

Chapter 1 : Lydia Johnson Dance - Bios

Durang's terpsichore, or, Ball room guide: being a compendium of the theory, practice, and etiquette of dancing, embracing a description of the cotillions: polka and mazurka, quadrilles, gallopades, polonaises, and an essay on waltzing.

The Status of the Field Dance is underrepresented in philosophical aesthetics. This means that, as a whole, the philosophical aesthetics of dance lacks the full range of views that one can find in more developed field of aesthetics such as literature or music. Here Sparshott explains that dance was not originally construed as a fine art under the 18th-century system of the fine arts that culminated in G. His system of the arts included only painting, sculpture, architecture, poetry, and music, prioritizing the first three for being able to symbolize and represent truth visually and the latter two for doing so aurally. First, dances usually lack words or texts and are often developed without the use of a written plan, script or score of any kind see Franko and a. In addition many dance scholars eschew the idea that dance can be reduced to or compared to anything like a score or text. For more on the idea of dance as texts see Franko Even when there is a score, this score is not always used as an essential recipe for the performances but can instead just serve as the inspiration for a performance that is completely different see Franko In addition, standardized notation forms are controversial, and no one form is universally accepted see Franko a and Van Camp This makes it difficult to place dance into metaphysical categories designed with other forms of art in mind. Second, dance has salient bodily aspects that complicate the question of how and why it can be conceived as a fine art, and how mind and its connection with the body is involved in the making, performing, evaluating and appreciating of dances. The dance philosopher is thus faced with these two tasks among others: For more on expression as a feature of dance see Section 5. Dance historian Selma Jean Cohen has held that expressiveness is present in all dance, causing Monroe C. Beardsley to posit that expressiveness might be a necessary if not sufficient condition for dance as art. Borrowing from action theory, Beardsley says that one causal bodily action can, under the right circumstances, be sortally generated into another kind of action. Thus, the act of marrying can, under the right circumstances, also be bigamy. Following Beardsley here, we can thus say that an act of running, for example, can, under the right circumstances, also be dance. The right circumstances, he maintains, might be expressiveness, as described above. We can also infer here that other conditions of dance might also apply being on a stage in a theater, being offered for appreciation as a dance, conducted in ways that are part of a dance vocabulary, etc. See Meskin for more on dances as action sequences rather than mere movements. In short, Khatchadourian says that a dance consists of movements that are not actions because they are not intentional in the traditional sense, that of being directed towards making something change in the real world rather than in the imagined world of a theatrical performance. Khatchadourian follows Susanne K. Langer b in his claim that dance movements are not actions. Neither Beardsley nor Khatchadourian agree with Langer: Langer b would presumably agree with Khatchadourian that dance movement is not action but agree with Beardsley that the kind of movement dance creates differs in kind from movement simpliciter. Langer b explicitly includes dance as art into her system of the arts when she holds that all of the arts are in essence symbol-making endeavors. She agrees that action is a necessary feature of dance. Both Aaron Meskin , and Pakes suggest that it is the embodiment of dance in a physical, intentional event that makes dances better construed as action-structures rather than eternal types. It is for this reason among others that they find dance to be ill-suited for analysis under a Platonic ontology of art in which the structure of the work of art is discovered rather than created. They deny that expressiveness, in the sense of either intensity or non-practicality, could be either a necessary or sufficient condition for dance. Dances are usually known by the name and date of their first performance but subsequent performances and casts can change the structural and other qualitative features that were present in the original performance. Further, as mentioned earlier, many dances have no notated score and, if they are preserved via video or other method, subsequent performances can still deviate from these frameworks in significant and perhaps identity-changing ways. A dance notation might also function as the jumping-off point from which to make a radically new kind of dance

rather than a limitation on innovation and changes to which a dance choreographer or set of performers must adhere. In this way dance is not unlike music for more on this see Section 3, below, and S. A defining feature of allographic artforms, according to Goodman, is that their works can, in identification-relevant form, be notated. This is true in principle, even in those cases where there is no actual score. He also says that this can be done and that in fact it is done in a broad and benchmark sort of way in practice: A further problem they point out is that a dance score does not function the way a musical score or theater script typically does – it does not in practice always provide the essential features of a work or provide a recipe for subsequent performances to follow see Franko and a. For more on the differences of dance with music and theater see Section 3, below. Whether or not Armelagos and Sirridge are right about musical scores and theater scripts here is something the reader is encouraged to consider. One might ask whether this is a relevant criticism if Goodman never sought to address dance practice. For a different account of how Goodman construes the work of art see S. For more on dance notation in general see Guest , , and On this point against Goodman see also Levinson and Margolis Both agree, however, that a work of art is a re-performable object tied to a constitutive abstract structure. The dancer, for example, often supplies structural and stylistic elements of a dance during the course of rehearsing and performing the piece that were not specified or provided by the choreographer. Both Van Camp and Renee Conroy have argued that the ontology of dance needs to be more reflective of and responsive to actual danceworld and artworld practice. She thus follows pragmatic methodology in its claim that it eschews essentialism, construed as a method of identifying fixed and unchanging features of a given concept, practice or entity. She also follows pragmatism in upholding pluralism, and in holding that the ongoing deliberative and decision-making practices of dance world constituents such as performers, choreographers, audiences, historians, and critics should be considered in an important way when developing an account of dance work identity. Van Camp also includes the art law community as part of this art world, suggesting that dance philosophers consider which features of a dance are given copyright protection in legal contexts. For an additional account of why dance practice should be relevant when considering the ontology of art see D. The problem that Davies identifies is that dance-making and performing does not always stay within guidelines that would allow dance philosophers to say that this is true in all cases. This has led D. This diverges somewhat from Van Camp , who holds that the history and practice of dance allows a wide degree of variation among performances of dance works without loss of work identity. For more on the difference between works, versions, and interpretations see S. Research by Franko on dance reconstruction provides an additional argument against the classical paradigm, the idea that a dance is repeatable, which he says is a myth that is not supported by dance practice. Even reconstruction of past dances from scores and recordings has been relatively rare among contemporary choreographers Franko Franko points out that most choreographers who seek to reconstruct past dances do not so for the purposes of repeating or performing a past structure in order to preserve it. Instead they seek to comment upon, rethink or theorize about the earlier dance in something new. This may be true of music and of theater as well and it is something upon which the dance philosopher should reflect before assuming that this is a distinguishing feature of dance. For more on comparisons with music and theater see Section 3 below; see also S. Davies , 5, for a discussion of reconstructions of works of Shakespeare. Meskin has perhaps the most complicated and comprehensive ontology of dance of all, holding that when an audience experiences a dance performance we are experiencing three works of art: He further notes that a solo performance by an individual dancer may also be its own artwork if that performance comprises the whole work. In short, by including productions and performances to the type-level of artworks Meskin provides one way to understand why the classical paradigm may be open to the objection that the dance work of art understood only as one kind of type is unstable. Differences in individual performance events, for example, may be due to differences in production- and performance interpretation-works that demonstrate or that create functional instabilities in the choreographic-work. For more on the question of What is Dance? Comparisons with Music and Theater The art of dance is closest in form to music and theater, since in many salient instances it involves a performance setting in which performers and audience members share a physical and temporal space during the course of a live performance event. For an overview of the philosophy of music see Bicknell , S. Davies , Kania , Gracyk and

Kania and; for an overview of philosophy of theater see J. Hamilton , Osipovich and Woodruff For performance in music and theater see D. Davies b, Thom and Godlovitch Unfortunately, there has been little work in philosophy of dance that addresses music and theater so the survey below will be somewhat speculative as to directions additional work in this area might take. One of the difficulties for developing the philosophy of dance is that the methodology of philosophical analysis encourages separating out each art form in order to say what makes it distinct from every other form of art. For more on hybrid artforms see Levinson Thus that dance is most often performed to music, and that the music might in some cases be a constituting feature of the dance work of art, as in the case where a dance is created by a choreographer in conjunction with a composer, has so far eluded any sustained treatment by dance philosophers. Igor Stravinsky, for example, composed the music for ballets either at the behest of or in conjunction with a dance company director such as with Sergei Diaghilev for *The Rite of Spring* and with George Balanchine for *Apollo* and in these cases it might be argued that the music is a constitutive feature of the dance works of art that emerged from these collaborations see S. For a history of dance as a theater art see Cohen Music and theater may be discussed in terms of general similarities and differences, as I shall do below, but this is not the same as discussing a philosophy of art that considers dance-music or dance-theater works of art. Is the work of art an abstract structure and if so what kind? Is it constituted by performance? What is the role and importance of the performer or performance in connection to work ontology? There are ongoing debates about the answers to these questions in the philosophy of music and the philosopher of theater, just as there are in the philosophy of dance. In addition close analogues to dance in theater can be found in bodily enhanced comedy such as the kind of slapstick routines to be found in vaudeville and then popularized by such performers as Charlie Chaplin, Buster Keaton, Red Skelton and Lucille Ball, and all forms of mime. Dance is also used to a large degree in musical theater – a hybrid form of dance, music, and theater. A third similarity between the philosophy of dance and the philosophies of music and of theater is that they are all dealing with an art form that is often experienced live in front of an audience. This leads to philosophical questions in each field about the extent to which dance, music and theater are: For more on dance improvisation see Section 6, below. Since dance, music and theater share the honor of being considered among the most expressive arts, perhaps because of the typical proximity of human performers to the way these artforms are experienced, the philosophies of these arts acknowledge this. All three also lend themselves to the philosophy of performance, including philosophies of identity and how features such as race, class, gender, sexual orientation, disability and other components of human identity are performed by a human performer who may have an identity in non-artistic life that differs from one they inhabit during the course of an artistic performance. Rhythm is a common feature of both dance and music and thus shows up in the philosophical literature on both. In addition, both dance and theater use physical gesture as a way of communicating with audiences, creating a point of connection for the philosophies of dance and theater. For dance, this is particularly true in the case of story ballets. Philosophical discussions of dance and theater are also likely to incorporate the importance of movement through space or spatiality. For more on dance and theater see Carroll All three also manipulate temporality, the way that the performance unfolds through time, as part of the intentional experience of these arts in a way that is more pronounced and more variable than is the typical experience of appreciating a visual art like painting or sculpture. For specific differences in temporality in the arts see Levinson and Alperson

Chapter 2 : Dance Bibliography - Dance Research Guide - Research Guides at SUNY Oswego, Penfield LI

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Performance and participation Members of an American jazz dance company perform a formal group routine in a concert dance setting Theatrical dance, also called performance or concert dance, is intended primarily as a spectacle, usually a performance upon a stage by virtuoso dancers. It often tells a story , perhaps using mime , costume and scenery , or else it may simply interpret the musical accompaniment , which is often specially composed. Examples are western ballet and modern dance , Classical Indian dance and Chinese and Japanese song and dance dramas. Most classical forms are centred upon dance alone, but performance dance may also appear in opera and other forms of musical theatre. Participatory dance, on the other hand, whether it be a folk dance , a social dance , a group dance such as a line , circle , chain or square dance , or a partner dance such as is common in western Western ballroom dancing , is undertaken primarily for a common purpose, such as social interaction or exercise , of participants rather than onlookers. Such dance seldom has any narrative. A group dance and a corps de ballet , a social partner dance and a pas de deux , differ profoundly. Even a solo dance may be undertaken solely for the satisfaction of the dancer. Participatory dancers often all employ the same movements and steps but, for example, in the rave culture of electronic dance music , vast crowds may engage in free dance , uncoordinated with those around them. On the other hand, some cultures lay down strict rules as to the particular dances in which, for example, men, women and children may or must participate. Origins Mesolithic dancers at Bhimbetka Archeological evidence for early dance includes 9,year-old paintings in India at the Rock Shelters of Bhimbetka , and Egyptian tomb paintings depicting dancing figures, dated c. It has been proposed that before the invention of written languages, dance was an important part of the oral and performance methods of passing stories down from generation to generation. References to dance can be found in very early recorded history; Greek dance horos is referred to by Plato , Aristotle , Plutarch and Lucian. During the first millennium BCE in India, many texts were composed which attempted to codify aspects of daily life. It mainly deals with drama, in which dance plays an important part in Indian culture. It categorizes dance into four types - secular, ritual, abstract, and, interpretive - and into four regional varieties. The text elaborates various hand-gestures mudras and classifies movements of the various limbs, steps and so on. A strong continuous tradition of dance has since continued in India, through to modern times, where it continues to play a role in culture, ritual, and, notably, the Bollywood entertainment industry. Many other contemporary dance forms can likewise be traced back to historical , traditional , ceremonial , and ethnic dance. Dance and music Main article: Dance music Dance is generally, though not exclusively, performed with the accompaniment of music and may or may not be performed in time to such music. Some dance such as tap dance may provide its own audible accompaniment in place of or in addition to music. Many early forms of music and dance were created for each other and are frequently performed together. Some musical genres have a parallel dance form such as baroque music and baroque dance ; other varieties of dance and music may share nomenclature but developed separately, such as classical music and classical ballet. Dance and rhythm Rhythm and dance are deeply linked in history and practice. The American dancer Ted Shawn wrote; "The conception of rhythm which underlies all studies of the dance is something about which we could talk forever, and still not finish. The basic pulse is roughly equal in duration to a simple step or gesture. A basic tango rhythm Dances generally have a characteristic tempo and rhythmic pattern. The tango, for example, is usually danced in 2 4 time at approximately 66 beats per minute. The basic slow step, called a "slow", lasts for one beat, so that a full "rightâ€”left" step is equal to one 2 4 measure. The basic forward and backward walk of the dance is so counted - "slow-slow" - while many additional figures are counted "slow - quick-quick. However, since some such movements require more time in one phase than the other - such as the longer time required to lift a hammer than to strike - some dance rhythms fall equally naturally into triple metre. Further, complex dances composed of a fixed sequence of steps always require phrases and melodies of

a certain fixed length to accompany that sequence. Lululaund - The Dancing Girl painting and silk cloth. Baldry , before p. Shawn concurs, stating that dance "was the first art of the human race, and the matrix out of which all other arts grew" and that even the " metre in our poetry today is a result of the accents necessitated by body movement, as the dancing and reciting were performed simultaneously" [13] - an assertion somewhat supported by the common use of the term "foot" to describe the fundamental rhythmic units of poetry. Scholes , not a dancer but a musician, offers support for this view, stating that the steady measures of music, of two, three or four beats to the bar, its equal and balanced phrases, regular cadences, contrasts and repetitions, may all be attributed to the "incalculable" influence of dance upon music. The common ballad measures of hymns and folk-songs takes their name from dance, as does the carol , originally a circle dance. Many purely musical pieces have been named " waltz " or " minuet ", for example, while many concert dances have been produced that are based upon abstract musical pieces, such as 2 and 3 Part Inventions , Adams Violin Concerto and Andantino. Similarly, poems are often structured and named after dances or musical works, while dance and music have both drawn their conception of "measure" or "metre" from poetry. Shawn quotes with approval the statement of Dalcroze that, while the art of musical rhythm consists in differentiating and combining time durations, pauses and accents "according to physiological law", that of "plastic rhythm" i. Shawn nevertheless points out that the system of musical time is a "man-made, artificial thing The movements and gestures of the choreography are primarily intended to mime the personality and aims of the characters and their part in the plot. On the other hand, the ballet blanc , developed in the 19th century, allows interludes of rhythmic dance that developed into entirely "plotless" ballets in the 20th century [28] and that allowed fast, rhythmic dance-steps such as those of the petit allegro. The ballet developed out of courtly dramatic productions of 16th- and 17th-century France and Italy and for some time dancers performed dances developed from those familiar from the musical suite, [29] all of which were defined by definite rhythms closely identified with each dance. These appeared as character dances in the era of romantic nationalism. Ballet reached widespread vogue in the romantic era, accompanied by a larger orchestra and grander musical conceptions that did not lend themselves easily to rhythmic clarity and by dance that emphasised dramatic mime. In this case, however, the two are separately defined, though not always separately performed. The rhythmic elements, which are abstract and technical, are known as nritha. Both this and expressive dance nritya , though, are closely tied to the rhythmic system tala. Teachers have adapted the spoken rhythmic mnemonic system called bol to the needs of dancers. Japanese classical dance-theatre styles such as Kabuki and Noh , like Indian dance-drama, distinguish between narrative and abstract dance productions. The three main categories of kabuki are jidaimono historical , sewamono domestic and shosagoto dance pieces. African dance, for example, is rooted in fixed basic steps, but may also allow a high degree of rhythmic interpretation:

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Paul Magriel's 'A Bibliography of Dancing', first published in 1971, was the twentieth-century's first major bibliography of printed dance books. Drawing on material in the collections of the Library of Congress, New York Public Library, Boston Public Library, Harvard College Library and from the catalogues of major European libraries, Magriel.

She presented her early work in New York at numerous dance spaces and founded One Night Stand, a series of co-operative showcases, which allowed choreographers to present new work inexpensively. LJD was founded in 1998 when Ms. Johnson returned to her choreography after taking several years to be home with her three children while working part time. Dancers Kerry Shea began training at Pennsylvania Ballet. Shea had the honor of working with Lucas Crandall of the Nederlands Dans Theatre and performing a solo Crandall created on her. This is her 10th season dancing for Lydia Johnson Dance, where she has originated major roles and serves as Associate Artistic Director. Di Orio became a member of Lydia Johnson Dance in 2008 and has since learned and originated many roles and has also taught company repertory at workshops in NYC. In New York, Ms. Pon joined Lydia Johnson Dance in 2009. In New York, Mr. Hennessy-York works at Viacom Inc. This is his fourth season with Lydia Johnson Dance. She continued her dance education on scholarship at Point Park University, where she also studied abroad in Paris, France. Additionally, she teaches contemporary for the LJD school and is a certified personal trainer. She graduated cum laude from Marymount with a BFA in Dance and was an honorable mention for the Gold Key, a recognition award for excellence in dance. Currently, she is a member of I Love Dance Crew, a dance crew that specializes in hip-hop and various street styles to the tune of Korean pop music, performing outside the realm of ballet and contemporary work. After his conferral, he continued his education at the University of South Florida. After earning his BFA in modern dance performance, he migrated north to this fine city to pursue a career as a movement explorer, educator and performer. She has apprenticed and performed with Elisa Monte Dance. Anthony Bocconi was born in Brooklyn, New York, and began his dance training with hip-hop classes at the age of 12. The following year, he attended Fiorello H. Brown and Nathan Trice. This is his first season with Lydia Johnson Dance. In 2010, he joined the Victor Ullate Ballet, where he was promoted to Principal Dancer in 2011 and where he performed leading roles. This is the second season he has appeared as a guest artist with Lydia Johnson Dance. Sand Blonde has been a member of Lydia Johnson Dance since 2008, where she has enjoyed originating major roles as well as serving as costume designer and rehearsal director for the company. Much love to Casey and Simon, and gratitude to Lydia and all of the LJD family for their abundant laughter, support and inspiration! Sand Blonde is currently on maternity leave. In 2011, she was selected to participate in the Patricia N. She was the Managing Director of Dances Patrelle from 2008 to 2010. Iannacito McBride is currently on maternity leave. All photos on this page by Julie Lemberger. Lydia Johnson Dance design by bartokweb.

Chapter 4 : Dance Quotes (quotes)

Julianne Hough is a professional American dancer, actress and country music singer, best known for being on the reality competition show 'Dancing With the Stars.' Dancer, Singer, Choreographer.

While waiting for roles, she supported herself waitressing. That year she starred in the war film *Red Dawn*. She then appeared in the John Badham project *American Flyers*. The film was commercially successful [13] [14] [15] and received a positive critical reception. The low-budget film was a surprise hit, the first film to sell one million copies on video, [17] and is considered a classic. In the early s, Grey underwent two rhinoplasty procedures—the second of which was necessary to correct problems stemming from the first—that resulted in a nose that caused even close friends to fail to recognize her, and the major change in her appearance negatively affected her career. Of the experience she said, "I went in the operating room a celebrity—and came out anonymous. It was like being in a witness protection program or being invisible. In , she played Abbey, the mother of a sick child in the season seven *House* episode " *Unplanned Parenthood* ". She was partnered with professional dancer Derek Hough. However, injuries, stress, and exhaustion took their toll on Grey, and for a couple of weeks she fell behind. In week seven, however, she improved, tying with previous frontrunner Brandy Norwood. On November 23, , Grey and her partner Hough won the competition. The accident, which was the event through which their relationship became public, occurred when Broderick, at the wheel of a rented BMW , crossed into the wrong lane and collided head-on with a Volvo driven by a local mother and daughter, Margaret Doherty, 63, and Anna Gallagher, 28, who were killed instantly in the accident. Fox and Johnny Depp and journalist George Stephanopoulos. They have a daughter Stella, born December 3, Prior to her appearances on *Dancing with the Stars* , Grey had a physical examination to ensure that she was fit enough to compete and saw a doctor to address chronic neck problems caused by the car accident years before. He also found a suspicious white spot on her thyroid via MRI. The nodule was cancerous and was removed. Grey has stated she believes the cancer was caught before it metastasized and that she is now cancer-free.

Chapter 5 : Charles Dance - Biography - IMDb

Paul Magriel's A Bibliography of Dancing, first published in , was the twentieth-century's first major bibliography of printed dance blog.quintoapp.comg on material in the collections of the Library of Congress, New York Public Library, Boston Public Library, Harvard College Library and from the catalogues of major European libraries, Magriel produced a bibliography listing nearly five thousand.

Evans and Company, Alter, Michael J. Human Kinetics, Asante, Kariamuwelsh edited by. An Artistic, Historical, and Philosophical Inquiry. Africa World Press, Inc. The Intimate Act of Choreography. University of Pittsburgh Press, Butler, J. An Anthology of Writings. A Touch of Innocence: Black Dance in the United States from to Dance Imagery for Technique and Performance. Human Kinetics, Friedman, Lise. Alvin Ailey dance moves! The Pilates Method of Body Conditioning. Anatomy For The Dancer. Dance Magazine Giordano, Gus. Anthology of American Jazz Dance. Orion Publishing House, Giordano, Gus. The Black Dancing Body: A Geography from Coon to Cool. Palgrave Macmillan, Grant, Gail. Technical Manual and Dictionary of Classical Ballet. Arcturus Publishing Limited, after edition by John W. Princeton Book Company, Haskins, James. Black Dance in America: A History Through Its People. Human Kinetics, Humphrey, Doris. The Art of Making Dances. The Stage Management Handbook. Betterway Books, Jonas, Gerald. A Dictionary of Ballet Terms. Basic Technique and Terminology. The Black Tradition in American Dance. Rizzoli International Publications, Inc. Movement from Person to Actor to Character. Dance in Elementary Education. Blueprint for Teaching and Learning in the Arts: Modern Dance for Beginners. The Dance Technique of Lester Horton. Princeton Book Company, Rose, Albirda. A Way of Life. The Official Illustrated Guide. Bonus Books, Shook, Karel. Elements of Classical Ballet Technique: Dance Horizons, Siler, Brooke. A Complete Guide to Foot Care. Princeton Book Company, Spolin, Viola. Improvisation for the Theater. Dancing Through The Curriculum: The Journey of an American Dance Company. Lester Horton Modern Dance Pioneer. Dance Horizons, Woll, Allen. From Coontown to Dreamgirls.

Chapter 6 : Catalog Record: A bibliography of dancing, compiled and | Hathi Trust Digital Library

This bibliography of dance books was compiled in by Chrissy Fowler of Belfast, Maine (blog.quintoapp.com). This project was supported by funds from the Maine Arts Commission.

This source provided information on the evolution of Plena to Salsa. Aparicio not only wrote on the music, but the how the migration of Puerto Rico helped shaped the music and how the music was an outlet and form of expression the Puerto Rican people. Music of Puerto Rico. This website is an educational resource published by Evan Bailyn. It was created in order to increase and strengthen relationships with the people of Puerto Rico by appreciating their music, create pride within the Puerto Rican community by the portrayals of their music, and to finally use the site as a sort of dedication to Puerto Rican music. This is achieved by providing detailed information on the various instruments, genres, and popular artists that are within Puerto Rican music. The instruments sub-topic has facts on its derivation and history, physical features, and ways of use. Then each genre is traced back to how it was formed and provides a detailed description of how it has evolved, and by whom it is enjoyed, over time. Finally, the artists section reveals a long list of the well-known Puerto Rican music artists, which provides an extensive bibliography of each individual. Essays on the topic of Puerto Rican music, lyrics for various songs, and multimedia clips are available as well. This website is of great relevance to our project because of the detailed descriptions of every aspect of Puerto Rican music. It provides a plethora of information of the different genres and its attributions, which is of great aid to our project since our research entails studying music from Puerto Rico as well. This resource gave a lot of detailed information on Bomba and Plena. Calderon was very thorough in explaining the history, the dance, the ways in which they were used, and clothing. Dance Resources, History of Dances. One such subcategory was the topic of Merengue, which is one of the dominant Dominican Republic music genres. This site gave information on the origins, the dominant instruments, the people who enjoy Merengue, among others. It was of great help to our project since Merengue is a significant part of Dominican Republic music. Dance Resources gave a lot of detailed, relevant information and was helpful in gathering information on the Merengue dance and music. This article discusses the value of rumba that was once considered a Afro-Cuban dance music but now has become national promoted. Dance and Social Change in Contemporary Cuba. Indiana University Press, This book examines the origins and the various forms of rumba by research and first-hand participation. Daniel describes and analyzes rumba, especially the cultural and social influences it has had on Cubans. This website is of the Dominican Republic Index, having information on a variety of areas in the Dominican Republic. One such area is on music, and a subcategory of the music section is one on the bachata music. The information provided is a synopsis of a published book called "Bachata, A Social History of a Dominican Republic Music" that was published in It provides a plethora of information regarding the bachata music and dance, such as how the dance is carried out, and how the dance originated. This is relevant to our topic because of the detailed information about bachata music. It provides a fresh perspective of the book "Bachata, A Social History of a Dominican Republic Music" while providing detailed descriptions about the different aspects of bachata music. Fernandez, Ronald, Puerto Rico: Fernandez provided information on the Puerto Rican people, history, and culture in encyclopedia form. This site was a review of a book titled "Bachata: It gives a brief history of its origin, the instruments that are dominant in bachata, as well as where and when it is mainly played and enjoyed. This website is of great relevance to our project because of the detailed information about the bachata music. It gives specific and descriptive information about each of the segments stated above, and is credible because the information is from a published piece of work. The articles in this book examine the impact of imperialism and colonization on Latin America and Latin American immigrants in the United States. The Immigrant Heritage of America Series. Hauberg provides a lot of information on the migration of Puerto Ricans from the island to the mainland. There is a good amount of statics and facts in this source. This website provides users with a plethora of information about the Dominican Republic- such as population, president, history, monetary unit, etc. It was very help in providing up to date information about the country. This website is relevant to our project because one of the main countries that we studied was the Dominican

Republic. From Pre-Columbian Times to , Princeton: Markus Wiener Publishers, The book also provides information on the "discovery", colonization, and annexation by the United States of Puerto Rico. Kahl, Willi and Katz, Israel J. Grove Music Online is the online version of a music encyclopedia. This article provides the different forms bolero has taken in various countries. The Bolero in the Hispanic Caribbean. This articles how the Cuban bolero is a genre influenced by various cultural aspects, similar to the hybrid identity of Cubans. The Story of Salsa and Latin Jazz. Leymarie tells the story of Cuban music from its beginning in Cuban to its present day form in the United States. Although this book does focus on Cuba, it also includes Puerto Rico and the Dominican and how music from all three islands merged in New York to launch Latin music in the States. Profile of Merengue, Music of the Dominican Republic. This website gives a detailed description on the Merengue genre of Dominican Republic music, however also gives information on the Salve and Gaga. Information on both Salve and Gaga were difficult to locate since it is not as widely enjoyed as the Merengue and Bachata, thus this website was of great assistance for the project. It gave information highlighting when both music is played, as well as where it originated from. Caribbean Music from Rumba to Reggae. Temple University Press, But he especially focuses on its migration to the states and how it evolved into the sound we know today. There are many historical facts and figures in the source as Manuel also places in the music in a cultural context, allowing the reader to see the how the music has affected the people and what people affected the music. Popular Musics of the Non-Western World. Manuel provides information on the instrumentation and dance of salsa. Resistance in Motion" by Barbara Browning, and "Rumba: Cuban Music from A to Z. Duke University Press, This article examines the causes of the four different waves of migration from Cuba. Welcome to Puerto Rico. This website provided information on the Taino indians on the island of Puerto Rico from Pre-Columbian times to the present. Rivera also provided information on the music and culture of the people and how it evolved over time. This book studies the history of Cuban music and the historical and cultural influences that have shaped it. Romantic Music of Latin America. Online version of a article in a journal that provides a brief history and a description of the various musicians that popularization bolero. The website provides information on the history, evolution, different types of Salsa dance. This website is dedicated to providing information on African and world music. One of the subcategories was the music of the Dominican Republic. It provided a general description of the dominant music prevalent in the country, including the merengue, bachata, gaga, and salve, all of which are included in this website. This website was helpful in providing information on gaga and salve, because it was difficult to locate detailed descriptions on both musical genres. Turner described the instruments involved in gaga and salve, as well as when the music is normally played during what kind of events. The Hispanic Population in the United States: Ramirez, Roberto and G. Patricia de la Cruz, compilers. Washington, DC, June This report provides graphs and charts of the composition of Latin Americans in the United States by national origin. Dance Music in Havana and New York from the s to the s. This article describes the impact of various mambo musicians who appropriated and popularized the genre. The City of Musical Memory: Wesleyan University Press, The History of Bachata. This website gives a detailed background on the Bachata music genre, as well as provides several sound clips for viewers of the site to hear. It is convenient to have such clips available, since the viewers can actually hear the sounds that David Wayne describes in his article. Wayne writes on how the bachata music has evolved since its beginnings by providing the dominant people and events that aided in its evolution. This is helpful to our website since Wayne provides a detailed historical background on the bachata. Other websites provided only a brief history, but it was helpful to read and learn from such a detailed article. The website also provides the different versions of bachata that are prominent, which were helpful in understanding the bachata in its entirety.

Chapter 7 : Caribbean Music and Dance- Bibliography

A bibliography of dancing; a list of books and articles on the dance and related subjects, compiled by Paul David Magriel.

Questions to ask yourself as you critically analyze the article: Who is the author? Where is the article published? What type of journal is it? What is the audience? What do I know about the topic? Am I open to new ideas? Why was the article written? What is its purpose? The major supporting points or assertions? Did the article achieve its purpose? Was the article organized? Were the supporting sources credible? Did the article change my viewpoint on the topic? Was the article convincing? What new information or ideas do I accept or reject? Summarizing the argument of a source: An annotation briefly restates the main argument of a source. An annotation of an academic source, for example, typically identifies its thesis or research question, its major methods of investigation, and its main conclusions. Keep in mind that identifying the argument of a source is a different task than describing its contents. Rather than listing contents, try to account for why the contents are there. In order to identify the argument of your sources, consider the following things: Both the introduction and the conclusion can help you with this task. Respond critically to the major points supporting the thesis. Look for repetition of key terms or ideas. Include page numbers with the quote. Questions - generally questions. State the questions you are not expected to answer them. Here is a list of some verbs you might find useful for referring to texts and ideas: The evidence indicates that. The article assesses the effect of. The author identifies three reasons for. The article questions the view that. Another guide on writing an annotated bibliography: Milestones of the Millennium. He said, " I gave voice to that region without knowing I was giving voice to it. The introductory text explains that in the radio program, Robert Kapilow "deconstructs" Appalachian Spring, paying special attention to the melody based on "Simple Gifts. Journal article Robertson, Marta. As both a dancer and a musicologist, the author offers a unique view combining both fields. Biographical sketch Marsh, Robert C. In the section which directly mentions Appalachian Spring, Marsh states that "the popular Copland is. A small booklet with the recording includes a few notes about this performance of Appalachian Spring. The original work, composed in, was for a thirteen-part chamber ensemble. In, Copland revised the work for full orchestra and that is the version used for this recording. There are also some very brief notes about the setting of the ballet and what the various movements represent. Magazine Article Teachout, Terry. Teachout asserts that Copland "has become, by now, as iconic a figure in the history of our culture as F. Since his death in, however, his music has come to be even more widely played, and young composers are proclaiming his influence. His Work and Contribution to American Music. Smith calls this book a "biographical-critical study" Acknowledgments. The brief but clear technical discussion comments on nearly all the eight sections of the orchestral arrangement, noting folk idioms and Shaker characteristics. She also cites some of S. Three figures show sections of the score. There are four listed for Appalachian Spring. Sep 24,

Chapter 8 : Katherine Dunham - Katherine Dunham Biography

Modern Dance. Traditionally, European and American theatrical dance centered on ballet. However, in the early twentieth century, it became fashionable in dance circles to rebel against the strictures of tradition.

Dance typically plays assertive bureaucrats or villains. Trivia 13 Has 3 children. Oliver Matthew Dance born , Rebecca born and Rose born Found international notice after playing the leading part of Guy Perron in the television miniseries The Jewel in the Crown Initially studied graphic design at an art school in Leicester, but on returning to Devon, a passion for acting took over his interest. Following the death of his father when he was age four, his mother moved him and his siblings to the Plymouth area of Devon. Charles went on to take an interest in acting and two retired RADA actors agreed to coach him part time. Engaged to sculptor Eleanor Boorman in Together they had a daughter, Rose, in March but have since separated. Appeared on the London stage in "Shadowlands" with Janie Dee. Originally planned to become a graphic designer after graduating from the Plymouth college of Art before becoming interested in Acting. His father was of English and Irish descent, and his mother was of English ancestry. Despite frequently playing debonair characters, he claims he is not very fashionable in his personal life and usually dons a T-shirt and jeans at home. Has a brother David but different fathers. Personal Quotes 8 I hate the "suave and debonair" tag. When you have a label stuck on you, people tend to believe it. If someone calls you suave and debonair you only get offered parts in a suit and a collar and tie. It just so happens I wear them reasonably well. Any or all of those things. But if the writing is really appalling then the money had better be really good. Hollywood seems to be now moving away from the idea of casting Brits as villains and is casting the French instead. I hardly got to know her. We had dinner a couple of times, but she only spoke about work. Someone saw him in a bar once and said, "Are you Trevor Howard? Where Meryl Streep is intellectual, Shirley follows her gut. I like that better.

Chapter 9 : Bibliography " AXIS Dance Company

Writing a dance biography about yourself is probably one of the easier things you'll need to do. It's best to write your dance bio after you've completed your dance resume.

Where were you born and raised? When did you start dancing and why? Where, what and who did you study with? What have you performed highlights only? What summer programs have you attended the last few years only? What companies have you been with? What do you like to do in your free time? What are your goals for your dance career? What is distinctive about your dancing? Put your answers together in paragraph form. Remember to keep your dance bio short. There are a lot of questions to answer, but the questions are here to help you get started and are more for preparation. Your main goal is to highlight and present yourself in great form. Some dancers make a point to exclude personal goals, hobbies, achievements, etc. Remember that you need to be true to who you are. It may also help you to look at other biographies from dancers already in the company you are looking at to get a better idea of the format and focus those dancers put on themselves. Are you just starting out with writing your Dance Biography? Writing your very own dance biography may seem hard at first. Remember, getting started is the hardest part! This will give you the best starting point as you begin to truly draft and write out your dance biography. Thanks to the awesome efforts by Lyquid Agency, Lyquid Talent was born and continues to influence the dance community through providing dancers, choreographers, directors, dance companies and more with elite dance websites. Payments Secured and Protected By: Helpful Dance Program Info.