

## Jan Erkert Harnessing Wind Art Teaching

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Ekert, J 2003, Harnessing the Wind: The Art of Teaching Modern Dance. Human Kinetics, Champaign, IL.

Harnessing the Wind: The Art of Teaching Modern Dance ...  
Jan Erkert is Head of the Department of Dance at the University of Illinois. She is a Fulbright Awardee, Artistic Director of Jan Erkert & Dancers, and author of Harnessing the Wind, The Art of...

Jan Erkert - Head, Department of Dance - University of ...  
Throughout her career Ms. Erkert has devoted much of her energy to advancing teaching and learning. She has been a master teacher at universities and colleges throughout the United States, Mexico, Europe and Asia, and is the author of Harnessing the Wind: The Art of Teaching Modern Dance, published in 2003 by Human Kinetics. As a professor of dance at Columbia College Chicago from 1990-2006, she garnered many awards including the 1999 Excellence in Teaching Award, and a nominee for the U.S ...

About — Jan Erkert  
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Jan Erkert is the Head of the Department of Dance at University of Illinois. As Artistic Director of Jan Erkert & Dancers from 1979 – 2000, she created over 70 works, which toured nationally and internationally. ... She authored Harnessing the Wind: The Art of Teaching Modern Dance, which was published in 2003 and she has been a master ...

Jan Erkert in conversation with Maura Donohue | Movement ...  
Jan Erkert is a professor and head of the Department of Dance at the University of Illinois and the author of " Harnessing the Wind. " She is currently writing " Drink the Wild Air, A Sensorial ...

If a dance program at the University of Illinois can find ...  
Harnessing the wind : the art of teaching modern dance by Erkert, Jan. Publication date 2003 Topics ... "Harnessing the Wind also covers essential presentation issues such as pacing, making good corrections, building images to enhance movement learning, and collaborating successfully with musicians. It also addresses important professional ...

Harnessing the wind : the art of teaching modern dance ...  
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Jan Erkert | Movement Research  
My inquiries into dance training led to the book Harnessing the Wind: The Art of Teaching Modern Dance, published by Human Kinetics in 2003. Choreography. Who is dancing? From 1979 to 2000, I created more than 70 lush and evocative works for my company, Jan Erkert and Dancers. These works excavated the energetic and emotional landscape of the dancer.

Jan Erkert | Creative Research  
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Harnessing the Wind: The Art of Teaching... book by Jan Erkert  
She authored Harnessing the Wind: The Art of Teaching Modern Dance, which was published in 2003 by Human Kinetics and she has been a master teacher at universities throughout the United States, Mexico, Europe and Asia.

Jan Erkert | Facebook  
Jan Erkert's Harnessing the Wind: The Art of Teaching Modern Dance does not teach you to teach, but rather guides you through the process of sculpting a contemporary modern dance class unique to your needs. The book sweeps front a philosophical discussion of dance and artistry, to practical guidance for class preparation and presentation.

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Harnessing The Wind The Art Of Teaching Modern Dance [EPUB]  
She authored Harnessing the Wind: The Art of Teaching Modern Dance, which was published in 2003 by Human Kinetics.

Harnessing the Wind: The Art of Teaching Modern Dance gives you the theoretical knowledge, the practical tips, and the inspiration to prepare the next generation of dancers to meet the demands of contemporary dance. This book combines information about constructing and presenting a dance class with personal reflections about the art of teaching modern dance and integrating somatic theories, scientific research, and contemporary aesthetic practices. It provides new teachers with a solid theoretical base and incites experienced teachers to reexamine and revitalize their teaching. The book asks dance instructors to make conscious choices about what, why, and how they teach. Advocating an individualistic approach, it helps teachers understand how their personal dance interests and interpretations influence their teaching styles. Part I, "The Vision," provides a philosophical perspective. It defines the role of technique and explores the delicate job of nurturing the artist during the quest for technical control. Part II, "Class Preparation," is where the planning process takes shape. This section shows how to - set strategies and realistic goals to lay the groundwork for a carefully built progression of movement skills; - use rituals to facilitate centering; - safely incorporate conditioning principles into dance training, thus encouraging the development of powerful and resilient dancers; - understand the interplay between gravity and rhythm, space and energy to shape phrasing; and - sequence exercises effectively using helpful graphs and planning guides. Part III, "Class Presentation," covers essential issues such as pacing, making good corrections, building images to enhance movement learning, and collaborating successfully with musicians. Finally, part IV, "Professional Concerns," embraces important issues that touch the teaching professional, such as how to objectively analyze and critique a very subjective subject—the body—and how to maintain a healthy body, mind, and spirit. Learning Aids: Investigations and Reflections Each chapter is followed by a series of investigations and a reflection designed to challenge and inspire students and teachers. The investigations are concise exercises that explore theories both in and out of the classroom. They cover a range of activities including writing, drawing, chart making, observing, and experiential processing. The reflections provide insight to a dancer's world. Told through the eyes of a dance teacher, these narratives unveil the intangibles that are taught in dance, such as breathing, centering, playfulness, presence, and discipline. Teacher Resources The appendixes are full of practical tools, including a sample syllabus, sample grading policies, placement goals for four levels of technique, and assessment and evaluation forms. Throughout the book, abstract and highly imagistic photographs by dance photographers Erika Dufour and William Frederick provide a powerful visual stimulus that captures mood, motion, and emotion. This book provides dance students the information and theory necessary to begin the task of teaching. For seasoned teachers, it will inspire new questions and introduce new possibilities. Either way, readers will unleash a world of potential with Harnessing the Wind.

What does it mean to give life to movement? This book answers the question through an ethnographic study and history of the Silvestre Dance Technique, created by Brazilian master teacher, dancer and choreographer Rosangela Silvestre. From the Brazilian arts movements of the 1970s to the global practice of Silvestre Technique today, the author explores the importance of understanding self-capacity and capability. The applied theory of the dance technique is explored through a series of interviews, physical practice and training.

Training in somatic techniques—holistic body-centered movement that promotes awareness and well-being—provides an effective means of improving dance students' efficiency and ease of movement. However, dance educators do not always have the resources to incorporate this knowledge into their classes. This volume explains the importance of somatics, introduces fundamental somatic principles that are central to the dance technique class, and offers tips on incorporating these principles into a dance curriculum. The authors demystify somatic thinking by explaining the processes in terms of current scientific research. By presenting both a philosophical approach to teaching as well as practical instruction tools, this work provides a valuable guide to somatics for dance teachers of any style or level. Instructors considering this book for use in a course may request an examination copy here.

Dance Teaching Methods and Curriculum Design, Second Edition, presents a comprehensive model that prepares students to teach dance in school and community settings. It offers 14 dance units and many tools to help students learn to design lesson plans and units and create their own dance portfolio

Creative Dance for All Ages, Second Edition, has had a long history of providing a dance curriculum to teachers and students preparing to teach creative dance. Author Anne Gilbert demystifies expectations when teaching creative dance and provides the theory, methods, and lesson ideas for success in a variety of settings and with students of all ages. This one-stop resource offers dance teachers everything they need, including a sequential curriculum, lesson plans, instructional strategies, assessment, and other forms. It's like having a seasoned dance teacher at your side offering inspiration and guidance all year long. Internationally recognized master teacher and author Anne Gilbert Green presents creative dance for everyone and tips on meeting the challenges of teaching it. She offers a complete package for teaching creative dance that includes the theory, methodology, and lesson plans for various age groups that can be used in a variety of settings. Gilbert also offers an entire dance curriculum for sequential teaching and learning. The second edition of her classic text has been revised, reorganized, and updated to meet all the needs of dance teachers. The second edition of Creative Dance for All Ages includes these new features:

- An easy-to-navigate format helps you quickly access the material and find lesson planning and assessment tools.
- Content reflects changes in the field of dance education to put you on the cutting edge.
- Forty age-appropriate and brain-compatible lesson plans are accessible through the web resource, which save prep time and help ensure compliance with the latest standards.
- Five downloadable video clips demonstrate the lesson plans and teaching strategies and how to put them to work in the classroom.
- Suggestions for modifying lessons help you include students of all abilities.
- Eight assessment forms and curriculum planning templates are adaptable to your needs. If you're a novice teacher, the book also contains these features to ensure effective instruction:
- The same conceptual approach to teaching dance was used in the first edition.
- A sequential dance curriculum helps you systematically cover a 10-week quarter or 16-week semester.
- Class management tips put you in control from the first day.

Creative Dance for All Ages, Second Edition, is an unparalleled resource for dance educators who are looking for a conceptual creative dance curriculum that will support teaching to learners of all ages. Whether in a studio, company, recreational, or educational setting, you will discover a comprehensive and well-rounded approach to teaching dance, emphasizing the how as much as the why.

Kinaesthesia and Visual Self-reflection in Contemporary Dance features interviews with UK-based professional-level contemporary, ballet, hip hop, and breaking dancers and cross-disciplinary explication of kinaesthesia and visual self-reflection discourses. Expanding on the concept of a 'kinaesthetic mode of attention' leads to discussion of some of the key values and practices which nurture and develop this mode in contemporary dance. Zooming in on entanglements with video self-images in dance practice provides further insights regarding kinaesthesia's historicised polarisation with the visual. It thus provides opportunities to dwell on and reconsider reflections, opening up to a set of playful yet disruptive diffractions inherent in the process of becoming a contemporary dancer, particularly amongst an increasingly complex landscape of visual and theoretical technologies.

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.

Issues of race, class, gender and religion permeate the study of contemporary dance, resulting in cultural clashes in classrooms and studios. The first of its kind, this book provides dance educators with tools to refocus teaching methods to celebrate the pluralism of the United States. The contributors discuss how to diversify ballet technique classes and dance history courses in higher education, choreographing dance about socially charged contemporary issues, and incorporating Native American dances into the curriculum, among other topics. The application of relevant pedagogy in the dance classroom enables instructors to teach methods that reflect students' culture and affirm their experiences.