Class Act Beginning Musical Theatre Dance introduces students to basic musical theatre dance techniques from a variety of genres, forms, and styles and explains how to put them into practice for performance on stage. Part of Human Kinetics’ Interactive Dance Series, the text and web resource offer students what they need to know about auditions, rehearsals, performing, and caring for themselves so they can have a successful experience in a musical theatre dance course. Designed for students enrolled in introductory musical theatre dance courses, the text contains photos and descriptions of basic warm-up exercises, center work, steps from a variety of dance genres used in musical theatre dance, partnering, and lifts. For those new to dance, the text provides an orientation to the structure of a musical theatre dance class and includes information on meeting class expectations, dressing appropriately, preparing mentally and physically, maintaining proper nutrition and hydration, and avoiding injury. The accompanying web resource presents more than 60 instructional video clips to help students practice and review musical theatre dance forms, techniques, and adaptations. A glossary builds students’ fluency in the vocabulary of musical theatre dance terminology, adaptations of steps, and styles. Each chapter contains learning features to support students’ knowledge, including experiences, e-journal assignments, web links, and interactive quizzes. To dance on the musical theatre stage, students need to know how the world of musical
theatre works; the expectations they must meet; and how to audition, rehearse, perform, and care for themselves. Beginning Musical Theatre Dance will arm them with the practical information as well as the historical background they need for success. Beginning Musical Theatre Dance is part of Human Kinetics’ Interactive Dance Series. The series includes resources for ballet, tap, modern dance, and jazz that support introductory 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, learning aids, assignments, and activities. The Interactive Dance Series offers students a guide to learning, performing, and viewing dance.

Jazz Dance II Notebook Beginning Hip-Hop Dance is a part of Human Kinetics’ Interactive Dance Series. The series includes resources for ballet, modern, tap, jazz, musical theater, and hip-hop 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 collection of guides to learning, performing, and viewing dance.

Since its development in the United States in the 1970s, hip-hop has grown to become a global dance phenomenon. In Beginning Hip-Hop Dance, students gain a strong foundation and learn the fundamentals of hip-hop techniques as they venture into the exciting world of this dance genre. Written by dance educator, historian, and scholar E. Moncell Durden, Beginning Hip-Hop Dance gives students the opportunity to • explore hip-hop history and techniques, foundational information, and significant works and artists; • understand the styles and aesthetics of hip-hop dance as a performing art and cultural art form; and • learn about the forms of hip-hop dance, such as locking, waacking, popping and boogaloo, and house. The text comes with a web resource that includes 56 video clips to support student learning and aid in the practice of the techniques. The web resource also offers • extended learning activities and prompts for e-journaling to help students understand how the dance form relates to their overall development as a dancer; • glossary terms with and without definitions so students can check their knowledge; and • chapter review quizzes to help students assess their knowledge and understanding of hip-hop dance and its history, artists, styles, and aesthetics. As students move through the book, they will learn the BEATS method of exploring hip-hop through body, emotion, action, time, and space. This method opens up the creative and expressive qualities of the movements and helps students to appreciate hip-hop as an art form. Students will also learn how to critique a dance performance and create their own personal style of movement to music. Beginning Hip-Hop Dance is a comprehensive resource that provides beginning dance students—dance majors, minors, or general education students with an interest in dance—a solid foundation in this contemporary cultural dance genre. It intertwines visual, auditory, and kinesthetic modes of learning and offers students the techniques and knowledge to build onto the movements that are
presented in the book and video clips. Beginning Hip-Hop Dance is the ideal introduction to this exciting dance genre.

Big Deal Beginning Ballet introduces students to ballet through participation and appreciation as an academic study. This resource details etiquette, class expectations, health, and injury prevention and explores ballet’s history, major artists, styles, and aesthetics. Photos and descriptions in the text plus photos and video clips in an accompanying web resource help students learn and practice beginning ballet.

The Washingtonian Setting dance within a cultural context that is both understandable and interesting, this insightful reference captures the true art form of dance and traces the activity of dance as it existed down through the ages and all over the world. Beginning with the origins of dance and moving on to what takes place on Western dance stages today, this volume offers a sweeping overview of primitive, ethnic, and folk dance forms examines the major branches of Western dance art including ballet from its inception in 16th century Europe, modern dance, jazz, avant-garde, and the international eclectic contemporary scene tracks the repertory, technical training of performers, and creative theory of the many traditions that unify this art form includes discussions of significant dancers, their contributions, and the performers that inspired them; the background of period styles; pertinent ideas of major choreographers; capsule biographies of outstanding dance artists; effects of music and design on choreography; national characteristics of dance; the psychology of performers; and coverage on such concepts as Classic, Romantic, and Avant-garde to clarify trends and invoke thought on the Dance Art and society and makes many comparisons to current day events. Suitable for anyone involved or interested in dance history.

Jazz Dance Magisterial, revelatory, and-most suitably-entertaining, What the Eye Hears offers an authoritative account of the great American art of tap dancing. Brian Seibert, a dance critic for The New York Times, begins by exploring tap's origins as a hybrid of the jig and clog dancing from the British Isles and dances brought from Africa by slaves. He tracks tap's transfer to the stage through blackface minstrelsy and charts its growth as a cousin to jazz in the vaudeville circuits and nightclubs of the early twentieth century. Seibert chronicles tap's spread to ubiquity on Broadway and in Hollywood, analyzes its decline after World War II, and celebrates its rediscovery and reinvention by new generations of American and international performers. In the process, we discover how the history of tap dancing is central to any meaningful account of American popular culture. This is a story with a huge cast of characters, from Master Juba (it was probably a performance of his in a Five Points cellar that Charles Dickens described in American Notes for General Circulation) through Bill Robinson and Shirley Temple, Fred Astaire and Ginger Rogers, and Gene Kelly and Paul Draper to Gregory Hines and Savion Glover. Seibert traces the stylistic development of tap through individual practitioners, vividly depicting dancers both well remembered and now obscure. And he illuminates the cultural exchange between blacks and whites over
centuries, the interplay of imitation and theft, as well as the moving story of African-Americans in show business, wielding enormous influence as they grapple with the pain and pride of a complicated legacy. What the Eye Hears teaches us to see and hear the entire history of tap in its every step.

Dance Lessons This text contains a short summary of the evolution of jazz dance from its roots in folklore to its modern status as a style of performance dance. The author pays tribute to jazz dance's earliest exponent, the Swiss choreographer Alain Bernard.

Dancing Through History Explores the history of jazz and tap dancing, what is involved in becoming a dancer, and what to look for when watching a jazz or tap dancing performance.

Brotherhood in Rhythm The famous, the infamous, and the unjustly forgotten—all receive their due in this biographical dictionary of the people who have made Chicago one of the world’s great cities. Here are the life stories—provided in short, entertaining capsules—of Chicago’s cultural giants as well as the industrialists, architects, and politicians who literally gave shape to the city. Jane Addams, Al Capone, Willie Dixon, Harriet Monroe, Louis Sullivan, Bill Veeck, Harold Washington, and new additions Saul Bellow, Harry Caray, Del Close, Ann Landers, Walter Payton, Koko Taylor, and Studs Terkel—Chicago Portraits tells you why their names are inseparable from the city they called home.

Beginning Modern Dance Many books have been written about Freemasonry. However, there has been very little written and published in the area of Royal Arch Masonry. To the best of my knowledge, there has only been three books published in the last one hundred and fifty years. (1) Sheville and Gould's Guide to the Royal Arch Chapter in 1867 and 1980; (2) Trunbull and Denslow's A History of Royal Arch Masonry published by the General Grand Chapter in 1956 and 1993; and (3) Steinmetz's The Royal Arch Its hidden Meaning in 1946 and 1979. This book, The History and Symbolism of Royal Arch Masonry fills this void with a clear and accurate analysis of Capitular Masonry. This book covers the world history, U.S. history, and the symbolic content of each of the four major Capitular degrees; the Mark Master, the Past Master, the Most Excellent Master, and Royal Arch, a degree considered by many to be the cope-stone of Masonry. It also covers the Order of Anointed High Priesthood. A chapter is devoted to the history and purposes of that fraternal body that is the mother lode of Capitular Masonry, the General Grand Chapter of Royal Arch Masons, International. A chapter is devoted to Royal Arch Masonry in England, Ireland, and Scotland. This book deals with facts, not myths. Historical quotes are used throughout the book in support of its historical analysis. Many original illustrations adorn the book. Comments by several leading Masons serve to illustrate the importance and strengths of this book. Larry E. Gray, General Grand Scribe, General Grand Chapter Arch Masons, International, writes, "It matters not whether the reader is a casual reader of Masonic materials, or
a devout member of the fraternity seeking further light in Masonry; this book is uncomplicated reading, factual and written in layman's terms."
Robert M. Seibel, M.W. Past Grand Master, Grand Lodge of F & A. Masons of Indiana writes, "The History and Symbolism of Royal Arch Masonry, will serve Royal Arch Masons throughout the English speaking world in their search for further light in Masonry. I recommend this scholarly expose in your Masonic adventures." Dennis J. Anness, Past Grand High Priest, Grand Chapter of Royal Arch of Indiana writes, "The author of this book writes in a clear and concise manner that serves all readers well. Whether you are a student of Masonic studies', or have an idle curiosity in the field, or have no knowledge of Masonry, this work is for you." Marion K. Crum, Past Illustrious Master, Grand Council of Cryptic Masons of Indiana writes, "In addition to being written in a clear, concise and understandable manner, he has eliminated many of the myths that have been attached to much of the writings of Freemasonry."

Gotta Dance! Cholly Atkins's career has spanned an extraordinary era of American dance. He began performing during Prohibition and continued his apprenticeship in vaudeville, in nightclubs, and in the army during World War II. With his partner, Honi Coles, Cholly toured the country, performing with such jazz masters as Louis Armstrong, Cab Calloway, and Count Basie. As tap reached a nadir in the fifties, Cholly created the new specialization of "vocal choreography," teaching rhythm-and-blues singers how to perform their music by adding rhythmical dance steps drawn from twentieth-century American dance, from the Charleston to rhythm tap. For the burgeoning Motown record label, Cholly taught such artists as the Supremes, Smokey Robinson and the Miracles, the Temptations, Gladys Knight and the Pips, and Marvin Gaye to command the stage in ways that would enhance their performances and "sell" their songs. Class Act tells of Cholly's boyhood and coming of age, his entry into the dance world of New York City, his performing triumphs and personal tragedies, and the career transformations that won him gold records and a Tony for choreographing Black and Blue on Broadway. Chronicling the rise, near demise, and rediscovery of tap dancing, the book is both an engaging biography and a rich cultural history.

The Essential Guide to Jazz Dance Bob Fosse (1927-1987) is recognized as one of the most significant figures in post-World War II American musical theater. With his first Broadway musical, The Pajama Game in 1954, the "Fosse style" was already fully developed, with its trademark hunched shoulders, turned-in stance, and stuttering, staccato jazz movements. Fosse moved decisively into the role of director with Redhead in 1959 and was a key figure in the rise of the director-choreographer in the Broadway musical. He also became the only star director of musicals of his era--a group that included Jerome Robbins, Gower Champion, Michael Kidd, and Harold Prince--to equal his Broadway success in films. Following his unprecedented triple crown of show business awards in 1973 (an Oscar for Cabaret, Emmy for Liza with a Z, and Tony for Pippin), Fosse assumed complete control of virtually every element of his projects. But when at last he had achieved complete autonomy, his final efforts, the film Star 80
Access Free Jazz Dance Class Beginning Thru Advanced A Dance Horizons Book

and the musical Big Deal, written and directed by Fosse, were rejected by audiences and critics. A fascinating look at the evolution of Fosse as choreographer and director, Big Deal: Bob Fosse and Dance in the American Musical considers Fosse's career in the context of changes in the Broadway musical theater over four decades. It traces his early dance years and the importance of mentors George Abbott and Jerome Robbins on his work. It examines how each of the important women in his adult life--all dancers--impacted his career and influenced his dance aesthetic. Finally, the book investigates how his evolution as both artist and individual mirrored the social and political climate of his era and allowed him to comfortably ride a wave of cultural changes.

Gender Futurity, Intersectional Autoethnography

Frank Hatchett's Jazz Dance Decolonizing contemporary jazz dance practice, this book examines the state of jazz dance theory, pedagogy, and choreography in the twenty-first century, recovering and affirming the lifeblood of jazz in Africanist aesthetics and Black American culture.

The Illustrated Dance Technique of José Limón 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 there is far more to it than bowler hats and white gloves, which is why choreographer Debra 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 Luigi Jazz Dance Technique "Undergrad text for general-education courses helps students fulfill fine arts credits. This text will help students form a connection to and appreciation for dance as both an art form and a lifetime physical activity, no matter their primary course of study or eventual career path"--

Belinda and the "Boring" Ballet Class (HC) Beginning Jazz Dance provides students with the context and the basic instruction they need in order to learn beginning jazz dance techniques and become more knowledgeable dancers. The web resource has 55 photos and video clips showing basic jazz dance technique.
What the Eye Hears Belinda and the 'Boring' Ballet Class (HC) By: Dani Tucci-Juraga Illustrated By: Nanad Antle Proceeds from the purchase this book are donated as a scholarship to children who wish to dance.

Beginning Ballet With Web Resource Between Beats: The Jazz Tradition and Black Vernacular Dance offers a new look at the complex intersections between jazz music and popular dance over the last hundred-plus years. Author Christi Jay Wells shows how popular entertainment and cultures of social dancing were crucial to jazz music's formation and development even as jazz music came to earn a reputation as a "legitimate" art form better suited for still, seated listening. Through the concept of choreographies of listening, the book explores amateur and professional jazz dancers' relationships with jazz music and musicians as jazz's soundscapes and choreoscapes were forged through close contact and mutual creative exchange. It also unpacks the aesthetic and political negotiations through which jazz music supposedly distanced itself from dancing bodies. Fusing little-discussed material from diverse historical and contemporary sources with the author's own years of experience as a social jazz dancer, it advances participatory dance and embodied practice as central topics of analysis in jazz studies. As it explores the fascinating history of jazz as popular dance music, it exposes how American anxieties about bodies and a broad cultural privileging of the cerebral over the corporeal have shaped efforts to "elevate" expressive forms such as jazz to elite status.

Beginning Jazz Dance Beginning Hip-Hop Dance provides dance students and general education students a strong foundation in the fundamentals of hip-hop—its techniques, styles, aesthetics, history, significant works, and artists. The text comes with a web resource of 56 video clips to aid in practicing techniques.

Between Beats PERFECT FOR BIG IDEAS - 200 pages (100 front and back), 8.5/11 in. SPLIT PAGE DESIGN: Top half includes space for diagrams/sketches, Bottom half is college ruled lines. Ideal for course notes. KEEP CLASS NOTES SEPARATE: Never again waste time flipping through mixed class notebooks. Keep all of your JAZZ DANCE II notes together. GREAT GIFT: For Yourself Or Your Favorite College Student! STYLISH GLOSSY COVER

Dance Appreciation Asserting that hip hop culture has become another locus of postmodernity, Osumare explores the intricacies of this phenomenon from the beginning of the Twenty-First century, tracing the aesthetic and socio-political path of the currency of hip hop across the globe.

Jazz Dance Styles and Steps for Fun 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.

Chicago Portraits They were two of the most explosive dancers of the twentieth century, dazzling audiences with daredevil splits, slides, and hair-raising flips. But they were also highly sophisticated dancers, refining a centuries-old tradition of percussive dance into the rhythmic brilliance of jazz tap at its zenith. They were Fayard and Harold Nicholas, two American masters masterfully portrayed in this new dual biography by Constance Valis Hill. In Brotherhood in Rhythm, Hill interweaves an intimate portrait of these great performers with a richly detailed history of jazz music and jazz dance, both bringing their act to life and explaining their significance through a colorful analysis of their eloquent footwork, their full-bodied expressiveness, and their changing style.

Jazz Dance Training

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

Dance Appreciation This introductory textbook looks at anatomy and kinesiology from the dancer's point of view. It begins by setting out the basic structures of the human body - bone, muscle, joints and nervous tissue - and then goes on to show how they interact to form anatomical systems. Finally it considers how these systems function in the dance class, addressing issues such as stretching, breathing, balance, warming up and warming down. Easy to follow and clearly illustrated with photographs and diagrams, 'Anatomy and Kinesiology for Ballet Teachers' will prove invaluable for both teachers and students in all styles of dance. Professor Eivind Thomasen was a celebrated orthopaedic surgeon who specialised in the treatment of dancers, and was consultant to the Royal Danish Ballet. Rachel-Anne Rist is Head of Dance at the Arts Educational School, Tring.

New York Magazine Jazz dance and its inherent music is recognized as one of the original and most potent art forms of the last two centuries. From its African roots to our present-day global dance community, the jazz idiom has afforded a cross-fertilization with all other artistic, cultural
and social representations within the arts industry, providing an accessible dance platform for dancers, teachers and creatives to enjoy both recreationally and professionally. The Essential Guide to Jazz Dance offers a practical and uncomplicated overview to the multi-layered history, practices and development of jazz dance as a creative and artistic dance form. It covers the incredible history and lineage of jazz dance; the innovators, choreographers and dance creatives of the genre; specifics of jazz aesthetic, steps and styles; a detailed breakdown of a practical jazz dance warm-up and technical exercises; creative frameworks to support development of jazz dance expression and aesthetic; performance and improvisation; jazz music and musical interpretation, and finally, choreographing and creating jazz works. With over 230 colour photos and a wealth of tips and advice, this new book will be an ideal reading companion for dancers of all abilities, dance teachers, choreographers as well as all jazz dance enthusiasts.

The Fosse Style Evolution of VOP - Warm up - Basic movements - Movements from basic to advanced - Connect the movements - Contains photographs demonstrating Hatchett's dance moves, accompanied by hints on alignment, technique and stylization.

Beginning Musical Theatre 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.

Beginning Tap Dance Explains this celebrated teacher's philosophy of dance, and shows each movement of his complex warm-up routine for dancers

Beginning Hip-Hop Dance A highly illustrated reference to all aspects of jazz dance by one of the art's most respected teachers.

Brain-Compatible Dance Education 2nd Edition Human Kinetics’ Interactive Dance Series includes Beginning Tap Dance, Beginning Ballet, Beginning Modern Dance, and now Beginning Jazz Dance and Beginning Musical Theatre Dance. These titles are the traditional dance courses taught through dance, physical education, and fine arts departments for general education students, dance majors, and minors. Using the steps to success model and adaptations from the Outdoor Adventure series, these beginning dance titles contain components from these previous series. Beginning Jazz Dance is the perfect resource for helping students gain a strong foundation of beginning jazz dance techniques. Written by jazz dance choreographer and professor James Robey, this text • prepares students to have a successful experience in a beginning jazz dance technique course; • includes 80 photos accompanied by descriptions that visually present the beginning jazz dance technique and dance concepts that will reinforce and extend classroom learning; and • introduces students to the history, artists, significant works, styles, and aesthetics of the genre so they understand dance as a performing art. In addition, Beginning Jazz Dance comes with a web resource that includes 55 photos and 125 video clips of basic jazz dance technique. Students can access these photos and videos at any time for their study or practice, and instructors and students alike will benefit from the wealth of resources on the website, including assignments, worksheets, glossary terms with and without definitions, interactive chapter quizzes, and web links to help students develop their basic knowledge and skills. Through the text, students learn these aspects of jazz dance: • The core concepts of jazz dance, the value of studying jazz dance, and class expectations • The structure of a jazz dance class, the roles of everyone in the studio, and how to be physically and mentally prepared for class • Tips on injury prevention, nutrition guidelines, and basic anatomy and kinesiology as applied to movement in jazz dance • Basic body alignment and positions in jazz dance • Jazz walks, kicks, turns, leaps, and floor work Beginning Jazz Dance provides students with the context, background information, and basic instruction they need in order to understand the genre and appreciate jazz dance as a performing art. This text, with its companion web resource, is ideal for dance majors, dance minors, and general education students enrolled in beginning jazz dance technique courses. It is also suitable for students in performing arts and magnet schools and
high school dance programs.

Rooted Jazz Dance Anne Green Gilbert’s Brain-Compatible Dance Education, Second Edition, strikes the perfect balance between hard science and practicality, making it an ideal resource for dance educators working with dancers of all ages and abilities. Gilbert presents the latest brain research and its implications for dance educators and dancers. She makes the research findings accessible and easy to digest, always connecting the science to the teaching and learning that takes place in classrooms and studios.

Beginning Hip-Hop Dance From the first synchronized sound films of the late 1920s through the end of World War II, African American music and dance styles were ubiquitous in films. Black performers, however, were marginalized, mostly limited to appearing in "specialty acts" and various types of short films, whereas stardom was reserved for Whites. Jumping the Color Line discusses vernacular jazz dance in film as a focal point of American race relations. Looking at intersections of race, gender, and class, the book examines how the racialized and gendered body in film performs, challenges, and negotiates identities and stereotypes. Arguing for the transformative and subversive potential of jazz dance performance onscreen, the six chapters address a variety of films and performers, including many that have received little attention to date. Topics include Hollywood's first Black female star (Nina Mae McKinney), male tap dance "class acts" in Black-cast short films of the early 1930s, the film career of Black tap soloist Jeni LeGon, the role of dance in the Soundies jukebox shorts of the 1940s, cinematic images of the Lindy hop, and a series of teen films from the early 1940s that appealed primarily to young White fans of swing culture. With a majority of examples taken from marginal film forms, such as shorts and B movies, the book highlights their role in disseminating alternative images of racial and gender identities as embodied by dancers - images that were at least partly at odds with those typically found in major Hollywood productions.

Jumping the Color Line Presents a step-by-step guide to effectively managing the personal side of business partnerships, offering a six-step program designed to help partners know and work with each other

Anatomy and Kinesiology for Ballet Teachers Gender Futurity, Intersectional Autoethnography showcases a collection of narrative and autoethnographic research that unpacks the complexity of gender at its intersections, i.e. by ability, race, sexuality, religion, beauty, geography, spatiality, community, performance, politics, socio-economic status, education, and many other markers of difference. The book focuses on gender as it is lived, chaperoned, and chaperones other social identity categories. It tells stories that reveal problematic gender binaries, promising gender futures, and everything in between—they ask us to rethink what we assume to be true, real, and normal about gender identity and expression. Each essay, written by both gender variant and cisgender scholars, explores cultural phenomena that create space for us to re-
imagine, re-think, and create new ways of being. This book will be useful for undergraduate, postgraduate, and professional degree students, particularly in the fields of gender studies, qualitative methods, and communication theory.

Dance Teaching Methods and Curriculum Design Introduces the history and basic concepts of jazz dance. Easy-to-read text, vibrant photos, and dance tips will make readers want to get up and dance.

Beginning Jazz Dance As part of the new Interactive Dance Series that includes resources for ballet, tap dance, modern dance, and jazz, we bring you Beginning Tap Dance. This book helps students learn tap dancing and appreciate it as a performing art. Lisa Lewis, an experienced tap dancer and dance instructor, focuses her book on novice dancers. Her step-by-step instruction will help beginning tap dancers match the beat of their enthusiasm to the rhythm of their feet! Designed for students enrolled in introductory tap dance courses, Beginning Tap Dance contains concise descriptions of exercises, steps, and techniques. Featuring more than 70 video clips of tap steps with verbal cues, the web resource helps students review content learned in class or other beginning steps. The web resource also contains learning features to support and extend students’ knowledge of tap dance, including assignments, e-journaling prompts, tests of tap dance terminology, a glossary, and links to further study. The book introduces students to the dance form by detailing its physical and mental benefits. With Beginning Tap Dance, students also learn about etiquette, proper attire, class expectations, health, and injury prevention for dancers. After basic dance steps are introduced, tap steps are presented in groups with one, two, three, and four or more sounds. Chapters also introduce students to the history, major works, artists, styles, and aesthetics of tap dance as a performing art. As teaching tools, Beginning Tap Dance and the accompanying web resource support both academic and kinesthetic learning. Instructions, photos, and video clips of techniques help students practice outside of class. The text and web resource complement studio teaching by providing historical, artistic, and practical knowledge of tap dance plus activities, assessments, and support in skill acquisition. With Beginning Tap Dance, students can learn and enjoy performing tap dance as they gain an appreciation of the dance form. Beginning Tap Dance is a part of Human Kinetics’ Interactive Dance Series. The series includes resources for ballet, tap, modern dance, and jazz that support introductory 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, learning aids, assignments, and activities. The Interactive Dance Series offers students a guide to learning, performing, and viewing dance.

The Africanist Aesthetic in Global Hip-Hop New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine’s
consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

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