

Advice for Further Reading in Dance

Tasks:

1. Choose one of the topics and complete research using the links provided and your own research. You could then compile this into one of the following formats:
 - a. Presentation, with mostly visuals
 - b. Essay
 - c. Podcast or vlog (no writing involved)
 - d. Information leaflet
2. Choose one of the dance genres, and explore it both practically and theoretically, using the video links provided. You could then compile your experiences into one of the following formats:
 - a. Performance of Repertoire in that Style
 - i. Video
 - ii. Photographs of progress
 - b. Choreography, developing that style by fusing it with a style that you feel comfortable with
 - i. Video
 - ii. Photographs of key images
 - iii. A storyboard or programme note for your dance
 - iv. Example videos:
 - Singin' In The Rain (Tap/Jazz meets Hip Hop)
<https://www.youtube.com/watch?v=ClrOiQr5EpA>
 - Faun (Ballet reimagined into Contemporary contortion)
<https://www.youtube.com/watch?v=OMdStTLyfZo>
 - Giselle (Ballet meets Indian Kathak)
<https://www.youtube.com/watch?v=oesf3KWeOoU>
 - Sutra (Dance meets Kung Fu)
<https://vimeo.com/40664952>
 - Cell Block Tango (Fosse Jazz meets Hip Hop)
<https://www.youtube.com/watch?v=GcH2TlebV6U>
 - c. Theoretical
 - i. Presentation, with mostly visuals
 - ii. Essay
 - iii. Podcast or vlog (no writing involved)
 - iv. Information leaflet

1st Task Choices

- “Why does history repeat itself, in dance and in society?”
- “How can we remove patriarchy within dance companies?”
- “Are gender stereotypes supported or abolished in the dance industry?”
- “Are British dancers outclassed on the world stage?”
- “Does technology help or hinder dance in the public eye?”

“Why does history repeat itself, in dance and in society?”

<https://youtu.be/VJrm8V5KmPs>

<https://www.newscientist.com/article/2182367-contagion-how-the-worlds-biggest-flu-pandemic-makes-sense-as-dance/>

<https://jasminvardimon.com/productions/medusa/>

<https://www.akramkhancompany.net/productions/xenos/>

<https://new-adventures.net/the-red-shoes#overview>

<https://www.shobanajeyasingh.co.uk/works/contagion/>

<https://www.hofesh.co.uk/productions/repertoire/east-wall/>

“How can we remove patriarchy in dance companies?”

<https://www.google.co.uk/amp/s/amp.theguardian.com/stage/2019/jun/13/step-up-women-dance-female-choreographers>

<https://dancingopportunities.com/call-for-choreography-by-women-2019-women-in-dance-leadership-conference/>

<https://www.dancing-times.co.uk/great-women-in-dance/>

<https://www.google.co.uk/amp/s/amp.theguardian.com/stage/2013/apr/28/women-choreographers-glass-ceiling>

“Are gender stereotypes supported or abolished in the dance industry?”

<https://www.tandfonline.com/doi/abs/10.1080/07303084.1994.10606854>

<https://www.tandfonline.com/doi/abs/10.1080/14647890701706107>

<https://www.tandfonline.com/doi/abs/10.1080/15290824.2005.10387285>

<https://www.nytimes.com/2019/01/25/arts/the-place-to-challenge-ballets-gender-stereotypes-in-daily-class.html>

<https://journals.openedition.org/rsa/1048?lang=en>

<https://www.theguardian.com/stage/2018/dec/13/matthew-bournes-swan-lake-review-sadlers-wells-london>

<http://hofesh.co.uk/wp-content/uploads/2017/08/Uprising-AONLB-resource-pack.pdf>

<http://londondance.com/articles/reviews/uprising-in-your-rooms-at-the-place-695/>

“Are British dancers outclassed on the world stage?”

<https://www.google.co.uk/amp/s/amp.theguardian.com/stage/dance-blog/2015/apr/13/are-british-dancers-outclassed-on-the-world-stage-akram-khan-hofesh-schechter-lloyd-newson>

<https://www.bbc.co.uk/news/entertainment-arts-32236406>

<https://www.thestage.co.uk/news/2015/akram-khan-defends-criticisms-uk-dance-training-standards/>

“Does technology help or hinder dance in the public eye?”

<https://www.google.co.uk/amp/s/www.dancemagazine.com/everything-you-need-to-know-about-dancing-for-the-camera-2630931250.amp.html>

<https://www.communitydance.org.uk/DB/animated-library/canned-dance-developing-dance-for-camera-in-the-so?ed=14052>

<http://www.dance-tech.net/m/blogpost?id=1462368%3ABlogPost%3A118039>

<https://medium.com/lab-work/5-ways-social-media-can-help-a-dancers-career-fed261d4b249>

<https://www.google.co.uk/amp/s/www.dancespirit.com/how-to-use-social-media-to-help-your-dance-career-2622371620.amp.html>

<https://www.istd.org/membership/membership-resources/social-media-the-new-spotlight-for-dancers/?preview=true>

https://etd.ohiolink.edu/!etd.send_file?accession=akron1336148430&disposition=inline

<https://www.dancemagazine.com/36988-2307060178.html>

<https://www.thestage.co.uk/features/2018/will-technology-affect-future-dance-festival-international-dance-day/>

<https://dancemagazine.com.au/2010/11/dance-and-technology/>

2nd Task Choices

- Romantic Ballet (1800-1900)
 - Set Work: Giselle by Jean Coralli and Jules Perrot (1941)
 - Link: <https://www.youtube.com/watch?v=cqOm922Fhx8>
 - Characteristic features:
 - Rebelled against classical ballet in terms of form, balance and order

- Creativity, emotion and subjectivity
 - Focus on the ballerina
 - Contrast between fantasy and reality
 - A sense of supernatural mystery conveyed through weightlessness, gas lighting and characteristic costume
 - Folk or national dances from other lands showing local colour (i.e.: Character Dance)
 - Musical leitmotifs to accompany principle characters
 - Practitioners:
 - Filippo Taglioni (1777-1871)
 - August Bournonville (1805-1879)
 - Arthur Saint-Leon (1821-1870)

- The Origins of American Modern Dance (1900-1945)
 - Set Work: Appalachian Spring by Martha Graham (1944)
 - Link: <https://www.youtube.com/watch?v=XmgaKGSxQVw>
 - Characteristic features:
 - American ballet did not exist, therefore Modern dance was innovative and new
 - Freedom in costumes and bare feet
 - Female performers with strong, independent personalities
 - A means of showing individualism
 - Contrasting ballet with asymmetric, aggressive and earthy qualities
 - Importance of music and art were minimized, to focus on the movement
 - Psychological and social contexts within choreographies
 - Breathing, contraction and release, fall and recovery (Graham technique)
 - Practitioners:
 - Loie Fuller (1862-1928)
 - Isadora Duncan (1877-1927)
 - Ruth St Denis (1879-1968)
 - Doris Humphrey (1895-1958)

- Modern Ballet Rambert (1926-1966)
 - Set Work: La Peri by Frederick Ashton (1931)
 - Link: <https://www.youtube.com/watch?v=Aeu1KeaFWXQ>
 - Characteristic features:
 - A mixture of works, including those of classical ballet, romantic ballet and modern, original ballet works later on
 - Collaborating with artists, such as Ralph Koltai
 - Narrative dances with social meaning
 - Development from ballet to modern dance, with the use of the torso evident in contractions, tilts and spirals alongside the clean lines of the limbs associated with ballet
 - Practitioners:
 - Marie Rambert (1888-1982)
 - Sir Kenneth McMillan (1929-1992)

- Norman Morrice (1931-2008)
- Jazz Dance (1940-1975)
 - Set Work: Singin' In The Rain by Stanley Donan and Gene Kelly (1952)
 - Link: <https://www.youtube.com/watch?v=D1ZYhVpdXbQ&t=5s>
 - Characteristic features:
 - Developed from African-American dance that reflects minstrelsy and ragtime using new syncopated rhythms
 - It became theatrical and required rigorous training
 - Elements of ballet and modern
 - Physique and personality
 - Use of the camera
 - Combining styles with social dance
 - Drama and music just as important as the movement itself
 - Characterisation, rhythmic complexity and dynamic variation
 - Angled lines, inverted limbs and a hunched posture
 - Practitioners:
 - Agnes de Mille (1905-1993)
 - Jack Cole (1911-1974)
 - Jerome Robbins (1918-1998)
 - Bob Fosse (1927-1987)
- Modern and Post-Modern Dance in Rambert (1966-2002)
 - Set Work: Rooster by Christopher Bruce (1991)
 - Link: <https://www.youtube.com/watch?v=ObTW8tPL6qY>
 - Characteristic features:
 - Smaller company size
 - Preservation and creation of works
 - Ballet and Graham technique evident
 - Guest choreographers and teachers
 - Physicality, musicality and dramatic quality of dancers
 - Cunningham influence introduced
 - Postmodern evident through non-narrative dance in the latter era of the company
 - Brought back meaning through socio-political themes
 - Practitioners:
 - Glen Tetley (1926-2007)
 - Robert North (1945-present)
 - Richard Alston (1948-present)
 - Siobhan Davies (1950-present)
 - Ashley Page (1956-present)
- The Independent Contemporary Dance Scene in Britain (2000-Present)
 - Set Work: Sutra by Sidi Larbi Cherkaoui (2008)
 - Link: <https://vimeo.com/40664952>
 - Characteristic features:

- Collaboration with a range of different artists and practitioners
- Wide range of dance styles, e.g.: breakdance, Kathak, ballet, physical theatre, contortion etc.
- Wide range of aural setting, e.g.: spoken word, silence, and music from different cultures etc.
- Embracing cultural similarities and differences
- Reflecting social, political and historical issues
- Incorporating technologies
- Enhanced physicality of the dancers
- Practitioners:
 - Shobana Jeyasingh (1957-present)
 - Matthew Bourne (1960-present)
 - Jasmin Vardimon (1971-present)
 - Akram Khan (1974-present)
 - Hofesh Shechter (1975-present)