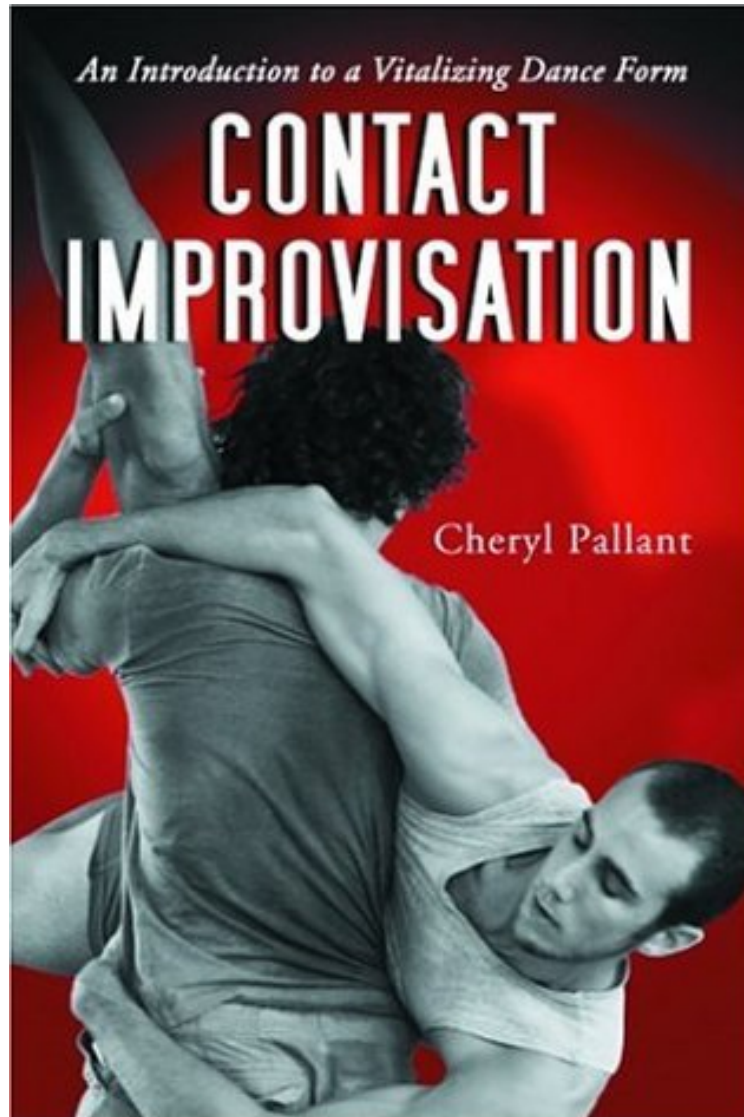


[Mobile book] Contact Improvisation: An Introduction to a Vitalizing Dance Form

# Contact Improvisation: An Introduction to a Vitalizing Dance Form

Cheryl Pallant

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**Cheryl Pallant : Contact Improvisation: An Introduction to a Vitalizing Dance Form** before purchasing it in order to gage whether or not it would be worth my time, and all praised Contact Improvisation: An Introduction to a Vitalizing Dance Form:

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personal discovery. Highly recommended for both the beginner in contact improvisation and the seasoned dancer. The author also offers an honest assessment of the social and historical context for the dance form. Illuminating on every level. 0 of 0 people found the following review helpful. Contact Improvisation: An Introduction to a Vitalizing Dance Form By Trudi Smith Very good book. I am still reading it but so far the information is great. I am learning so much. 3 of 4 people found the following review helpful. A good resource. A fine read. By Martin J. Keogh Finally, a book that addresses the many facets of contact improvisation without simplifying the form. I recommend Pallant's book along with Sharing the Dance as two of the best resources available.

In most forms of dancing, performers carry out their steps with a distance that keeps them from colliding with each other. Dancer Steve Paxton in the 1970s considered this distance a territory for investigation. His study of intentional contact resulted in a public performance in 1972 in a Soho gallery, and the name contact improvisation was coined for the form of unrehearsed dance he introduced. Rather than copyrighting it, Paxton allowed it to evolve and spread. In this book the author draws upon her own experience and research to explain the art of contact improvisation, in which dance partners propel movement by physical contact. They roll, fall, spiral, leap, and slip along the contours and momentum of moving bodies. The text begins with a history, then describes the elements that define this form of dance. Subsequent chapters explore how contact improvisation relates to self and identity; how class, race, gender, culture and physiology influence dance; how dance promotes connection in a culture of isolation; and how it relates to the concept of community. The final chapter is a collection of exercises explained in the words of teachers from across the United States and abroad. Appendix A describes how to set up and maintain a weekly jam; Appendix B details recommended reading, videos and Web sites.

"recommended"--Choice; "fantastic...a book to treasure"--Proximity. About the Author Cheryl Pallant is a dancer, dance critic, and teacher at the University of Richmond and Virginia Commonwealth University. She leads contact improvisation workshops around the world.