Ballet & Modern Dance

From soaring ballet leaps to the simple swaying at a high school prom, dance is the wedding of movement to music. It is a means of recreation, of communication—for the purpose of expressing an idea or emotion, releasing energy, or simply taking delight in the movement itself. This engaging narrative, with biographical profiles, discusses Western dance as an art form, a folk tradition, and an entertainment spectacle. It examines the wide ranging dance types, including some of ancient rituals, Christian dance ecstasies, court and folk dances, ballet, social dances, the waltz, ballroom, tap, modern dance, and break and hip-hop dancing.

When Ballet Became French

Ballet and modern dance.

History of Dance

Discusses all basic principles of ballet, grouping movement by fundamental types. Diagrams show clearly the exact foot,
leg, arm, and body positions for the proper execution of many steps and movements. 118 illustrations.

Dance History History of Dance: An Interactive Arts Approach provides an in-depth look at dance from the dawn of time through the 20th century. Using an investigative approach, this book presents the who, what, when, where, why, and how of dance history in relation to other arts and to historical, political, and social events. In so doing, this text provides a number of ways to create, perceive, and respond to the history of dance through integrated arts and technology. This study of dancers, dances, and dance works within an interactive arts, culture, and technology environment is supported by the National Standards in dance, arts education, social studies, and technology education. History of Dance: An Interactive Arts Approach has four parts. Part I explains the tools used to capture dance from the past. Part II begins a chronological study of dance, beginning with its origins and moving through ancient civilizations and the Middle Ages through the Renaissance. Part III covers dance from the 17th to the 20th century, including dance at court, dance from court to theater, romantic to classical ballet, and dance in the United States. Part IV focuses on 20th-century American dance, highlighting influences on American ballet and modern dance as it emerged, matured, and evolved during that century. History of Dance: An Interactive Arts Approach includes the following features: -Chapter outlines that present topics covered in each chapter -Opening scenarios to set the scene and introduce each time period -Explorations of dancers, choreographers, and other personalities -Explorations of the dances and significant choreography and dance literature of each time period -History Highlight boxes containing unusual facts, events, and details to bring history to life -History Trivia, providing insights into how dance relates to the history, art, and society of the time period -Web sites to encourage further exploration -Developing a Deeper Perspective sections that encourage students to use visual or aesthetic scanning, learn and perform period dances, observe and write performance reports, develop research projects and WebQuests (Internet-based research projects), and participate in other learning activities -Vocabulary terms at the end of each chapter Each chapter in parts II through IV provides an overview
of the time period, including a time capsule and a historical and societal overview. Each chapter focuses on major dancers, choreographers, and personalities; dances of the period, including dance forms, dance designs, accompaniment, costuming, and performing spaces; and significant dance works and dance literature. The chapters also feature a series of eight experiential learning activities that help students dig deeper into the history of dance, dancers, and significant dance works and literature. These activities are presented as reproducible templates that include perceiving, creating, performing, writing, and presenting oral activities infused with technology. Teachers can use these activities as optional chapter assignments or as extended projects to help apply the information and to use technology and other integrated arts sources to make the history of dance more meaningful. History of Dance is an indispensable text for dance students who want to learn the history of dance and its relationship to other arts of the times using today's interactive technology.

History of Ballet and Modern Dance Traces the history of dance from the ancient world to the present and discusses the contributions of influential dancers and choreographers

Ballet and Modern Dance For centuries before the 1789 revolution, ballet was a source of great cultural pride for France, but by the twentieth century the art form had deteriorated along with France's international standing. It was not until Serge Diaghilev's Ballets Russes found success in Paris during the first decade of the new century that France embraced the opportunity to restore ballet to its former glory and transform it into a hallmark of the nation. In When Ballet Became French, Ilyana Karthas explores the revitalization of ballet and its crucial significance to French culture during a period of momentous transnational cultural exchange and shifting attitudes towards gender and the body. Uniting the disciplines of cultural history, gender and women's studies, aesthetics, and dance history, Karthas examines the ways in which discussions of ballet intersect with French concerns about the nation, modernity, and gender identities, demonstrating how ballet served as an important tool for France's project of national renewal. Relating ballet commentary to themes of transnationalism,
nationalism, aesthetics, gender, and body politics, she examines the
correlation between ballet and French nationalism. The first book to
study the correlation between ballet and French nationalism, When Ballet
Became French demonstrates how dance can transform a nation's cultural
and political history.

Irina Baronova and the Ballets Russes de Monte Carlo Discovering
Dance is the ideal introductory text for students with little to no dance
experience. Teachers can adapt this course to meet students where they
are, whether they are new to dance or already have some dance
experience. The material helps students consider where movement
comes from and why humans are compelled to move, grasp the
foundational concepts of dance, and explore movement activities from
the perspectives of a dancer, a choreographer, and an observer. The
result is a well-rounded educational experience for students to build on,
whether they want to further explore dance or choreography or
otherwise factor dance into college or career goals. Discovering Dance
will help students in these ways: • Meet national and state standards in
dance education and learn from a pedagogically sound scope and
sequence that allow them to address 21st-century learning goals.
• Discover dance through creating, performing, analyzing,
understanding, responding to, connecting to, and evaluating dance and
dance forms. • Step into a flexible dance curriculum that is appropriate
for one or more years of instruction. • Build on their dance experience,
whether they want to further explore dance or choreography or
otherwise factor dance into college or career goals. • Use student web
resources to enhance their learning. The book is divided into four parts
and 16 chapters. Part I focuses on the foundational concepts of dance
and art processes, wellness, safety, dance elements, and composition.
Part II delves into societal facets of dance, including historical, social,
folk, and cultural dance. In part III, students explore dance on stage,
including ballet, modern dance, jazz dance, and tap dance, and also
examine aspects of performance and production. Part IV rounds out the
course by preparing students for dance in college or as a career and
throughout life. Each chapter helps students • discover new dance
genres; • explore dance genres through its history, artists, vocabulary,
and significant works; • apply dance concepts through movement, written, oral, visual, technology, and multimedia assignments, thus deepening their knowledge and abilities; • enhance learning by completing in each chapter a portfolio assignment; and • use the Did You Know and Spotlight elements to expand on the chapter content and gain more insight into dance artists, companies, and events. Learning objectives, vocabulary terms, and an essential question at the beginning of each chapter prepare students for their learning experience. Students then move through the chapter, engaging in a variety of movement discovery, exploration, response, and research activities. The activities and assignments meet the needs of visual, auditory, and kinesthetic learners and help students explore dance through vocabulary, history, culture, creation, performance, and choreography. This personal discovery is greatly aided by technology— including learning experiences that require taking photos; watching or creating short videos of dancers’ performances; creating timelines, graphs, drawings, and diagrams; and creating soundscapes. Chapters conclude with a portfolio assignment or project and a chapter review quiz. A comprehensive glossary further facilitates learning. In addition, some chapters contain Explore More elements, which trigger students to investigate selected dance styles on the web resource. These sections offer students insight into various dance genres and styles; for example, in the chapter on cultural dance, students can explore more about street dances, Mexican folkloric dance, African dance, Indian dance, and Japanese dance. The online components further strengthen the book and enrich the students’ learning experience. These resources also help teachers to prepare for and manage their classes. Here is an overview of the resources: Teacher Web Resource • Learning objectives • Extended learning activities • Handouts and assignments that students can complete, save, and print to turn in • Explore More sections of selected chapters to introduce students to additional social, folk, cultural, and contemporary dance styles • Chapter glossary terms both with and without the definitions • Chapter PowerPoint presentations • Information on assessment tools • Interactive chapter review quizzes • Answer keys for handouts, assignment sheets, and quizzes • Unit exams and answer sheets • Video and audio clips for selected dance genres • Web links and web search terms for resources to enhance the learning • Additional teacher
resources to support and extend the teaching and learning process (these resources include chapter learning objectives, enduring understanding and essential questions, chapter quotes, teacher-directed information to support teaching specific activities, and web links)

Student Web Resource • Handouts and assignments that students can complete, save, and print to turn in • Explore More sections of selected chapters to introduce students to additional social, folk, cultural, and contemporary dance styles • Chapter glossary terms both with and without the definitions so students can test their knowledge • Information on assessment tools • Interactive chapter review quizzes • Video and audio clips for selected dance genres • Web links and web search terms for resources to enhance the learning

How To Do Things with Dance Winner of the CORD Outstanding Publication Award (2012) In postwar America, any assertion of difference from the mainstream anticommunist culture carried professional and personal risks. For this reason, modern dance artists left much of what they thought unsaid. Instead they expressed themselves in movement. How To Do Things with Dance positions modern dance as a vital critical discourse, and suggests that dances of the late 1940s and the 1950s can be seen as compelling agents of social change. Concentrating on choreographers whose artistic work conceived dance in terms of action, Rebekah J. Kowal shows how specific choreographic projects demonstrated increasing awareness of the stage as a penetrable space, one on which socially suspect or marginalized modes of being could be performed with relative impunity and exerted in the real world. Artists covered include Martha Graham, José Limón, Anna Sokolow, Katherine Dunham, Pearl Primus, Merce Cunningham, Paul Taylor, Donald McKayle, Talley Beatty, and Anna Halprin. Ebook Edition Note: All images have been redacted.

Books That Changed The World Traces the development of ballet, describes influential choreographers, dances, and dancers, and looks at modern trends in dance.

Moving History/Dancing Cultures This DK visual guide to ballet history goes beyond other ballet books, with beautiful photography that
captures famous dancers and key stories. Discover more than 70 of the most famous ballet dances, from The Nutcracker and Swan Lake to The Rite of Spring. Learn the stories behind renowned companies such as The Royal Ballet and the Bolshoi Ballet. Explore the lives and achievements of dancers across the centuries, such as Margot Fonteyn, Carlos Acosta, and Darcey Bussell. Meet composers and choreographers, from Pyotr Ilyich Tchaikovsky to Matthew Bourne.

From its origins at court and the first national ballet companies, to the contemporary scene and extraordinary venues that stage the productions, this book covers an impressive history of ballet and provides an invaluable overview of the subject. Filled with rarely seen photographs covering all the key figures, pieces, and performances, and compelling facts about each dance—the sources they draw from, their production history, and their reception over time—Ballet: The Definitive Illustrated Story is an essential gift for all ballet enthusiasts.

The Code of Terpsichore History of Dance, Second Edition, offers readers a panoramic view of dance from prehistory to the present. The text covers the dance forms, designs, artists, costumes, performing spaces, and accompaniments throughout the centuries and around the globe. Its investigative approach engages students in assignments and web projects that reinforce the learning from the text, and its ancillaries for both teachers and students make it easy for students to perceive, create, and respond to the history of dance. New to This Edition History of Dance retains its strong foundations from the first edition while adding these new and improved features: • An instructor guide with media literacy assignments, teaching tips, strategies for finding historical videos, and more • A test bank with hundreds of questions for creating tests and quizzes • A presentation package with hundreds of slides that present key points and graphics • A web resource with activities, extensions of chapter content, annotated links to useful websites, and study aids • Developing a Deeper Perspective assignments that encourage students to use visual or aesthetic scanning, learn and perform period dances, observe and write performance reports, develop research projects and WebQuests (Internet-based research projects), and participate in other learning activities • Experiential learning activities that help students dig deeper into the history of dance, dancers,
and significant dance works and literature • Eye-catching full-color interior that adds visual appeal and brings the content to life Also new to this edition is a chapter entitled “Global Interactions: 2000–2016,” which examines dance in the 21st century. Resources and Activities The web resources and experiential learning activities promote student-centered learning and help students develop critical thinking and investigative skills. Teachers can use the experiential learning activities as extended projects to help apply the information and to use technology to make the history of dance more meaningful. Three Parts History of Dance is presented in three parts. Part I covers early dance history, beginning with prehistoric times and moving through ancient civilizations in Greece, Crete, Egypt, and Rome and up to the Renaissance. Part II explores dance from the Renaissance to the 20th century, including a chapter on dance in the United States from the 17th through 19th centuries. Part III unfolds the evolution of American dance from the 20th century to the present, examining imported influences, emerging modern dance and ballet, and new directions for both American ballet and modern dance. Chapters Each chapter focuses on the dancers and choreographers, the dances, and significant dance works and literature from the time period. Students will learn how dance design has changed through the ages and how new dance genres, forms, and styles have emerged and continue to emerge. The chapters also include special features, such as History Highlight sidebars and Time Capsule charts, to help students place dancers, events, and facts in their proper context and perspective. Vocabulary words appear at the end of each chapter, as do questions that prompt review of the chapter’s important information. The text is reader-friendly and current, and it is supported by the national standards in dance, arts education, social studies, and technology education. Through History of Dance, students will acquire a well-rounded view of dance from the dawn of time to the present day. This influential text offers students a foundation for understanding and a springboard for studying dance in the 21st century.

Hitler’s Dancers By taking a fresh approach to the study of history in general, Alexandra Carter’s Rethinking Dance History offers new perspectives on important periods in dance history and seeks to address
some of the gaps and silences left within that history. Encompassing ballet, South Asian, modern dance forms and much more, this book provides exciting new research on topics as diverse as: *the Victorian music hall *film musicals and popular music videos *the impact of Neoclassical fashion on ballet *women's influence on early modern dance *methods of dance reconstruction. Featuring work by some of the major voices in dance writing and discourse, this unique anthology will prove invaluable for both scholars and practitioners, and a source of interest for anyone who is fascinated by dance's rich and multi-layered history.

A Queer History of the Ballet "This book points the way for the next steps of further research [It] will be a seminal work in facilitating the analysis of understanding the roles of dance and body under fascism." - H-Net Reviews "Reading along with rapt attention, I can't decide which is more surprising: the blistering clarity and conviction of Kant's claims and their documentaation, or the fuzzy preoccupation with self that Hitler's dancers seemed to embody during this period." - Dance Critics Association Newsletter "This is a welcome publication [It] provides a valuable insight into the period for English-speaking readers The authors provide much new information and pose some serious questions essential read." - Dance Theatre Journal The Nazis burned books and banned much modern art. However, few people know the fascinating story of German modern dance, which was the great exception. Modern expressive dance found favor with the regime and especially with the infamous Dr. Joseph Goebbels, the Minister of Propaganda. How modern artists collaborated with Nazism reveals an important aspect of modernism, uncovers the bizarre bureaucracy which controlled culture and tells the histories of great figures who became enthusiastic Nazis and lied about it later. Lilian Karina, born in Russia, studied ballet with Eduardova and Gsovsky in Berlin in the 1920s and danced with Sascha Leontieff, A urél von Milloss and many others. She fled from Germany to Hungary and later Sweden, where she opened a ballet studio and still lives in Stockholm. Marion Kant was raised in East Berlin and began dancing at the Comic Opera at the age of 14. She took her PhD at Humboldt University in musicology and dance history and has taught at the Free University of Berlin, King's College London, Cambridge
University, the University of Surrey and now at the University of Pennsylvania. Jonathan Steinberg is Walter H. Annenberg Professor of Modern European History, University of Pennsylvania.

Ballet & Modern Dance

The History of Western Dance In 1959, the Bolshoi Ballet arrived in New York for its first ever performances in the United States. The tour was part of the Soviet-American cultural exchange, arranged by the governments of the US and USSR as part of their Cold War strategies. This book explores the first tours of the exchange, by the Bolshoi in 1959 and 1962, by American Ballet Theatre in 1960, and by New York City Ballet in 1962. The tours opened up space for genuine appreciation of foreign ballet. American fans lined up overnight to buy tickets to the Bolshoi, and Soviet audiences packed massive theaters to see American companies. Political leaders, including Khrushchev and Kennedy, met with the dancers. The audience reaction, screaming and crying, was overwhelming. But the tours also began a series of deep misunderstandings. American and Soviet audiences did not view ballet in the same way. Each group experienced the other's ballet through the lens of their own aesthetics. Americans loved Soviet dancers but believed that Soviet ballets were old-fashioned and vulgar. Soviet audiences and critics likewise appreciated American technique and innovation but saw American choreography as empty and dry. Drawing on both Russian- and English-language archival sources, this book demonstrates that the separation between Soviet and American ballet lies less in how the ballets look and sound, and more in the ways that Soviet and American viewers were trained to see and hear. It suggests new ways to understand both Cold War cultural diplomacy and twentieth-century ballet.

Marius Petipa

Introduction to Modern Dance Techniques

Apollo's Angels "Nearly four hundred and fifty years in, ballet still resonates-though the stages have become international, and the
dancers, athletes far removed from noble amateurs. While vibrations from the form's beginnings clearly resound, much has transformed. Nowadays ballet dancers aspire to work across disciplines with choreographers who value a myriad of abilities. Dance theorists and historians make known possibilities and polemics in lieu of notating dances verbatim, and critics do the daily work of recording performance histories and interviewing artists. Ideas circulate, questions arise, and discussions about how to resist ballet's outmoded traditions take precedence. In the dance community, calls for innovation have defined palpable shifts in ballet's direction and resultantly we have arrived at a new moment in its history that is unquestionably recognized as a genre onto its own: Contemporary Ballet. An aspect of this recent discipline is that its dancemakers, more often than not, seek to reorient the viewer by celebrating what could be deemed vulnerabilities, re-construing ideals of perfection, problematizing the marginalized/mainstream dichotomy, bringing audiences closer in to observe, and letting the art become an experience rather than a distant object preciously guarded out of reach. Hence, the practice of ballet is moving to become a less-mediated and more active process in many circumstances. Performers and audiences alike are challenged, and while convention is still omnipresent, choices are being made. For some, this approach has been drawn on for decades, and for others it signifies a changing of the guard, yet however we arrive there, the conclusion is the same: Contemporary Ballet is not a style. That is to say, it is not a trend, phase, or fashionable term that will fade, rather it is a clear period in ballet's time deserved of investigation. And it is into this moment that we enter"

Dance as a Theatre Art Originally published in 1983 the first edition rapidly established itself as a core student text. Now fully revised and updated it remains the only book to address the rationale, process, techniques and methodologies specific to the study of dance history. For the main body of the text which covers historical studies of dance in its traditional and performance contexts, the editors have brought together a team of internationally known dance historians. Roger Copeland and Deborah Jowitt each take a controversial look at the modern American dance. Kenneth Archer and Millicent Hodson explain the processes they use when reconstructing 'lost' ballets, and Theresa Buckland and
Georgina Gore write on traditional dance in England and West Africa respectively. With other contributions on social dance, ballet, early European modern dance and feminist perspectives on dance history this book offers a multitude of starting points for studying dance history as well as presenting examples of dance writing at its very best. Dance History will be an essential purchase for all students of dance.

Ballet in the Cold War A stunning celebration of movement and dance in hundreds of breathtaking photographs by the creative team behind NYC Dance Project. The Art of Movement is an exquisite collection of photographs by well-known dance photographers Ken Browar and Deborah Ory that capture the movement, flow, energy, and grace of many of the most accomplished dancers in the world. Featured are more than 70 dancers from companies including American Ballet Theatre, New York City Ballet, Alvin Ailey American Dance Theater, Martha Graham Dance Company, Boston Ballet, Royal Danish Ballet, The Royal Ballet, Abraham in Motion, and many more. Accompanying the photographs are intimate and inspiring words from the dancers, as well as from choreographers and artistic directors on what dance means to them.

Slaughterhouse-Five For over twenty years Jack Anderson has been writing about dance performances. His essays and reviews have appeared in daily newspapers, specialist monthlies, and critical quarterly. For the last ten years he has been a dance critic for the New York Times. In Choreography Observed, Jack Anderson has selected writings that focus most directly on choreographers and choreography in order to illuminate the delights and problems of dance and to reveal the nature of this nonverbal but intensely expressive art form. His essays and reviews deal with individual choreographers from Bournonville, Petipa, and Fokine to Balanchine, Paul Taylor, Meredith Monk, and Pina Bausch; individual works are also discussed in detail, such as Nijinsky's Afternoon of a Faun, Antony Tudor's Pillar of Fire, Alvin Ailey's Flowers, and Kei Takei's Light. Other pieces focus on the Baroque dance revival, contemporary multimedia dance theatre, choreography for men, the complex relationship between ballet and modern dance, and how — and how not— to revive the classics. No other
book—especially no other selection from the work of a single critic—has dealt with choreography in such an original and focused way. Anderson brings his trained eye and wide experience in the arts to bear on dance while stressing the primacy of the choreographer as auteur. By refusing to get bogged down in highly technical terminology, he makes his insights available to a wide range of readers interested in expanding their understanding of this ever more popular art form.

Ballerina Dance Appreciation is an exciting exploration of how to understand and think about dance in all of its various contexts. This book unfolds a brief history of dance with engaging insight into the social, cultural, aesthetic, and kinetic aspects of various forms of dance. Dedicated chapters cover ballet, modern, tap, jazz, and hip-hop dance, complete with summaries, charts, timelines, discussion questions, movement prompts, and an online companion website all designed to foster awareness of and appreciation for dance in a variety of contexts. This wealth of resources helps to uncover the fascinating history that makes this art form so diverse and entertaining, and to answer the questions of why we dance and how we dance. Written for the novice dancer as well as the more experienced dance student, Dance Appreciation enables readers to learn and think critically about dance as a form of entertainment and art.

Rethinking Dance History Elizabeth B. Schwall aligns culture and politics by focusing on an art form that became a darling of the Cuban revolution: dance. In this history of staged performance in ballet, modern dance, and folkloric dance, Schwall analyzes how and why dance artists interacted with republican and, later, revolutionary politics. Drawing on written and visual archives, including intriguing exchanges between dancers and bureaucrats, Schwall argues that Cubans dancers used their bodies and ephemeral, nonverbal choreography to support and critique political regimes and cultural biases. As esteemed artists, Cuban dancers exercised considerable power and influence. They often used their art to posit more radical notions of social justice than political leaders were able or willing to implement. After 1959, while generally promoting revolutionary projects like mass education and internationalist solidarity, they also took risks by
challenging racial prejudice, gender norms, and censorship, all of which could affect dancers personally. On a broader level, Schwall shows that dance, too often overlooked in histories of Latin America and the Caribbean, provides fresh perspectives on what it means for people, and nations, to move through the world.

The Oxford Handbook of Contemporary Ballet From New York Times bestselling and award-winning author and American Ballet Theatre principal dancer Misty Copeland comes an illustrated nonfiction collection celebrating dancers of color who have influenced her on and off the stage. As a young girl living in a motel with her mother and her five siblings, Misty Copeland didn’t have a lot of exposure to ballet or prominent dancers. She was sixteen when she saw a black ballerina on a magazine cover for the first time. The experience emboldened Misty and told her that she wasn’t alone—and her dream wasn’t impossible. In the years since, Misty has only learned more about the trailblazing women who made her own success possible by pushing back against repression and racism with their talent and tenacity. Misty brings these women’s stories to a new generation of readers and gives them the recognition they deserve. With an introduction from Misty about the legacy these women have had on dance and on her career itself, this book delves into the lives and careers of women of color who fundamentally changed the landscape of American ballet from the early 20th century to today.

The Encyclopaedia Britannica In the 1930s and ’40s, the Ballets Russes de Monte Carlo toured the United States and the world, introducing many to ballet as an art form, while spreading the enduring image of the ballerina as an embodiment of feminine grace and sophistication. This sumptuous, illustrated history tells the story of the rise of modern ballet and its popularity through the life story of one of ballet’s most glamorous stars, Irina Baronova (1919–2008), prima ballerina for the Ballets Russes de Monte Carlo and later for Ballet Theatre in New York. Drawing on letters, correspondence, oral histories, and interviews, Baronova’s daughter, the actress Victoria Tennant, warmly recounts Baronova’s dramatic life, from her earliest aspirations to her grueling time on tour to her later years in Australia as a pioneer of the art. She
begins with the Baronov family’s flight from Russia during the Revolution, which led them to Romania and later Paris, where at the age of thirteen, Baronova became a star, chosen by the legendary George Balanchine to join the Ballets Russes, where she danced the lead in Swan Lake. Tennant provides an intimate account of Baronova’s life as a dancer and rare behind-the-scenes stories of life on the road with the stars of the company. Spectacular photographs, a mix of archival images and family snapshots, offer many rare views of rehearsals, costumes, set designs, and the dancers themselves both at their most dazzling and in their most everyday. The story of Irina Baronova is also the story of the rise of ballet in America thanks to the Ballets Russes, who brought the magisterial beauty and star power of dance to big cities and small towns alike. Irina Baronova and the Ballet Russes de Monte Carlo offers a unique perspective on this history, sure to be treasured by dance patrons and aspiring stars.

History of Dance

Dance Appreciation Books Are Weapons Books have wielded an immense power for good and evil throughout the history of the human race. Here is a thoughtful and probing discussion of sixteen of the most important works of all time which influenced history, economics, culture, civilization, and scientific thought from the Renaissance to the present day. Such widely different, but immensely powerful books as Hitler’s Mein Kampf, which foreshadowed the death and destruction of World War II, Harvey’s famous volume on blood circulation which revolutionized medical theory and treatment, Einstein’s theories on relativity which opened the atomic age are clearly described in this provocative and readable volume. Dr. Downs, former President of the American Library Association and head of the University of Illinois Library, also shows the widespread and decisive influence of other great works, including Newton’s presentation of his discovery of the laws of gravity, a cornerstone in scientific theory today, Darwin’s Origin of Species which many churchmen thought contradicted the Bible, Harriet Beecher Stowe’s Uncle Tom’s Cabin which is considered one of the major causes of the American Civil War, and Freud’s Interpretation of Dreams, the great volume from the man who revolutionized modern
man’s thoughts about himself. Altogether, here is a fascinating presentation of books from many times which shows the tremendous power of the printed word on human development.

Discovering Dance A history of the development of ballet from the origins of dance through the 20th century.

Black Ballerinas NATIONAL BESTSELLER For more than four hundred years, the art of ballet has stood at the center of Western civilization. Its traditions serve as a record of our past. Lavishly illustrated and beautifully told, Apollo’s Angels—the first cultural history of ballet ever written—is a groundbreaking work. From ballet’s origins in the Renaissance and the codification of its basic steps and positions under France’s Louis XIV (himself an avid dancer), the art form wound its way through the courts of Europe, from Paris and Milan to Vienna and St. Petersburg. In the twentieth century, émigré dancers taught their art to a generation in the United States and in Western Europe, setting off a new and radical transformation of dance. Jennifer Homans, a historian, critic, and former professional ballerina, wields a knowledge of dance born of dedicated practice. Her admiration and love for the ballet, as Entertainment Weekly notes, brings “a dancer’s grace and sure-footed agility to the page.” NAMED ONE OF THE BEST BOOKS OF THE YEAR BY THE NEW YORK TIMES BOOK REVIEW • LOS ANGELES TIMES • SAN FRANCISCO CHRONICLE • PUBLISHERS WEEKLY

Choreography Observed This new collection of essays surveys the history of dance in an innovative and wide-ranging fashion. Editors Dils and Albright address the current dearth of comprehensive teaching material in the dance history field through the creation of a multifaceted, non-linear, yet well-structured and comprehensive survey of select moments in the development of both American and World dance. This book is illustrated with over 50 photographs, and would make an ideal text for undergraduate classes in dance ethnography, criticism or appreciation, as well as dance history—particularly those with a cross-cultural, contemporary, or an American focus. The reader is organized into four thematic sections which allow for varied and
individualized course use: Thinking about Dance History: Theories and Practices, World Dance Traditions, America Dancing, and Contemporary Dance: Global Contexts. The editors have structured the readings with the understanding that contemporary theory has thoroughly questioned the discursive construction of history and the resultant canonization of certain dances, texts and points of view. The historical readings are presented in a way that encourages thoughtful analysis and allows the opportunity for critical engagement with the text. Ebook Edition Note: Five essays have been redacted, including “The Belly Dance: Ancient Ritual to Cabaret Performance,” by Shawna Helland; “Epitome of Korean Folk Dance”, by Lee Kyong-Hee; “Juba and American Minstrelsy,” by Marian Hannah Winter; “The Natural Body,” by Ann Daly; and “Butoh: ‘Twenty Years Ago We Were Crazy, Dirty, and Mad’, ” by Bonnie Sue Stein. Eleven of the 41 illustrations in the book have also been redacted.

Basic Principles of Classical Ballet Traces the history of dance from the ancient world to the present and discusses the contributions of influential dancers and choreographers.

Modern Dance A gorgeously illustrated look at the profound influence that classical ballet and the ballerina have had on high fashion. Ballerina: Fashion's Modern Muse is a revelatory, irresistible treat for dance aficionados and fashionistas alike. Couturiers such as Balmain, Balenciaga, Chanel, Schiaparelli, Charles James, Dior, and Yves Saint Laurent designed ballet-inspired dresses and gowns, many featuring the boned bodices and voluminous tulle skirts of classical tutus. And ready-to-wear designers such as Claire McCardell found inspiration in ballet leotards and other practice clothing, creating knitted separates, bathing suits, and wrap dresses. Written by fashion and ballet experts, the book is illustrated with archival photography by such masters as Richard Avedon, Edward Steichen, Irving Penn, Man Ray, and Cecil Beaton, along with newly commissioned photography of contemporary ballerinas wearing ballet-influenced couture.

Ballet A captivating illustrated autobiography of the early years of a
major American choreographer. Both as a dancer and a choreographer, José Limón electrified audiences from the 1930s to the 1960s. With his striking looks and charismatic presence, he was America's modern dance's first male star. Born in Culiacán, Mexico, in 1908, the eldest of twelve children, he came to the United States when he was seven. In 1928, after a year at UCLA as an art major, he left for New York. Here, he attended his first modern dance concert and discovered his destiny. He spent the 1930s with the Humphrey-Weidman group. Then, in the 1940s, after a stint in the army, and with Doris Humphrey as artistic advisor, he formed one of the outstanding modern dance companies of the postwar era. His greatest works — The Moor's Pavane, La Malinche, The Traitor, A Choreographic Offering, There is a Time, Missa Brevis — extolled a humanism that endeared them to audiences the world over. Although Limón died in 1972, all these dances remain in the Limón Dance Company's active repertory. This memoir was commissioned by Wesleyan University Press in the late 1960s. Left unfinished at the time of Limón's death, it stands on its own as a Joycean account of the coming of age of an unusually perceptive dance artist. Limón writes with eloquence of his Mexican childhood. And of the numerous figures he memorializes, from Martha Graham to José Covarrubias, none is more luminously evoked than Doris Humphrey, the "goddess," "nymph," and "caryatid" of his life. Sensitively edited by Lynn Garafola, the book includes a complete list of Limón's works, richly informative notes, rare photographs, and a detailed bibliography. This is the single most important book on Limón and a riveting memoir of modern dance during its golden age.

Ballet in Western Culture One of the most important ballet choreographers of all time, Marius Petipa (1818 - 1910) created works that are now mainstays of the ballet repertoire. Every day, in cities around the world, performances of Swan Lake and The Sleeping Beauty draw large audiences to theatres and inspire new generations of dancers, as does The Nutcracker during the winter holidays. These are his best-known works, but others - Don Quixote, La Bayadère - have also become popular, even canonical components of the classical repertoire, and together they have shaped the defining style of twentieth-century ballet. The first biography in English of this monumental figure
of ballet history, Marius Petipa: The Emperor's Ballet Master covers the choreographer's life and work in full within the context of remarkable historical and political surroundings. Over the course of ten well-researched chapters, Nadine Meisner explores Marius Petipa's life and legacy: the artist's arrival in Russia from his native France, the socio-political tensions and revolution he experienced, his popularity on the Russian imperial stage, his collaborations with other choreographers and composers (most famously Tchaikovsky), and the conditions under which he worked, in close proximity to the imperial court. Meisner presents a thrilling and exhaustive narrative not only of Petipa's life but of the cultural development of ballet across the 19th and early 20th centuries. The book also extends beyond Petipa's narrative with insightful analyses of the evolution of ballet technique, theatre genres, and the rise of male dancers. Richly illustrated with archival photographs, this book unearths original material from Petipa's 63 years in Russia, much of it never published in English before. As Meisner demonstrates, the choreographer laid the foundations for Soviet ballet and for Diaghilev's Ballets Russes, the expatriate company which exercised such an enormous influence on ballet in the West, including the Royal Ballet and Balanchine's New York City Ballet. After Petipa, Western ballet would never be the same.

Ballet & Modern Dance Bringing together all of the major modern dance techniques from the last 80 years, this engaging account is the first of its kind. The informative discussion starts by mapping the historical development of modern dance: in the late 19th century, a new dance emerged—not yet known as modern dance—that rejected social strictures and ballet as well. With insight into the personalities and purposes of modern dance’s vanguard—including Martha Graham, Lester Horton, José Limón, and Merce Cunningham—this compilation provides a comparative approach that will enable students to discern which technique best suits them and dispel the idea that there is a single, universal modern dance technique. There are also ideas for experimentation so that students can begin developing an aesthetic sense for not only what is pleasing to their artistic eye, but also for what technical ideas are exciting while their own body is in motion. Sample lessons are included for teachers to incorporate the text into courses.
Dancing with the Revolution Designed for students, scholars and general readers with an interest in dance and queer history, A Queer History of the Ballet focuses on how, as makers and as audiences, queer men and women have helped to develop many of the texts, images, and legends of ballet. Presenting a series of historical case studies, the book explores the ways in which, from the nineteenth century into the twentieth, ballet has been a means of conjuring homosexuality - of enabling some degree of expression and visibility for people who were otherwise declared illegal and obscene. Studies include: the perverse sororities of the Romantic ballet the fairy in folklore, literature, and ballet Tchaikovsky and the making of Swan Lake Diaghilev’s Ballets Russes and the emergence of queer modernity the formation of ballet in America the queer uses of the prima ballerina Genet’s writings for and about ballet. Also including a consideration of how ballet’s queer tradition has been memorialized by such contemporary dance-makers as Neumeier, Bausch, Bourne, and Preljocaj, this is an essential book in the study of ballet and queer history.

History of Ballet and Modern Dance A special fiftieth anniversary edition of Kurt Vonnegut’s masterpiece, “a desperate, painfully honest attempt to confront the monstrous crimes of the twentieth century” (Time), featuring a new introduction by Kevin Powers, author of the National Book Award finalist The Yellow Birds Selected by the Modern Library as one of the 100 best novels of all time Slaughterhouse-Five, an American classic, is one of the world’s great antiwar books. Centering on the infamous World War II firebombing of Dresden, the novel is the result of what Kurt Vonnegut described as a twenty-three-year struggle to write a book about what he had witnessed as an American prisoner of war. It combines historical fiction, science fiction, autobiography, and satire in an account of the life of Billy Pilgrim, a barber’s son turned draftee turned optometrist turned alien abductee. As Vonnegut had, Billy experiences the destruction of Dresden as a POW. Unlike Vonnegut, he experiences time travel, or coming “unstuck in time.” An instant bestseller, Slaughterhouse-Five made Kurt Vonnegut a cult hero in American literature, a reputation that only strengthened over time, despite his being banned and censored by some libraries and schools for content and language. But it was precisely
those elements of Vonnegut’s writing—the political edginess, the genre-bending inventiveness, the frank violence, the transgressive wit—that have inspired generations of readers not just to look differently at the world around them but to find the confidence to say something about it. Authors as wide-ranging as Norman Mailer, John Irving, Michael Crichton, Tim O’Brien, Margaret Atwood, Elizabeth Strout, David Sedaris, Jennifer Egan, and J. K. Rowling have all found inspiration in Vonnegut’s words. Jonathan Safran Foer has described Vonnegut as “the kind of writer who made people—young people especially—want to write.” George Saunders has declared Vonnegut to be “the great, urgent, passionate American writer of our century, who offers us... a model of the kind of compassionate thinking that might yet save us from ourselves.” Fifty years after its initial publication at the height of the Vietnam War, Vonnegut's portrayal of political disillusionment, PTSD, and postwar anxiety feels as relevant, darkly humorous, and profoundly affecting as ever, an enduring beacon through our own era’s uncertainties. “Poignant and hilarious, threaded with compassion and, behind everything, the cataract of a thundering moral statement.”—The Boston Globe

José Limón Beginning Modern Dance text and web resource introduce undergraduate and high school students to modern dance as a performing art through participation, appreciation, and academic study in the dance technique course. In the book, 50 photos with concise descriptions support students in learning beginning modern dance technique and in creating short choreographic or improvisational studies. For those new to modern dance, the book provides a friendly orientation on the structure of a modern dance technique class and includes information regarding class expectations, etiquette, and appropriate attire. Students also learn how to prepare mentally and physically for class, maintain proper nutrition and hydration, and avoid injury. Beginning Modern Dance supports students in understanding modern dance as a performing art and as a medium for artistic expression. The text presents the styles of modern dance artists Martha Graham, Doris Humphrey and José Limón, Katherine Dunham, Lester Horton, and Merce Cunningham along with an introduction to eclectic modern dance style. Chapters help students begin to identify elements of
modern dance as they learn, view, and respond to dance choreography and performance. The accompanying web resource offers 38 interactive video clips and photos of dance technique to support learning and practice. In addition, e-journal and self-reflection assignments, performance critiques, and quizzes in the web resource help students develop their knowledge of modern dance as both performers and viewers. Through modern dance, students learn new movement vocabularies and explore their unique and personal artistry in response to their world. Beginning Modern Dance text and web resource support your students in their experience of this unique and dynamic genre of dance. Beginning Modern Dance is a part of Human Kinetics’ Interactive Dance Series. The series includes resources for modern dance, ballet, and tap dance that support introductory dance technique courses taught through dance, physical education, and fine arts departments. Each student-friendly text includes a web resource offering video clips of dance instruction, assignments, and activities. The Interactive Dance Series offers students a guide to learning, performing, and viewing dance.

The Art of Movement A compelling and detailed "living history," this book chronicles dance through the writings of its greatest innovators.

Beginning Modern Dance

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