile and range from easy to more challenging in level developing your skills sections revised to align with the national coalition for core arts standards processes of creating performing responding and connecting these sections help students apply what they have learned in the chapter as they relate to dance standards and they are arranged from simple to complex to help students increase their learning the book also includes problem solving exercises to focus student thinking on the explorations and experiences they encountered in the chapter factual and conceptual aspects of the chapter activities are then addressed in follow up questions helping to engage students in critical thinking as they learn to transfer their understanding to other situations the new web resource will further students creative and professional development in choreography this resource contains video clips that show creative and choreographic processes presented in the book editable forms and checklists that students can use assignments that students can complete and web links and resources for further study choreography also comes with

an instructor guide that offers teacher directed lesson plans and teaching tips the book is arranged into four chapters chapter 1 focuses on improvisation as the key to the choreographic process and it provides a framework for creating movement and dances to help students understand the dance making process the chapter also offers solutions to common beginning choreographic problems chapter 2 explains the use of the craft of choreography in designing and shaping the dance it discusses the use of stage space the use of various forms of technology to enhance dance and how to make more out of less by manipulating and varying movements chapter 3 explores what to strive for in shaping and forming a dance and it describes common dance forms in chapter 4 students are introduced to the steps involved in putting their dance onstage chapters 3 and 4 also include experience in action features which encourage students to delve deeper into the chapter topic and choreography challenge features which challenge students to test their skills choreography provides students with a complete choreographic experience inviting them to share the joys of artistic expression through dance as such it is the go to resource for teachers who are looking to provide meaningful experiences in a well rounded learning environment and for students who are intent on improving their choreographic abilities

dance improvisations is a book for teachers of dance and acting choreographers directors and dance therapists methodical yet inventive this book offers highly structured techniques for developing dancers ability to work together

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a conceptual framework for understanding the development of improvised dance in late 20th century america

dance improvisation the intriguing phenomenon of the creative process alive in the moving body exists powerfully sublimely lending insight solving problems allowing moments of transcendence diversion and delight flourishing especially since the postmodern movement of the 1960s it has come into its own in the performing arts while there are many books containing ideas for developing improvisations few have tackled the difficult questions what is dance improvisation how does it work or what is its body of knowledge the moment of movement goes beyond lists of improvisations and into the heart of improvising as in their previous book the intimate act of choreography the authors pursue both the philosophical and the practical they begin by examining the creative process as it applies to movement and especially the kinesthetic way in which the body knows and uses movement they answer the often unstated and pertinent questions of the novice investigate the particular skills and traits needed by the leader consider ways of working with specific populations and provide challenging material for advanced movers they discuss the use of music and the specific situation of improvisation in performance for leaders who want to design their own improvisations they trace the evolution of an idea into an actual content and structure they also address the controversial issue of the legitimacy of improvisation in an academic curriculum a final chapter presents hundreds of improvs and improv ideas grouped into units and cross referenced the moment of movement is not tied to any one point of view the authors presentation of a broad range of material is flexible enough for use by choreographers directors educators and therapists in its perceptive investigation of the experiential and conceptual aspects of dance improvisation this book articulates the ephemeral

moore burridge and the contributors explore the multifaceted role of improvisation from rehearsal to performance and teaching to learning within the southeast asian performing arts scene they feature a vital overview of how contemporary southeast

asian artists use improvisation in their practice through diverse theoretical perspectives innovative methods and idiosyncratic strategies the book highlights the strength of improvisation as a connective tissue facilitating collaboration and interdisciplinarity across the performing arts it shows how artists and practitioners navigate the dynamic landscape of southeast asian arts blurring taxonomical boundaries to embrace change and innovation from interrogative full length chapters to insightful personal case narratives each contribution showcases the practical application of improvisation in real world projects the chapters affirm improvisation as both a creative process and a performance strategy unlocking new possibilities in performing arts and providing an inspired snapshot of contemporary southeast asian creative practice with discourse extending beyond conventional disciplinary confines this book is a valuable read for graduate and postgraduate students educators and researchers in diverse fields encompassing dance music theatre studies performance studies aesthetics and interdisciplinary arts it is also a viable resource for professionals in the performing arts industry as it provides invaluable insights into the transformative power of improvisation

in dance composition renowned dance educator jacqueline m smith autard provides an accessible and practical guide to creative success in dance making now in its fourth edition this classic introduction to the art of choreography with a valuable emphasis on form and movement is useful for all those who are interested in dance composition

in most forms of dancing performers carry out their steps with a distance that keeps them from colliding with each other dancer steve paxton in the 1970s considered this distance a territory for investigation his study of intentional contact resulted in a public performance in 1972 in a soho gallery and the name contact improvisation was coined for the form of unrehearsed dance he introduced rather than copyrighting it paxton allowed it to evolve and spread in this book the author draws upon her own experience and research to explain the art of contact improvisation in which dance partners propel movement by physical contact they roll fall spiral leap and slip along the contours and momentum of moving bodies the text begins with a history then describes the elements that define this form of dance subsequent chapters explore how contact improvisation relates to self and identity how class race gender culture and physiology influence dance how dance promotes connection in a culture of isolation and how it relates to the concept of community the final chapter is a collection of exercises explained in the words of teachers from across the united states and abroad appendix a describes how to set up and maintain a weekly jam appendix b details recommended reading videos and sites instructors considering this book for use in a course may request an examination copy here

this expanded second edition carries forward the initial insights into the biological and existential significances of animation by taking contemporary research findings in cognitive science and philosophy and in neuroscience into critical and constructive account it first takes affectivity as its focal point elucidating it within both an enactive and qualitative affective kinetic dynamic it follows through with a thoroughgoing interdisciplinary inquiry into movement from three perspectives mind brain and the conceptually reciprocal realities of receptivity and responsiveness as set forth in phenomenology and evolutionary biology respectively it ends with a substantive afterword on kinesthesia pointing up the incontrovertible significance of the faculty to cognition and affectivity series a

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