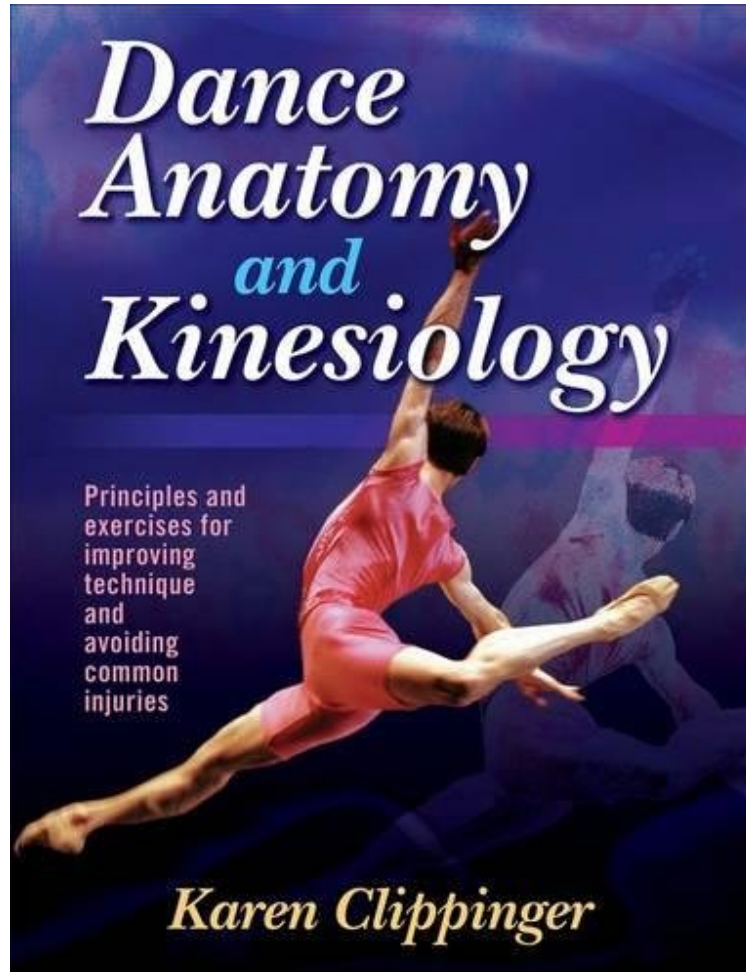


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Karen Sue Clippinger : Dance anatomy and kinesiology before purchasing it in order to gauge whether or not it would be worth my time, and all praised Dance anatomy and kinesiology:

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By mysterydancer I have found this book extremely helpful as a reference tool that I use regularly. The illustrations are great - very clear. I like the remedial exercises that are given. I highly recommend it for teachers with some previous anatomical vocabulary. It might be a bit overwhelming for those who aren't familiar with anatomy unless it is used in conjunction with a course in the topic.
11 of 11 people found the following review helpful. Learn Anatomy and Kinesiology all in one book!
By Pamela A. Hasselbring This book is one of the best Anatomy and Kinesiology books mixed into one book. For those in the fitness industry this is one of the best books I've come across. We used it for our Anatomy course at our Pilates studio in Wayzata MN. The illustrations are wonderful! Karen's writing and examples makes the information enjoyable. She also uses other examples besides those in dance that are very helpful. Thanks for the wonderful book! Pam

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All dancers are looking to achieve optimal performance and Dance Anatomy and Kinesiology will help them do just that. This text helps dancers learn anatomical and biomechanical principles as they apply to dance performance. It focuses on optimal dance movement and the related principles for understanding the function of body joints. And by applying those principles, dancers can help reduce their risk of injury and enhance their performance longevity. In addition, Dance Anatomy and Kinesiology includes special practical applications: -Concept Demonstrations provide hands-on exercises to try. -Tests and Measurements are specific to selected regions of the body. -Dance Cues help analyze cue effectiveness and promote optimal movement execution. -Study Questions and Applications help apply chapter concepts. -Attachments provide the pronunciations, attachments, and key actions of the primary muscles covered in this text. The first two chapters cover the skeletal and muscular systems as they apply to dance and provide basic anatomical terminology and concepts. Chapters 3 through 7 delve into specific areas of the body: the spine, the pelvic girdle and hip joint, the knee and patellofemoral joints, the ankle and foot, and the upper extremity. These chapters encompass primary bones, muscles, joints, alignment deviations, mechanics, and injuries for the given region, with special considerations for dance. They present strength and flexibility exercises to help dancers improve technique and prevent injuries. And they contain many practical exercises and examples that are specific to dance technique to help dancers apply the material. The material is augmented by more than 250 illustrations and nearly 350 photographs, which will appeal to the visual learning abilities of many dancers and reinforce the connection between technique and art. The final chapter presents a schema to help analyze full-body dance movements to determine optimal execution. Dance Anatomy and Kinesiology offers valuable scientific knowledge and understanding for dancers, helping them to blend anatomical and kinesiological principles with artistic expression. Such a blend of science and art will empower dancers to realize their potential and expand their artistic vision.

In 20 years of reviewing dance science books, rarely have I seen one so comprehensive, accurate, detailed, and practical. I emphasize the latter because here is a book that is loaded with practical applications for dance... both science text and dance handbook. -- Gigi Berardi, *Journal of Dance Medicine Science*, 11(2) 2007 In short, few texts approach the breadth and depth of this compelling, evidence-based work. If a picture is worth 1,000 words then this must be a 200,000 page book, and thus, good value for the money. -- Gigi Berardi, *Journal of Dance Medicine Science*, 11(2) 2007 Gigi Berardi, *Journal of Dance Medicine Science*, 11(2) 2007 Karen Clippinger's *Dance Anatomy and Kinesiology* is most likely to become the definitive textbook in dance anatomy, kinesiology, and conditioning classes in colleges and universities in the United States. -- Gigi Berardi, *Journal of Dance Medicine Science*, 11(2) 2007 From the Back Cover Dance Anatomy and Kinesiology will help dancers learn anatomical and biomechanical principles as they apply to dance performance. The text focuses on optimal dance movement and the related principles for understanding the function of body joints. And by applying those principles, dancers can help reduce their risk of injury and enhance their performance longevity. Dance Anatomy and Kinesiology includes special practical applications: Concept Demonstrations provide hands-on exercises to try. Tests and Measurements are specific to selected regions of the body. Dance Cues help analyze cue effectiveness and promote optimal movement execution. Study Questions and Applications help apply chapter concepts Attachments provide the pronunciations, attachments, and key actions of the primary muscles covered in this text. This text offers valuable scientific knowledge and understanding for dancers, helping them to blend anatomical and kinesiological principles with artistic expression. Such a blend of science and art will empower dancers to realize their potential and expand their artistic vision. About the Author Karen Clippinger received her master's degree in exercise science from the University of Washington in 1984. Her lifelong work has focused on the application of scientific principles to enhance alignment and movement performance while reducing injury risk. She is currently a professor at California State University at Long Beach, where she teaches functional anatomy for dance, Pilates, placement for the dancer, prevention and care of dance injuries, and dance science related to teaching technique. Ms. Clippinger has also taught dance anatomy and kinesiology courses at UCLA, Scripps College, the University of Washington, and the University of Calgary. She serves as a faculty member for Body Arts and Science International. Prior to her appointment at CSULB, Ms. Clippinger worked as a clinical kinesiologist for 22 years. She has also served as a consulting kinesiologist for the Pacific Northwest Ballet since 1981 and has consulted for the U.S. race walking team, the U.S. Weightlifting Federation, and the California Governor's Council on Physical Fitness and Sports. Ms. Clippinger has given more than 350 presentations in the United States and abroad. She has taught workshops at many universities and has authored numerous articles and chapters. She wrote an exercise column for *Shape* magazine for four years and served as one of the founding coeditors in chief of the *Journal of Dance Medicine and Science* from 1996 to 2005.