Dance Imagery For Technique And Performance | b0eb5565b980fe dcc2da2c0b61523a6
Inner Focus, Outer StrengthStudying Dance Imagery for Technique and Performance

The Essential Guide to Contemporary Dance Techniques Dynamic Alignment Through ImageryBrain-Compatible Dance Education 2nd Edition
Dance and Movement for a Better Life
Performance
Inner Focus, Outer Strength As dance training evolves and becomes more complex, knowledge of motor behavior is foundational in helping dancers learn new and master new skills and become more efficient in integrating the skills. Motor Learning and Control for Dance is the first resource to address motor learning theory from a dance perspective. Educators and students preparing to teach will learn practical ways to connect the science behind dance to pedagogy in order to prepare dancers for performance. Dancers interested in performance from the recreational to professional levels will learn ways to enhance their technical and artistic progress. In language accessible even to those without background in Motor Learning and Control for Dance showcases principles and practices for students, artists, and teachers. The text offers a perspective on movement education, and explores the role of imagery in dance conditioning. The book includes instructions and exercises for replenishing energy and protecting against energy depletion and exhaustion. Part II presents attention and focus strategies for teaching, self-coaching and cueing. It also examines the ways in which Eastern-movement principles intersect with and complement scientific findings, and it explores the intersection of imagery and movement. For dancers and instructors who want to develop motor skills, to control movement on all levels, and—most important—how motor skills are best taught and learned. The authors, noted experts on motor learning and control in the dance world, explore these features that appeal to students and instructors alike: • Dance-specific photos, examples, and figures illustrate how to solve common problems dance genres. • The 16 chapters prepare dance educators to teach dancers of all ages and abilities and support the development of dance artists and students in training and performance. • An extensive bibliography of sports and dance science literature allows teachers and performers to do their own research. • A glossary with a list of key terms at the back of the book. Part I presents an overview of motor behavior, covering motor development from birth to early adulthood. It provides the essential information for teaching posture control and balance, the locomotor skills under which a complex range of dance skills, and the ballistic skills that are difficult to teach and learn, such as grand battement and movements in street dance. Part II explores motor control and how movement is planned, initiated, and executed. Readers will learn how the nervous system organizes the coordination of movement, the effects of anxiety and states of arousal on dance performance, the somatosensory system and how speed and accuracy interact. Part III investigates methods of motor learning for dancers of all ages. Readers will explore how to implement a variety of instructional strategies, determine the best approaches for learning dance skills, and motivate and inspire dancers. This section also discusses various methods of practice that can help or hinder dancers, strategies for improving the recall of dance skills and sequences, and how to embrace somatic practice and its contribution to understanding imagery and motor learning. Motor Learning and Control for Dance addresses many related topics that are important to the discipline, such as imagery and improvisation. This book will help performers and teachers blend science with pedagogy to meet the challenge of artistry and technique in preparing for dance performance.

Studying Dance The mental technique of imagery—demonstrated, for example, when a dancer pictures a sunflower reaching toward the sun as he/she stretches upward—is thoroughly explained in this guide to daily stress-relieving routines. Movement, coordination, flexibility, and posture are discussed as external characteristics that can be improved significantly with a strong inner focus, and the same conclusion is reached in chapters on the benefits of good mental health for circulation, breathing, and even individual body cells. Practical advice proceeds from this background information, including how to choose and use an assortment of personal mental images, how to use tricks such as "mental recycling," and how to set up an imagined "portable fitness studio" during stress-inducing dead time waiting in line, climbing stairs, sitting in an airplane seat, talking on the telephone, or running the vacuum cleaner.

Dance Composition

Ballet dancer Wellness, created by the International Association for Dance Medicine & Science, offers guidance on the foundations, mental components, and physical aspects of dancer wellness. Readers will learn concepts and strategies to develop as dancers and to create their own dancer wellness plan. The Essential Guide to Contemporary Dance Techniques Dynamic Alignment Through Imagery, Second Edition, expands on the classic text and reference written by Eric Franklin, an internationally renowned teacher, dancer, and choreographer who has been sharing his imagery techniques for 25 years. In this new edition, Franklin shows you how to use imagery, touch, and movement exercises to improve your coordination and alignment. These exercises will also help you relieve tension, enhance the health of your spine and nervous system, and build strength. This expanded and revised edition includes • new imagery exercises along with nearly 500 illustrations to help you visualize the exercises and use them in various contexts; • audio files for dynamic imagery exercises set to music and posted online to the book's product page; and • updated chapters throughout the book, including new material on integrated dynamic alignment exercises and dynamic alignment and imagery. This book will help you discover your natural flexibility and quickly increase your power to move. You'll learn elements of body design. You'll explore how to use imagery to improve your confidence, and you'll discover imagery conditioning programs for dancers with special needs or movement challenges. Testimonies and tips from international professional dancers and dance educators who use the book's exercises are included. The Essential Guide to Contemporary Dance Techniques Dynamic Alignment Through Imagery, Second Edition, will help you experience the biomechanical and anatomical principles that are crucial to dancers, other performing artists, yoga and Pilates teachers and practitioners, and athletes. The techniques and exercises presented in the book will guide you in improving your posture—and they will positively affect your thoughts and attitude about yourself and others and help you feel and move better both mentally and physically. Dynamic Alignment Through Imagery Eric Franklin's first edition of Conditioning for Dance was a bestseller—and it is back and better than ever, offering state-of-the-art conditioning exercises for dancers. An internationally renowned master teacher, Franklin has developed a science-based method of conditioning that is taught and practiced in companies and schools around the world. Eric Franklin, an internationally renowned teacher, dancer, and choreographer who has been sharing his imagery techniques for 25 years. In this new edition of Conditioning for Dance, he integrates the latest scientific research on strength, flexibility, and conditioning into his dynamic exercises. Brain-Compatible Dance Education 2nd Edition The Western approach to dance is largely focused on control and mastery of technique, both of which are certainly necessary skills for improving performance. But mindful attention, despite its critical role in high performance, has gotten short shrift—until now. Attention and Focus in a Dance, a how-to book rooted in the 20 years of attentional focus findings of researcher Gabriele Wulf, will help dancers unlock their power and stamina reserves, enabling efficient movement, heightening their sensory perception and releasing their dance potential. Author Clare Guss-West—a professional dancer, choreographer, teacher and holistic practitioner—presents a systematic, science-based approach to the mental work of dance. Her approach helps dancers hone the skills of attention, focus and self-cuing to replenish energy and enhance their physical and artistic performance. A Unique, Research-Based Approach Here is what Attention and Focus in Dance offers readers: A unique approach, connecting the foundations of Western movement with Western movement forms Research-based teaching practices in diverse contexts, including professional dance companies, private studios, and programmes for dancers with special needs or movement challenges Testimonies and tips from international professional dancers and dance educators who use the book’s approach in their training and teaching A Dance-centric focus that can be easily integrated into existing training and teaching practice, in rehearsal, or in rehabilitation contexts to provide immediate and long-term benefits Guss-West explores attentional focus techniques for dancers, teachers and dance health care practitioners, making practical connections between research, movement theory and day-to-day dance practice. “Many dancers are using excessive energy deployment and significant counterproductive effort, and that can lead to a global movement dysfunction, lack of stamina and an increased risk of injury,” says Guss-West. “Attentional focus training is the most relevant study that sport science and dance educators can bring to dance.” Book Organization The text is organized into two parts. Part I gives an overview of the attentional challenges and information overload that many professional dancers suffer from. It outlines the need for a systematic attention and focus strategy, and it explains how scientific research on attentional focus relates to dance practice. This part also examines the ways in which Eastern-movement principles intersect with and complement scientific findings, and it explores how the Eastern and scientific concepts can breathe new life into basic dance concepts such as posture, turnout and port de bras. Attention and focus techniques are included for replenishing energy and preparing against energy depletion and exhaustion. Part II presents attention and focus strategies for teaching, self-coaching and cueing. It introduces the attentional focus cues for beginners and for more advanced dancers and professionals, and it places attentional focus in the broader context of holistic teaching strategies. Maximising Dance Potential “Whether cueing others or yourself, cueing for high performance is an art,” Guss-West says. “Readers will discover how to format cues and feedback to facilitate effective neuromuscular response and enhance dancer recall of information and accessibility while dancing.” Attention and Focus in Dance offers an abundance of research-backed concepts and inspirational ideas that can help dancers in their learning and performance. This book adds readers in filtering information and directing their focus for optimal physical effect. Ultimately, it guides dancers and teachers in being the best version of themselves and maximising their potential in dance.
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, creativity, and learning choreography. The book is intended to assist dance educators and professionals in that value the unique qualities 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.

Dance Analysis - Technique within contemporary dance 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.

Kubla Khan Studying Dance: A Guide for Campus and Beyond is a comprehensive guide for students transitioning into the first year of a college dance program. Through this text, the student will learn about the dance in new and exciting ways and also increase their confidence and technical skills. The book also includes a guide to understanding the language and techniques of dance. The book is written for college dance programs and is designed to help students transition to college dance programs. The book includes a comprehensive guide to understanding the language and techniques of dance.

Beginning Modern Dance Photographer Susan Michael’s Dancers in Motion is a collection of breath taking images that showcase the essence of the dancer’s gesture. The artist has captured the dancer’s gestures and visual storytelling and the compelling subject to produce studying visual images, by capturing the beauty of the physical body in motion. When the photographs dancers she captures their movement and tension. This book will teach the reader how to direct and work with dancers. It will give you practical advice on your workspace and the equipment needed to get the most out of every dance session. The posing examples provided will spark the reader’s creativity and passion for photographing dancers and give you ideas for working with dance schools as well as advanced dancers. This book answers questions and entice the reader into working and producing images in the field of dance photography.

Swing Time Franklin shows readers how to use imaging techniques to improve posture and alignment, and to release excess tension. The illustrations help explain the images and exercises, and show how to use them in a variety of contexts. Inside Ballet Technique 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 movement, or in a gesture, and in an array of movements and positions, and are encouraged to engage in improvisation and exploration in the classroom. 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 eclectical 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 technique and in class and performance settings.

Teaching Dancing with Ideokinetic Principles 11x8.5 Hardcover Dancing Covers provides an inside glimpse into ballet icon Konora's journey. Konora, whose career has been sidelined by Covid-19, leads readers through warm-up steps, a basic ballet technique lesson, an exploration of movement and form. Spectacular photos and a conversational style will leave your dance fan adoring the ballet heroine. While designed for children ages 6-8 to explore the details of the shapes Konora creates, preschoolers and kindergarteners will enjoy trying the poses and seeing Konora in action. While older children may be less motivated to replicate the poses, they will observe and consider various dance elements. With more than fifty poses to contemplate or re-create, aspiring young dancers learn basic ballet technique and vocabulary; develop an eye for detail; for movement concepts; increase body awareness; develop spatial perception and balance; celebrate gratitude, the value of practice and making healthy choices. Ballet photography in movement can be an engaging activity for beginners and offers a valuable resource for dance teachers and experienced dancers.

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Breathing for Peak Performance First Published in 2005. Routledge is an imprint of Taylor & Francis, an informa company.

The Cambridge Handbook of the Imagination Bachelor Thesis from the year 2011 in the subject Theater Studies, Dance, grade: 1st, University Of Wales Institute, Cardiff, course: BA (Hons) Dance, language: English, abstract: This study investigates, through a detailed movement analysis of several choreographic works, whether Hofesh Shechter has created a new technique within contemporary dance today. The analysis utilises elements from both Adshde’s (1998) model for movement analysis and Stinson’s (2006) model for choreography: however adapting elements to consider the form and provide an evaluation through an external observation. In conclusion this study has revealed that irrespective of era; ‘Art cannot be divorced from life – it is of life’s essence. The central subject matter of all art is emotional value not fact. The art which expresses emotional values in movement is dance. So to dance one must study and explore and know movement’ H’Doubler (1998, pxxix)

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 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.

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This expanded edition of Dance Imagery for Technique and Performance supplies imagery tools for enhancing or preparing for performance, and it introduces the importance of imagery in dancing and teaching dance. Franklin’s method of using imagery in dance is displayed throughout this lavishly illustrated book, and the research from scientific and dance literature that supports Franklin’s method is detailed. The text, exercises, and illustrations make this book a practical resource for dancers and dance educators alike.

Workers in Hard Times The more knowledge the dancer - and the dancer's parents and teachers - has about the body as an instrument of artistic expression, the better the dancer. Inside Ballet Technique introduces the reader to the natural anatomical laws governing human movement and body mechanics, and relates them directly to the dancer's acquisition of technique in the daily ballet class. Easy to read, simply and clearly illustrated, Inside Ballet Technique provides a fresh perspective on the basic tenets of classical ballet, answering many questions that commonly persist in the minds of career-track students and dancers.

Dance Anatomy How do teachers create a classroom environment that promotes collaborative and inquiry-based approaches to learning ballet? How do teachers impart the stylistic qualities of ballet while also supporting each dancer’s artistic instincts and development of a personal style? How does ballet technique education develop the versatility and creativity needed in the contemporary dance environment? Creative Ballet Teaching draws on the fields of Laban/Bartenieff Movement Analysis (L/BMA), dance pedagogy, and somatic education to explore these questions. Sample lesson plans, class exercises, movement explorations, and journal writing activities specifically designed for teachers bring these ideas into the studio and classroom. A complementary online manual, Creative Ballet Learning, provides students with tools for technical and artistic development, self-assessment, and reflection. Offering a practical, exciting approach, Creative Ballet Teaching is a must-read for those teaching and learning ballet.

Creative Ballet Teaching Seeking to historicize today’s “Great Recession,” this volume of essays uses examples from North America, South America, Europe, Asia, and Australia to situate the current economic crisis and its impact on workers in the context of previous abrupt shifts in the modern-day capitalist marketplace. Contributors argue that factors such as race, sex, and state intervention have mediated both the effect of economic depressions on workers’ lives and workers’ responses to those depressions. Further, the direction of influence between politics and economic upheaval, as well as between workers and the welfare state, has often shifted with time, location, and circumstance. These principles inform a concluding examination of today’s “Great Recession”: its historical distinctiveness, its connection to neoliberalism, and its attendant expressions of worker status and agency around the world. Ultimately, the essays in this volume push us toward a rethinking of the relationship between capital and labor, the waged and unwaged, and the employed and jobless. Contributors are Sven Beckert, Sean Cadigan, Leon Fink, Alvin Finkel, Wendy Goldman, Gaetan Heroux, Joseph A. McCartin, David Montgomery, Edward Montgomery, Melanie Nolan, Bryan D. Palmer, Scott Reynolds Nelson, Joan Sangster, Judith Stein, Hilary Wainwright, and Li Zhang.

Franklin Method Ball and Imagery Exercises for Relaxed and Flexible Shoulders, Neck and Thorax “The first part of the book covers anatomy and biomechanics of the pelvis, and the second part includes 26 exercises for yoga practitioners and students specifically focused on strengthening the pelvis”--

Dance Technique for Children Explore the multifaceted learning processes and underlying principles behind the technical skills and abilities of a contemporary dancer. The depth and complexity of this challenging sensorial, intellectual, reflective, and creative process is presented with clarity, to support every training dancer in achieving the most from their learning experiences. With contributions from teachers at top dance institutions, this guide offers a unique insight into the expectations and processes of professional training classes.

Dance Imagery for Technique and Performance-2nd Edition [electronic Re Ballet is a detailed guide to creative practice and performance. Compiled by ten leading practitioners, each chapter focuses on an aspect of ballet as a performing art. Together they outline a journey from the underpinning principles of ballet, through an appreciation of different styles and schooling, into the dance studio for practice in class and beyond. With additional insights from highly acclaimed dancers, choreographers and teachers, this practical guide offers advice on fundamental and advanced training and creative development. As well as providing information from dance science research into training well-being, this book supports the individual dancer in their artistic growth, offering strategies for exploration and discovery. Topics include: principles, styles and schooling of classical ballet; fundamental technique and advanced expression; developing versatility and creative thinking; advice on injury management, nutrition and lifestyle; choreography and music and, finally, best practice in the rehearsal studio is covered. ‘A wonderfully accessible and comprehensive resource about the individual disciplines involved in ballet’, Leanne Benjamin OBE, former Principal of The Royal Ballet and international coach.

The Excellent Instructor & the Teaching of Dance Technique Breathing for Peak Performance presents detailed anatomical information related to optimal breathing function and offers 35 breathing exercises. This text uses the famed Franklin Method, which combines movement, imagery, and touch to improve functional breathing technique.