The Language of Ballet

When still a young dancer in the New York City Ballet, Suki Schorer was chosen by George Balanchine to lecture, demonstrate, and teach— he recognized in her that rare dancer who not only performs superbly but can also successfully pass along what she knows to others. In Suki Schorer on Balanchine Technique, she commits to paper the fruit of her twenty-four-year collaboration with Balanchine in a close examination of his technique for teachers, scholars, and advanced students of the ballet. Schorer discusses the crucial work at the barre as well as center work, port de bras, pointework, jumps, partnering, and more. Her recollections of her own tutelage under Balanchine and her brilliant use of scores of his remarks about dancing and dancers lend both authority and intimacy to this extraordinary analysis of Balanchine's legacy to the future of dance. Abundantly illustrated throughout with instructional photographs featuring members of the New York City Ballet, this book will serve as an indispensable testament to Balanchine's ideas on technique and performance.

The People Have Never Stopped Dancing

Directing the Dance Legacy of Doris Humphrey looks inside four of Doris Humphrey's major choreographic works—Water Study (1928), The Shakers (1931), With My Red Fires (1936), and Passacaglia (1938)—with an eye to how directorial strategies applied in recent contemporized stagings in the United States and Europe could work across the modern and contemporary dance genre. Author Lesley Main, a seasoned practitioner of Doris Humphrey choreography, stresses to the reader the need to balance respect for classical works from the modern dance repertory with the necessity for fresh directorial strategies, to balance between traditional practices and a creative role for the reconstructor. Drawing upon her own dance experience, Main's book addresses an area of dance research and practice that is becoming increasingly pertinent as the dancer-choreographers of the 20th century modern and contemporary dance are no longer alive to attend to the re-stagings of the body of their works. Insightful and thought-provoking, Directing the Dance Legacy of Doris Humphrey calls for the creation of new forms of directorial practice in dance beyond reconstruction. The radical new practices it proposes to replace the old are sure to spark debate and fresh thinking across the dance field.

Carlos Chavez

Experience the raw energy and aesthetic beauty of dance as you perfect your technique with Dance Anatomy. Featuring hundreds of full-color illustrations, Dance Anatomy presents more than 100 of the most effective dance, movement, and performance exercises, each designed to promote correct alignment, improved placement, proper breathing, and prevention of common injuries. The exercises are drawn in stunning detail, capturing the dancer in motion and highlighting the active muscles associated with each movement so you can develop and strengthen different areas of the body. You will clearly see how muscular development translates into greater poise and elegance on the stage. Each chapter addresses a key principle of movement to help you improve performance, beginning with the center of the body, where dance begins. You will learn exercises to target specific areas, such as shoulders and arms, pelvis, and lower legs to enhance flexibility and ensure safety. You will also discover more efficient ways of improving your lines and technique by implementing a supplementary conditioning program that takes into account your changing cycles of classes, practices, and times of rest. Regardless of your ability level or dance style, Dance Anatomy will help you master the impeccable balance, intense muscular control, and grace to prepare you for your next leading role!
Pilates and Conditioning for Dancers

Even people with the barest interest in Broadway can recognize the unique, angular, sensual style of Bob Fosse. With its small gestures and isolated movements, it is frequently copied—and often misinterpreted. For those interested in learning more about Fosse, and more to it than hats and white gloves, is why Deborah McWaters has put together the ultimate visual and verbal guide to Fosse’s way of dancing, choreographing, and teaching. Using hundreds of photographs, as well as descriptions from Fosse himself, McWaters guides dancers and teachers through the process of understanding the intricacies of this style of jazz dance. An assistant to Gwen Verdon on Fosse, a long-time associate of Ann Reinking, and personal choreographer for Ben Vereen, McWaters is uniquely situated to write this book. The Fosse Style provides facts, not guesswork, about how to execute Fosse’s signature movements, information handed down from an illustrious list of artists and performers. It closes with a sample dance featuring Fosse’s signature moves. No dancer or fan of such shows as The Pajama Game, Damn Yankees!, Sweet Charity, Cabaret, Pippin, or Chicago can afford to be without this book.

The Illustrated Dance Technique of José Limón

Dance Technique and Injury Prevention has established itself as the key reference for everyone involved in dance injury and treatment, physical therapy, and dance instruction.

Introduction to Modern Dance Techniques

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 American modern dance’s first male star. Born in Culiacán, Mexico, in 1909, the eldest of twelve children, he came to the United States when he was seven. In 1926, after a year at the University of Puerto Rico, he moved to 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—exhorted 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,” “nympha,” 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.

Dramatic Games & Dances for Little Children

Daniel Lewis’s legacy as a hugely influential choreographer and teacher of modern dance is celebrated in this biography. It showcases the many roles he played in the dance world by organizing his story around various aspects of his work, including his years at the Juilliard School, dancing and touring with the Jose Limon Company, staging Limon’s masterpieces around the world, directing his own company (Daniel Lewis Dance Repertory Company), writing and choreographing operas and musicals, and his years as dean of dance at New World School of the Arts. His life has spanned a particular period of growth of modern and contemporary dance, and his biography gives insight into how the artistic and journalistic perspectives on modern dance were influenced by what was occurring in the broader dance and arts communities. The book also offers rarely seen photographs and interviews with unique perspectives on many dance luminaries.

The Illustrated Dance Technique of José Limón

From adagio to voyage, over 800 steps, movements, poses, and concepts are fully defined. A pronunciation guide and cross-references to alternate names for similar steps and positions also included.

Jazz Dance Class

A highly illustrated reference to all aspects of jazz dance by one of the art’s most respected teachers.

Teaching Dance

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.

Teaching Dance

Basic Principles of Classical Ballet
First Published in 1998. The purpose of this volume is to list as completely as possible Chávez’s compositions, which number close to two hundred works, and to present a digest of selected literature germane to his multifaceted professional activity. This literature, which began in the 1920s and continues to grow, is almost entirely in Spanish and English, reflecting the main arenas in which he worked—Mexico, other Hispanic language countries, the United States, and England. Each research guide offers a selective, annotated list of writings, in all European languages, about one or more composers. There are also lists of works by the composer, unless these are available elsewhere. Biographical sketches and guides to library resources, organizations, and specialists are presented. As appropriate to the individual composer, there are maps, photographs, or other illustrative matter, glossaries, and indexes.

Dance Anatomy
Introduces various programs and activities designed to awaken the links between mind, body, and spirit, including sensory therapies, subtle energy practices, massage, movement therapy methods, martial arts, yoga, meditation, and creative arts therapies.

Beginning Modern Dance

Dance Imagery for Technique and Performance, Second Edition
First Published in 1995. Routledge is an imprint of Taylor & Francis, an informa company.

Classical Ballet Terms
Franklin provides 583 imagery exercises to improve dance technique, artistic expression and performance. More than 160 illustrations highlight the images, and the exercises can be put to use in dance movement and choreography.

Gymnastic and Folk Dancing
“Two experienced dance teachers and professionals, one from the world of modern dance and the other from ballet explore the movement system developed by F.M. Alexander in the early 20th century. Alexander Technique is a method that teaches people to move with a greater degree of ease and coordination. The technique is applicable to all people, not just dancers and performers, and involves becoming aware of habitual patterns of movement which interfere with optimal movement efficiency. The expected outcome of learning the Alexander Technique is an increased level of psychomotor coordination, and ease and efficiency of motion in both everyday activities and specific movement practices such as dancing. In this study of the authors incorporate of what is known as the Dart Procedures which the authors believe help illustrate the application of Alexander techniques. Of primary interest to dance educators this book will also be useful to practitioners in music education, dance therapy, Yoga, Pilates, and other bodywork fields. More than 150 photos and an accompanying DVD with film clips illustrate movement examples”—Provided by publisher.

Dance Words
For the beginning, intermediate or advanced student of any age, this complete body warm-up also provides an introduction to Luigi’s lyrical jazz style and technique.

Ballet Beyond Tradition
This is the definitive resource for understanding and practicing the influential dance technique developed by two pioneers of modern dance, Alwin Nikolais and Murray Louis. The Nikolais/Louis Dance Technique is presented in a week-to-week classroom manual, providing an indispensable tool for teachers and students of this widely studied movement practice. Theoretical background for further reading is set off from the manual for those interested in deeper study. Their philosophy and methodology span a broad readership and offer an important addition to dance literature and American cultural history.

Learning about Dance
Social Partner Dance: Body, Sound, and Space is an ethnomusicology of social partner dancing built on participant observation and interviews with instructors of tango, lindy hop, salsa, blues, and various other forms. The work establishes a general analytical language for the study of these dances, based on the premise that a thorough understanding of any lead/follow form must consider in depth how it manages the four-part relationship between self, partner, music, and surroundings. Each chapter begins with a brief vignette on a distinct dance form and explores the focused worlds of partnered dancing done for the joy and entertainment
of the dancers themselves. Grounded intellectually in embodiment studies and sensory ethnography, and empirically in ethnographic fieldwork, Social Partner Dance promotes scholarship that understands the social, cultural, and political functions of partner dance through its embodied practice.

The Fosse Style

Many of us are drawn to dance because we love the act of dancing. Teaching was something that came later. It is necessary to teach dance if we want to continue dancing and make a living doing it. Whether you are facing a class of students for the first time or are an experienced teacher, whether you teach children or adults, whether in a recreational setting or college, you will find this book an essential source of information. Supported by illustrations, numerous examples, sample lesson plans, activity suggestions, and discussion questions, Teaching Dance: The Spectrum of Styles is designed for use as a course textbook for student teachers and as a resource for the professional teacher. It includes practical tips and application suggestions with additional material downloadable from the website. Supported by illustrations, numerous examples, sample lesson plans, activity suggestions and discussion questions, Teaching Dance: The Spectrum of Styles is designed for use as a course textbook for student teachers and as a resource for the professional teacher. It includes practical tips and application suggestions with additional material downloadable from the website. This groundbreaking work brings the Spectrum of Teaching Styles originally developed by Muska Mosston and Sara Ashworth to the art and science of dance. The Spectrum will help dance teachers address many issues, including the following: For the beginning teacher, “Did I meet my objectives? How can I judge how well I did?” For the advanced teacher, “How can I encourage initiative and help students become more responsible and self-motivated?” “How can I continue to grow and improve as a teacher?” For the college or university teacher, “How do I help my colleagues in other disciplines and my administration understand dance as an academic discipline?” “How can I engage students cognitively and encourage critical thinking?” For teachers of children, “How can I focus on the creative possibilities of movement for each child and harness their love of discovery?” For teachers in private studios, “The students in my class are at several different levels! How can I coax the beginners and still challenge the more advanced students?” “How can I teach so that I reach every student, keep students coming back for more classes, and thus keep enrollment (and my business) up?” When teaching large classes, “How can I provide individualized feedback for every student in the class and still keep the class moving?”

The Dance of Death

Dance and the Alexander Technique

Have you sensed that God is up to something with your life? There are things that God has spoken to you years ago and now you are beginning to see that God was telling you about your future. You can see that God is now bringing things together concerning your destiny as a matter of fact it is blowing your mind. Not only is it blowing your mind it is blowing the minds of your friend and your family members. They do not know how to take this newfound energy. They do not know how to take you now, before you just talked about your dreams but not you are making room for the provisions of God, you believe God is going to do what He said he would do. People do not understand the sudden change in your personality, and even if you explained it to them they would not believe it.

The Dance Technique of Lester Horton

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.

Inside Ballet Technique

José Limón is universally recognised as one of the most important modern dancers of the 20th century. His technique is still taught at major colleges and dance schools; his dance company continues to revive his works, plus presents new works. His most famous work, The Moor’s Pavanne, has been presented around the world by ballet and modern dance companies. This book presents a series of essays about Limón’s life and works by noted scholars and dancers who were associated with Limón. It serves as a perfect introduction to his choreography and legacy. The book should appeal to fans of modern dance.

José Limón

Wherever ballet is taught in the world, and in whatever language, it retains one common denominator: the technical terms used are in French, deriving in part from the rules laid down at the time of Louis XIV. Yet there are many discrepancies in the perceived meaning, spelling and usage between various countries and teaching methods, and this dictionary aims to prevent confusion by explaining the precise meanings of over 560 of the French technical terms used in classical ballet. The dictionary is also unique in that it addresses the problems of correct spelling and grammar, such as the fact that French nouns have a gender with which the adjectives qualifying them must agree. These details may be relatively unimportant to the average dancer, but it is essential that they should be correctly applied when dealing with the printed word. While most of the entries are concerned with the correct translation and basic explanation of technical terms, there are also extended entries which trace both the historical background and the linguistic origins of
particular aspects of ballet terminology, such as the one on The Orientation of the Body in Space. The dictionary is an essential reference work not only for ballet dancers and teachers, but for all audience members who wish to have a better technical understanding of this most elegant of art forms.

Daniel Lewis

Anna Paskevska offers new ways to understand the ballet vocabulary in terms of the most recent recent understanding of the body and how it moves.

Luigi's Jazz Warm Up

A guide to the principles of dance and training developed by Lester Horton. It includes a foreword by Alvin Ailey, reminiscences of early Lester Horton technique by Bella Lewitzky, and a three-dimensional portrait of the life and work of Lester Horton by Jana Frances-Fischer.

Folk Dances of Czecho Slovakia

Providing the principles of dance developed by Limon, this book gives the historical and physical aspects of his style and approach to dance that will be of interest to students of dance at every level. It includes exercises that teach the fundamentals of dance, and includes a complete class beginning with floor work and progressing to center exercises and across-the-floor combinations. This replaces 0-06-015185-4.

Cool Careers Without College for People Who Love Movement

Dance Technique and Injury Prevention

José Limón and La Malinche

During the past thirty years, Native American dance has emerged as a visible force on concert stages throughout North America. In this first major study of contemporary Native American dance, Jacqueline Shea Murphy shows how these performances are at once diverse and connected by common influences. Demonstrating the complex relationship between Native and modern dance choreography, Shea Murphy delves first into U.S. and Canadian federal policies toward Native performance from the late nineteenth through the early twentieth centuries, revealing the ways in which government sought to curtail authentic ceremonial dancing while actually encouraging staged spectacles, such as those in Buffalo Bill's Wild West shows. She then engages the innovative work of Ted Shawn, Lester Horton, and Martha Graham, highlighting the influence of Native American dance on modern dance in the twentieth century. Shea Murphy moves on to discuss contemporary concert dance initiatives, including Canada's Aboriginal Dance Program and the American Indian Dance Theatre. Illustrating how Native dance enacts, rather than represents, cultural connections to land, ancestors, and animals, as well as spiritual and political concerns, Shea Murphy challenges stereotypes about American Indian dance and offers new ways of recognizing the agency of bodies on stage. Jacqueline Shea Murphy is associate professor of dance studies at the University of California, Riverside, and coeditor of Bodies of the Text: Dance as Theory, Literature as Dance.

Jose Limon

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.

The Illustrated Encyclopedia of Body-mind Disciplines

Discusses the principles of the choreography of Jose Limon and describes exercises designed to train dancers in Limon's style

Dramatic Dances for Small Children

José Limón (1908-1972) was one of the leading figures of modern dance in the twentieth century. Hailed by the New York Times as "the finest male dancer of his time" when the José Limón Dance Company debuted in 1947, Limón was also a renowned choreographer who won two Dance Magazine Awards and a Capezio Dance Award, two of dance's highest honors. In addition to directing his own dance company, Limón served as artistic director of the Lincoln Center's American Dance Theater and also taught choreography at the Juilliard School for many years. In this volume, scholars and artists from fields as diverse as dance history, art history, Mesoamerican ethnohistory, Mexican American studies, music studies, and Mexican history come together to explore one of José Limón's masterworks, the ballet La Malinche. Offering many points of entry into the dance, they examine La Malinche from various angles, such as Limón's life story and the influence of his Mexican heritage on his work, an analysis of the dance itself, the musical score composed by Norman Lloyd, the visual elements of props and costumes, the history and myth of La Malinche (the indigenous woman who served the Spanish conquistador Hernán Cortés as interpreter and mistress), La Malinche's continuing presence in Mexican American culture, and issues involved in a modern restaging of the dance. Also included in the book is a DVD written and directed by Patricia Harrington Delaney that presents the ballet in its entirety, accompanied by expert commentary that sets La Malinche within its artistic and historical context.
Professional dance is an exciting but demanding career to choose, and the dancer of today needs to be physically prepared for the stress on the body that a performing life entails. Pilates and Conditioning for Dancers is a practical guide to exercises designed specifically for dance students and professionals alike. The focus on how to choose exercises that suit the individual offers dancers the freedom to optimize their performance potential in a flexible environment. Key topics covered are Core Control; Turnout; The Healthy Spine; Footwork; Jumping and Landing. This new book covers each area of the body, relating the exercises closely to dance technique and providing movement solutions for dancers of all styles and at all stages of their performing career.