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Fifty Contemporary Choreographers *Fifty Contemporary Choreographers* **Fifty Key Contemporary Choreographers. 2nd Ed (9780415380812) NSB.** *The Routledge Companion to Performance Practitioners* **Mary Wigman** **Rudolf Laban** *Choreography: The Basics Exhausting Dance* **Choreography, Visual Art and Experimental Composition 1950s-1970s** *Writing in Motion* *The Routledge Companion to Performance Practitioners* *Pina Bausch* *Dance Data, Cognition, and Multimodal Communication* *Fifty Contemporary Choreographers* *Dancing in the Sun* **The Girl who Fell Down** **Transcending Boundaries** *Modern Dance in Germany and the United States* *How to Make Dances in an Epidemic* **Fifty Contemporary Choreographers** **Moving Relation** *Alvin Ailey* **Moving Relation** **The Dance Makers** *The Routledge Companion to African American Theatre and Performance* **Routledge International Handbook of Research Methods in Digital Humanities** *Béjart and Modernism* *Devising Theatre with Stan's Cafe* **Rethinking Dance History** *Teaching Dance Studies* **The Director's Toolkit** *Dancing Women* *The Male Dancer* *Balletmaster* *First We Take Manhattan* *Your Body Knows* **CHOREOGRAPHER'S HANDBOOK** *Cutting Plays for Performance* *Live Visuals* **Ballet Across Borders**

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Rudolf Laban was one of the leading dance theorists of the twentieth century. His work on dance analysis and notation raised the status of dance as both an art form and a scholarly discipline. This is the first book to combine: an overview of Laban's life, work and influences an exploration of his key ideas, including the revolutionary "Laban Movement Analysis" system analysis of his works *Die Grünen Clowns* and *The Mastery of Movement* and their relevance to dance theater from the 1920s onwards a detailed exercise-based breakdown of Laban's key teachings. As a first step towards critical understanding, and as an initial exploration before going on to further, primary research, *Routledge Performance Practitioners* are unbeatable value for today's student. *Dance Data, Cognition, and Multimodal Communication* is the result of a collaborative and transdisciplinary effort towards a first definition of "dance data", with its complexities and contradictions, in a time where cognitive science is growing in parallel to the need of a renewed awareness of the body's agency in our manifold interactions with the world. It is a reflection on the observation of bodily movements in artistic settings, and one that views human social interactions, multimodal communication, and cognitive processes through a different lens—that of the close collaboration between performing artists, designers, and scholars. This collection focuses simultaneously on methods and technologies for creating, documenting, or representing dance data. The editors highlight works focusing on the dancers' embodied minds, including research using neural, cognitive, behavioural, and linguistic data in the context of dance composition processes. Each chapter deals with dance data from an interdisciplinary perspective, presenting theoretical and methodological discussions emerging from empirical studies, as well as more experimental ones. The book, which includes digital Support Material on the volume's Routledge website, will be of great interest to students and scholars in contemporary dance, neuro-cognitive science, intangible cultural heritage, performing arts, cognitive linguistics, embodiment, design, new media, and creativity studies. First Published in 1996. Routledge is an imprint of Taylor & Francis, an informa company. *Routledge Performance Practitioners* is a series of introductory guides to the key theatre-makers of the last century. Each volume explains the background to and the work of one of the major influences on twentieth- and twenty-first-century performance. This book is the first English language overview of Pina Bausch's work and methods, combining: an historical and artistic context for Bausch's work. her own words on her work, including a newly published interview. a detailed account of her groundbreaking work *Kontakthof*, both as performed by *Tanztheater Wuppertal* and by ladies and gentlemen over

65. practical exercises derived from Bausch's working method for both dance and theatre artists and students. As a first step towards critical understanding, and as an initial exploration before going on to further, primary research, Routledge Performance Practitioners are unbeatable value for today's student. Royd Climenhaga currently teaches at Eugene Lang College/The New School University in New York City. He writes on intersections between dance and theater and develops and produces new physical performance works as Co-Artistic director of Human Company. *Cutting Plays for Performance* offers a practical guide for cutting a wide variety of classical and modern plays. This essential text offers insight into the various reasons for cutting, methods to serve different purposes (time, audience, story), and suggests ways of communicating cuts to a production team. Dealing with every aspect of the editing process, it covers structural issues, such as plot beats, rhetorical concepts, and legal considerations, why and when to cut, how to cut with a particular goal in mind such as time constraints, audience and storytelling, and ways of communicating cuts to a production team. A set of practical worksheets to assist with the planning and execution of cuts, as well as step-by-step examples of the process from beginning to end in particular plays help to round out the full range of skills and techniques that are required when approaching this key theatre-making task. This is the first systematic guide for those who need to cut play texts. Directors, dramaturgs, and teachers at every level from students to seasoned professionals will find this an indispensable tool throughout their careers. *Fifty Contemporary Choreographers* is a unique and authoritative guide to the lives and work of prominent living contemporary choreographers; this third edition includes many new names in the field of choreography. Representing a wide range of dance genres and styles, each entry locates the individual in the context of contemporary dance and explores their impact. Those studied include: Kyle Abraham Germaine Acogny William Forsythe Marco Goeke Akram Khan Wayne McGregor Crystal Pite Frances Rings Hofesh Shechter Sasha Waltz With an updated introduction by Deborah Jowitt and further reading and references throughout, this text is an invaluable resource for all students and critics of dance and all those interested in the everchanging world and variety of contemporary choreography. David Gere, who came of age as a dance critic at the height of the AIDS epidemic, offers the first book to examine in depth the interplay of AIDS and choreography in the United States, specifically in relation to gay men. The time he writes about is one of extremes. A life-threatening medical syndrome is spreading, its transmission linked to sex. Blame is settling on gay men. What is possible in such a highly charged moment, when art and politics coincide? Gere expands the definition of choreography to analyze not only theatrical dances but also the protests conceived by ACT-UP and the NAMES Project AIDS quilt. These exist on a continuum in which dance, protest, and wrenching emotional expression have become essentially indistinguishable. Gere offers a portrait of gay male choreographers struggling to cope with AIDS and its meanings. On choreography: "Choreography is a negotiation with the patterns your body is thinking" On rules: "Try breaking the rules on a need to break the rules basis" *A Choreographer's Handbook* invites the reader to investigate how and why to make a dance performance. In an inspiring and unusually empowering sequence of stories, ideas and paradoxes, internationally renowned dancer, choreographer and teacher Jonathan Burrows explains how it's possible to navigate a course through this complex process. It is a stunning reflection on a personal practice and professional journey, and draws upon five years' of workshop discussions, led by Burrows. Burrows' open and honest prose gives the reader access to a range of exercises, meditations, principles and ideas on choreography that allow artists and dance-makers to find their own aesthetic process. It is a book for anyone interested in making performance, at whatever level and in whichever style. This revised third edition of *The Male Dancer* updates and enlarges a seminal book that has established itself as the definitive study of the performance of masculinities in twentieth century modernist and contemporary choreography. In this authoritative and lively study, Ramsay Burt presents close readings of dance works from key moments of social and political change in the norms around gender and sexuality. The book's argument that prejudices against male dancers are rooted in our ideas about the male body and behaviour has been extended to take into account recent interdisciplinary discussions about whiteness, intersectionality, disability studies, and female masculinities. As well as analysing works by canonical figures like Nijinsky, Graham, Cunningham, and Bausch, it also examines the work of lesser-known figures like Michio Ito and Eleo Pomare, as well as choreographers who have recently emerged internationally like Germaine Acogny and Trajal Harrell. *The Male Dancer* has proven to be essential reading for anyone interested in dance and the cultural representation of gender. By reflecting on the latest studies in theory, performance, and practice, Burt has thoroughly updated this important book to include dance works from the last ten years and has renewed its timeliness for the 2020s. First Published in 1995. In *Modern Dance in Germany and the United States: Crosscurrents and Influences* Isa PartschBergsohn discusses the phenomenon of the modern dance movement between 1902 and 1986 in an international context, focussing on its beginnings in Europe and its philosophy as formulated by the pioneers Dalcroze, Laban, Wigman and Jooss. The author traces the effects the Third Reich had on these artists, and shows the influence these key choreographers had on the developing American modern dance movement through the postwar years, concentrating in particular on Kurt Jooss and his Tanztheater. When America took the lead in modern dance innovation during the sixties, artists such as Martha Graham, Jose Limon, Paul Taylor, Alvin Ailey and Alwin Nikolais overwhelmed European audiences. Subsequently, the artists of the New German Tanztheater revitalized German theatre traditions by blending new content with some of the American contemporary dance techniques. Although the history of modern dance in these two countries is closely linked, the author describes how each country has kept its own unique and distinctive style. Drawing on interviews with colleagues, ex-wives, and impresarios, a celebrated ballerina traces the life of the renowned choreographer, with an assessment of the elements that fueled Balanchine's extraordinary talent This book provides a comprehensive and concise overview of choreography both as a creative skill and as a field of study, introducing readers to the essential theory and context of choreographic practice. Providing invaluable practical considerations for creating choreography as well as leading international examples from a range of geographical and cultural contexts, this resource will enhance students' knowledge of how to create dance. This clear guide outlines both historical and recent developments within the field, including how choreographers are influenced by technology and intercultural exchange, whilst also demonstrating the potential to address social, political and philosophical themes. It further explores how students can devise and analyse their own work in a range of styles, how choreography can be used in range of contexts - including site-specific work and digital technologies - and engages with communities of performers to give helpful, expert suggestions for developing choreographic projects. This book is a highly valuable resource for anyone studying dancemaking, dance studies or contemporary choreographic practice and those in the early stages of dance training who wish to pursue a career as a choreographer or in a related profession. *The Director's Toolkit* is a comprehensive guide to the role of the theatrical director. Following the chronology of the directing process, the book discusses each stage in precise detail, considering the selection and analysis of the script, the audition process, casting, character development, rehearsals, how to self-evaluate a production and everything in between. Drawing on the author's own experience in multiple production roles, the book highlights the relationship between the director, stage manager and designer, exploring how the director should be involved in all elements of the production process. Featuring a unique exploration of directing in special circumstances, the book includes chapters on directing nonrealistic plays, musicals, alternative theatre configurations, and directing in an educational environment. The book includes detailed illustrations, step-by-step checklists, and opportunities for further exploration, offering a well-rounded foundation for aspiring directors. "Elinor Rogosin, a former dancer herself, has interviewed twelve of the American dance makers whose strongly personal style and intense creativity pioneered that renaissance and still reflect it. In intimate and revealing conversations and the author's own perceptive commentary, *The Dance Makers* is unique in examining American dance from the choreographer's point of view." -- Book jacket flap. First Published in 1999. Routledge is an imprint of Taylor & Francis, an informal company. This book considers dancer, teacher, and choreographer Mary Wigman, a leading innovator in Expressionist dance whose radical explorations of movement and dance theory are credited with expanding the scope of dance as a theatrical art. Now reissued, this book combines: a full account of Wigman's life and work an analysis of her key ideas detailed discussion of her aesthetic theories, including the use of space as an "invisible partner" and the transcendent nature of performance a commentary on her key works, including *Hexentanz* and *The Seven Dances of Life* an extensive collection of practical exercises designed to provide an understanding of Wigman's choreographic principles and her uniquely immersive approach to dance. As a first step towards critical understanding, and as an initial exploration before going on to further, primary research, Routledge Performance Practitioners are unbeatable value for today's student. The only scholarly book in English dedicated to recent European contemporary dance, *Exhausting Dance: Performance and the Politics of Movement* examines the work of key contemporary

choreographers who have transformed the dance scene since the early 1990s in Europe and the US. Through their vivid and explicit dialogue with performance art, visual arts and critical theory from the past thirty years, this new generation of choreographers challenge our understanding of dance by exhausting the concept of movement. Their work demands to be read as performed extensions of the radical politics implied in performance art, in post-structuralist and critical theory, in post-colonial theory, and in critical race studies. In this far-ranging and exceptional study, Andre Lepecki brilliantly analyzes the work of the choreographers: * Jerome Bel (France) * Juan Dominguez (Spain) * Trisha Brown (US) * La Ribot (Spain) * Xavier Le Roy (France-Germany) * Vera Mantero (Portugal) and visual and performance artists: * Bruce Nauman (US) * William Pope.L (US). This book offers a significant and radical revision of the way we think about dance, arguing for the necessity of a renewed engagement between dance studies and experimental artistic and philosophical practices. "First Published in 2002, Routledge is an imprint of Taylor & Francis, an informa company." Fifty Contemporary Choreographers is a unique and authoritative guide to the lives and work of prominent living contemporary choreographers; this third edition includes many new names in the field of choreography. Representing a wide range of dance genres and styles, each entry locates the individual in the context of contemporary dance and explores their impact. Those studied include: Kyle Abraham Germaine Acogny William Forsythe Marco Goeke Akram Khan Wayne McGregor Crystal Pite Frances Rings Hofesh Shechter Sasha Waltz With an updated introduction by Deborah Jowitt and further reading and references throughout, this text is an invaluable resource for all students and critics of dance and all those interested in the everchanging world and variety of contemporary choreography. Books on ballet tend to focus on performance. This book is about dancers; how their careers are made and unmade and what happens in dance companies offstage. The audience's perception of fairy-tale worlds onstage is far removed from the experience of the dancers themselves. Teaching Dance Studies is a practical guide, written by college professors and dancers/choreographers active in the field, introducing key issues in dance pedagogy. Many young people graduating from universities with degrees - either PhDs or MFAs - desire to teach dance, either in college settings or at local dance schools. This collection covers all areas of dance education, including improvisation/choreography; movement analysis; anthropology; theory; music for dance; dance on film; kinesiology/injury prevention; notation; history; archiving; and criticism. Among the contributors included in the volume are: Bill Evans, writing on movement analysis; Susan Foster on dance theory; Ilene Fox on notation; Linda Tomko addresses new approaches to teaching the history of all types of dance; and Elizabeth Aldrich writing on archiving. Dancing Women: Female Bodies Onstage is a spectacular and timely contribution to dance history, recasting canonical dance since the early nineteenth century in terms of a feminist perspective. Setting the creation of specific dances in socio-political and cultural contexts, Sally Banes shows that choreographers have created representations of women that are shaped by - and that in part shape - society's continuing debates about sexuality and female identity. Broad in its scope and compelling in its argument Dancing Women: * provides a series of re-readings of the canon, from Romantic and Russian Imperial ballet to contemporary ballet and modern dance * investigates the gaps between plot and performance that create sexual and gendered meanings * examines how women's agency is created in dance through aspects of choreographic structure and style * analyzes a range of women's images - including brides, mistresses, mothers, sisters, witches, wraiths, enchanted princesses, peasants, revolutionaries, cowgirls, scientists, and athletes - as well as the creation of various women's communities on the dance stage * suggests approaches to issues of gender in postmodern dance Using an interpretive strategy different from that of other feminist dance historians, who have stressed either victimization or celebration of women, Banes finds a much more complex range of cultural representations of gender identities. This volume surveys the key histories, theories and practice of artists, musicians, filmmakers, designers, architects and technologists that have worked and continue to work with visual material in real time. Covering a wide historical period from Pythagoras's mathematics of music and colour in ancient Greece, to Castel's ocular harpsichord in the 18th century, to the visual music of the mid-20th century, to the liquid light shows of the 1960s and finally to the virtual reality and projection mapping of the present moment, Live Visuals is both an overarching history of real-time visuals and audio-visual art and a crucial source for understanding the various theories about audio-visual synchronization. With the inclusion of an overview of various forms of contemporary practice in Live Visuals culture - from VJing to immersive environments, architecture to design - Live Visuals also presents the key ideas of practitioners who work with the visual in a live context. This book will appeal to a wide range of scholars, students, artists, designers and enthusiasts. It will particularly interest VJs, DJs, electronic musicians, filmmakers, interaction designers and technologists. The Routledge Companion to Performance Practitioners collects the outstanding biographical and production overviews of key theatre practitioners first featured in the popular Routledge Performance Practitioners series of guidebooks. Each of the chapters is written by an expert on a particular figure, from Stanislavsky and Brecht to Laban and Decroux, and places their work in its social and historical context. Summaries and analyses of their key productions indicate how each practitioner's theoretical approaches to performance and the performer were manifested in practice. All 22 practitioners from the original series are represented, with this volume covering those born after 1915. This is the definitive first step for students, scholars and practitioners hoping to acquaint themselves with the leading names in performance, or deepen their knowledge of these seminal figures. Since it was founded in 1991, British theatre company Stan's Cafe has garnered an international reputation for artistic innovation, and prolific, eclectic performance projects. Their work has toured nationally and internationally, with 2003's Of All The People In All The World having been performed in over fifty cities around the world. Embracing site-specific, immersive, durational, non-text-based as well as scripted work, Stan's Cafe's portfolio defies simple categorization. Running through all their work however is a collaborative devising process that champions a playful experimentation with form. Devising Theatre with Stan's Cafe reveals and reflects on their theatre-making process, providing an illuminating and accessible account of their work and the approaches, techniques and philosophies which underpin and inspire it. Co-authored by artistic director James Yarker and Dr Mark Crossley, the book is places their work within wider context of contemporary theatre and is the perfect companion to anyone looking to make their own original theatre or performance work. For theatre students, fans and theatre-makers, Devising Theatre with Stan's Cafe is an inspiring account and practical guide to contemporary performance practice. Your Body Knows provides the foundation actors need to move with ease and power. It is a practical guide to movement starting at the very beginning: knowing your body and experiencing how it works. Through the work of F.M. Alexander, Rudolf Laban, and Michael Chekhov, this book offers basic training in movement fundamentals. Its step-by-step process supports the actor's work in any acting or movement training program and as a working professional. The book focuses on three main areas of exploration: Body facts - Know your body and its design for movement. Let go of misinformed ideas about your body. Move more freely, avoid injury, and develop a strong body-mind connection. Movement facts - What is movement? Discover the movement fundamentals that can serve your art. Explore new ways of moving. Creative Inspiration - Connect your body, mind, and imagination to liberate authentic and expressive character movement. Your Body Knows: A Movement Guide for Actors is an excellent resource for acting students and their teachers, promoting a strong onstage presence and awakening unlimited potential for creative expression. The Routledge Companion to African American Theatre and Performance is an outstanding collection of specially written essays that charts the emergence, development, and diversity of African American Theatre and Performance—from the nineteenth-century African Grove Theatre to Afrofuturism. Alongside chapters from scholars are contributions from theatre makers, including producers, theatre managers, choreographers, directors, designers, and critics. This ambitious Companion includes: A "Timeline of African American theatre and performance." Part I "Seeing ourselves onstage" explores the important experience of Black theatrical self-representation. Analyses of diverse topics including historical dramas, Broadway musicals, and experimental theatre allow readers to discover expansive articulations of Blackness. Part II "Institution building" highlights institutions that have nurtured Black people both on stage and behind the scenes. Topics include Historically Black Colleges and Universities (HBCUs), festivals, and black actor training. Part III "Theatre and social change" surveys key moments when Black people harnessed the power of theatre to affirm community realities and posit new representations for themselves and the nation as a whole. Topics include Du Bois and African Muslims, women of the Black Arts Movement, Afro-Latinx theatre, youth theatre, and operatic sustenance for an Afro future. Part IV "Expanding the traditional stage" examines Black performance traditions that privilege Black worldviews, sense-making, rituals, and innovation in everyday life. This section explores performances that prefer the space of the kitchen, classroom, club, or field. This book engages a wide audience of scholars, students, and theatre practitioners with its unprecedented breadth. More than anything, these invaluable insights not only offer a window onto the processes of producing work, but also the labour and economic issues that

have shaped and enabled African American theatre. This book traces the history of engagements between dance and the visual arts in the mid-twentieth century and provides a backdrop for the emerging field of contemporary, intermedial art practice. Exploring the disciplinary identity of dance in dialogue with the visual arts, this book unpacks how compositional methods that were dance-based informed visual art contexts. The book provokes fresh consideration of the entangled relationship between, and historiographic significance of, visual arts and dance by exploring movements in history that dance has been traditionally mapped to (Neo-Avant Garde, Neo-Dada, Conceptual art, Postmodernism, and Performance Art) and the specific practices and innovations from key people in the field (like John Cage, Anna Halprin, and Robert Rauschenberg). This book also employs a series of historical and critical case studies which show how compositional approaches from dance—breath, weight, tone, energy—informed the emergence of the intermedial. Ultimately this book shows how dance and choreography have played an important role in shaping visual arts culture and enables the re-imagining of current art practices through the use of choreographic tools. This unique and timely offering is important reading for those studying and researching in visual and fine arts, performance history and theory, dance practice and dance studies, as well as those working within the fields of dance and visual art. Kenneth King is one of America's most inventive postmodern choreographers. His dancing has always reflected his interest in language and technology, combining movement with film, machines, lighting and words both spoken and written. King is also conversant in philosophy, and some of his most influential dances have been dedicated to and in dialogue with the work of such philosophers as Susanne K. Langer, Edmund Husserl and Friedrich Nietzsche. Since the 1960s, he has performed his dance to texts both spoken and prerecorded—texts intended to stand separately as literary works. *Writing in Motion* spans more than thirty years and is collected here for the first time. It includes essays, performance scripts of King's own work, art criticism, philosophy and cultural commentary. Dense with movement, these writings explode and reconfigure the familiar, crack syntax open, and invent startling new words. Dancing, to King, is "writing in space," and writing is a dance of ideas. Whether referencing Aristotle, Langer, Simone de Beauvoir, MTV, Maurice Blanchot or Marshall McLuhan, King's delightfully lavish prose is very much "in motion." An overnight sensation for her 1943 comedic role as "The Girl Who Falls Down" in the groundbreaking musical *Oklahoma!*, McCracken established the prototype dancer-comedienne, headlining in ballet, stage, film, and television productions before her life was tragically cut short by complications from diabetes. Author Lisa Jo Sagolla draws on extensive interviews with McCracken's friends, family, and colleagues to paint a complex portrait of the petite, blue-eyed, and sprightly entertainer as a woman exploiting her mesmerizing beauty and magnetism to succeed in the man's world of entertainment, yet always retaining the persona of childlike pixie she portrayed on stage. McCracken's comic exuberance and athleticism also epitomized a new ballet form that married the European ideas of aristocratic grace and movement with a uniquely American spirit and style. From her beginnings in Philadelphia and New York, to her meteoric rise to fame, to her life long struggle with the little understood and devastating effects of diabetes, *The Girl Who Fell Down* chronicles McCracken's spirited yet poignant life, including her training at Balanchine's seminal School of American Ballet, her blossoming as a "ravishing talent" with a "crackerjack dance technique" under Agnes de Mille, her supremacy as a performer, her marriages to novelist Jack Dunphy (who left her for Truman Capote,) and Bob Fosse, and her ultimate diagnosis with heart disease. Touching and inspiring, Sagolla's account describes McCracken's lasting influence through her nurturing of husband Fosse's provocative career, her dramatic coaching of actress Shirley MacLaine, and her inspiration for the many dancer-comediennes that followed -- Gwen Verdon, Carol Haney, and Sandy Duncan, to name a few. Rich with the social and cultural history of a golden age in show business and teeming with colorful choreographers, dancers, and entertainers, this comprehensive and carefully researched biography will introduce Joan McCracken to a new audience of dance enthusiasts. This book draws on both traditional and emerging fields of study to consider what a grounded definition of quantitative and qualitative research in the Digital Humanities (DH) might mean; which areas DH can fruitfully draw on in order to foster and develop that understanding; where we can see those methods applied; and what the future directions of research methods in Digital Humanities might look like. Schuster and Dunn map a wide-ranging DH research methodology by drawing on both 'traditional' fields of DH study such as text, historical sources, museums and manuscripts, and innovative areas in research production, such as knowledge and technology, digital culture and society and history of network technologies. Featuring global contributions from scholars in the United Kingdom, the United States, Europe and Australia, this book draws together a range of disciplinary perspectives to explore the exciting developments offered by this fast-evolving field. *Routledge International Handbook of Research Methods in Digital Humanities* is essential reading for anyone who teaches, researches or studies Digital Humanities or related subjects. The *Routledge Companion to Performance Practitioners* collects the outstanding biographical and production overviews of key theatre practitioners first featured in the popular *Routledge Performance Practitioners* series of guidebooks. Each of the chapters is written by an expert on a particular figure, from Stanislavsky and Brecht to Laban and Decroux, and places their work in its social and historical context. Summaries and analyses of their key productions indicate each practitioner's theoretical approaches to performance and the performer were manifested in practice. All 22 practitioners from the original series are represented, with this volume covering those born before the end of the First World War. This is the definitive first step for students, scholars and practitioners hoping to acquaint themselves with the leading names in performance, or deepen their knowledge of these seminal figures. *Moving Relation* explores the notion of touch in the realm of contemporary dance, using a process-oriented notion of touch to reevaluate key concepts such as the body, rhythm, emotional expression, subjectivity and audience perception. *Moving Relation* explores the notion of touch in the realm of contemporary dance. By closely analyzing performances by well-known European and American choreographers such as Meg Stuart, William Forsythe, Xavier Le Roy, Jared Gradinger and Angela Schubot, this book investigates their usage of touch on the level of movement, experience and affect. Building on the proposition that touch is more than the moment of bodily contact, the author demonstrates the concept of touch as an interplay of movements and multiple relations of proximity. Egert employs both depth, using close descriptions and analyses of dance performances with theoretical investigations of touch, with breadth, working across the fields of performance and dance studies, philosophy and cultural theory. Suitable for scholars and practitioners in the fields of dance and performance studies, *Moving Relation* uses a process-oriented notion of touch to reevaluate key concepts such as the body, rhythm, emotional expression, subjectivity and audience perception. *Four American Women: Marcia Siegel, Deborah Jowitt, Arlene Croce and Nancy Goldner* are writers who became dance critics partly by design. By showing us extensive examples from their vivid writing about dance, Diana Theodores presents a detailed and illuminating analysis of their styles and ideas from 1965 to 1985, the Golden Age of Dance in New York. For the first time, she presents these four writers as a school of dance criticism, four women who defined American dance in a key era of its recent history. The need to 'rethink' and question the nature of dance history has not diminished since the first edition of *Rethinking Dance History*. This revised second edition addresses the needs of an ever-evolving field, with new contributions considering the role of digital media in dance practice; the expansion of performance philosophy; and the increasing importance of practice-as-research. A two-part structure divides the book's contributions into: • *Why Dance History?* – the ideas, issues and key conversations that underpin any study of the history of theatrical dance. • *Researching and Writing* – discussions of the methodologies and approaches behind any successful research in this area. Everyone involved with dance creates and carries with them a history, and this volume explores the ways in which these histories might be used in performance-making – from memories which establish identity to re-invention or preservation through shared and personal heritages. Considering the potential significance of studying dance history for scholars, philosophers, choreographers, dancers and students alike, *Rethinking Dance History* is an essential starting point for anyone intrigued by the rich history and many directions of dance. A unique and authoritative guide to the lives and work of prominent living contemporary choreographers. Representing a wide range of dance genres, each entry locates the individual in the context of modern dance theatre and explores their impact. Those studied include: Jerome Bel Richard Alston Doug Varone William Forsythe Phillippe Decoufle Jawole Willa Jo Zollar Ohad Naharin Itzik Gallili Twyla Tharp Wim Vandekeybus With a new, updated introduction by Deborah Jowitt and further reading and references throughout, this text is an invaluable resource for all students and critics of dance, and all those interested in the fascinating world of choreography.

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