



# **TAKEN BY SURPRISE**

A Dance Improvisation Reader

Edited by  
Ann Cooper Albright and David Gere

# Taken By Surprise A Dance Improvisation Reader

**Rick Kemp, Bruce McConachie**



### **Taken By Surprise A Dance Improvisation Reader:**

Taken by Surprise Ann Cooper Albright, David Gere, 2003-10-24 First comprehensive overview of improvisation in dance

Taken by Surprise Ann Cooper Albright, David Gere, 2003 This collection of classic and new writings on dance improvisation brings together 21 essays by prominent dancers scholars and historians Until now discussion of improvisation in dance has focused mainly on the postmodern form known as contact improv Taken by Surprise reflects the development of improvisation as a compositional and performance mode in a wide variety of dance contexts including dance traditions from around the globe such as Yoruban masked dance Indian Bharatanatyam and flamenco The book also includes a thoughtful look at computer aided choreography a discussion of recent innovations in tap dancing and a section on improvisation in everyday life Combining primary sources with critical analysis Taken by Surprise will serve as an indispensable companion to studio work in improvisation and a much needed supplement to twentieth century dance histories

CONTRIBUTORS Ann Cooper Albright Sally Banes Bruce Curtis Kent Despain Margaret Thompson Drewal Simone Forti Susan Leigh Foster David Gere Raymond W Gibbs JR Michelle Heffner Hayes Carmela Hermann Constance Valis Hill Rachel Kaplan Maura Keefe Victoria Marks Avanthi Meduri Steve Paxton Janice Ross Karen Schaffman Nancy Stark Smith Ellen Webb Ruth Zaporah

**The Oxford Handbook of Improvisation in Dance** Vida L. Midgelow, 2019-02-21 From the dance floor of a tango club to group therapy classes from ballet to community theatre improvised dance is everywhere For some dance artists improvisation is one of many approaches within the choreographic process For others it is a performance form in its own right And while it has long been practiced it is only within the last twenty years that dance improvisation has become a topic of critical inquiry With **The Oxford Handbook of Improvisation in Dance** dancer teacher and editor Vida L Midgelow provides a cutting edge volume on dance improvisation in all its facets Expanding beyond conventional dance frameworks this handbook looks at the ways that dance improvisation practices reflect our ability to adapt communicate and respond to our environment Throughout the handbook case studies from a variety of disciplines showcase the role of individual agency and collective relationships in improvisation not just to dancers but to people of all backgrounds and abilities In doing so chapters celebrate all forms of improvisation and unravel the ways that this kind of movement informs understandings of history socio cultural conditions lived experience cognition and technologies

### **The ^AOxford Handbook of Dance and Wellbeing**

Vicky Karkou, Sue Oliver, Sophia Lycouris, 2017-08-04 The **Oxford Handbook of Dance and Wellbeing** considers various applications of dance in promoting wellbeing The handbook s five sections encompass diverse perspectives on dance and related movement practices including physical socio cultural and emotional aspects performance education community and dance in health care settings Within these diverse contexts theoreticians scientists researchers and practitioners from around the world engage and invite readers to engage in configuring dance wellbeing and creative cross overs

*The Bloomsbury Companion to Dance Studies* Sherril Dodds, 2019-03-21 The *Bloomsbury Companion to Dance Studies* brings

together leading international dance scholars in this single collection to provide a vivid picture of the state of contemporary dance research. The book commences with an introduction that privileges dancing as both a site of knowledge formation and a methodological approach followed by a provocative overview of the methods and problems that dance studies currently faces as an established disciplinary field. The volume contains eleven core chapters that each map out a specific area of inquiry: Dance Pedagogy, Practice As Research, Dance and Politics, Dance and Identity, Dance Science, Screen Dance, Dance Ethnography, Popular Dance, Dance History, Dance and Philosophy, and Digital Dance. Although these sub-disciplinary domains do not fully capture the dynamic ways in which dance scholars work across multiple positions and perspectives, they reflect the major interests and innovations around which dance studies has organized its teaching and research. Therefore, each author speaks to the labels, methods, issues, and histories of each given category while also exemplifying this scholarship in action. The dances under investigation range from experimental, conceptual, concert dance through to underground street dance practices, and the geographic reach encompasses dance making from Europe, North and South America, the Caribbean, and Asia. The book ends with a chapter that looks ahead to new directions in dance scholarship, in addition to an annotated bibliography and list of key concepts. The volume is an essential guide for students and scholars interested in the creative and critical approaches that dance studies can offer.

The Routledge Companion to Theatre, Performance and Cognitive Science Rick Kemp, Bruce McConachie, 2018-09-05. The Routledge Companion to Theatre, Performance and Cognitive Science integrates key findings from the cognitive sciences: cognitive psychology, neuroscience, evolutionary studies, and relevant social sciences with insights from theatre and performance studies. This rapidly expanding interdisciplinary field dynamically advances critical and theoretical knowledge as well as driving innovation in practice. The anthology includes 30 specially commissioned chapters, many written by authors who have been at the cutting edge of research and practice in the field over the last 15 years. These authors offer many empirical answers to four significant questions: How can performances in theatre, dance, and other media achieve more emotional and social impact? How can we become more adept teachers and learners of performance both within and outside of classrooms? What can the cognitive sciences reveal about the nature of drama and human nature in general? How can knowledge transfer from a synthesis of science and performance assist professionals such as nurses, care givers, therapists, and emergency workers in their jobs? A wide-ranging and authoritative guide. The Routledge Companion to Theatre, Performance and Cognitive Science is an accessible tool for not only students but practitioners and researchers in the arts and sciences as well.

*Education as Jazz* Marina Santi, Eleonora Zorzi, 2016-04-26. The result of an international event celebrating the second UNESCO International Jazz Day held on April 30, 2013, at the University of Padova, Italy, this book represents the development of a project begun some years before to investigate the issue of improvisation, considered as a multi-faceted concept and practice. The initial focus of this project was to discuss the different meanings attributed to the concept of improvisation, starting from questioning the common misunderstanding which interprets

improvisation as a naïve behaviour rather than high level performance According with these premises Education as Jazz represents a metaphor and a challenge exploring the potential of jazz conceived not only as kind of music or art but rather as a mix of values attitudes and skills fundamental in everyday life and in human development As such the book adopts an interdisciplinary perspective and a multidimensional approach According to the rationale of the UNESCO International Jazz Day which highlights the role of jazz in promoting peaceful societies intercultural dialogue gender equality and innovative spirit this book offers a concrete educational resource and theoretical framework oriented towards a new pedagogy for freedom

*The Aesthetics of Imperfection in Music and the Arts* Andy Hamilton, Lara Pearson, 2020-10-01 The aesthetics of imperfection emphasises spontaneity disruption process and energy over formal perfection and is often ignored by many commentators or seen only in improvisation This comprehensive collection is the first time imperfection has been explored across all kinds of musical performance whether improvisation or interpretation of compositions Covering music visual art dance comedy architecture and design it addresses the meaning experience and value of improvisation and spontaneous creation across different artistic media A distinctive feature of the volume is that it brings together contributions from theoreticians and practitioners presenting a wider range of perspectives on the issues involved Contributors look at performance and practice across Western and non Western musical artistic and craft forms Composers and non performing artists offer a perspective on what is imperfect or improvisatory within their work contributing further dimensions to the discourse The Aesthetics of Imperfection in Music and the Arts features 39 chapters organised into eight sections and written by a diverse group of scholars and performers They consider divergent definitions of aesthetics employing both 18th century philosophy and more recent socially and historically situated conceptions making this an essential up to date resource for anyone working on either side of the perfection imperfection debate

Moving Sites Victoria Hunter, 2015-03-27 Moving Sites explores site specific dance practice through a combination of analytical essays and practitioner accounts of their working processes In offering this joint effort of theory and practice it aims to provide dance academics students and practitioners with a series of discussions that shed light both on approaches to making this type of dance practice and evaluating and reflecting on it The edited volume combines critical thinking from a range of perspectives including commentary and observation from the fields of dance studies human geography and spatial theory in order to present interdisciplinary discourse and a range of critical and practice led lenses through which this type of work can be considered and explored In so doing this book addresses the following questions How do choreographers make site specific dance performance What occurs when a moving body engages with site place and environment How might we interpret analyse and evaluate this type of dance practice through a range of theoretical lenses How can this type of practice inform wider discussions of embodiment site space place and environment This innovative and exciting book seeks to move beyond description and discussion of site specific dance as a spectacle or novelty and considers site dance as a valid and vital form of

contemporary dance practice that explores reflects disrupts contests and develops understandings and practices of inhabiting and engaging with a range of sites and environments Dr Victoria Hunter is Senior Lecturer in Dance at the University of Chichester

*Creative Context* Nissim Otmazgin, Eyal Ben-Ari, 2020-04-23 The purpose of this volume is to broaden scholars analytical perspective by placing the creative industries in frameworks that compare and contrast them with other kinds of entities organizations and social forms that mix creativity and production In other words this volume aims to set out an emerging agenda for the study of creativity in the cultural and media industries Although this work focuses on the media and cultural industries they are investigated in the context of other groups and organizations connecting forms of creativity with an explicit emphasis on turning ideas into concrete practices and products The originality of this book lies in 1 presenting a comparative and interdisciplinary perspective that develops a new framework and analytical concepts to understand the notion of creativity in the media and cultural industries and 2 providing a series of fresh empirically based studies of the process of creativity in fields such as advertising fashion animation and pop culture This comparative move is taken in order to generate new insights about the particular features of the creative industries and new questions for future analysis

*Dance Dramaturgy* Pil Hansen, Darcey Callison, 2015-08-18 Ten international dramaturg scholars advance proposals that reset notions of agency in contemporary dance creation Dramaturgy becomes driven by artistic inquiry distributed among collaborating artists embedded in improvisation tasks or weaved through audience engagement and the dramaturg becomes a facilitator of dramaturgical awareness

**Hot Feet and Social Change** Kariamu Welsh, Esailama Diouf, Yvonne Daniel, 2019-12-23 The popularity and profile of African dance have exploded across the African diaspora in the last fifty years Hot Feet and Social Change presents traditionalists neo traditionalists and contemporary artists teachers and scholars telling some of the thousands of stories lived and learned by people in the field Concentrating on eight major cities in the United States the essays challenges myths about African dance while demonstrating its power to awaken identity self worth and community respect These voices of experience share personal accounts of living African traditions their first encounters with and ultimate embrace of dance and what teaching African based dance has meant to them and their communities Throughout the editors alert readers to established and ongoing research and provide links to critical contributions by African and Caribbean dance experts Contributors Ausettua Amor Amenkum Abby Carlozzo Steven Cornelius Yvonne Daniel Charles Chuck Davis Esailama G A Diouf Indira Etwaroo Habib Iddrisu Julie B Johnson C Kemal Nance Halifu Osumare Amaniyea Payne William Serrano Franklin and Kariamu Welsh

*Dramaturgies of Love in Romeo and Juliet* Jonas Kellermann, 2021-09-30 Bringing together current intermedial discourses on Shakespeare music and dance with the affective turn in the humanities Dramaturgies of Love in Romeo and Juliet offers a unique and highly innovative transdisciplinary discussion of unspeakable love in one of the most famous love stories in literary history the tragic romance of Romeo and Juliet Through in depth case studies and historical contextualisation this book showcases how the woes that no

words can sound of Shakespeare's iconic lovers nevertheless have found expression not only in his verbal poetry but also in non verbal adaptations of the play in 19th century symphonic music and 20th and 21st century theatre dance Combining methodological approaches from diverse disciplines including affect theory musicology and dance studies this study opens up a new perspective onto the artistic representation of love defining amorous emotion as a generically transformative constellation of dialogic performativity To explore how this constellation has become manifest across the arts this book analyses and compares dramatic musical and choreographic dramatisations of love in William Shakespeare's early modern tragedy French composer Hector Berlioz's dramatic symphony *Roméo et Juliette* 1839 and the staging of Berlioz's symphony by German contemporary choreographer Sasha Waltz for the Paris Opera Ballet 2007 Chapters 1 and 4 of this book are freely available as downloadable Open Access PDFs at <http://www.taylorfrancis.com> under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4.0 license

[The Place of Dance](#) Andrea Olsen, 2014-01-30 *The Place of Dance* is written for the general reader as well as for dancers It reminds us that dancing is our nature available to all as well as refined for the stage Andrea Olsen is an internationally known choreographer and educator who combines the science of body with creative practice This workbook integrates experiential anatomy with the process of moving and dancing with a particular focus on the creative journey involved in choreographing improvising and performing for the stage Each of the chapters or days introduces a particular theme and features a dance photograph information on the topic movement and writing investigations personal anecdotes and studio notes from professional artists and educators for further insight The third in a trilogy of works about the body including *Bodystories: A Guide to Experiential Anatomy* and *Body and Earth: An Experiential Guide* *The Place of Dance* will help each reader understand his/her dancing body through somatic work create a dance and have a full journal clarifying aesthetic views on his or her practice It is well suited for anyone interested in engaging embodied intelligence and living more consciously Publication of this book is funded by the Beatrice Fox Auerbach Foundation Fund at the Hartford Foundation for Public Giving

[Spinning Mambo into Salsa](#) Juliet McMains, 2015-05-01 This history of salsa dance in New York Los Angeles and Miami tells the story of how commercialized salsa in the 1990s departed from 1950s mambo It draws on over 100 interviews archival research and participant observation and is rich with quotations and stories from practitioners and detailed movement description

[British Dance: Black Routes](#) Christy Adair, Ramsay Burt, 2016-10-04 *British Dance: Black Routes* is an outstanding collection of writings which re-reads the achievements of Black British dance artists and places them within a broad historical cultural and artistic context Until now discussion of choreography by Black dance practitioners has been dominated by the work of African American artists facilitated by the civil rights movement But the work produced by Black British artists has in part been within the context of Britain's colonial legacy Ramsay Burt and Christy Adair bring together an array of leading scholars and practitioners to review the singularity and distinctiveness of the work of British based dancers who are Black and its relation to the

specificity of Black British experiences From sub Saharan West African and Caribbean dance forms to jazz and hip hop British Dance Black Routes looks afresh at over five decades of artistic production to provide an unparalleled resource for dance students and scholars Appendix 2 of this book is freely available as a downloadable Open Access PDF at <http://www.taylorfrancis.com> under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4.0 license

Applied Practice Nick Rowe, Matthew Reason, 2017-08-10 Applied Practice Evidence and Impact in Theatre Music and Art engages with a diversity of contexts locations and arts forms including theatre music and fine art and brings together theoretical political and practice based perspectives on the question of evidence in relation to participatory arts practice in social contexts This collection is a unique contribution to the field focusing on one of the vital concerns for a growing and developing set of arts and research practices It asks us to consider evidence not only in terms of methodology but also in the light of the ideological political and pragmatic implications of that methodology In Part One Matthew Reason and Nick Rowe reflect on evidence and impact in the participatory arts in relation to recurring conceptual and methodological motifs These include issues of purpose and obliquity the relationship between evidence and knowledge intrinsic and instrumental impacts and the value of participatory research Part Two explores the diversity of perspectives contexts and methodologies in examining what it is possible to know say and evidence about the often complex and intimate impact of participatory arts Part Three brings together case studies in which practitioners and practice based researchers consider the frustrations opportunities and successes they face in addressing the challenge to produce evidence for the impact of their practice

*Choreographing Problems* Bojana Cvejic, 2016-04-29 This book illuminates the relationship between philosophy and experimental choreographic practice today in the works of leading European choreographers A discussion of key issues in contemporary performance from the viewpoint of Deleuze Spinoza and Bergson is accompanied by intricate analyses of seven groundbreaking dance performances Dance and the Body in Western Theatre Sabine Sörgel, 2015-09-10 While the body appears in almost all cultural discourses it is nowhere as visible as in dance This book captures the resurgence of the dancing body in the second half of the twentieth century by introducing students to the key phenomenological kinaesthetic and psychological concepts relevant to both theatre and dance studies **A Somaesthetics of Performative Beauty** Falk Heinrich, 2023-04-14 This book develops an original theory of performative beauty Philosophical aesthetics has largely neglected one's own actions as a potential experience of the beautiful Throughout the book the author uses his own experiences of Argentine tango as a case study one important incentive for social dancing is to have pleasurable and beautiful experiences This book begins by investigating the methodological causes for why beauty in modernity has been seen to result only from contemplating external objects It then builds a theory of performative beauty that incorporates findings from new phenomenology neuroaesthetics enactivism and somaesthetics and that reassesses existing inquiries of beauty The result is an account that identifies kinaesthetic awareness as the point of emergence of both theory and practice

of creation poiesis and perception aisthesis and of moving agency and being moved reception Performative beauty is the pleasure of being moved by the dance where the dancer feels both as a creative improviser and as an integrated part of the activity itself A Somaesthetics of Performative Beauty Tangoing Desire and Nostalgia will appeal to scholars and advanced students working in aesthetics dance studies performance studies and related fields of artistic research Chapter 6 of this book is freely available as a downloadable Open Access PDF at <http://www.taylorfrancis.com> under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4.0 license

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