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УЧЕБНОЕ ПОСОБИЕ
ПО АНГЛИЙСКОМУ ЯЗЫКУ
ДЛЯ ХОРЕОГРАФОВ

STEP-BY-STEP GUIDE TO DANCE

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Учебное пособие по английскому языку для хореографов (“Step-by-step guide to dance”) направлено на развитие языковых навыков и коммуникативных умений обучаемых, таких, как говорение, чтение, перевод и реферирование. Пособие рассчитано на 280 часов аудиторной работы. Оно состоит из 9 тематических глав, построенных по единому принципу. Каждая глава включает 4 раздела, содержащих материалы и систему упражнений, нацеленную на решение определенных задач.

Рекомендуется в качестве учебного пособия для студентов с продвинутым уровнем знания английского языка, обучающихся по программе бакалавриата по направлению подготовки 374 «Педагогическое образование. Профиль: Хореографическое искусство», по программе магистратуры по направлению 286 «Педагогическое образование. Магистерская программа: Менеджмент в искусстве и художественном образовании», а также для широкого круга специалистов, проявляющих интерес к данному виду искусства.

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Предисловие

Данное пособие составлено в соответствии с требованиями Государственного образовательного стандарта Российской Федерации по специальности «Английский язык – профессиональный» для студентов хореографических специальностей. Оно нацелено на развитие языковых навыков и коммуникативных умений студентов, таких, как говорение, чтение и перевод.

Пособие рассчитано на 280 часов аудиторной работы. Оно состоит из 9 глав, построенных по единому принципу. Каждая глава включает 4 раздела, содержащих материалы и систему упражнений, нацеленную на решение определенных задач.

Раздел 1 (Reading and Translation Practice) ставит своей целью развитие навыков чтения и двустороннего перевода путем расширения активного и пассивного словаря и развития навыков грамматических трансформаций. В нем представлены тексты публицистического и специального характера по хореографической тематике. Раздел содержит список слов и сочетаний тематического характера, подлежащих активному усвоению (Essential Vocabulary), и систему упражнений рецептивно-репродуктивного характера, в том числе подстановочные и трансформационные.

Раздел 2 (Reading Comprehension and Rendering Practice) нацелен на развитие навыков и умений понимания основного содержания прочитанного и выделения главной идеи, описания главных героев, событий, фактов. Раздел содержит вводные структуры, которые необходимо знать и правильно употреблять для последующего анализа статьи, определения ее стиля и темы. Тексты раздела способствуют формированию умений реферировать, выделять то, что автор хотел донести до читателя с использованием различных средств передачи информации, выражать собственное отношение к прочитанному материалу.

Тексты учебного пособия заимствованы из современных английских оригинальных источников.

Раздел 3 (Discussion) ставит своей целью развитие навыков устной речи, в том числе ведения профессионально-ориентированной беседы на английском языке, что осуществляется с помощью упражнений коммуникативного характера. Автор уделяет внимание формированию умения работать со словарем, выполнять различные проблемные задания и вести элементарный диалог с использованием форм речевого общения, включающих фразы, как начать разговор, как обсуждать основные идеи, обобщать их, выражать противоречие, делать вывод и т.п.

Раздел 4 (Focus on Literature) представлен подборкой стихов поэтов разных стран, включая английских, по танцевальной тематике, что позволяет расширить культурологический кругозор обучающихся в области поэзии. Это особенно актуально сегодня в отношении изучения английского языка вне языковой среды, поскольку формированию социокультурной компетенции традиционно уделяется недопустимо мало времени. Как известно, целевой установкой учебной дисциплины «Иностранный язык» сегодня является формирование у студентов готовности и способности к межкультурной коммуникации, практическому владению иноязычной коммуникативной компетентностью в сочетании с профессионально-деловой и социокультурной ориентации иноязычной коммуникации.

Учебное пособие готовит студентов к письменной речи на английском языке. С этой целью предлагается ряд упражнений, например составление рассказа по одной из пословиц с объяснением ее значения, написание эссе с опорой на высказывание известных личностей о значимости танца в жизни.

В учебном процессе автор рекомендует использовать учебное пособие Практическая грамматика английского языка - Том 1 - Качалова К.Н., Израилевич Е.Е. - 2003, а также Практическая грамматика английского языка - Том 2 - Ключи и упражнения - Качалова К.Н., Израилевич Е.Е. - 2003.

В конце учебного пособия в специальном разделе Appendices выделены 6 приложений, включающие в себя глоссарий по хореографической тематике, расположенный в алфавитном порядке, план анализа (реферирования) текста и основные штампы (key-patterns) аннотаций на английском и русском языках. Дополнением к третьему приложению предоставляются образцы клише для аннотаций на английском языке. Темой четвертого приложения являются 38 пословиц и поговорок, дошедших до нас из разных стран мира, о смысле и значении танца в жизни каждого из нас. Подборка стихов известных поэтов прошлого и настоящего периодов времени составляет суть пятого приложения. Шестое приложение демонстрирует высказывания ведущих мастеров хореографического и балетного искусства о великой силе и роли танца в их жизни.

Апробация данного пособия проходила на факультете хореографического искусства Уральского государственного педагогического университета (УрГПУ) и показала эффективность его применения в учебном процессе.

Chapter ONE

HISTORY OF DANCE

Unit 1. READING AND TRANSLATION PRACTICE

Dance and music

It is unlikely that any human society (at any rate until the invention of puritanism) has denied itself the excitement and pleasure of dancing. Like cave painting, the first purpose of dance is probably ritual - appeasing a nature spirit or accompanying a rite of passage. But losing oneself in rhythmic movement with other people is an easy form of intoxication. Pleasure can never have been far away.

Rhythm, indispensable in dancing, is also a basic element of music. It is natural to beat out the rhythm of the dance with sticks. It is natural to accompany the movement of the dance with rhythmic chanting. Dance and music begin as partners in the service of ritual.

Dance as ritual

In most ancient civilizations, dancing before the god is an important element in temple ritual. In Egypt the priests and priestesses, accompanied by harps and pipes, perform stately movements which mime significant events in the story of a god, or imitate cosmic patterns such as the rhythm of night and day.

At Egyptian funerals, women dance to express the grief of the mourners.

Sacred occasions in Greek shrines, such as the games at Olympia from the 8th century BC, are inaugurated with dancing by the temple virgins. The choros is originally just such a dance, performed in a circle in honour of a god. In the 6th century it becomes the centrepiece of Greek theatre.

In India the formalized hand movements of the priestesses in Hindu temples are described in documents from as early as the 1st century AD. Each precise gesture is of subtle significance. A form of classical dance based upon them - known as Bharata Nhatyam - is still performed by highly skilled practitioners today.

Dance as ecstasy

Any sufficiently uninhibited society knows that frantic dancing, in a mood heightened by pounding rhythm and flowing alcohol, will set the pulse racing and induce a mood of frenzied exhilaration.

This is exemplified in the Dionysiac dances of ancient Greece. Villagers, after harvesting the grapes, celebrate the occasion with a drunken orgy in honour of Dionysus, god of wine (whose Roman name is Bacchus). Their stomping makes a favourite scene on Greek vases; and dancing women of this kind, whose frenzy even sweeps them into an act of murder, are immortalized in a tragedy, the *Bacchae*, by Euripides. Short of this unfortunate extreme, all social dances promise the same desirable mood of release and excitement.

Egyptian paintings, from as early as about 1400 BC, depict another eternal appeal of dancing. Scantly clad girls, accompanied by seated musicians, cavort enticingly on the walls of tombs. They will delight the male occupant during his residence in the next world. But dancing girls are for this world too. From princely banquet to back-street strip club, they require no explanation.

Entertainment, and the closely related theme of display, underlies the story of public dance. In the courts of Europe spectacles of this kind lead eventually to ballet.

Essential Vocabulary

society [sə'saiəti] n – общество, социум

at any rate [æt 'eni reɪt] – во всяком случае

invention [ɪn'venʃn] n – изобретение; выдумка, вымысел, изобретательность

deny [di'naɪ] v – отрицать, опровергнуть, отвергать, опровергать, отвергнуть, отклонить

excitement [ɪk'saɪtmənt] n - волнение, возбуждение, азарт, ажиотаж, оживление, острые ощущения

pleasure ['pleɪzə] n - удовольствие, радость, наслаждение, удовлетворение, блаженство

cave [keɪv] n - пещера, подземелье, грот

purpose ['pɜ:pəs] n - цель, замысел

ritual ['rɪʃʊəl] n – ритуал

appease [ə'pi:z] v – успокаивать; умиротворять; утолять

spirit ['spɪrɪt] n – дух

accompany [ə'kʌmpəni] v – сопровождать, сопровождаться, сопровождать, провожать, аккомпанировать

a rite of passage [ə'klaɪmpəni] - обряд посвящения

lose [lu:z] v – потерять

movement ['mu:vmənt] n – движение, телодвижение

rhythm ['rɪðəm] n – ритм, ритмика, такт

indispensable [ɪndɪs'pensəbl] adj – необходимый, незаменимый, обязательный, неотъемлемый, неоценимый

basic ['beɪsɪk] adj – базовый, основной, основополагающий
beat out [bi:t aʊt] v – выбивать
stick [stɪk] n – палка, палочка, трость
chanting ['ʃɑ:ntɪŋ] n – пение
ancient ['eɪnfənt] adj – древний, старинный, древнейший, античный
temple [templ] n – храм
priest [pri:st] n – священник
harp [hɑ:p] n – арфа
pipe [paɪp] n – труба
perform [prə'fɔ:m] v – выполнять; выступать; осуществлять
mime [maɪm] n – пантомима; мимика
significant [sɪg'nɪfɪkənt] adj – значительный, существенный, заметный, весомый, осязаемый; значимый, многозначительный
event [ɪ'vent] n – событие, мероприятие, случай, происшествие
imitate ['ɪmɪteɪt] v – имитировать, копировать, передразнивать
pattern ['pætən] n – образец; схема, рисунок, форма
funeral ['fju:nərəl] n – похороны
express [ɪks'pres] v – выразить, выражать, выразиться, изъяслять; проявить
grief [gri:f] n – горе, скорбь, беда
mourner ['mɔ:nə] n – скорбящий; плакальщик
sacred ['seɪkrɪd] adj – священный, святой, священнейший; сакральный, неприкосновенный; сокровенный, заветный
occasion [ə'keɪzən] n – случай, повод; событие
shrine [ʃraɪn] n – храм, святыня; гробница, усыпальница; святилище, алтарь; раки
inaugurate [ɪ'nɔ:ɡjʊreɪt] v – открыть; начать, положить начало; ознаменовать, возвестить
virgin ['vɜ:dʒɪn] n – дева, девица
in honour of [ɪ'ɒnə əv] – в честь
centrepiece n – центральный элемент
precise [prɪ'saɪz] adj – точный, четкий, аккуратный, точнейший
gesture ['dʒestʃə] n – жест, жестикуляция, телодвижение
subtle [sʌtl] adj – тонкий; утонченный
significance [sɪg'nɪfɪkəns] n – значение, значимость, смысл, значительность
skilled [skɪld] adj – умелый; искусный
ecstasy ['ekstəsi] n – экстаз, восторг, упоение, блаженство, исступление
sufficiently [sə'fɪʃntli] adv – достаточно
inhibit [ɪn'hɪbɪt] v – ингибировать, препятствовать; тормозить, сдерживать, задерживать; подавлять; запрещать

frantic ['fræntɪk] adj – безумный, отчаянный, бешеный, лихорадочный, оголтелый

mood [mu:d] n – настроение, настрой, расположение духа, умонастроение, настроенность

heighten [haɪtn] v – повысить; усилить; обострить; возвышать

induce [ɪn'dju:s] v – вызывать, вызвать, приводить, спровоцировать; побуждать, индуцировать, стимулировать

frenzied ['frenzɪd] adj – бешеный, безумный, лихорадочный; неистовый, исступленный

exhilaration [ɪgzɪlə'reɪʃn] n – возбуждение, восторг, взволнованность; веселье, радость, оживление

exemplify [ɪg'zemplɪfaɪ] v – иллюстрировать, проиллюстрировать; воплощать

harvest ['hɑ:vɪst] v – собирать, собрать, заготавливать

drunken ['drʌŋkən] adj – пьяный, нетрезвый

stomp [stɒmp] v – топтать ногами

frenzy ['frenzi] adj – безумный

sweep [swi:p] v – сметать; прокатиться, охватить, пронестись, захлестнуть

murder ['mɜ:də] v – убить, убивать

immortalize [ɪ'mɔ:təlaɪz] v – увековечить, обессмертить

promise ['prɒmɪs] v – обещать

desirable [dɪ'zaɪərəbl] adj – желанный, вожаденный; желательный, целесообразный, предпочтительный

release [rɪ'li:s] n – освобождение, выброс, высвобождение

excitement [ɪk'saɪtmənt] n – волнение, возбуждение, азарт, ажиотаж, оживление, острые ощущения

depict [dɪ'pɪkt] v – изображать, изобразить, рисовать

eternal [ɪ'tɜ:nl] adj – вечный, извечный, бесконечный, предвечный, бессмертный, непреходящий, вековечный

appeal [ə'pi:l] n – обращение; призыв, воззвание; привлекательность, притягательность

scantily ['skæntɪli] adv – скудно

clad [klæd] n – одетый

cavort [kə'vɔ:t] v – скакать, прыгать

enticing [ɪn'taɪsɪŋ] adj – заманчивый, соблазнительный, привлекательный

tomb [tu:m] n – могила, гробница, гроб, склеп, усыпальница, захоронение, мавзолей, надгробие, могильник

delight [dɪ'laɪt] v – радовать, порадовать, усладить, услаждать

require [rɪ'kwaɪə] v – требовать

explanation [eksplə'neɪʃn] n – объяснение

entertainment [entə'teɪnmənt] n – развлечение, досуг, забава, увеселение

underlie [ʌndə'laɪ] v – лежать в основе ч-л

court [kɔ:t] n – двор

spectacle ['spektəkl] n – зрелище, спектакль

lead [li:d] v - привести, приводить, водить, лидировать, повлечь

eventually [ɪ'ventʃəli] adj – в конечном итоге, в конечном счете, в конце концов, в итоге, в конце

Exercises

1. Translate the following words and word combinations or find Russian equivalents.

- | | |
|-------------------------------------------|-------------------------------------------|
| 1. to be (un)likely | 10. to accompany the movement of the |
| 2. at any rate | dance with rhythmic chanting |
| 3. the invention of puritanism | 11. to become the centrepiece of Greek |
| 4. the excitement and pleasure of dancing | theatre |
| 5. like cave painting | 12. to induce a mood of frenzied |
| 6. to be probably ritual – appeasing | exhilaration |
| 7. to accompany a rite of passage | 13. to depict eternal appeal of dancing |
| 8. an easy form of intoxication | 14. to require no explanation |
| 9. to beat out the rhythm of the dance | 15. to underlie the story of public dance |

2. Translate the following sentences into Russian.

1. Like cave painting, the first purpose of dance is probably ritual- appeasing a nature spirit or accompanying a rite of passage.
2. Rhythm, indispensable in dancing, is also a basic element of music.
3. Dance and music begin as partners in the service of ritual.
4. In most ancient civilizations, dancing before the god is an important element in temple ritual.
5. Each precise gesture is of subtle significance.
6. Any sufficiently uninhibited society knows that frantic dancing, in a mood heightened by pounding rhythm and flowing alcohol, will set the pulse racing and induce a mood of frenzied exhilaration.
7. Scantly clad girls, accompanied by seated musicians, cavort enticingly on the walls of tombs.
8. Egyptian paintings, from as early as about 1400 BC, depict another eternal appeal of dancing.

3. Fill in the gaps in the sentences below with the words and expressions from the box.

in honour of, require, funerals, delight, centerpiece, dancing, accompany, sacred, in the service of ritual, mourners, courts

1. It is natural to _____ the movement of the dance with rhythmic chanting.
2. Dance and music begin as partners _____.
3. At Egyptian _____, women dance to express the grief of the _____.
4. _____ occasions in Greek shrines, such as the games at Olympia from the 8th century BC, are inaugurated with _____ by the temple virgins.
5. The choros is originally just such a dance, performed in a circle _____ a god.
6. In the 6th century it becomes the _____ of Greek theatre.
7. They will _____ the male occupant during his residence in the next world.
8. From princely banquet to back-street strip club, they _____ no explanation.
9. In the _____ of Europe spectacles of this kind lead eventually to ballet.

4. Find English equivalents for the following Russian expressions and words.

- | | |
|-----------------------------------------|------------------------------------------------------|
| 1. маловероятно | 13. подобно пещерной живописи |
| 2. во дворах Европы | 14. полуобнаженные девушки |
| 3. в честь Бога | 15. исполняемый по кругу |
| 4. девы храма | 16. утонченный смысл |
| 5. во всяком случае | 17. извечная привлекательность танца |
| 6. умиротворяющий природу духа | 18. выбивать ритм танца |
| 7. в ритмичном движении | 19. при проведении ритуала |
| 8. в Дионисийских танцах Древней Греции | 20. сопровождать движение танца с ритмическим пением |
| 9. незаменимый в танце | 21. выразить горе скорбящих |
| 10. сопровождающий обряд посвящения | 22. при отбивании ритма |
| 11. в честь Диониса | 23. увековечен в трагедии "Вакханки", Еврипида |
| 12. в сопровождении арф и труб | 24. вызвать настроение бешеной радости |

5. Match the words below with their definitions.

- | | |
|-------------|--------------------------------------------------------------------------------------------------------------------|
| 1. dance | a. a feeling of great pleasure and satisfaction |
| 2. music | b. a ceremony that is always performed in the same way, in order to mark an important religious or social occasion |
| 3. ritual | c. a movement of part of your body, especially your hands, or head, to show what you mean or how you feel |
| 4. ecstasy | d. a special set of movements performed to a particular type of music |
| 5. gesture | e. a feeling of extreme happiness |
| 6. delight | f. a series of sounds made by instruments or voices in a way that is pleasant or exciting |
| 7. movement | g. when someone or something changes position or moves from one place to another |

6. Translate the following sentences into English.

1. Маловероятно, что любое человеческое общество (во всяком случае, до изобретения пуританства) отказывало себе в получении азарта и удовольствия от танца.
2. Но потеряться в ритмичных движениях с другими людьми - это легкая форма интоксикации.
3. Удовольствие не может находиться далеко.
4. Естественно выбивать ритм танца с помощью палок.
5. Естественно сопровождать танцевальное движение ритмическим пением.
6. В Египте жрецы и жрицы, в сопровождении арф и труб, выполняют величавые движения, которые мимически изображают значимые события в божественном рассказе, или имитируют космические образы, такие как ритм дня и ночи.
7. Во время египетских похорон женщины танцуют, чтобы выразить скорбь присутствующих на них.
8. Священные события в греческих святинях, такие, как игры в Олимпии с 8-го века до н.э., открывались танцами дев в храме.
9. Хорос - это просто такой танец, который изначально исполнялся по кругу, в честь Бога.
10. В 6 веке он становится центром греческого театра.
11. В Индии формализованные движения рук жриц в Индуистских храмах описаны в документах, еще в 1 веке н.э.
12. Сельчане, после сбора урожая винограда, празднуют это событие в виде пьяной оргии в честь Диониса, Бога вина (чье римское имя - Бахус).

13. Развлечения и тесно связанная с ними тема показа/демонстрации лежит в основе истории общественного танца.

7. Answer the questions.

1. What is the first purpose of dance?
2. What is an easy form of intoxication?
3. Is rhythm indispensable in dancing?
4. What is it natural to beat out the rhythm of the dance with?
5. Can the movement of the dance be accompanied with rhythmic chanting?
6. What begins as partners in the service of ritual?
7. In what civilizations is dancing before the god an important element in temple ritual?
8. Who performs stately movements which mime significant events in the story of a god in Egypt?
9. What occasions are inaugurated with dancing by the temple virgins?
10. What dance becomes the centrepiece of Greek theatre? In what century?
11. In honour of what god and what way do villagers celebrate the grape harvesting occasion in ancient Greece?
12. What paintings depict another eternal appeal of dancing? In what manner is it performed?
13. Where do spectacles of this kind lead eventually to ballet?

Unit 2. READING COMPREHENSION AND RENDERING PRACTICE

Translate the following texts into Russian and make a synopsis of the text in English applying the phrases for rendering.

International Dance Day - 29th April

Background

In 1982 the Dance Committee of the ITI founded International Dance Day to be celebrated every year on the 29th April, anniversary of Jean-Georges Noverre (1727-1810), the creator of modern ballet. The intention of the «International Dance Day Message» is to celebrate Dance, to revel in the universality of this art form, to cross all political, cultural and ethnic barriers and bring people together with a common language - Dance.

Every year a message from an outstanding choreographer or dancer is circulated throughout the world. The personality is selected by the founding entity of the International Dance Day - the International Dance Committee of the ITI, which collaborates with World Dance Alliance, a Cooperating Member of the ITI.

Together with the World Dance Alliance, ITI and its Dance Committee celebrate International Dance Day at UNESCO in Paris.

Message of International Dance Day 2014

Mourad Merzouki's Message

Every artist takes pride in his art.

Every artist will always defend the art form whose encounter has changed his life.

For that which he has sought and lost and for that which he has the burning desire to share: be it the echo of a voice, the discovered word, the interpretation of a text for humanity, the music without which the universe will stop speaking to us, or the movement which opens the doors to grace.

I have, for dance, not only the pride of a dancer and choreographer, but profound gratitude. Dance gave me my lucky break. It has become my ethics by virtue of its discipline and provided the means through which I discover the world daily.

Closer to me than anything else, it gives me strength each day through the energy and generosity as only dance can. Its poetry comforts me.

Could I say that I wouldn't exist without dance? Without the capacity for expression it has given me? Without the confidence I have found in it to overcome my fears, to avoid dead ends?

Thanks to dance, immersed in the beauty and complexity of the world, I have become a citizen. A peculiar citizen who reinvents the social codes in the course of his encounters, remaining true to the values of the hip-hop culture which transforms negative energy into a positive force.

I live and breathe dance daily as an honour. But I am living with this honour deeply concerned. I witness around me the loss of bearings and the inability of some of the youth from the working class, growing up in tension and frustration, to imagine their future. I am one of them; so are we all. I am driven, perhaps more than others, by setting an example, to help them fuel their lust for life.

For isn't society richer with the richness of each of us?

Culture, more than any discourse, unites. So have courage and take risks despite the obstacles and the hatred with which you will no doubt be confronted; the beauty of the world will always be by your side. Like dance has been for me. With its singular

force to eliminate social and ethnic distinctions, leaving but the movement of bodies in their essence, of human beings returning to their pure expression, unique and shared.

I would like to end by quoting René Char whose words remind me daily to not let anyone confine us to scripted roles.

“Push your luck, hold on tight to your good fortune, and take your risk. Watching you, they will get used to it.”

So try, fail, start all over again but above all, dance, never stop dancing!

Mourad MERZOUKI

Born in Lyon in 1973, Mourad Merzouki began practicing martial arts and circus arts at the age of seven. When he was fifteen, he encountered hip-hop culture for the first time and through it, he discovered dance.

He quickly decided to develop this form of street art while also experimenting with other choreographic styles, particularly with other dance artists Maryse Delente, Jean-François Durore and Josef Nadj.

The wealth of his experiences fed his desire to direct artistic projects, blending hip hop with other disciplines. It is what he did in 1989 with Kader Attou, Eric Mezino and Chaouki Saïd when he created his first company ‘Accrorap’.

In 1994 the company performed Athina during Lyon’s Biennial Dance Festival; it was a triumph that brought street dance to the stage.

Merzouki’s travels have led him into uncharted territory, where dance can be a powerful means of communication. In order to develop his own artistic style and sensitivity, Merzouki established his own company, Käfig, in 1996.

In January 2006, the Company Käfig began residing in Espace Albert Camus in Bron. This linked theatre with the festival Karavel, created in 2007 by Mourad Merzouki, programming notably around 10 hip hop companies and other events in the city.

In parallel, he imagined and conceived a new place of choreographic creation and development, which led to Pôle Pik opening its doors in Bron in 2009.

In June 2009, Mourad Merzouki was appointed director of the Centre chorégraphique de Créteil et du Val de Marne. He continues to develop his projects there, with an accent on openness to the world. In 18 years, the choreographer has created 22 productions, and his company gives on average 150 performances per year around the world.

Unit 3. DISCUSSION

8. Study the expressions in the Useful Language box, which are used to express different language functions. The list of expressions in each function can be continued. Think of the expressions, which can be added to each function.

USEFUL LANGUAGE

Starting conversation I'll start by saying that ... In the first place I would like to say ...	Generalizing It is a well-known fact ... It is common knowledge that ... Admittedly ...
Discussing main ideas What really matters is ... I think it would be best to ... There are many advantages and disadvantages here ...	Connecting ideas While on the subject of ... Besides that ... Furthermore ... By the way ... Moreover ...
Expressing contrast On the other hand ... Although ... But ... However ... Despite ... In spite of ...	Drawing conclusions In conclusion ... In view of all this ... Summing it up ... In a word ... In short ... On the whole ...

9. Read what famous people said about doing dancing. Discuss the position of the authors. Support your point of view with reasons and examples from your reading, your observations or your own experience. Use the expressions from the Useful language box to develop your idea and express your opinion.

1. I would believe only in a God that knows how to dance. ~ *Friedrich Nietzsche*
2. Nobody cares if you can't dance well. Just get up and dance. ~ *Dave Barry*
3. Dancing is like dreaming with your feet! ~ *Constanze*
4. The truest expression of a people is in its dance and in its music. Bodies never lie. ~ *Agnes de Mille*
5. Dancers are the messengers of the gods. ~ *Martha Graham*

6. You can dance anywhere, even if only in your heart. ~ *Author Unknown*
7. Dancing: the vertical expression of a horizontal desire legalized by music. ~ *George Bernard Shaw*
8. Dancing in all its forms cannot be excluded from the curriculum of all noble education; dancing with the feet, with ideas, with words, and, need I add that one must also be able to dance with the pen? ~ *Friedrich Nietzsche*
9. Dance is the hidden language of the soul. ~ *Martha Graham*

10. Read proverbs about dancing. Translate them into Russian and make up a story with one of the proverbs in English.

1. A fool's heart dances on his lips. – (*French proverb*)
2. He who has no shoes dances in his socks. – (*German proverb*)
3. Those who dances poorly, blames the musician. – (*Thai proverb*)
4. A fly that dances carelessly in front of a spider's web, risks the wrath of the spider's teeth. – (*African proverb*)
5. A full belly dances better than a fine coat. – (*Danish proverb*)

Unit 4. FOCUS ON POETRY

11. Read the poem (consulting a dictionary). Try to make a free translation of the poem (in writing) or its rhymed version (if you can). Express the main idea in brief. Learn the poem by heart.

The Ballet

(*by Mika-Stevens, Genevieve*)

old post from last year...
 "Music Maestro," the music softly plays,
 The curtain lifts, the ballet begins,
 People sit on the edge of their seats,
 Tasting the sweetness of the violins-

The dancers make not a sound,
 As their slippers touch the stage,
 The audience, still, gazing forward,
 So intimately engaged-

The music pitches soft, then loud,
Creating a somber mood,
Cabrioles, jetes, arabesques, plies,
An ambiance of mystery, the dancers all exude.

The dancers paint a canvas,
Gracefully moving, white sylph-like silhouettes,
The "Prima Ballerina Assoluta" twirls,
Executing perfect en-point pirouettes-

This ballet tells the story,
Of how a peasant girl, from a broken heart, dies,
Her last dance - a spectacular performance,
Brings tears to the audience's eyes.

The ballet nears its dramatic ending,
Dancers complete their last entrechats,
Spellbinding, flawlessly done,
A standing ovation for them all-

The music stops, the Maestro takes a bow,
The curtain lifts, then falls,
The applause of the audience demands,
A number of curtain calls-

The dancers retreat backstage to celebrate,
This was their "Prima's" last dance - she retired today,
Inside, the dancers weep softly,
Outside, people praise the ballet.

Chapter TWO

Choreography

Unit 1. READING AND TRANSLATION PRACTICE

Choreography, the art of creating and arranging dances. The word derives from the Greek for “dance” and for “write.” In the 17th and 18th centuries, it did indeed mean the written record of dances. In the 19th and 20th centuries, however, the meaning shifted, inaccurately but universally, while the written record came to be known as dance notation.

The composition of dance is creative in the same way in which the composition of music is. The notation of dance, however, is a work of analysis and reporting, performed generally by people other than the choreographer, in language or signs that may well not be understood by the creator.

During the Renaissance, dance masters in Italy, such as Domenico da Piacenza, taught social dances at court and probably began to invent new ones or arrange variants of known dances, thus combining a creative function with their educational ones. Staged ballet employed the same steps and movements as social dance and differed from it principally in floor arrangement and visual projection.

In the 16th century, dance masters at the French court so organized the floor patterns and theatrical and artistic contexts of their social dances as to initiate a choreographic form, the ballet de cour. In the two centuries that followed, the gap between social dance and theatrical dance widened until ballet in the 19th century achieved a basically independent vocabulary.

The ballet master of this era, the choreographer, was an arranger of dance as a theatrical art. The giant of late 18th-century choreographic art was Jean-Georges Noverre, whose work and writings made the dramatic ballet, or ballet d’action, celebrated. In this, ballet incorporated mime as well as academic dances, giving expression to the dance by narrative and histrionic context. After Noverre and his contemporary Gasparo Angiolini, others developed this trend in various ways - especially Jean Dauberval in the realistic depiction of contemporary country folk, Charles Didelot in moving toward Romantic stage illusion and fantasy, and Salvatore Viganò in the dramatic use of the ensemble (choreodramma) and naturalness of tragic gesture.

The choreographers of the Romantic Movement employed ballet, as codified by such masters as Carlo Blasis, chiefly in the ballet d’action theatrical forms of Noverre’s

day or in opera divertissements (balletic interludes). The ballerina, her role heightened by the newly invented pointe work (position of balance on extreme tip of toe), and the female corps de ballet both acquired new prominence. The choreographers who best developed the art of theatrical dance narrative were August Bournonville in Copenhagen; Jules Perrot, particularly in London and St. Petersburg; and Marius Petipa, who in St. Petersburg brought the spectacular classical ballet d'action to its peak in such works as *The Sleeping Beauty*, in which extended and complex suites of classical dance brought poetic and metaphorical expression to the plot.

Early modern dance in the United States introduced new elements of movement and expression; and in ballet the work of Michel Fokine emphasized more naturalistic styles and a more potent theatrical image than had Petipa's ballet classicism. Since then, choreographic forms have varied between the poles of representation and abstraction.

Dance notation in the 20th century came to be concerned with basic movement as well as formal dance and was assisted by the invention of new systems of abstract symbols—those of Rudolf von Laban and Rudolf Benesh being the most influential. Labanotation was the first to indicate duration, fluency, or intensity of movement. Today, these systems and others continue to evolve rapidly, amplified by film and videotape.

Choreography evolved no less rapidly. Methods of composition vary radically—some choreographers using their dancers' improvisations as raw material, others devising every movement prior to rehearsal. Merce Cunningham radically changed the context for choreography in his attitude to music and decor as coincidental (rather than collaborative or supportive) to dance, in his employment of chance methods in dance composition and organization, and in his use of nontheatrical performance space. He, George Balanchine, and Sir Frederick Ashton became the leading exponents of classical or abstract dance; but the latter two—like Martha Graham, Leonide Massine, Jerome Robbins, and others—also produced major representational works of choreography. The only absolute rules in choreography today are that it should impose order upon dance beyond the level of pure improvisation and that it should shape dance in the three dimensions of space and the fourth dimension of time, as well as according to the potential of the human body.

Essential Vocabulary

shift [ʃɪft] v – менять(ся)

universally [juːniˈvɜːsəli] adv – повсеместно; универсально, единодушно; общепризнанно

inaccurately [ɪnˈækjʊrətli] adv – неточно; неаккуратно

notation [nəʊ'teɪʃn] n – запись, обозначение, записывание
sign [saɪn] n – знак
Renaissance [rə'neɪsəns] n - эпоха ренессанса
at court [æt kɔ:t] n - при дворе
employ [ɪm'plɔɪ] v - использовать, применять
differ ['dɪfə] v - отличаться, различаться
pattern ['pætən] n – рисунок, узор
initiate [ɪ'nɪʃɪət] v – инициировать
gap [gæp] n – глубокое расхождение, разрыв
achieve [ə'tʃi:v] v – достигать, добиваться
incorporate [ɪn'kɔ:rəɪt] v - включать в (состав чего-л.); заключать, содержать в себе
histrionic a - драматический, театральный
contemporary [kən'tempərəɪ] n – современник
develop [dɪ'veləp] v - разрабатывать, конструировать, создавать
depiction [dɪ'pɪkʃn] n - изображение, отображение
divertissement [dɪvɜ:tɪs'mɑ:ŋ] n – развлечение, дивертисмент
heighten [haɪtn] v - повышать; усиливать; делать выше или высоким
acquire [ə'kwaɪə] v - получать, приобретать; овладевать; достигать; извлекать
prominence ['prɒmɪnəns] n – известность, значимость; выдающееся положение
suite [swi:t] n – набор, комплект
spectacular [spek'tækjʊlə] adj – эффектный, импозантный; захватывающий
plot [plɒt] n – сюжет, замысел
be concerned with [bi: kən'sɜ:nd wɪð] – иметь дело с
assist [ə'sɪst] v - помогать, содействовать, способствовать, оказывать помощь
influential [ɪnflu'enʃəl] adj - влиятельный, важный, обладающий властью, влиянием
indicate ['ɪndɪkeɪt] v - указывать, показывать
fluency ['flu:ənsɪ] n - плавность; беглость
evolve [ɪ'vɒlv] v – развиваться(ся)
amplify ['æmplɪfaɪ] v - усиливать, увеличивать
devise [dɪ'vaɪz] v - разрабатывать, продумывать (планы, идеи); выдумывать, изобретать; придумывать
prior to ['praɪə tu:] - до, до момента, перед; раньше; прежде
rehearsal [rɪ'hɜ:səl] n – репетиция
décor [dɪ'kɔ:r] n - декор, оформление, декорация, убранство, украшение
attitude ['ætɪtju:d] n - позиция; отношение
coincidental [kəʊɪnsɪ'dentl] adj – случайный
collaborative [kə'læbərətɪv] a - совместный, коллективный, сотруди́ческий

exponent [eks'pəʊnənt] n - представитель, сторонник, истолкователь (идей, направления и т. п.); исполнитель, мастер

impose [im'pəʊz] v – навязывать

Exercises

1. Translate the following words and word combinations or find Russian equivalents.

- | | |
|------------------------------------------------------|------------------------------------------------------------------------|
| 1. the art of creating and arranging dances | 11. giving expression to the dance by narrative and histrionic context |
| 2. to derive from | 12. in moving toward Romantic stage illusion and fantasy |
| 3. the written record of dances | 13. naturalness of tragic gesture |
| 4. to be known as dance notation | 14. position of balance on extreme tip of toe |
| 5. in the same way | 15. the art of theatrical dance narrative |
| 6. during the Renaissance | 16. between the poles of representation and abstraction |
| 7. to differ from | 17. prior to rehearsal |
| 8. in floor arrangement and visual projection | 18. in one's attitude to music and décor |
| 9. the gap between social dance and theatrical dance | 19. to become the leading exponents of classical or abstract dance |
| 10. to achieve a basically independent vocabulary | 20. according to the potential of the human body |

2. Translate the following sentences into Russian.

1. The word derives from the Greek for “dance” and for “write.”
2. In the 19th and 20th centuries, however, the meaning shifted, inaccurately but universally, while the written record came to be known as dance notation.
3. The composition of dance is creative in the same way in which the composition of music is.
4. Staged ballet employed the same steps and movements as social dance and differed from it principally in floor arrangement and visual projection.
5. In the two centuries that followed, the gap between social dance and theatrical dance widened until ballet in the 19th century achieved a basically independent vocabulary.
6. The ballet master of this era, the choreographer, was an arranger of dance as a theatrical art.

7. The choreographers of the Romantic movement employed ballet, as codified by such masters as Carlo Blasis, chiefly in the ballet d'action theatrical forms of Noverre's day or in opera divertissements (balletic interludes).
8. Early modern dance in the United States introduced new elements of movement and expression.
9. Today, these systems and others continue to evolve rapidly, amplified by film and videotape.
10. Methods of composition vary radically—some choreographers using their dancers' improvisations as raw material, others devising every movement prior to rehearsal.

3. Fill in the gaps in the sentences below with the words and expressions from the box.

particularly, prior to, according to, upon, beyond the level of, no less, to be known as

1. The only absolute rules in choreography today are that it should impose order _____ dance _____ pure improvisation and that it should shape dance in the three dimensions of space and the fourth dimension of time, as well as _____ the potential of the human body.
2. Some choreographers using their dancers' improvisations as raw material, others devising every movement _____ rehearsal.
3. Choreography evolved _____ rapidly.
4. Jules Perrot, _____ in London and St. Petersburg; and Marius Petipa, who in St. Petersburg brought the spectacular classical ballet d'action to its peak in such works as The Sleeping Beauty.
5. In the 19th and 20th centuries, however, the meaning shifted, inaccurately but universally, while the written record came _____ dance notation.

4. Find English equivalents for the following Russian expressions and words.

1. это действительно означает
2. неточно, но универсально
3. работа анализа и отчетности
4. в конфигурации пола и визуальной проекции
5. напольные рисунки и театральные и художественные контексты
6. аранжировщик танца как вида театрального искусства
7. гигант хореографического искусства конца 18-го века
8. балет включал пантомиму, а также академические танцы

9. придавая выражение танцу при помощи повествования и театрального контекста

5. Match the words below with their definitions.

1. choreography

2. choreographer

3. ballet

4. improvisation

5. performance

6. ballerina

7. divertissement

a. invention of music, dances, words, etc. from your imagination, rather than planning or preparing it first

b. a type of art that can combine acting, dance, etc. to express an idea

c. amusement of people in a way that gives them pleasure

d. a performance in which dancing and music tell a story without any speaking

e. an arranger of dance as a theatrical art

f. the art of arranging how dancers should move during a performance

g. a woman who dances in ballets

6. Translate the following sentences into English.

1. В 19 и 20 веках, однако, смысл сместился, неточно, но универсально, в то время как письменная запись стала известна как танцевальная система обозначения.

2. Система обозначения танца, однако, это - произведение анализа и отчетности, которое, как правило, осуществляется отличными от хореографа людьми, при помощи языка или символов, которые могут и не быть понятными создателю.

3. В 16-м веке, танцевальные мастера при французском дворе так организовали напольные рисунки и театральные и художественные контексты своих социальных танцев, что положили начало хореографической форме, придворному балету.

4. Хореографы романтического направления использовали балет, представленный такими мастерами, как Карло Бласис, главным образом в театральных формах балета действий эпохи Новерра или в оперных дивертисментах (балетных интермедиях).

5. Балерина, ее роль возросла вследствие недавно изобретенных пуантов (положение равновесия на крайнем кончике пальца), и женский кордебалет также приобрел новую известность.

6. В балете работа Михаила Фокина делала особый акцент больше на натуралистические стили и более мощный театральный образ, чем это было в балетной классике Петипа.
7. С тех пор, хореографические формы различаются между полюсами репрезентации и абстракции.
8. Система обозначения танца Рудольфа фон Лабана был первой, которая указала длительность, плавность, или интенсивность движения.
9. Сегодня эти и другие системы продолжают развиваться стремительными темпами, усиливаясь при помощи использования кино-и видеопленки.

7. Answer the questions.

1. What is choreography?
2. What does the word derive from?
3. In what centuries did the meaning of the word shift?
4. The composition of dance is creative, isn't it?
5. What kind of procedure is the notation of dance?
6. What dances did dance masters teach in Italy during the Renaissance?
7. In what ways did staged ballet differ from social dance?
8. What choreographic form did dance masters at the French court initiate?
9. Who was the giant of late 18th-century choreographic art?
10. What did ballet d'action incorporate?
11. Did others develop ballet d'action in various ways?
12. What were the choreographers of the Romantic Movement famous for?
13. What was the ballerina's role heightened by?
14. What choreographers best developed the art of theatrical dance narrative?
15. What new elements did early modern dance introduce in the United States?
16. Was Petipa's ballet classicism different from the ballet work of Michel Fokine?
17. What did dance notation come to be concerned with in the 20th century?
18. What choreographer radically changed the context for choreography?
19. What choreographers are considered to be the leading exponents of classical or abstract dance?
20. What are the only absolute rules in choreography today?

Unit 2. READING COMPREHENSION AND RENDERING PRACTICE

Translate the following texts into Russian and make a synopsis of the text in English applying the phrases for rendering.

Choreography

Choreography, the art of creating and arranging dances. The word derives from the Greek for “dance” and for “write.” In the 17th and 18th centuries, it did indeed mean the written record of dances. In the 19th and 20th centuries, however, the meaning shifted, inaccurately but universally, while the written record came to be known as dance notation.

The composition of dance is creative in the same way in which the composition of music is. The notation of dance, however, is a work of analysis and reporting, performed generally by people other than the choreographer, in language or signs that may well not be understood by the creator.

During the Renaissance, dance masters in Italy, such as Domenico da Piacenza, taught social dances at court and probably began to invent new ones or arrange variants of known dances, thus combining a creative function with their educational ones. Staged ballet employed the same steps and movements as social dance and differed from it principally in floor arrangement and visual projection.

In the 16th century, dance masters at the French court so organized the floor patterns and theatrical and artistic contexts of their social dances as to initiate a choreographic form, the ballet de cour. In the two centuries that followed, the gap between social dance and theatrical dance widened until ballet in the 19th century achieved a basically independent vocabulary.

The ballet master of this era, the choreographer, was an arranger of dance as a theatrical art. The giant of late 18th-century choreographic art was Jean-Georges Noverre, whose work and writings made the dramatic ballet, or ballet d'action, celebrated. In this, ballet incorporated mime as well as academic dances, giving expression to the dance by narrative and histrionic context. After Noverre and his contemporary Gasparo Angiolini, others developed this trend in various ways—especially Jean Dauberval in the realistic depiction of contemporary country folk, Charles Didelot in moving toward Romantic stage illusion and fantasy, and Salvatore Viganò in the dramatic use of the ensemble (choreodramma) and naturalness of tragic gesture.

The choreographers of the Romantic movement employed ballet, as codified by such masters as Carlo Blasis, chiefly in the ballet d'action theatrical forms of Noverre's day or in opera divertissements (balletic interludes). The ballerina, her role heightened by the newly invented pointework (position of balance on extreme tip of toe), and the female corps de ballet both acquired new prominence. The choreographers who best developed the art of theatrical dance narrative were August Bournonville in Copenhagen; Jules Perrot, particularly in London and St. Petersburg; and Marius

Petipa, who in St. Petersburg brought the spectacular classical ballet d'action to its peak in such works as *The Sleeping Beauty*, in which extended and complex suites of classical dance brought poetic and metaphorical expression to the plot.

Early modern dance in the United States introduced new elements of movement and expression; and in ballet the work of Michel Fokine emphasized more naturalistic styles and a more potent theatrical image than had Petipa's ballet classicism. Since then, choreographic forms have varied between the poles of representation and abstraction.

Dance notation in the 20th century came to be concerned with basic movement as well as formal dance and was assisted by the invention of new systems of abstract symbols - those of Rudolf von Laban and Rudolf Benesh being the most influential. Labanotation was the first to indicate duration, fluency, or intensity of movement. Today, these systems and others continue to evolve rapidly, amplified by film and videotape.

Choreography evolved no less rapidly. Methods of composition vary radically - some choreographers using their dancers' improvisations as raw material, others devising every movement prior to rehearsal. Merce Cunningham radically changed the context for choreography in his attitude to music and decor as coincidental (rather than collaborative or supportive) to dance, in his employment of chance methods in dance composition and organization, and in his use of nontheatrical performance space. He, George Balanchine, and Sir Frederick Ashton became the leading exponents of classical or abstract dance; but the latter two - like Martha Graham, Leonide Massine, Jerome Robbins, and others - also produced major representational works of choreography. The only absolute rules in choreography today are that it should impose order upon dance beyond the level of pure improvisation and that it should shape dance in the three dimensions of space and the fourth dimension of time, as well as according to the potential of the human body.

Unit 3. DISCUSSION

8. Study the expressions in the Useful Language box, which are used to express different language functions. The list of expressions in each function can be continued. Think of the expressions, which can be added to each function.

USEFUL LANGUAGE

Expressing agreement That's right.	Expressing disagreement I'm afraid I disagree.
----------------------------------------------	----------------------------------------------------------

I think so too. I totally agree I quite agree with that point of view	Nothing of the kind. Quite the opposite. I can't agree with that point of view.
Developing the idea There is one more thing to be noted ... In this connection I'd like to add ... What is more ...	Giving opinions I really think ... It is my belief that ... In my opinion ... It's everybody's opinion ...
Expressing contrast Although ... But ... However ... Despite ... In spite of ...	Drawing conclusions In view of all this ... Summing it up ... In a word ... In short ... On the whole ...

9. Match the expression in the left column with synonymous expression in the right one and complete the Useful Language box with these expressions accordingly.

- | | |
|-------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------|
| 1. In conclusion
2. On the other hand
3. I might as well add that
4. My point is that
5. That's true
6. Quite the contrary | a. I believe that
b. More than that
c. I agree
d. To sum up
e. I don't agree
f. while I accept that |
|-------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------|

10. Read what famous people said about choreography. Discuss the position of the authors. Support your point of view with reasons and examples from your reading, your observations or your own experience. Use the expressions from the Useful language box to develop your idea and express your opinion.

1. Choreography is mentally draining, but there's a pleasure in getting into the studio with the dancers and the music. - *Alvin Ailey*
2. Choreography is writing on your feet. – *Bob Fosse*
3. Choreography and creativity – it's my matrix; let's see where we can move. – *Wayne McGregor*
4. One bold inspiration choreographs a dance with promise. - *Mary Anne Radmacher*

5. In the arena of human life, the honors and rewards fall to those who show their good qualities in action. – *Aristotle*
6. Choreography is simpler than you think. Just go and do, and don't think so much about it. Just make something interesting.” - *George Balanchine*
7. Good choreography fuses eye, ear and mind. - *Arlene Croce*
8. A choreographic idea flows only as fast as the initiator can communicate it to bodies and see them realize it. - *Marcia B. Siegal*
9. Dancers are instruments, like a piano the choreographer plays. - *George Balanchine*

11. Read proverbs about choreography. Translate them into Russian and make up a story with one of the proverbs in English.

1. Actions speak louder than words. – (*Anonymous*)
2. Fall seven times, stand up eight. – (*Japanese proverb*)
3. Only a fool tests the depth of the water with both feet. – (*African Prover*)
4. The longest journey begins with a single step. – (*ancient Chinese proverb*)
5. Forget injuries, never forget kindnesses. – (*Chinese proverb*)

Unit 4. FOCUS ON POETRY

12. Read the poem (consulting a dictionary). Try to make a free translation of the poem (in writing) or its rhymed version (if you can). Express the main idea in brief. Learn the poem by heart.

Dancing Is In My Blood
(by *CayCay Jennings*)

Moving as prescribed, keeping bodies correct,
Is life denied and confined within limits.
Our souls course divine life and truth through our blood.
They feel thirst for spirit's flood to seek a burst.
Even the first primitive man's blood did flow
A spirit overran with want to let go.

Our souls crave dance, our blood pulses with a need
To relax our stance, let intellect recede,
So a freedom trance may then freely proceed.
Expressing soul's need to soar over body

So perception is denied complete control
And spirit may spree, is a blood driven goal.

Every culture ever here, since time began,
Found rhythm to explore for it attracted man.
All souls desire a chance to feel an expanse,
A joyous freedom expressed well when we dance.
This is what soars in my blood and others, too,
And why I often dance in my living room.

Chapter THREE

Types of Dance

Unit 1. READING AND TRANSLATION PRACTICE

The division of dance into types can be made on many different grounds. Function (e.g., theatrical, religious, recreational) is an obvious ground, but distinctions can also be made between tribal, ethnic, and folk dance, between amateur and professional, and above all between different genres and styles.

Genre and style are relatively ambiguous terms. They depend on analyses of movement style, structure, and performance context (i.e., where the dance is performed, who is watching, and who is dancing) as well as on a cluster of general cultural attitudes concerning the role and value of dance in society. Genre usually refers to a self-contained formal tradition such as ballet, within which there may be further subgenres, such as classical and modern ballet. (Some critics consider modern dance as an independent genre with a subgenre of postmodern dance, but others subsume both categories under ballet, along with other theatre dance forms such as jazz.) Within subgenres, different styles can be distinguished, such as those of Ashton, MacMillan, and Balanchine in modern ballet and Graham and Cunningham in modern dance. Style as used here embraces many elements, including a preference for certain kinds of movement (fast, slow, simple, or intricate) or for particular kinds of energy and attack (sharp, edgy, and hard, as opposed to soft and fluid). It also embraces different ways of phrasing movement or of arranging dancers into groups, as well as an interest in certain kinds of music or design. Perhaps the most obvious division between types is that between theatre and non-theatre dance. The separation of dancer and spectator in theatre dance has tremendous influence on the style of the dance itself and on its reception as an art form. In theatre dance the professionalism of dancer and choreographer, the presentation of dramatic and formal movement, the use of visual effects, and even the philosophical question of the role of the spectator reach their most sophisticated level. In non-theatre dance the unity of dancer and spectator, of observation and participation, means that the dance styles and even the function within the social group are quite different from those of theatre dance.

Of course, the division between the two types is not as clear in practice as in theory. For example, although ethnic and folk dances are not, in theory, theatre dances, many of them are preserved, choreographed, and presented to audiences in theatrical settings. Some scholars have even argued that ballet is an ethnic dance form that grew

out of the European dance tradition. On the other hand, Indian and Southeast Asian dance forms are usually called ethnic dances, but within these traditions there are numerous classical dances whose theatrical settings and elaborate choreographies qualify them as theatre dances.

Essential Vocabulary

division [dɪ'vɪʒən] n - разделение, деление

ground [graʊnd] n – основание

recreational [rekri'eɪʃənl] adj - рекреационный, любительский

obvious ['ɒvɪəs] adj - очевидный, явный, наглядный

distinction [dɪs'tɪŋkʃn] n - различие, отличие

amateur ['æmətə:] adj – любительский

ambiguous [æm'bigjʊəs] adj – неоднозначный, двусмысленный

depend on [dɪ'pend ɒn] v – зависеть от

cluster ['klʌstə] n – группа, кластер, скопление

attitude ['ætɪtju:d] n – отношение

refer to [rɪ'fɜ: tu:] v – относиться, касаться

subsume v – включать в какую-л. категорию, относить к какой-л. категории, группе и т. п.

distinguish [dɪs'tɪŋɡwɪʃ] v – отличать, различать

embrace [ɪm'breɪs] v – охватывать

intricate ['ɪntrɪkɪt] adj – сложный, затейливый, причудливый, изощренный, непростой

edgy ['edʒɪ] adj – острый, резкий

fluid ['flu:ɪd] adj – плавный, гладкий (о стиле, речи)

separation [sepə'reɪʃn] n – отделение; разделение

spectator [spek'teɪtə] n – зритель, наблюдатель, болельщик

tremendous [tri'mendəs] adj – огромный

influence ['ɪnfluəns] n – влияние, воздействие, влияние, влиятельность

reach [ri:tʃ] v – достигнуть, достигать

sophisticated [sə'fɪstɪkeɪtɪd] adj - сложный, изощренный, утонченный

preserve [prɪ'zɜ:v] v – сохранять

numerous ['nju:mərəs] adj – многочисленный

elaborate [ɪ'læbəreɪt] adj – сложный, продуманный, замысловатый, тщательно продуманный, изощренный

Exercises

1. Translate the following words and word combinations or find Russian equivalents.

- | | |
|----------------------------------------------------------|----------------------------------------------------------|
| 1. the division of dance | 9. within subgenres |
| 2. on many different grounds | 10. including a preference for certain kinds of movement |
| 3. above all | 11. particular kinds of energy and attack |
| 4. relatively | 12. as opposed to |
| 5. as well as on a cluster of general cultural attitudes | 13. the use of visual effects |
| 6. a self-contained formal tradition | 14. not as clear in practice as in theory |
| 7. others subsume both categories under ballet | 15. on the other hand |
| 8. along with other theatre dance forms | 16. within these traditions |

2. Translate the following sentences into Russian.

1. The division of dance into types can be made on many different grounds.
2. Genre and style are relatively ambiguous terms.
3. Some critics consider modern dance as an independent genre with a subgenre of postmodern dance.
4. Perhaps the most obvious division between types is that between theatre and non-theatre dance.
5. Of course, the division between the two types is not as clear in practice as in theory.
6. Some scholars have even argued that ballet is an ethnic dance form that grew out of the European dance tradition.

3. Fill in the gaps in the sentences below with the words and expressions from the box.

along with, on the other hand, to, as, on, as well as, such as

1. They depend _____ analyses of movement style, structure, and performance context (i.e., where the dance is performed, who is watching, and who is dancing) _____ on a cluster of general cultural attitudes concerning the role and value of dance in society.
2. Genre usually refers _____ a self-contained formal tradition such as ballet, within which there may be further subgenres, _____ classical and modern ballet.

3. But others subsume both categories under ballet, _____ other theatre dance forms such as jazz.
4. _____, Indian and Southeast Asian dance forms are usually called ethnic dances.
5. But within these traditions there are numerous classical dances whose theatrical settings and elaborate choreographies qualify them _____ theatre dances.

4. Find English equivalents for the following Russian expressions and words.

- | | |
|-----------------------------------------------------------|-----------------------------------------------------------------------------|
| 1. между племенным, этническим и народным танцем | 7. влияние на стиль танца как такового и на его принятие как вида искусства |
| 2. и, прежде всего, между разными жанрами и стилями | 8. достичь своего наиболее сложного уровня |
| 3. о роли и значении танца в жизни общества | 9. единство танцора и зрителя |
| 4. самодостаточная формальная традиция | 10. выросла из Европейской танцевальной традиции |
| 5. в том числе и предпочтение определенным видам движения | 11. обычно называют этническими танцами |
| 6. отделение танцора и зрителя в театральном танце | 12. в рамках этих традиций |
| | 13. театральные постановки и сложная хореография |
| | 14. квалифицировать как театральные танцы |

5. Match the words below with their definitions.

- | | |
|--------------|------------------------------------------------------------------------------------------------------------------------------|
| 1. society | a. an intelligent and well-educated person |
| 2. tradition | b. a type of music that has a strong beat and parts for performers to play alone |
| 3. critic | c. people in general, considered in relation to the laws, organizations etc. that make it possible for them to live together |
| 4. jazz | d. the people who watch or listen to a particular programme, or see or hear a particular artist's, writer's etc. work |
| 5. spectator | e. a belief, custom, or way of doing something that has existed for a long time, or these beliefs, customs etc. in general |
| 6. audience | |
| 7. scholar | |

f. someone who is watching an event or game

g. someone whose job is to make judgments about the good and bad qualities of art, music, films etc.

6. Translate the following sentences into English.

1. Жанр, как правило, относится к самодостаточной формальной традиции, такой, как балет, в рамках которого могут быть дальнейшие поджанры, такие, как классический и современный балет.
2. Некоторые критики считают современный танец как самостоятельный жанр с субжанром постмодернистского танца.
3. В театральном танце профессионализм танцовщика и хореографа, изложение драматических и формальных движений, использование визуальных эффектов, и даже философский вопрос о роли зрителя достигает своего наиболее сложного уровня.
4. В нетеатральном танце единство танцора и зрителя, наблюдения и участия, означает, что танцевальные стили и даже функции в рамках социальной группы существенно отличаются от тех, что в театральном танце.
5. Например, хотя этнические и народные танцы не являются теоретически театральными танцами, многие из них сохранились, записаны танцевальные движения с помощью системы знаков и представлены аудитории в театральных постановках.

7. Answer the questions.

1. What different grounds can the division of dance into types be made on?
2. What genre and style depend on?
3. What tradition does genre refer to?
4. Do some critics consider modern dance as an independent genre with a subgenre of postmodern dance?
5. What elements does style embrace?
6. What else does it embrace?
7. What is the most obvious division between types of dance?
8. What has tremendous influence on the style of the theatre dance?
9. Is non-theatre dance different from theatre dance?
10. Is ballet an ethnic dance form that grew out of the European dance tradition?
11. Are any classical dances within ethnic dances?

Unit 2. READING COMPREHENSION AND RENDERING PRACTICE

Translate the following texts into Russian and make a synopsis of the text in English applying the phrases for rendering.

Maggie Kast on Contemporary Choreography: Reclaiming the Sacred

BEFORE dance was ballet or modern, tap or jazz, waltz or disco, folk or square, it was religious ritual. Across the globe, people have danced to commemorate the dead, to give thanks for a victory, to pray for the crops to grow or for rain to come. In the Judeo-Christian tradition, David danced before the ark of God (2 Samuel 6), and in Psalm 150 we are instructed to “praise God with drums and dancing.” Liturgical dance continues this tradition in modern worship settings.

Contemporary choreography draws on many roots and materials, including social and popular dance (hip-hop and break-dancing, for instance), as well as ballet, modern and tap techniques. Often it uses all of these materials in an effort to ritualize performance, to return to the sacred, to reclaim for dance the deep meanings and connections it once expressed.

Religious traditions themselves, however, have denied dance almost as many times and places as they have embraced it, most notably in the Christian West, where a body-soul dualism became deeply embedded. “Where there is dancing, there is the devil,” said John Chrysostom, describing dancers as “people frisking like camels and mules.” This view is as much a part of our heritage as our ritual roots.

Where does contemporary choreography stand in relationship to these roots? I propose to trace the history of contemporary Western concert choreography from the first modern dancers through the post-modern period to the present, with a view to understanding the role of religious concerns and sacred meaning in this work. Religion may appear as theme, as in the ethnography of Ruth St. Denis, who traveled across the world and brought back sacred dances from many traditions. Sacred meaning may be explicitly rejected, along with personal, emotional and narrative meanings. The sacred may appear as an attitude toward dance, a sense of ascetic dedication toward the discipline or reverence for the sacred studio space. Finally, the sacred may appear as an effort to overcome the ritual/performance distinction by including the audience as members of a celebrating community essential to the event, rather than as mere spectators.

The modern dance movement began as a revolt against the codified gestural vocabulary of ballet, defined originally in the court of the French King Louis XVI. This elite and precious tradition was challenged at the World’s Fair in Chicago in 1893,

where the “butterfly” dances of Loie Fuller created a sensation. Using theatrical light and great swags of white fabric, she amazed audiences on the midway not so much with her body as with the illusions of clouds and flight. In 1900, Isadora Duncan took off her corsets and shoes and performed a free and improvisational kind of dance in the salons of Paris. She based her movement on the forms of classical antiquity, inspired by her study of Greek sculpture and vases. More prophet than priest, she did not codify or record her work. Some scholars and performers have attempted to recreate her pieces, but much guesswork is involved. Ruth St. Denis, on the other hand, was both priest and ethnographer of dance. She traveled widely and recreated the dances she discovered. She selected exotic elements from her material and rearranged them to serve as entertainment, but she maintained a focus on the sacred in various cultures. This focus is reflected in the “Credo” of Ted Shawn, with whom she worked in partnership for many years as “Denishawn.” He wrote, “I believe that dance is the most perfect symbol of the activity of God and His angels.”

Unit 3. DISCUSSION

8. Study the expressions in the Useful Language box, which are used to express different language functions. The list of expressions in each function can be continued. Think of the expressions, which can be added to each function.

USEFUL LANGUAGE

Expressing agreement That's right. I think so too. I totally agree I quite agree with that point of view	Expressing disagreement I'm afraid I disagree. Nothing of the kind. Quite the opposite. I can't agree with that point of view.
Developing the idea There is one more thing to be noted ... In this connection I'd like to add ... Another reason why ... What is more ...	Giving tentative advice I think you should perform ... You'd better perform ... Why don't you perform? ... If I were you I'd perform ...
Expressing surprise It's rather surprising that ... How strange (odd) ... I'm very surprised that ... Incredibly ...	Drawing conclusions In view of all this ... Summing it up ... In a word ... In short ...

Wasn't it strange that ...	On the whole ...
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9. Match the expression in the left column with synonymous expression in the right one and complete the Useful Language box with these expressions accordingly.

- | | |
|---------------------------------|-----------------------------|
| 1. In conclusion | a. Why not go ... |
| 2. It's rather amazing that ... | b. More than that ... |
| 3. I might as well add that ... | c. I agree, |
| 4. I'd advise you to go | d. To sum up ... |
| 5. That's true, | e. I don't agree. |
| 6. Quite the contrary, | f. How astonishing that ... |

10. Read what famous people said about ballet. Discuss the position of the authors. Support your point of view with reasons and examples from your reading, your observations or your own experience. Use the expressions from the Useful language box to develop your idea and express your opinion.

1. We learn by practice. Whether it means to learn to dance by practicing dancing or to learn to live by practicing living, the principles are the same. One becomes in some area an athlete of God. (*Martha Graham*)
2. My dance classes were open to anybody; my only stipulation was that they had to come to the class every day. (*Merce Cunningham*)
3. The body is your instrument in dance, but your art is outside that creature, the body. (*Martha Graham*)
4. God creates, I do not create. I assemble and I steal everywhere to do it - from what I see, from what the dancers can do, from what others do. (*George Balanchine*)
5. In my ballets, woman is first. Men are consorts. God made men to sing the praises of women. They are not equal to men. They are better. (*George Balanchine*)
6. The ballet is a purely female thing it is a woman, a garden of beautiful flowers, and man is the gardener. (*George Balanchine*)
7. I wanted dance to express something largely outside its experience, I had to find a way to stretch the language - otherwise I should just produce sterile academic dance. (*Kenneth MacMillan*)
8. I wanted to make ballets in which an audience would become caught up with the fate of the characters I showed them. (*Kenneth MacMillan*)

9. Ashton choreographs the way that Haydn composed: he takes a motif, adds to it, plays with it, changes its dynamics, sets it against something dissimilar, turns it inside out, extends it, and transforms it. (*Alastair Macaulay*)

11. Read proverbs about ballet. Translate them into Russian and make up a story with one of the proverbs in English.

1. Life is like a ballet performance - danced only once. - (*Malian proverb*)
2. I hear and I forget, I see and I remember. I do and I understand. - (*Chinese proverb*)
3. The journey of a thousand miles must begin with a single step. - (*Chinese proverb*)
4. Practice makes perfect. - (*English proverb*)
5. Where there's a will there's a way. - (*English proverb*)

Unit 4. FOCUS ON POETRY

12. Read the poem (consulting a dictionary). Try to make a free translation of the poem (in writing) or its rhymed version (if you can). Express the main idea in brief. Learn the poem by heart.

I Will Dance
(by *CJ Krieger*)

Before I die
I will Dance
There will be no tears
Of sadness
And I will ask
That all my friends
Who come to say goodbye
Sing songs as they dance
Throughout the day
In memory of my life

Before I die
I will dance
To remember my younger days
When I danced up a storm
My feet

Flying aimlessly about
While I danced
With all the pretty ladies
Until one fateful day
I danced with the one
Who stole my heart
Who became my wife
Who danced by my side
Hand in hand

I danced with the one
Whose kisses were sweet
Whose arms kept me warm
During cold, cold nights
Whose dance matched my own
Step for step, heel for toe
Until the day that my tears
Stopped the dance
When
She could no longer
Dance at all

Before I die
I will dance

I will dance
To remember
All of the other times
Before I grew old
And felt Gods spirit
Lift me up
Lift me high
Filling my heart
Making me smile
Making me dance!

Before I die
I will dance
With all that I have

With all that is left
So that others might see
There is something in me

Before I die
I will dance I will dance
I will dance
Dance
Dance.

Chapter FOUR

Theatre dance

Unit 1. READING AND TRANSLATION PRACTICE

Ballet

Basic characteristics

Ballet has been the dominant genre in Western theatre dance since its development as an independent form in the 17th century, and its characteristic style of movement is still based on the positions and steps developed in the court dances of the 16th and 17th centuries. Perhaps the most basic feature of the ballet style is the turned-out position of the legs and feet, in which the legs are rotated in the hip socket to an angle of 90 degrees and the feet point outward. This position gives the body an open, symmetrical appearance, and it also facilitates the high leg extensions and fast turns typical of ballet. Openness is most characteristic of the ballet dancer's stance, for the head is nearly always lifted and the arms held out in extended curves. Even when the dancer executes fast or energetic steps, the arms rarely move in a way that is not fluid, calm, and gracefully extended, and they are frequently held in positions that either frame the face or form a harmonious relation to the position of the legs. The body is nearly always held erect, apart from controlled arches in the back or a slight turning of the shoulders toward or away from the working leg. This positioning of the shoulders, called *épaulement*, gives a sculpted, three-dimensional quality to the dancer's positions.

Whenever the ballet dancer's foot is not flat on the floor, it is pointed, and, of course, women dancers (and occasionally men) frequently dance on the tips of their toes with the aid of blocked shoes. Dancing *en pointe* lends lightness and airiness to the dancer's movements, and the pointed toe extends the line of the leg - particularly when it is raised in the air, as in an *arabesque*.

The long vertical line is the other basic feature of ballet: verticality in the upright stance of the body, in the high leg extensions, and above all in the aerial quality of the movement. Ballet dancers rarely move close to the ground, and they frequently seem to defy gravity through the height of their jumps and their vigorous batteries (beating together of the legs in midair), through the speed and multiplicity of their turns, and through the fast linking steps that seem to move them effortlessly, almost without

touching the floor, from one virtuoso movement to another. In ballet the stress and effort of the dancer's movements are always concealed beneath the fluid, graceful surface of the dance and the perfect repose of the face and torso. This gives the dance its characteristic qualities of dignity and control, which it inherited from the early court ballets, where the movements were designed to show off the aristocratic polish of the dancers.

Ballet has, of course, undergone many stylistic alterations. The Romantic style of the early to mid-19th century was much softer - less studded with virtuosic jumps and turns - than the classical style of the late 19th and early 20th centuries. Russian ballet, frequently regarded as the paradigm of the classical school, is itself a blend of the soft and decorative French school, the more brittle and virtuosic style of the Italians, and the vigorous athleticism of Russian folk dances.

The design of classical ballet is traditionally symmetrical in the shapes made by the dancers' bodies, in the grouping of the dancers on stage, and even in the structure of the whole dance. For example, if two principal dancers perform a pas de deux (a dance for two), other dancers on stage remain still, are arranged in symmetrical framing patterns, or move in harmony with the main dancing, not distracting from it. Even when large groups of dancers move, they are usually arranged in formal lines or circles. Jean-Georges Noverre in the 18th century and Michel Fokine in the first decades of the 20th both argued that this kind of formal symmetry was detrimental to the dramatic naturalism of ballet. Fokine's own choreography encouraged the use of less rigid and artificial groupings in later ballet, as in Kenneth MacMillan's dramatic works, where the crowd scenes are often composed of asymmetrical groups that rarely seem artificial.

Essential Vocabulary

court [kɔ:t] n - двор

feature ['fi:tʃə] n - особенность, черта, признак

hip [hɪp] n - бедро

the socket of the hip socket phr - анат. вертлюжная впадина

angle [æŋɡl] n - угол, ракурс, наклон

appearance [ə'piərəns] n - вид, облик

facilitate [fə'sɪlɪteɪt] v - способствовать, содействовать

extension [ɪks'tenʃn] n - вытягивание

stance [stæns] n - позиция, поза, осанка

curve [kɜ:v] n - изгиб, поворот

fluid ['flu:ɪd] adj - плавный, гладкий

erect [ɪ'rekt] adj - прямой; вертикальный

arch [ɑ:tʃ] n - изгиб

slight [slait] adj - легкий, слабый
épaulement n - плечо
quality ['kwɒlɪti] n - качество
toe [təʊ] n - носок
arabesque [ærə'besk] n - арабеск
defy [dɪ'faɪ] v - бросать вызов
vigorous ['vɪɡərəs] adj - энергичный, бодрый, темпераментный
battery ['bætəri] - ряд, комплект; набор, комплекс
multiplicity [mʌltɪ'plɪsɪti] n - многообразие, разнообразие
virtuoso [vɜ:tʃʊ'əʊzəʊ] adj - виртуозный
conceal [kən'si:l] v - скрывать
surface ['sɜ:fɪs] n - поверхность
repose [rɪ'pəʊz] n - спокойствие
torso ['tɔ:səʊ] n - туловище
dignity ['dɪɡnɪti] n - достоинство
inherit [ɪn'herɪt] v - наследовать, унаследовать
show off [ʃəʊ ɔf] v - показывать
undergo [ʌndə'gəʊ] v - претерпеть
alteration [ɔ:ltə'reɪʃn] n - изменение
stud [stʌd] v - усеивать, усыпать
blend [blend] n - смесь, сочетание, смешивание, смешение
brittle [brɪtl] n - изящный, изысканный, утонченный
remain [rɪ'meɪn] v - оставаться
distract [dɪs'trækt] v - отвлекать
detrimental [detrɪ'mentl] adj - вредный, пагубный, губительный, разрушительный, ущербный
encourage [ɪn'kʌrɪdʒ] v – способствовать, поощрять
rigid ['rɪdʒɪd] adj - жесткий, строгий, негибкий, суровый, негибкий
artificial [ɑ:tɪ'fɪʃəl] adj - искусственный
crowd adj - массовый
rarely ['reəli] adv - редко

Exercises

1. Translate the following words and word combinations or find Russian equivalents.

- | | |
|-------------------------------------------------|--------------------------------------------------------|
| 1. the turned-out position of the legs and feet | 11. close to the ground |
| 2. in the hip socket to an angle of 90 degrees | 12. to defy gravity through the height of their jumps |
| 3. fast turns typical of ballet | 13. multiplicity of their turns |
| 4. apart from controlled arches in the back | 14. without touching the floor |
| 5. three-dimensional quality | 15. the perfect repose of the face and torso |
| 6. on the tips of their toes | 16. inherited from the early court ballets |
| 7. with the aid of blocked shoes | 17. to show off the aristocratic polish of the dancers |
| 8. dancing en pointe | 18. less studded with virtuosic jumps and turns |
| 9. the upright stance of the body | 19. perform a pas de deux |
| 10. the aerial quality of the movement | |

2. Translate the following sentences into Russian.

1. Ballet has been the dominant genre in Western theatre dance since its development as an independent form in the 17th century.
2. Perhaps the most basic feature of the ballet style is the turned-out position of the legs and feet.
3. Openness is most characteristic of the ballet dancer's stance.
4. The body is nearly always held erect, apart from controlled arches in the back or a slight turning of the shoulders toward or away from the working leg.
5. This positioning of the shoulders, called *épaulement*, gives a sculpted, three-dimensional quality to the dancer's positions.
6. Dancing en pointe lends lightness and airiness to the dancer's movements.

3. Fill in the gaps in the sentences below with the words and expressions from the box.

beneath, from, as, much, above all, less, off

1. The long vertical line is the other basic feature of ballet: verticality in the upright stance of the body, in the high leg extensions, and _____ in the aerial quality of the movement.
2. In ballet the stress and effort of the dancer's movements are always concealed _____ the fluid, graceful surface of the dance and the perfect repose of the face and torso.
3. This gives the dance its characteristic qualities of dignity and control, which it inherited _____ the early court ballets, where the movements were designed to show _____ the aristocratic polish of the dancers.

4. Russian ballet, frequently regarded _____ the paradigm of the classical school.
5. The Romantic style of the early to mid-19th century was _____ softer - _____ studded with virtuosic jumps and turns - than the classical style of the late 19th and early 20th centuries.

4. Find English equivalents for the following Russian expressions and words.

- | | |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1. созданные в придворных танцах в 16-17 веках
2. позиция балерины
3. свойственный балету
4. с помощью блокированной обуви
5. противостоять гравитации через высоту их прыжков
6. качества достоинства и контроля
7. часто рассматривается как парадигма классической школы | 8. более изящный и виртуозный стиль итальянцев
9. энергичный атлетизм русских народных танцев
10. двигаться в гармонии с основным танцем
11. нанести ущерб драматическому натурализму балета
12. использование менее жестких и искусственных группировок
13. массовые сцены часто состоят из асимметричных групп |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

5. Match the words below with their definitions.

- | | |
|--------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1. court
2. stance
3. body
4. foot
5. toe
6. arabesque
7. leg
8. folk dance | a. a position in ballet, in which you stand on one leg with the other leg stretched out straight behind you
b. one of the five movable parts at the end of your foot
c. a traditional dance from a particular area, or a piece of music for this dance
d. one of the long parts of your body that your feet are joined to
e. the place where a king or queen lives and works
f. a position in which you stand
g. the physical structure of a person or animal
h. the part of your body that you stand on and walk on |
|--------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

6. Translate the following sentences into English.

1. Эта позиция дает туловищу открытый, симметричный вид, и она также способствует высокой растяжке ноги и быстрым поворотам, типичным для балета.
2. Они часто, кажется, бросают вызов гравитации посредством высоты их прыжков и энергичного набора отбивающего движения ног в воздухе.
3. Длинная вертикальная линия является другой основной чертой балета: вертикальность в вертикальном положении тела, в высокой растяжке ноги, и, прежде всего, в качестве движения в воздухе.
4. Балет, конечно, претерпел много стилистических изменений.
5. По традиции дизайн классического балета симметричный в фигурах, созданных телами танцоров, в их группировке на сцене, и даже в структуре целого танца.
6. Даже когда большие группы танцоров двигаются, они обычно выстраиваются в симметричные линии или круги.
7. Жан-Жорж Новерр в 18 веке и Михаил Фокин в первые десятилетия 20-го века утверждали, что этот вид формальной симметрии пагубен для драматического натурализма балета.
8. Собственная хореография Фокина призывала использование менее жестких и искусственных группировок в более поздних балетных постановках, как в драматических произведениях Кеннета Макмиллана, где массовые сцены часто состоят из асимметричных групп, которые редко кажутся искусственными.

7. Answer the questions.

1. What art form has been the dominant genre in Western theatre dance since its development?
2. What is its characteristic style of movement based on?
3. What is the most basic feature of the ballet style?
4. What does this position give the body?
5. What is most characteristic of the ballet dancer's stance?
6. What positioning of the shoulders gives a sculpted, three-dimensional quality to the dancer's positions?
7. What lends lightness and airiness to the dancer's movements?
8. What is the other basic feature of ballet?
9. Has ballet undergone many stylistic alterations?
10. How did the Romantic style of the early to mid-19th century ballet differ from the classical style of the late 19th and early 20th centuries?

11. What is Russian ballet like?
12. What is the design of classical ballet traditionally symmetrical in?
13. Was formal symmetry detrimental to the dramatic naturalism of ballet?
14. What did Fokine's own choreography encourage in later ballet?

Unit 2. READING COMPREHENSION AND RENDERING PRACTICE

Translate the following texts into Russian and make a synopsis of the text in English applying the phrases for rendering.

Tribal and ethnic dance

Ballet, modern dance, and Indian classical dance are forms of theatre dance, the dancers usually being highly trained professionals performing for audiences in particular venues and on special occasions. Tribal and ethnic dance, on the other hand, may be characterized by a number of almost opposite features. They are not necessarily the province of trained specialists (although they may be). Such dances may be participatory (i.e., with no real distinction between dancer and spectator), and, while they may take place in special venues or on special occasions, these are often intimately related to the everyday life of the community.

Tribal dance

A tribal society is essentially a self-contained system. While it may possess sophisticated cultural and social structures, its technological and economic structures are generally primitive. Consequently, by the late 20th century such societies had become increasingly rare, and many tribal dances had either died or become transformed.

Some tribal dances have been preserved, however, even in cases where tribes have been absorbed into other social structures, as a means of preserving cultural identity and a sense of historical continuity. This is quite common in many African states. A frequently cited case is that of King Sobhuza II, the Ngwenyama ("Lion") of Swaziland, who in 1966 joined his people in a six-day Incwala, or ritual ceremony. Dressed in animal skins and elaborate plumage, Sobhuza performed dances that would ensure the renewal of the land, the king, and the people.

In extant tribal societies, such as the Hopi Indians of northeastern Arizona, dance retains most of its traditional form and significance. The Hopi still dance as a form of worship, with specific dances for different ceremonies. Such dances, however, as in

any other tradition, have undergone inevitable change and development throughout history, and they cannot be used as accurate evidence of what the tribal dances of early man were like. Generalizing about tribal dance is made difficult not only by the lack of evidence concerning its origins and the rapid dying of extant forms but also by the fact that the term tribal covers so many different kinds of dance. Tribal dances not only vary from one tribe to another but also fall into many different categories, such as weapon dances, fertility dances, Sun- and Moon-worshipping dances, initiation dances, war dances, and hunting dances.

The following are two examples of tribal dance that survived into the 20th century. The musicologist Curt Sachs quoted a description of the fertility dance of the Cobéua Indians of Brazil:

The dancers have large [artificial] phalli...which they hold close to their bodies with both hands. Stamping with the right foot and singing, they dance...with the upper parts of their bodies bent forwards. Suddenly they jump wildly along with violent coitus motions and loud groans... Thus they carry the fertility into every corner of the houses...; they jump among the women, young and old, who disperse shrieking and laughing; they knock the phalli one against another.

Joan Lawson described the tree-worship dance performed both in Australia and up the Amazon River:

A solemn circling of the tree is followed by an ecstatic raising of the head and hands to the branches, leaves, and fruit. Hands are then gradually run down the trunk and finally the men kneel or lie grovelling at the roots. They hope that by so doing the strength of the tree will enter into them.

An interesting parallel with tribal dances may be found in the break-dancing and “body-popping” craze that swept the United States and Britain in the 1980s. While the dancers clearly were not members of a tribe in any strict sense, they were often members of a distinct group or crew that had its own style and identity. These crews were part of a larger group of young people, again with its own style and customs that could be differentiated from other groups such as punks or skinheads. The two dance forms were characterized by an energetic spinning action, whereby the dancer propelled himself around on his neck, head, or shoulders and by small, jerky movements of the joints that traveled in a wave through his body. Rival crews often competed with one another in the street, showing off the skill and ingenuity of their moves.

Unit 3. DISCUSSION

8. Study the expressions in the Useful Language box and the examples below showing different lexical and grammatical ways of expressing one and the same language function.

USEFUL LANGUAGE

Expressing similarity 1. in the same way as 2. in a similar way 3. as in the case of 4. as + clause 5. as + preposition phrase	Expressing contrast 1. in spite of 2. despite 3. but 4. although/though 5. while/whereas
Expressing condition 1. if 2. in case of 3. on condition that 4. supposing 5. were he/she/it (instead of 'if he/she/it were')	Giving advice 1. You should .../ may be you should ... 2. You had better ... 3. Why don't you ... 4. If I were you I would ... 5. I'd advise you ...

a) **similarity**

1. Written works and works of art are protected by law **in the same way as** scientific works.
2. **As in the case of** scientific works written works and works of art are protected by law.
3. The law protects written works and works of art **as** it protects scientific works.
4. In Canada, **as in the USA**, written works, works of art and scientific works are protected by law **in a similar way**.

b) **contrast**

1. **Although** all my friends like ballet, I can't stand it.
2. All my friends like ballet **but** I can't stand it.
3. **In spite of** all my friends like ballet, I can't stand it.
4. **Despite** all my friends like ballet, I can't stand it.
5. I can't stand ballet **whereas** all my friends like it.

c) **condition**

1. **If** she can keep her costumes she will agree to dance in the ballet.

2. **On condition that** she can keep her costumes she will agree to dance in the ballet.
3. **In case of** she can keep her costumes she will agree to dance in the ballet.
4. **Supposing** she can keep her costumes she will agree to dance in the ballet.
5. **Could** she keep her costumes she would agree to dance in the ballet.

d) **advice**

1. In case you are broken **you should** borrow money from the bank.
2. In case you are broken **you had better** borrow money from the bank.
3. You say you are broken. **Why don't you** borrow money from the bank?
4. Are you really broken? **If I were you I would** borrow money from the bank.
5. In case you are broken **I'd advise** you to borrow money from the bank.

9. Rewrite each sentence so that it has a similar meaning and it contains the expression in bold type.

1. Many people take no care of their money till they come nearly to the end of it, and others deal in the same way with their time.

in a similar way

2. On condition that Rachel passes her choreography exam she will be pleased.
if

3. May be you should agree on equal representation of German and Greek ballet dancers.

I'd advise you

4. Though it was rush-hour time, the roads weren't at all busy.
in spite of

5. As in the case of ballet dancing, choreography requires much effort.
in the same way as

6. If the dancer likes the music he will continue to use it.
on condition that

7. In ballet as in modern dancing the most important quality is the gift of persuasion.
as in the case of

8. Why don't you ask the director of dances for a short-term holiday?
If I were you I would

9. Despite the criticism of advertising it is a very effective source of informing and influencing the customer.
although

10. Supposing the opera house is full tomorrow I'd better reserve a ticket today.
in case of

11. This job requires high qualification and much effort but the salary is rather low.
whereas

12. The neighbours are complaining. We'd better turn the music down.
you should

10. Read what famous people said about ballet. Discuss the position of the authors. Support your point of view with reasons and examples from your reading, your observations or your own experience. Use the expressions **from the Useful language box to develop your idea and express your opinion.**

1. The ballet is a purely female thing; it is a woman, a garden of beautiful flowers, and man is the gardener. - *George Balanchine*

2. On the other hand, I think it is wonderful for everyone to take ballet classes, at any age. It gives you a discipline; it gives you a place to go. It gives you some control in your life. - *Suzanne Farrell*

3. Ballet is completely unnatural to the body, just being turned-out... it's not the way your body is supposed to function, so you actually train your body to be a different structure than you were born with. - *Neve Campbell*

4. A lot of people insisted on a wall between modern dance and ballet. I'm beginning to think that walls are very unhealthy things. - *Twyla Tharp*
5. I took several years of dance lessons that included ballet, tap and jazz. They helped a great deal with body control, balance, a sense of rhythm, and timing. - *Lynn Swann*
6. The music industry is so easy compared to the ballet world. - *Vanessa Carlton*
7. Every ballet, whether or not successful artistically or with the public, has given me something important. - *Mikhail Baryshnikov*
8. Ballet is sort of a mystery to me. And I don't want to unravel that mystery. - *Robert Caro*
9. In ballet a complicated story is impossible to tell... we can't dance synonyms. - *George Balanchine*
10. The ballet embodies the notes of music. And sometimes you almost feel like you can see the notes dance up there on the stage. - *Robert Caro*

11. Read proverbs about dances. Translate them into Russian and make up a story with one of the proverbs in English.

1. The bear dances but the tamer collects the money. - (*Russian proverb*)
2. Those who dances poorly, blames the musician. - (*Thai Proverb*)
3. He that lives in hope dances to an ill tune. - (*English proverb*)
4. He dances on a razor-edge. - (*Hungarian proverb*)
5. He dances well to whom fortune pipes. - (*English proverb*)

Unit 4. FOCUS ON POETRY

12. Read the poem (consulting a dictionary). Try to make a free translation of the poem (in writing) or its rhymed version (if you can). Express the main idea in brief. Learn the poem by heart.

When Old Dancers Die
(by *CJ Krieger*)

She was a dancer
But now at age sixty seven
During the day
Her ghost leads small groups
Of aging seniors

In palates stretching
Several times a week

She was a dancer
And though her feet
Remember every heel and toe
That she had ever done
Arthritis keeps her
From ever thinking
Of a simple lock step
Ever again

She was a dancer
Whose feet flew
This way and that
Across every stage
From New York to California
But was never chosen
To be the one
To play that special role

And though
She is sixty seven
And the direction of time
Can never flow back
Somewhere
After the sun departs
And night time covers the land
She closes her eyes
And still dreams
Of the time
She was a dancer.

Chapter FIVE

Theatre dance

Unit 1. READING AND TRANSLATION PRACTICE

Ballet

Innovations in the 20th century

Fokine's reforms were a major influence on the development of 20th-century ballet. Particularly in the works that he created for Serge Diaghilev's company, the Ballets Russes, he showed the range of different dance styles that classical ballet was capable of absorbing, helping to pave the way for more radical innovation. For example, in *Chopiniana* (1908; later called *Les Sylphides*), a virtually plotless ballet that recalled the earlier Romantic tradition, Fokine created a soft and uncluttered style that contained no bravura feats of jumping, turning, or batteries. Arm movements were simple and unaffected, the grouping of the dancers had a fluid, plastic quality, and above all there was a flowing, lyrical line in the phrasing and movement.

In *Prince Igor* (1909) and *L'Oiseau de feu* (1910; *The Firebird*) Fokine incorporated the vigorous style and athletic steps of Russian folk dances. These works revealed his talent for organizing large crowds of dancers on stage and transforming their previously ornamental function into a powerful dramatic force. Neither ballet is longer than a single act, because Fokine believed that the full-length ballet was generally both an excuse for, and the cause of, useless choreographic padding, and that a work should last only as long as its theme required.

For all its stylistic variations, Fokine's choreography was couched largely in the classical idiom. Two other choreographers working with the Ballets Russes, Vaslav Nijinsky and his sister Bronislava Nijinska, produced works of a more radical nature. In *Jeux* (1913; "Games"), Nijinsky was one of the first choreographers to introduce a modern theme and modern design into ballet. Based on its own (rather erroneous) idea of a tennis match, the choreography incorporated sporting movements and dancers in modern dress. In *The Rite of Spring*, perhaps Nijinsky's most innovative work, the dancers were arranged in massed groupings and executed harsh, primitive movements, the legs turned in, the arms hanging heavily, and the heads lolling to one side. Unlike Fokine, Nijinsky was prepared to risk ugliness in his search for a truly authentic style, and the audiences were almost as deeply shocked by the choreography as by the discordant sounds and jagged rhythms of Stravinsky's score.

In her ballet *Les Noces* (1923; “The Wedding”), which took its theme from the marriage ceremonies of Russian peasants, Nijinska created a stark and heavily weighted style of movement. There were few elevations, and the dancers were frequently crouched or bent over, with their heads hanging low to the floor. They were also arranged in large groups, so that the overall impression was less that of individual bodies moving together than of large shapes and blocks of movement.

Although there are similarities between the works of these choreographers and the modern-dance forms that emerged in the 1920s and '30s, there is little evidence to suggest any direct influence. The major significance of Fokine, Nijinsky, and Nijinska was in their bringing ballet out of its remote, courtly past by using modern themes and subjects and by introducing modern intellectual and artistic influences into the classical art form.

The style of later 20th-century ballet was influenced not only by the Ballets Russes but by modern dance as well. It became common for choreographers to extend the traditional ballet vocabulary with modern-dance techniques, such as curving and tilting the body away from the vertical line, working on or close to the floor, and using turned-in leg positions and flexed feet. Balanchine, influenced by jazz, used syncopated rhythms in his phrasing and incorporated steps from such popular dances as ragtime and rock and roll. His movements were usually wide, almost exaggerated in shape and volume, and frequently characterized by speed and by hard, clear accents.

Despite these changes ballet retains significant traces of its courtly and classical past. Although there are exceptions, such as those noted above, ballet dancers still tend to dance in the calm, erect, and dignified manner of their aristocratic forebears. Illusion and spectacle remain important; nearly all works are performed on a proscenium stage in a large theatre, where the performers are distanced from the audience, and productions are frequently elaborate and expensive. Ballet companies still, therefore, tend to be large organizations, receiving some kind of patronage or state subsidy.

Essential Vocabulary

capable a ['keɪpəbl] dj - способный

pave [peɪv] v - проложить, прокладывать, закладывать

innovation [ɪnəʊ'veɪʃn] n - инновация, нововведение, новшество, новаторство, новация, новинка, новизна

virtually adv - ['vɜ:tʃʊəli] практически, фактически, виртуально, буквально

recall v - напоминать

uncluttered adj лаконичный

bravura adj - [brə'vʊərə] бравурный

feat n - ловкость, искусство, мастерство

fluid adj - плавный, гладкий
quality n - ['kwɒlɪti] качество
vigorous adj - ['vɪɡərəs] сильный, энергичный; решительный; бодрый
reveal v - выявлять; раскрывать; открывать
padding n - заполнение
require v - [rɪ'kwaɪə] требовать, потребовать
couch v - выражать, формулировать; излагать
erroneous adj - [ɪ'ɹəʊnjəs] ошибочный, неправильный, неверный
execute v - ['eksɪkjʊ:t] выполнять, исполнять
loll [lɒl] v - крениться
ugliness ['ʌɡlɪnis] n - уродство; безобразие; некрасивость; мерзость; безобразность
search [sɜ:tʃ] n – поиск, искание
discordant [dɪs'kɔ:dənt] adj - нестройный, разноголосый; диссонансный
jag [dʒæɡ] v - пронзать
marriage ['mæɪdʒ] n - брак, замужество, женитьба, супружество
peasant ['pezənt] n - крестьянин
stark [stɑ:k] adj - резкий, абсолютный, разительный
weigh [weɪ] v - весить
elevation [elɪ'veɪʃn] n - подъем, поднятие
crouch [kraʊtʃ] v - присесть, приседать
bend over [bend 'əʊvə] v – нагибаться, наклониться
impression [ɪm'preʃn] n - впечатление, ощущение
similarity [sɪmɪ'lærɪti] n - сходство, подобие, схожесть, близость, общая черта, общность, совпадение
emerge [ɪ'mɜ:dʒ] v - [ɪ'mɜ:dʒ] появиться
evidence ['eɪdəns] n - доказательство, свидетельство, данные, улика, подтверждение, очевидность
influence ['ɪnfluəns] n - влияние, воздействие, влияние, влиятельность
major ['meɪdʒə] adj - главный, основной
significance [sɪɡ'nɪfɪkəns] n - значение, значимость, смысл, значительность
remote [rɪ'məʊt] adj - удаленный
curve [kɜ:v] v – изгибаться, , изгибать
tilt [tɪlt] v - наклонять, склонить, откинуть, наклониться, запрокинуть
exaggerate [ɪɡ'zædʒəreɪt] v - преувеличивать
despite [dɪs'paɪt] n - несмотря на, невзирая на
retain [rɪ'teɪn] v - сохранять, хранить
trace [treɪs] n - след, отпечаток
erect [ɪ'rekt] adj - прямой, прямостоячий, стоячий

dignified [ˈdɪɡnɪfaɪd] adj - достойный
forebears [ˈfɔːbeəz] n - предшественники
spectacle [ˈspektəkl̩] n - зрелище, спектакль
remain [rɪˈmeɪn] v - оставаться, остаться
perform [pəˈfɔːm] v - выполнять, исполнять
proscenium [prəʊˈsiːnjəm] n - авансцена
elaborate [ɪˈlæbəreɪt] adj - сложный, продуманный, замысловатый, тщательно продуманный, изощренный
subsidy [ˈsʌbsɪdɪ] n - субсидия, дотация

Exercises

1. Translate the following words and word combinations or find Russian equivalents.

- | | |
|----------------------------------------------------------------|------------------------------------------------------------|
| 1. a major influence on the development of 20th-century ballet | 10. by the discordant sounds and jagged rhythms |
| 2. the range of different dance styles | 11. a stark and heavily weighted style of movement |
| 3. to pave the way for more radical innovation | 12. little evidence to suggest any direct influence |
| 4. a virtually plotless ballet | 13. using turned-in leg positions and flexed feet |
| 5. a fluid, plastic quality | 14. tend to dance in the calm, erect, and dignified manner |
| 6. the full-length ballet | 15. performed on a proscenium stage |
| 7. useless choreographic padding | 16. receiving some kind of patronage or state subsidy |
| 8. to introduce a modern theme and modern design into ballet | |
| 9. the heads lolling to one side | |

2. Translate the following sentences into Russian.

1. Fokine's reforms were a major influence on the development of 20th-century ballet.
2. Fokine created a soft and uncluttered style that contained no bravura feats of jumping, turning, or batteries.
3. In Prince Igor (1909) and L'Oiseau de feu (1910; The Firebird) Fokine incorporated the vigorous style and athletic steps of Russian folk dances.
4. For all its stylistic variations, Fokine's choreography was couched largely in the classical idiom.

5. Based on its own (rather erroneous) idea of a tennis match, the choreography incorporated sporting movements and dancers in modern dress.
6. In her ballet *Les Noces* (1923; “The Wedding”), which took its theme from the marriage ceremonies of Russian peasants, Nijinska created a stark and heavily weighted style of movement.
7. The style of later 20th-century ballet was influenced not only by the Ballets Russes but by modern dance as well.
8. Balanchine, influenced by jazz, used syncopated rhythms in his phrasing and incorporated steps from such popular dances as ragtime and rock and roll.
9. Despite these changes ballet retains significant traces of its courtly and classical past.
10. Ballet companies still, therefore, tend to be large organizations, receiving some kind of patronage or state subsidy.

3. Fill in the gaps in the sentences below with the words and expressions from the box.

such as, as ... as, few, unlike, above all, although

1. _____ Fokine, Nijinsky was prepared to risk ugliness in his search for a truly authentic style.
2. The audiences were almost _____ deeply shocked by the choreography _____ by the discordant sounds and jagged rhythms of Stravinsky’s score.
3. Arm movements were simple and unaffected, the grouping of the dancers had a fluid, plastic quality, and _____ there was a flowing, lyrical line in the phrasing and movement.
4. There were _____ elevations, and the dancers were frequently crouched or bent over, with their heads hanging low to the floor.
5. _____ there are similarities between the works of these choreographers and the modern-dance forms that emerged in the 1920s and ’30s, there is little evidence to suggest any direct influence.
6. Although there are exceptions, _____ those noted above, ballet dancers still tend to dance in the calm, erect, and dignified manner of their aristocratic forebears.

4. Find English equivalents for the following Russian expressions and words.

1. в частности, в работах
2. мощная драматическая сила

7. общее впечатление

- | | |
|-------------------------------------------------|--------------------------------------|
| 3. полнометражный балет | 8. выведение балета из его далекого |
| 4. работы более радикального характера | придворного прошлого |
| 5. самая инновационная работа | 9. стал привычным для хореографов |
| 6. быть готовым к рискам уродства в его поисках | 10. современные танцевальные техники |
| | 11. преувеличенные по форме и объему |
| | 12. удаленные от аудитории |

5. Match the words below with their definitions.

- | | |
|------------------|-----------------------------------------------------------------------------------------------------------------------------------|
| 1. innovation | a. someone who was a member of your family a long time in the past |
| 2. talent | b. the introduction of new ideas or methods |
| 3. crowd | c. a style of music with a strong loud beat played on guitars and drums, which first became popular in the 1950s |
| 4. variation | d. a natural ability to do something well |
| 5. search | e. a type of music and dancing that has a strong beat and was popular in the US in the early part of the 20 th century |
| 6. ragtime | f. a group of people who know each other, work together etc. |
| 7. rock and roll | g. one of a set of short pieces of music, each based on the same simple tune |
| 8. forebear | h. an attempt to find an explanation or solution |

6. Translate the following sentences into English.

- Он показал ряд различных стилей танца, которые классический балет был способен принять, помогая проложить путь к более радикальным инновациям.
- Движения рук были простыми и неизменными, группировка танцоров была плавной, пластичной по своему качеству.
- Эти работы раскрыли его талант по организации большого скопления танцоров на сцене и превращению их ранее декоративной функции в мощную драматическую силу.

4. В "Весне священной", возможно, самая инновационная работа Нижинского, танцовщицы были организованы в массовые группировки и исполняли суровые, примитивные движения.
5. Публика были почти так же глубоко потрясена хореографией, как и диссонирующими звуками и ломаными ритмами партитуры Стравинского.
6. Хотя есть и сходство между произведениями этих хореографов и современными танцевальными формами, которые появились в 1920-х и 30-х, существует мало доказательств того, чтобы предположить любое прямое влияние.
7. Главный смысл Фокина, Нижинского, и Нижинской состоял в привлечении балета из далекого куртуазного прошлого, при использовании современных тем и сюжетов, так и за счет внедрения современных интеллектуальных и художественных влияний в классической форме искусства.

7. Answer the questions.

1. What reforms were major influences on the development of 20th-century ballet?
2. In what works did Fokine show the range of different dance styles that classical ballet was capable of absorbing?
3. What Fokine's ballet recalled the earlier Romantic tradition?
4. In what ballets did Fokine incorporate the vigorous style and athletic steps of Russian folk dances?
5. What Fokine's talent did these works reveal?
6. Was Fokine's choreography couched largely in the classical idiom?
7. Who produced ballets of a more radical nature working with the Ballets Russes?
8. Who was one of the first choreographers to introduce a modern theme and modern design into ballet?
9. What was Nijinsky's most innovative work?
10. What was Nijinsky prepared to risk ugliness for?
11. What ballet took its theme from the marriage ceremonies of Russian peasants?
12. What style of movement did Nijinska create in her ballet "The Wedding"?
13. Are there any similarities between the works of Fokine, Nijinsky, and Nijinska and the modern-dance forms that emerged in the 1920s and '30s?
14. What is the major significance of these choreographers?
15. Was the style of later 20th-century ballet influenced by modern dance as well?
16. What kind of rhythms, steps and movements did Balanchine use?
17. Does ballet retain significant traces of its courtly and classical past despite these changes?
18. What stage are nearly all works performed on?

19. What organizations did ballet companies tend to be?

Unit 2. READING COMPREHENSION AND RENDERING PRACTICE

Translate the following texts into Russian and make a synopsis of the text in English applying the phrases for rendering.

Tribal and ethnic dance

Ballet, modern dance, and Indian classical dance are forms of theatre dance, the dancers usually being highly trained professionals performing for audiences in particular venues and on special occasions. Tribal and ethnic dance, on the other hand, may be characterized by a number of almost opposite features. They are not necessarily the province of trained specialists (although they may be). Such dances may be participatory (i.e., with no real distinction between dancer and spectator), and, while they may take place in special venues or on special occasions, these are often intimately related to the everyday life of the community.

Ethnic dance

In describing many dances, reference is often made to their ethnic, rather than their tribal, origins. An ethnic dance is simply a dance that is characteristic of a particular cultural group. Under this definition even the polka, which is almost always considered a social dance, may be called ethnic, as it began in a culturally distinct region of Europe. Flamenco, which began as an improvised dance among Andalusian gypsies, combines toe and heel clicking with body movements similar to Indian dance. Indian dances may be regarded as a general ethnic type, but there are numerous forms and traditions within the type: some are classical (see above Indian classical dance), while others are popular, being danced by nonspecialists for communal festivities and for recreation. In this discussion of the art of dance, it is most useful to reserve the designation ethnic for those genres that, while perhaps in a state of transition, are still practiced by a unique cultural group, still retain some of their original communal or ritual functions, and have not yet reached the professionalized state of classical or folk dance.

The many Afro-Caribbean dance forms are usually considered to constitute a distinct ethnic form because they share certain characteristic movements. As in Indian dance, the legs are frequently bent, with the feet stamping out rhythms against the ground. The torso and back are also very mobile, executing sinuous rippling actions or jerkier, rhythmic movements. The body is frequently bent slightly forward, and there is greater use of the hips, which sway and circle in syncopated rhythms. Gestures and

facial expressions are used in some narrative dances, but they tend to be much less sophisticated or strictly codified than in Indian dance.

In performance today, most Afro-Caribbean dance companies are made up of dancers and drummers, the percussion marking out the rhythm and helping to intensify the emotion. Frequently the dancers take turns performing, and there is usually a great deal of informal communication among members of the company on stage. Participation by the audience is often encouraged at the end of the performance, reflecting the communal, rather than theatrical, origins of the form.

Unit 3. DISCUSSION

8. Study the expressions in the Useful Language box and the examples below showing different lexical and grammatical ways of expressing one and the same language function.

USEFUL LANGUAGE

Expressing similarity 1. the same as 2. just the same as 3. like 4. in the same way 5. in a similar way	Expressing contrast 1. however 2. but 3. yet 4. although/though 5. while/whereas
Expressing condition 1. if 2. as/so long as 3. on condition that 4. provided / providing 5. unless	Giving advice 1. You should ... 2. You had better ... 3. Why don't you ... 4. If I were you I would ... 5. I'd advise you ...

a) **similarity**

1. The work of choreographers is **just the same as** that of composers.
2. The work of choreographers is the **same** creativity **as** the work of composers.
3. The work of choreographers looks **like** the work of composers.
4. You must be very creative composing a new piece of music **in the same way as** putting a new dance on the stage.
5. You must be very creative to compose a new piece of music. **In a similar way** you'll need much effort to put a new dance on the stage.

b) **contrast**

1. Ethnic and folk dances are not, in theory, theatre dances **but** many of them are preserved, choreographed, and presented to audiences in theatrical settings.
2. Ethnic and folk dances are not, in theory, theatre dances **yet** many of them are preserved, choreographed, and presented to audiences in theatrical settings.
3. Ethnic and folk dances are not, in theory, theatre dances, **however**, many of them are preserved, choreographed, and presented to audiences in theatrical settings.
4. **Although** ethnic and folk dances are not, in theory, theatre dances, many of them are preserved, choreographed, and presented to audiences in theatrical settings.
5. **Whereas** ethnic and folk dances are not, in theory, theatre dances, many of them are preserved, choreographed, and presented to audiences in theatrical settings.

c) **condition**

1. If the work is to be a narrative piece, the plot will obviously determine the way in which the dance material is to be structured.
2. The plot will obviously determine the way in which the dance material is to be structured **as long as** the work is to be a narrative piece.
3. The plot will obviously determine the way in which the dance material is to be structured **on condition that** the work is to be a narrative piece.
4. The plot will obviously determine the way in which the dance material is to be structured **provided / providing** that the work is to be a narrative piece.
5. The plot will obviously determine the way in which the dance material is to be structured **unless** the work is to be nondramatic dance.

d) **advice**

1. At this stage of ballet life cycle **you should** spend money on advertising.
2. At this stage of ballet life cycle **you had better** spend money on advertising.
3. **Why don't you** spend money on advertising at this stage of ballet life cycle?
4. **If I were you I would** spend money on advertising at this stage of ballet life cycle.
5. At this stage of ballet life cycle **I'd advise** you to spend money on advertising.

9. Rewrite each sentence so that it has a similar meaning and it contains the expression in bold type.

1. Although the early ballets not only had elaborate costumes, they also were performed in spectacular settings.

but

2. Once ballet was introduced into the theatre, but dance had to develop in such a way that it could be appreciated from a single, frontal perspective.

however

3. At the same time the dance may produce an effect in the same way as the repetitive chanting of prayer or meditation, emptying the mind of its usual preoccupations and focusing it on the object of worship.

in a similar way

4. As long as the work is to be a narrative piece the plot will obviously determine the way in which the dance material is to be structured.

if

5. Dance is the same as any other performing art - essentially ephemeral, existing only at the time of its performance.

like

6. The tension was horrible, whereas I had to get it out of my system each time.

yet

7. Dancing is like bank robbery. It takes split-second timing.

the same as

8. We should not miss the start of his rehearsal.

had better

9. Why don't you draw material from diverse sources and employ contrasting styles to show a characteristic style of movement?

if I were you I would

10. Whereas a composer can write a complete symphony without meeting the orchestra that is going to play it, dance notation is mostly used in recording rather than creating dances.

yet

11. Before you start to create a new dance I'd advise you to record it.

you should

10. Read what famous people said about theatre. Discuss the position of the authors. Support your point of view with reasons and examples from your reading, your observations or your own experience. Use the expressions from the Useful language box to develop your idea and express your opinion.

1. From the start it has been the theatre's business to entertain people ... it needs no other passport than fun. - *Bertolt Brecht, A Short Organum for the Theatre*

2. It is a hopeless endeavour to attract people to a theatre unless they can be first brought to believe that they will never get in. - *Charles Dickens, Nicholas Nickleby*

3. The theatre was created to tell people the truth about life and the social situation. - *Stella Adler*

4. Great theatre is about challenging how we think and encouraging us to fantasize about a world we aspire to. - *Willem Dafoe*

5. I think there is no world without theatre. - *Edward Bond*
6. Life is a theatre set in which there are but few practicable entrances. - *Victor Hugo, Les Misérables*
7. The theatre is a place where one has time for the problems of people to whom one would show the door if they came to one's office for a job. - *Tennessee Williams*
8. Theatre demands different muscles and different aspects of one's personality. - *Victor Garber*
9. Everybody has his own theatre, in which he is manager, actor, prompter, playwright, sceneshifter, box keeper, doorkeeper, all in one, and audience into the bargain. - *J. C. and A. W. Hare, Guesses at Truth*
10. The world's a theatre, the earth a stage, Which God and nature do with actors fill. - *John Heywood*

11. Read proverbs about theatre. Translate them into Russian and make up a story with one of the proverbs in English.

1. Wonder is the beginning of wisdom. - *(Greek proverb)*
2. Acting is the forte of all their race. - *(Latin proverb)*
3. The game isn't worth the candle. - *(English proverb)*
4. Those who have free tickets to the theater have the most criticism to make. - *(Chinese proverb)*
5. Think before acting and whilst acting still thinks. - *(Dutch proverb)*

Unit 4. FOCUS ON POETRY

12. Read the poem (consulting a dictionary). Try to make a free translation of the poem (in writing) or its rhymed version (if you can). Express the main idea in brief. Learn the poem by heart.

Dancing in the Rain
(by Gianna Hogen)

I hear a soft pitter patter, against the window pane
I look up and there's tears against the glass, I see tiny drops of rain
I watch it splash and land, I watch as the wind blows it around
I watch the patterns form, and listen to the calming sound
There's nothing like hearing rain, falling from above,
Nothing like standing under the steady stream, and dancing in the rain

I spread my arms out wide, as far as they can go,
I close my eyes and stand real still, a feeling like no other known
It's soft and cold and refreshing all at once
It's a once in a lifetime thing, it's a one and only chance
So take a leap, and jump into the stream,
Come and take my hand, let your soul run free,
Take a chance and feel the rain with me

All the joy, all the life
All the colors of the earth
Hear the sounds, call your name
A brilliant rebirth
So follow me, into the storm
And listen to life taking a new form

My senses overwhelmed, my emotions askew
Feeling like I'm flying, joy I never knew
Nothing like some thunder and rain
To wash away the tears and pain
It's my chance to be invisible, to all the people walking by,
Like tears blending with the falling rain, and watching the world fade away as you
cry

To dance in the rain, brings tears of joy to my face
The power that blows across the wind, takes me to another place
The clouds above my head, thunder to the beat of my heart
The lighting strikes across the sky, cutting a path for me to follow

No many people can see the beauty, behind the thundering storm
For they are too caught up in the darkness it brings
To find the beauty that shines, within even the darkest things
Is to cherish the dark, for the beautiful stars it brings

Though life may be short, in the grand scheme of things
When I'm dancing in the rain, life seems to be put on pause
So enjoy the light pitter patter, of the rain against the glass
And savor these big moments, cause the tiny ones don't really last.

Chapter SIX

Modern dance

Unit 1. READING AND TRANSLATION PRACTICE

Expressionism

Modern dance, the other major genre of Western theatre dance, developed in the early 20th century as a series of reactions against what detractors saw as the limited, artificial style of movement of ballet and its frivolous subject matter. Perhaps the greatest pioneer in modern dance was Isadora Duncan. She believed that ballet technique distorted the natural movement of the body, that it “separated the gymnastic movements of the body completely from the mind,” and that it made dancers move like “articulated puppets” from the base of the spine. Duncan worked with simple movements and natural rhythms, finding her inspiration in the movements of nature - particularly the wind and waves - as well as in the dance forms that she had studied in antique sculpture. Elements that were most characteristic of her dancing included lifted, far-flung arm positions, an ecstatically lifted head, unconstrained leaps, strides, and skips, and, above all, strong, flowing rhythms in which one movement melted into the next. Her costumes, too, were unconstrained; she danced barefoot and uncorseted in simple, flowing tunics, with only the simplest props and lighting effects to frame her movements.

Duncan believed that dance should be the “divine expression” of the human spirit, and this concern with the inner motivation of dance characterized all early modern choreographers. They presented characters and situations that broke the romantic, fairy-tale surface of contemporary ballet and explored the primitive instincts, the conflicts and passions of man’s inner self. To this end they sought to develop a style of movement that was more natural and more expressive than ballet. Martha Graham, for example, saw the back, and particularly the pelvis, as the centre of all movement, and many of her most characteristic movements originated from a powerful spiral, arch, or curve in the back. Doris Humphrey saw all human movement as a transition between fall (when the body is off-balance) and recovery (when it returns to a balanced state), and in many of her movements the weight of the body was always just off-centre, falling and being caught.

Instead of defying gravity, as in ballet, modern dancers emphasized their own weight. Even their jumps and high extensions looked as if they were only momentarily escaping from the downward pull of the Earth, and many of their movements were executed close to, or on, the floor. Graham developed a wide repertoire of falls, for

example, and Mary Wigman's style was characterized by kneeling or crouching, the head often dropped and the arms rarely lifted high into the air.

As ballet sought to conceal or defy the force of gravity, so it also strove to conceal the strain of dancing. Modern dance, on the other hand - particularly the work of Graham - emphasized those qualities. In the jagged phrases, angular limbs, clenched fists, and flexed feet, in the forceful movements of the back and the clear lines of tension running through the movement, Graham's choreography expressed not only the struggle of the dancer against physical limitations but also the power of passion and frustration. Movements were always expressive gestures, never decorative shapes. Often the body and limbs appeared racked and contorted by emotion, for these choreographers, like Nijinsky, were not afraid to appear ugly (as indeed they did to many of their contemporaries).

The structure of early modern dance works responded in part to the fragmented narrative and symbolism characteristic of modernist art and literature. Graham often employed flashback techniques and shifting timescales, as in *Clytemnestra* (1958), or used different dancers to portray different facets of a single character, as in *Seraphic Dialogue* (1955). Groups of dancers formed sculptural wholes, often to represent social or psychological forces, and there was little of the hierarchical division between principals and corps de ballet that operated in ballet.

Merce Cunningham

The Expressionist school dominated modern dance for several decades. From the 1940s onward, however, there was a growing reaction against Expressionism spearheaded by Merce Cunningham. Cunningham wanted to create dance that was about itself - about the kinds of movement of which the human body is capable and about rhythm, phrasing, and structure. Above all, he wanted to create dance that was not subservient to the demands of either narrative or emotional expression. This did not mean that Cunningham wanted to make dance subservient to music or design; on the contrary, though many of his works were collaborations, in the sense that music and design formed a strong part of the total effect, these elements were often conceived - and worked - independently of the actual dance. Cunningham believed that movement should define its own space and set its own rhythms, rather than be influenced by the set and the music. He also felt that it was more interesting and challenging for the spectator to be confronted with these independently functioning elements and then to choose for himself how to relate them to one another.

Believing that all movement was potential dance material, Cunningham developed a style that embraced an extraordinarily wide spectrum, from natural, everyday actions such as sitting down and walking to virtuosic dance movements.

Elements of his style even had a close affinity to ballet: jumps tended to be light and airy, the footwork fleet and intricate, and the leg extensions high and controlled. He placed greater emphasis on the vertical and less emphasis on the body's weight and the force of gravity. Like those of Graham, many of Cunningham's movements centred on the back and torso, but they tended less toward dramatic contractions and spirals than toward smaller and more sharply defined tilts, curves, and twists. The arms were frequently held in graceful curves and the feet pointed.

Cunningham's phrases were often composed of elaborate, coordinating movements of the head, feet, body, and limbs in a string of rapidly changing positions. The arrangement of performers on stage was equally complex: at any one moment there might have been several dancers, in what seemed like random groupings, all performing different phrases at the same time. With no main action dominating the stage, the spectator was free to focus on any part of the dance.

While Graham's works were usually structured around the events of a narrative, Cunningham's works usually emerged from the working through of one or more choreographic ideas, whose development (i.e., the ordering of movements into phrases or the number of dancers working at any one time) might then have been determined by chance. Deriving its movements from such formal origins did not mean that Cunningham's works lacked expressive power. One of his pieces, *Winterbranch* (1964), started out as a study based on moving into a space and falling, but it produced a powerful effect on audiences, who variously interpreted it as a piece about war, concentration camps, or even sea storms. Cunningham believed that the expressive qualities in dance should not be determined by a story line but should simply rise out of movement itself. "The emotion will appear when the movement is danced," he claimed, "because that is where the life is."

Postmodernism

During the 1960s and '70s a new generation of American choreographers, generally referred to as postmodernist choreographers, took some of Cunningham's ideas even farther. They also believed that ordinary movement could be used in dance, but they rejected the strong element of virtuosity in Cunningham's technique and the complexities of his phrasing and structure, insisting that such a style interfered with the process of seeing and feeling the movement clearly. Consequently, the postmodernists replaced conventional dance steps with simple movements such as rolling, walking, skipping, and running. Their works concentrated on the basic principles of dance: space, time, and the weight and energy of the dancer's body.

Postmodernists discarded spectacle as another distraction from the real business of movement. Costumes were often ordinary practice or street clothes, there was little

or no set and lighting, and many performances took place in lofts, galleries, or out-of-doors. Narrative and expression were discarded, and the dance structures were usually very simple, involving either the repetition and accumulation of simple phrases or the working through of simple movement games or tasks. In Tom Johnson's *Running Out of Breath* (1976) the dancer simply ran around the stage reciting a text until he ran out of breath.

Most avant-garde modern-dance companies have been quite small and have occupied a position on the fringe of the dance world, attracting only small and specialist audiences. Although "mainstream" modern dance now attracts large audiences in both Europe and North America, it too was for many decades a minority art form, often playing to only a handful of spectators. Modern-dance companies were then, and still are, relatively small. Partly because they lack funding, they tend to use less elaborate costume and staging, and they perform in small theatres where contact with the audience is close.

Essential Vocabulary

detractor [di'træktə] n – хулиатель; клеветник

artificial [ɑ:ti'fiʃəl] adj - искусственный, рукотворный; ненатуральный

frivolous ['frivələs] adj - легкомысленный, несерьезный; фривольный

distort [dis'tɔ:t] v – исказить

separate ['sepɪt] v - отделять, отделиться; разделять, разделить, разделиться

puppet ['pʌpɪt] n - марионетка, кукла

spine [spain] n - позвоночник, хребет, спинной хребет, позвоночный столб

inspiration [ɪnspə'reɪʃn] n - вдохновение, воодушевление, озарение

antique [æn'ti:k] adj - античный, старинный, древний

constrain [kən'streɪn] v - сдерживать, ограничить, сдерживать, сковывать

leap [li:p] n - скачок, прыжок, шаг

stride [straɪd] n - шаг, походка

skip [skɪp] n - скачок, прыжок

melt [melt] v - таять, растаять, расплавиться; раствориться, растворять, исчезать

props [prɒps] n – реквизит, бутафория

divine [dɪ'veɪn] adj - божественный, божеский

concern [kən'sɜ:n] n - озабоченность, беспокойство, проблема, беспокойство, забота, опасение, интерес, соображение

surface ['sɜ:fɪs] n - поверхность, покрытие

explore [ɪks'plɔ:] v - исследовать, изучить, изучать, познакомиться, проанализировать, осваивать, обследовать; выяснить, выяснять; познавать

passion [pæʃn] n - страсть, пристрастие, страстное увлечение

back [bæk] n - спина
pelvis ['pelvis] n - таз
spiral ['spaɪəɹəl] n - спираль, виток
arch [ɑ:tʃ] n - арка, свод, дуга; прогиб
curve [kɜ:v] n – изгиб; дуга
transition [træn'sɪzən] n - переход, перемещение
recovery [rɪ'klʌvəri] n - восстановление, подъем, оздоровление, возвращение, оживление, утилизация, регенерация
weight [weɪt] n - вес, масса
defy [dɪ'faɪ] v - не поддаваться, противостоять, противиться
gravity ['grævɪtɪ] n - гравитация, притяжение, сила тяжести, тяготение, земное притяжение
extension [ɪks'tenʃn] n – вытягивание, удлинение; растяжка; разгибание; вытяжение; выпрямление
escape [ɪs'keɪp] v - бежать, сбежать; вырваться, выбраться; ускользнуть, ускользать
execute ['eksɪkjʊ:t] v - выполнить, выполнять, исполнять, исполнить, осуществлять, запустить, реализовать, совершать, выполниться
kneel [ni:l] v - опуститься на колени; стоять на коленях
crouch [kraʊtʃ] v – присесть
conceal [kən'si:l] v - скрывать, спрятать, прятать, сокрыть
strain [streɪn] n - напряжение, деформация, нагрузка, напряженность, натяжение, перенапряжение
quality ['kwɒlɪtɪ] n - качество, свойство, достоинство, особенность
jagged [dʒægd] adj – грубый
angular ['æŋgjʊlə] v – угловатый
limb [lɪm] n - конечность, протез
clench [klenʃ] v - сжать, стиснуть, сжимать, сжаться, сжиматься, стискивать
fist [fɪst] n - кулак
frustration [frʌs'treɪʃn] n - разочарование, разочарованность
rack [ræk] v – ломать
ugly ['ʌɡli] adj - уродливый, безобразный, некрасивый, неприглядный
contemporary [kən'tempərətəri] n – современник
narrative ['nærətɪv] n - повествование, рассказ, повесть, изложение
flashback ['flæʃbæk] n – воспоминание; ретроспекция; короткая ретроспективная сцена
hierarchical [haɪə'ra:kɪkl] adj – иерархический; иерархичный
spearhead ['spiəhed] v - возглавить, возглавлять
subservient [səb'sɜ:vjənt] adj - подвластный, раболепный

affinity [ə'fɪnɪtɪ] n - сходство, общность
contraction [kən'trækʃn] n - сокращение, сужение, уменьшение, укорочение
tilt [tɪlt] n – наклон
curve [kɜ:v] n – изгиб
twist [twɪst] n - поворот, твист, изгиб
random ['rændəm] adj - случайный, произвольный, выборочный, беспорядочный
refer [rɪ'fɜ:] v - относиться, обращаться, касаться, отнести, относить, приписывать
reject ['rɪ:dʒekt] v - отвергать, отвергнуть, отторгать; отказаться, отрицать
skip [skɪp] v – прыгать, скакать
roll [rəʊl] v - перевернуться, перекатиться
loft [lɒft] n - чердак, мансарда
fringe [frɪndʒ] n – край
mainstream ['meɪnstri:m] adj – основной; обычный, традиционный
lack [læk] v - не хватать, отсутствовать, недоставать

Exercises

1. Translate the following words and word combinations or find Russian equivalents.

- | | |
|-----------------------------------------------------------|----------------------------------------------------|
| 1. as a series of reactions | 10. strong, flowing rhythms |
| 2. as the limited, artificial style of movement of ballet | 11. danced barefoot and uncorseted |
| 3. its frivolous subject matter | 12. with only the simplest props |
| 4. the greatest pioneer in modern dance | 13. the “divine expression” of the human spirit |
| 5. ballet technique | 14. the inner motivation of dance |
| 6. move like “articulated puppets” | 15. the conflicts and passions of man’s inner self |
| 7. lifted, far-flung arm positions | 16. instead of defying gravity |
| 8. an ecstatically lifted head | 17. escaping from the downward pull of the Earth |
| 9. unconstrained leaps, strides, and skips | 18. a wide repertoire of falls |
| | 19. characterized by kneeling or crouching |

2. Translate the following sentences into Russian.

1. As ballet sought to conceal or defy the force of gravity, so it also strove to conceal the strain of dancing.
2. Movements were always expressive gestures, never decorative shapes.
3. The structure of early modern dance works responded in part to the fragmented narrative and symbolism characteristic of modernist art and literature.
4. From the 1940s onward, however, there was a growing reaction against Expressionism spearheaded by Merce Cunningham.
5. Cunningham wanted to create dance that was about itself - about the kinds of movement of which the human body is capable and about rhythm, phrasing, and structure.
6. Above all, he wanted to create dance that was not subservient to the demands of either narrative or emotional expression.
7. Often the body and limbs appeared racked and contorted by emotion, for these choreographers.
8. Graham's choreography expressed not only the struggle of the dancer against physical limitations but also the power of passion and frustration.
9. Mary Wigman's style was characterized by kneeling or crouching, the head often dropped and the arms rarely lifted high into the air.
10. Doris Humphrey saw all human movement as a transition between fall (when the body is off-balance) and recovery (when it returns to a balanced state).
11. Martha Graham, for example, saw the back, and particularly the pelvis, as the centre of all movement, and many of her most characteristic movements originated from a powerful spiral, arch, or curve in the back.
12. Duncan believed that dance should be the "divine expression" of the human spirit, and this concern with the inner motivation of dance characterized all early modern choreographers.
13. Duncan worked with simple movements and natural rhythms, finding her inspiration in the movements of nature - particularly the wind and waves - as well as in the dance forms that she had studied in antique sculpture.

3. Fill in the gaps in the sentences below with the words and expressions from the box.

less, although, on the other hand, instead of, perhaps, more ... than

1. _____ the greatest pioneer in modern dance was Isadora Duncan.
2. To this end they sought to develop a style of movement that was natural and _____ expressive _____ ballet.

3. _____ defying gravity, as in ballet, modern dancers emphasized their own weight.
4. Modern dance, _____ - particularly the work of Graham - emphasized those qualities.
5. _____ “mainstream” modern dance now attracts large audiences in both Europe and North America, it too was for many decades a minority art form, often playing to only a handful of spectators.
6. Partly because they lack funding, they tend to use elaborate costume and staging, and they perform in small theatres where contact with the audience is close.

4. Find English equivalents for the following Russian expressions and words.

- | | |
|-------------------------------------------------------------|-------------------------------------------------------------------------------------------|
| 1. в начале 20-го века | 10. в качестве перехода между падением (когда организм разбалансирован) и восстановлением |
| 2. естественное движение тела | 11. танцевальное напряжение |
| 3. полностью отделил гимнастические движения тела от разума | 12. борьба танцора против физических ограничений |
| 4. от основания позвоночника | 13. сила страсти и разочарования |
| 5. плавные ритмы | 14. ретроспективные методы и сдвиг шкалы времени |
| 6. струящиеся туники | 15. изображать разные грани одного характера |
| 7. световые эффекты | 16. скульптурное целое |
| 8. внутренняя мотивация танца | |
| 9. романтическая, сказочная поверхность современного балета | |

5. Match the words below with their definitions.

- | | |
|------------------|----------------------------------------------------------------------------------------------------|
| 1. Expressionism | a. the process or skill of telling a story |
| 2. collaboration | b. how heavy something is when you measure it |
| 3. space | c. all of the area in which everything exists, and in which everything has a position or direction |
| 4. spectator | d. a close relationship between two things because of qualities or features that they share |
| 5. spectrum | e. a style of building, painting, writing etc. developed in the late 20 th century, |
| 6. affinity | |
| 7. weight | |
| 8. emotion | |
| 9. Postmodernism | |
| 10. narrative | |

that uses a mixture of old and new styles as a reaction against modernism

f. a strong human feeling such as love, hate, or anger

g. a complete range of opinions, people, situations etc. going from one extreme to its opposite

h. when you work together with another person or group in order to achieve something, especially in science or art

j. someone who is watching an event or game

k. a style of painting, writing, or music that expresses feelings rather than describing objects and experiences

6. Translate the following sentences into English.

1. Они представили персонажи и ситуации, которые нарушили романтическую, сказочную поверхность современного балета и исследовали первобытные инстинкты, конфликты и страсти человеческой внутренней сущности.
2. Группы танцоров образовывали скульптурные целостности, часто, чтобы представить социальные или психологические силы.
3. В структуре раннего современного танца было мало иерархического разделения между ведущими танцорами и кордебалетом, как это действовало в балете.
4. Школа Экспрессионизма господствовала над современным танцем в течение нескольких десятилетий.
5. Это не означало, что Каннингем хотел сделать танец подвластный музыке или дизайну.
6. Наоборот, хотя многие из его работ были совместными работами, в том смысле, что музыка и дизайн формировали сильную часть общего эффекта, эти элементы часто были задуманы - и работали - независимо от собственно танца.
7. Каннингем считал, что движение должно определить собственное пространство и установить свои собственные ритмы, а не быть под влиянием декораций и музыки.
8. Полагая, что все движение было потенциальным танцевальным материалом, Каннингем разработал стиль, вобравший в себя чрезвычайно широкий спектр, от

естественных, повседневных действий, таких как сидеть и ходить до виртуозных танцевальных движений.

9. Элементы его стиля еще были тесно связаны с балетом: прыжки, как правило, были легкими и воздушными, с активной и замысловатой работой ног, и высокое и контролируемое вытягивание ног.

10. Без главного действия доминирующего на сцене, зритель был волен сосредоточиться на любой части танца.

11. “Эмоции появятся, когда движение станцуют”, - утверждал он, “потому что там жизнь”.

12. Следовательно, постмодернисты заменили традиционные танцевальные шаги простыми движениями, такими как вращение, ходьба вприпрыжку и бег.

13. Их работы сосредоточены на базовых принципах танца: пространство, время, масса и энергия тела танцора.

14. Постмодернисты отвергали зрелище, как еще одно отвлечение от реального дела - движения.

7. Answer the questions.

1. When did modern dance, the other major genre of Western theatre dance, develop?
2. Who was the greatest pioneer in modern dance?
3. Did she believe that ballet technique distorted the natural movement of the body?
4. What movements and rhythms did Duncan work with?
5. What did she find her inspiration in?
6. What elements were most characteristic of her dancing?
7. Were her costumes unconstrained?
8. She danced barefoot and uncorseted, didn't she?
9. What framed her movements?
10. What concern characterized all early modern choreographers?
11. What did Martha Graham see as the centre of all movement?
12. How did Doris Humphrey see all human movement?
13. Did modern dancers emphasize their own weight instead of defying gravity, as in ballet?
14. What repertoire did Graham develop?
15. What Mary Wigman's style was characterized by?
16. What did Graham's choreography express?
17. What movements did they use on the stage?
18. What techniques did Graham often employ in her works?
19. Was there any hierarchical division between principals and corps de ballet that operated in ballet?

20. How long did the Expressionist school dominate modern dance?
21. Was there any reaction against Expressionism?
22. What dance did Cunningham want to create?
23. Was it subservient to the demands of either narrative or emotional expression?
24. Did he believe that movement should define its own space and set its own rhythms?
25. What style did Cunningham develop?
26. Did elements of his style even have a close affinity to ballet?
27. What did he place greater emphasis on?
28. What is the difference between Graham's works and Cunningham's works in?
29. What did postmodernist choreographers reject in Cunningham's technique?
30. What did the postmodernists replace conventional dance steps with?
31. What basic principles of dance did their works concentrate on?
32. Did postmodernists discard spectacle as another distraction from the real business of movement?
33. Why were and still are modern-dance companies relatively small?

Unit 2. READING COMPREHENSION AND RENDERING PRACTICE

Translate the following texts into Russian and make a synopsis of the text in English applying the phrases for rendering.

Indian classical dance

The six recognized schools of Indian classical dance developed as a part of religious ritual in which dancers worshipped the gods by telling stories about their lives and exploits. Three main components form the basis of these dances. They are natya, the dramatic element of the dance (i.e., the imitation of character); nritya, pure dance, in which the rhythms and phrases of the music are reflected in the decorative movements of the hands and body and in the stamping of the feet; and nritya, the portrayal of mood through facial expression, hand gesture, and position of the legs and feet.

The style of movement in Indian classical dance is very different from that of Western ballet. In ballet the emphasis is frequently on the action of the legs—in jumps, turns, and fast traveling steps, which create ballet's characteristic qualities of height, speed, and lightness—while the body itself remains relatively still and the arms simply frame the face or balance the body. In Indian dance, however, the legs are usually bent, with the feet flat rather than lifted and pointed. Jumps are usually low (though light), and the dancer rarely covers much ground or performs intricate steps, the complexity

of the footwork lying more in elaborate stamping rhythms. (These stamping rhythms enhance the musicality of the dance; many dancers wear bells around their ankles, supplying their own accompaniment as well as counterpoint to the rhythms beaten out by the musicians.) The torso, face, arms, and hands are extremely active. The head is quite mobile, with subtle changes of direction and a characteristic side-to-side movement emphasizing the dancer's changing facial expressions. The movement of the torso is graceful and fluid, shifting from side to side or turning on the axis of the spine, while the movement of the hands and arms is subtle and elaborate, every gesture having a narrative function. Indian dancers have a vast repertoire of gestures through which they express complex events, ideas, and emotions. There are, for example, 13 gestures of the head, 36 different glances, and 67 mudras, or hand gestures, that can, in various combinations, yield several thousand different meanings.

While these qualities characterize Indian classical dance in general, there are significant variations in each school. Bharata natyam is perhaps the most delicate and elegant of all the forms. It is traditionally, though not exclusively, performed by women. In the dancer's typical stance the legs are bent, often turned out at the hips, and the body is held upright. Even in movements where the torso bends or spirals, it remains lifted, never dropped and heavy. The feet perform small stamping movements against the ground; for example, the heel may be lifted and the leg extended to the front or back and then brought back. This is a small movement at some points and at others a larger lunge, but none of the steps travels far off the spot. Stamping movements are also made by raising the foot, bringing it down on the ball, and then bringing down the heel. These quick, shifting steps maintain a complex rhythmic relationship with the musical accompaniment. Sometimes such steps include a light spring from one foot to the other.

While the feet are executing the basic step sequence, the arms, hands, and head are also performing intricate movements. The arms are always supported at the elbow, never loosely hanging, and they may be stretched to the side or above the head or bent at the elbows in many different positions. In executing the mudras, the hands convey different meanings according to the position of the fingers and the way the palms are cupped or splayed. The neck moves from side to side, the head nods or turns, the eyes dart and glance in different directions, and the body tilts or leans. Each of these different movements contributes to the rhythmic and visual complexity of the dance.

Kathakali is a dance-drama performed by men, as it is considered too vigorous and difficult for women (although women may study it and perform certain extracts). The dancers wear elaborate headdresses and costumes as well as extensive makeup. The makeup can take up to four hours to apply and allows the dancer to absorb himself in the role he is about to perform. The basic kathakali stance is a deep bend, with the legs turned in and the feet resting on the outside of the soles, giving the dancer a bandy-

legged look. This position allows him to survive the long performances without getting sore feet.

Much kathakali dancing is vigorous. The stamping steps are larger and more energetic than in bharata natyam, the legs are lifted higher, the lunges are deeper, and the jumps are bigger. Generally, the dancers travel farther and with greater agility. The arm, body, and head movements are also more dramatically expressive: the body crouches and twists furiously, the arms make larger, more imitative gestures (as in fight scenes), and the facial expressions are highly exaggerated. (Kathakali dancers have such control over their facial muscles that they can laugh with one side of their faces and cry with the other.) Mudras also help dramatize the story, although they do not always signify the same things as in bharata natyam.

Odissi and manipuri use more sinuous movement, in which the spine and torso are elegantly curved.

The most characteristic element in kathak is the chukra, a brilliant, whipping turn executed on the spot. In this style the feet work closely together, often with one crossed in front of the other and stamping out unusually complex rhythms. The dancer also uses a gliding walk similar to the pas de bourrée in ballet. There is more swaying of the body in kathak than in bharata natyam, and the wearing of a full skirt emphasizes the speed and excitement of the dancer's turns.

The influence of Indian dance can be seen throughout Asia. In Japan, for example, the dancer makes use of a fan to create an additional repertoire of gestures. It may be opened to suggest the reading of a book, whirled and dropped to the ground to show the falling of leaves, or, appearing above the dancer's sleeve, used to signify that the Moon has risen. In Java the dancers' faces remain impassive, but their hand gestures are elaborate, and they also manipulate long, floating scarves to give their movements a weightless, ethereal quality.

Unit 3. DISCUSSION

8. Study the expressions in the Useful Language box and the examples below showing different lexical and grammatical ways of expressing one and the same language function.

USEFUL LANGUAGE

Expressing similarity	Expressing preference
1. just the same as	1. would prefer ... rather than
2. like	2. would rather ... than

3. as + preposition phrase 4. as if 5. as though	3. prefer ... rather than 4. rather than ... prefer 5. prefer smth to smth
Expressing condition 1. if 2. as long as 3. in case	Expressing comparison 1. as ... as 2. more ... than 3. less ... than

a) **similarity**

1. **Like** cave painting, the first purpose of dance is probably ritual - appeasing a nature spirit or accompanying a rite of passage.
2. The first purpose of dance is **just the same as** that of cave painting, probably ritual - appeasing a nature spirit or accompanying a rite of passage.
3. **As** in cave painting the first purpose of dance is probably ritual - appeasing a nature spirit or accompanying a rite of passage.
4. Even their jumps and high extensions looked **as if** they were only momentarily escaping from the downward pull of the Earth, and many of their movements were executed close to, or on, the floor.
5. Even their jumps and high extensions looked **as though** they were only momentarily escaping from the downward pull of the Earth, and many of their movements were executed close to, or on, the floor.

b) **preference**

1. I **would prefer** to fail with honour **rather than** win by cheating.
2. I **would rather** fail with honour **than** win by cheating.
3. I **prefer** to fail with honour **rather than** win by cheating.
4. **Rather than** win by cheating I **prefer** to fail with honour
5. Most people **prefer** modern dances **to** ballet.
6. Most people **prefer** dancing the Waltz **to** dancing the Polka.
7. Most people **prefer** dancing the Waltz **rather than** dancing the Polka.

c) **condition**

1. **If** no main action dominates the stage, the spectator will be free to focus on any part of the dance.
2. **In** case no main action dominates the stage, the spectator will be free to focus on any part of the dance.
3. The spectator will be free to focus on any part of the dance **as long as** no main action dominates the stage.

d) **comparison**

1. Success is **as** ice cold and lonely **as** the North Pole.
2. Job satisfaction is **more** important **than** high salary.

3. High salary is **less** important **than** job satisfaction.

9. Rewrite each sentence so that it has a similar meaning and it contains the expression in bold type.

1. Most of the successful people are the ones who do less talking than listening.

more

2. The doing is usually more important than the outcome.

less

3. To guarantee success, act as if it were impossible to fail.

as though

4. In case you love what you are doing, you will be successful.

if

5. If you want success, start thinking of yourself as a success.

in case

6. If you can perform one style of dance well, you can perform any dance well.

as long as

7. Ballet companies prefer to advertise in magazines rather than in newspapers or on the radio.

would rather

8. Just as ballet every dance has a context and history.

just the same as

9. Character is more important than intelligence for success.

less

10. Read what famous people said about the essence of success. Discuss the position of the authors. Support your point of view with reasons and examples from your reading, your observations or your own experience. Use the expressions from the Useful Language box to develop your idea and express your opinion.

1. Success is going from failure to failure without loss of enthusiasm. - *Winston Churchill (1874-1965), British statesman, Prime Minister*

2. The most important single ingredient in the formula of success is knowing how to get along with people. - *Theodore Roosevelt (1858-1919), Twenty-sixth President of the USA*

3. Success is a journey, not a destination. The doing is usually more important than the outcome. - *Arthur Ashe*

4. Character is more important than intelligence for success. - *Gilberte Beaux*

5. My definition of success is control. - *Kenneth Branagh*

11. Read proverbs about success. Translate them into Russian and make up a story with one of the proverbs in English.

1. Success isn't how far you got, but the distance you traveled from where you started. - (Greek proverb)
2. No good thing is failure and no evil thing success. - (Italian proverb)
3. Men learn little from success, but much from failure. - (Arab proverb)
4. Try not to become a man of success but a man of value. - (English proverb)
5. Success is 10% ability, and 90% sweat. - (Nigerian proverb)

Unit 4. FOCUS ON POETRY

12. Read the poem (consulting a dictionary). Try to make a free translation of the poem (in writing) or its rhymed version (if you can). Express the main idea in brief. Learn the poem by heart.

Dance of Romance

(by Melody Thomas)

Under a cloudless starry calm of dreams of night
We said our vows of love and sweet Psyche
Our beauty of souls shall be forever so light
My best treasure of all is the beauty in your eyes.

Tonight of all nights we dance and tantalize
You stand and dance with hypnotic elegance
We fit so right together neath the calm of night
We romance with truth and honesty in dance.

Our hearts truly ignite our eternal toxic flames
We can both see the sparkle of diamonds of minds
Having and knowing you so close steams our romance
Holding you in the arms of love as we dance, dance, dance.

Tonight I close my eyes and feel love in your arms
As we dance together neath the heavenly of stars
The feeling of the tempo keeps our love alive
Our hearts belong together forever till the end of time.

Chapter SEVEN

Theatrical elements

Unit 1. READING AND TRANSLATION PRACTICE

Music, design, and drama have all played important roles in the evolution of dance, and in many cultures dance has actually been inseparable from these arts. The Greek word *mousikē*, for example, referring to music, poetry, and dance as one form, reflected the integral relation between these three arts in classical Greek drama. In the early European ballets, dance, music, drama, and spectacle were equally inseparable. Even where dance is perceived as an independent art form, most choreography is still accompanied by one or more of these elements. Choreographers generally regard them as integral parts of the works. Sound and visual effects, for example, can clarify the dramatic effect of a dance movement and can also help the spectator to perceive more fully its aesthetic qualities. In a general way, music, design, and drama also work together to heighten the experience of dance as something removed from everyday experience, inspiring a special attention in the spectator.

The most important element of dance is music, and it is rare for dance of any kind - social, theatrical, or religious - to develop without musical accompaniment. The close relation between dance and music is based on the fact that both are organized around rhythmic pattern; thus, the rhythm of the accompanying music may be used to determine the rhythm of the dance, to give it emphasis, or to help the dancers maintain the same beat.

Rhythm

Nearly all physical activity is done rhythmically, as in the beating of the heart, the flow of the breath, and the actions of walking and running. Work activities such as digging, sawing, scrubbing, or planting also tend to fall into a regular rhythm, because that is the most efficient and economical way of working the muscles and pacing the effort. When the rhythm is perfectly even, a regular pattern of time and force is established - each inhalation and exhalation of the breath and each stride or stroke of the saw taking the same amount of time and using the same amount of energy. In dance, too, the setting up of regular, efficient rhythms may also be important in allowing the dancer to continue dancing for a long time, whether the dancer is a *Şūfī* dervish or a disco dancer.

Individual dance movements also have a natural rhythm that determines the way in which they can be executed. A high leap, for example, can take only a certain amount

of time (the force of gravity preventing a very prolonged duration and the height of the leap precluding a very quick one). Thus, the rhythm, or pattern of accents, imposed on the leap can be neither very sharp nor much sustained.

Even though choreographers are limited to those rhythms permitted by the various dance movements, they do not always use those that are most natural and efficient. It may be easier for a dancer to perform a section of runs and jumps at a moderate, evenly paced rhythm, but this may not produce the effect that the choreographer wants.

Choreographers vary dance rhythms for many reasons, the most basic being the wish to create different qualities of movement - a slow, even rhythm, for example, to create softness and fluidity, or a fast, asymmetrical rhythm to make the movement attenuated or uneven. Varying the qualities of movement may also have a dramatic function, rhythm often determining whether a movement appears joyous, calm, or anguished. Also, choreographers following a musical score may manipulate the rhythms of the dance movements either to match or counterpoint those of the music. Rhythm is a vital element of all dances in all cultures, even in those African and Asian dances whose complex rhythms are often imperceptible to the Western observer. In these forms, the drummer may play a different rhythm with each hand, one setting the basic pulse and the other producing a pattern of sound to reflect the mood or meaning of the dance. The dancer, too, may set up one rhythm in the stamping of the feet while marking out another in the torso, arms, or head, thus producing a highly varied and irregular pattern of sounds and movements. It is rare for dance not to follow any kind of rhythmic organization, just as poets who do not follow a strict metre still emphasize and manipulate the rhythms of language.

Music

Many of the terms used in reference to dance rhythm, such as tempo, dynamics, and beat, are derived from music, as most dances is either set to music or accompanied by it. Particularly in cases where the choreographer sets the dance to a previously composed score, the music may determine both the length and structure of the work and even the exact phrasing of the movements. At its simplest, there may be an exact correspondence between the notes and the dance steps, as in a basic waltz melody. On a more complex scale, as in the music visualization popular with such choreographers as Ruth St. Denis, dancers or groups of dancers are assigned to specific instruments and are choreographed in such a manner that they duplicate on stage the relationships among the instruments in the orchestra. Balanchine was said to have translated music into spatial terms, manipulating the floor patterns and the grouping of the dancers so that they corresponded to the appearance and development of particular chord

sequences, rhythmic patterns, melodies, or sections of counterpoint. Nijinsky, on the other hand, in *L'Après-midi d'un faune* (1912; "Afternoon of a Faun"), used Claude Debussy's music purely for atmosphere, permitting it to set the mood rather than influence the organization of movements.

Music can determine the style or dramatic quality of a dance. In fact, composers are often instructed to emphasize or clarify the drama already inherent in the choreography. In Western ballet it is common for important characters to have their own musical themes expressing and identifying their personalities or for whole sections of music to be written in the style of the character dancing to them - as in the sweet, tinkling music that Pyotr Ilyich Tchaikovsky composed for the Sugar Plum Fairy in *The Nutcracker*. In plotless dances music and movement also reflect and reinforce each other, as in Ashton's *Monotones* (1965–66), where the clear, uncluttered lines of the choreography reflect the limpidity of Erik Satie's music.

Certain choreographers in the second half of the 20th century worked either without music or in such a way that music and dance remained wholly independent of each other. Merce Cunningham choreographed in silence, so that while the music helped to determine the overall mood of the dance, it rarely affected the dance's phrasing and structure and often did not even last for the same length of time. Cunningham believed that too close a correspondence between dance and music would not really help the audience to perceive the two forms more clearly but, rather, would have the opposite effect of each canceling the other out. Other choreographers, such as Jerome Robbins in *Moves* (1959), used complete silence even in performance, so that the natural sounds of the dance movements formed the only accompaniment, leaving the spectator to concentrate solely on the patterns and rhythms of the movement. Others have used natural or electronic sounds and even spoken words in an effort to separate dance from a close relationship with music while still providing it with some relationship to sound.

It is likely that music accompanied dance from earliest times, either through sounds such as stamping, clapping, and singing that the dancers made themselves, through percussion, or through various wind instruments such as pipes or flutes. In modern Afro-Caribbean dances it is possible to discern the effects that drumming and percussive-sounding movements can have on dancing - in maintaining the dancer's beat, providing accompaniment, and intensifying the dance's emotional power. A slow, heavy beat can create a mood of tension or expectancy, while a fast beat may build the dance to a joyous or dramatic climax. The rhythms of the drums, reinforced by clapping and stamping, can amplify the rhythms of the movements (the sway of the pelvis, the rippling of the spine) as well as set up a complex counterpoint with them to produce variations in tempo and phrasing.

Clapping and stamping can also play an important role in producing the hypnotic effect necessary to certain ritual dances, uniting both spectators and dancers in a single world of sound and clearing their minds of everyday preoccupations. In the war and hunting dances of many tribes, sound is often used in an imitative way, with the dancers uttering war cries or animal sounds in order to further their transformation into warriors or the hunters' prey.

In many Indian and Asian classical dances, stamping also plays an important role in maintaining the beat. Music, too, is very important, and many dances are accompanied by specific songs or musical compositions. In the Middle Eastern raqs sharqī, the song or music establishes the mood or narrative situation of the dance, which the performer then interprets through movement. In the Indian bharata natyam the dancer is accompanied by a singer, who marks the movements with a tiny pair of cymbals while singing out instructions to the dancer. Bells tied around the dancer's ankles also accompany the movements with their sound. Just as in Western theatre dance, the music accompanying these different dance forms is important both for its dramatic function - emphasizing moments of climax or different emotional states - and for its ability to increase the spectator's pleasure in and awareness of the movement.

Social dance is nearly always accompanied by music, which not only helps to keep the dancers in time with each other but also increases the power and excitement of the dance, encouraging the dancers to abandon themselves to their movements. Sometimes individual dances have developed in response to a new musical form, as in jazz and rock and roll; but dance has also had an important influence on music, as in the Renaissance, when musicians were required to produce music to accompany the new dances that were developing.

Choreographers and composers alike often feel limited and frustrated when they have to create their own works within the limits of someone else's artistic conception. The most fruitful relationship is often one in which an element of collaboration exists between composer and choreographer from the start. Fokine's collaboration with Stravinsky on *The Firebird* (1910) is an example of both score and choreography emerging from long and detailed discussion, during which each artist remained sensitive to the other's wishes and to the overall idea of the work. There are no rules, however, and while some choreographers dislike being subjected to the limitations and demands of a musical score, others regard them as important creative stimuli.

Most dances have a traditional relationship with particular musical works or with particular kinds of music. Although ballet has always had a close relation to classical (as opposed to popular) music, many people have found unacceptable its use of established masterpieces that were not especially composed for ballet. It was not until the 20th century that this practice came into being, with Isadora Duncan performing to Richard Wagner, Johannes Brahms, and Frédéric Chopin and Léonide Massine

choreographing his symphonic ballets to the works of Hector Berlioz, Brahms, and Tchaikovsky.

During the 20th century a close relationship also existed between modern dance and contemporary music, often music of a highly experimental nature. Thus, choreographers used, or even commissioned, works from composers such as Arnold Schoenberg, Anton Webern, Luciano Berio, Aaron Copland, and John Cage. But it is common for both contemporary ballet and modern dance to use a variety of musical forms: modern dance may use early classical or non-Western music, while ballet may be performed to popular music. Also, as mentioned above, the concept of musical accompaniment has been stretched to include any kind of natural sound, electronic score, spoken text, or even silence.

Essential Vocabulary

inseparable [ɪn'sepərəbl̩] adj - неотделимый, неотъемлемый

perceive [pə'si:v] v – воспринимать; ощущать, чувствовать; понимать, осознавать, осознавать

clarify ['klærɪfaɪ] v - разъяснить, пояснить; уточнить, уточняться; прояснить

heighten [haɪtn̩] v - повысить, повышать; усилить, усиливать

remove [rɪ'mu:v] v - удалить, удалять, стирать; извлечь, извлекать, вынуть, вынимать, выводить

inspire [ɪn'spaɪə] v – вдохновлять, воодушевлять; внушать, вселять; вызывать

rare [rɛə] adj – редкий

pattern ['pætən] n – узор; модель, структура, паттерн, закономерность

maintain [meɪn'teɪn] v – поддерживать; сохранить, удерживать, соблюдать

beat [bi:t] n – удар; ритм, такт

dig [dɪg] v – копать

saw [sɔ:] v – пилить

scrub [skɹʌb] v – скрести; мыть, тереть

plant [plɑ:nt] v - посадить, сажать, высаживать

establish [ɪs'tæblɪʃ] v – установить; создавать, основывать

inhalation [ɪnhə'leɪʃn̩] n – вдыхание, вдох

stride [straɪd] n – шаг

stroke [strəʊk] n - удар, взмах; ход; такт

amount [ə'maʊnt] n - количество, объем; размер, величина

impose [ɪm'pəʊz] v – навязывать

leap [li:p] n - скачок, прыжок, шаг

sustain [səs'teɪn] v - поддерживать, выдержать; сохранить

permit ['pɜ:mit] v - позволять, , разрешать, допускать

softness ['sɒftnəs] n - мягкость, нежность, плавность
fluidity [flu:'ɪdɪtɪ] n - текучесть, плавность; подвижность
attenuate [ə'tenjuət] v – ослаблять
uneven ['ʌn'i:vən] adj - неравномерный, неравный, неодинаковый
joyous ['dʒɔɪəs] adj - радостный, веселый, счастливый, ликующий
anguished ['æŋɡwɪʃ] adj – мучительный; страдальческий
match [mætʃ] v - соответствовать, совпадать
counterpoint ['kaʊntəpɔɪnt] v - контрапунктировать
vital [vaɪtl] adj - важный, необходимый, важнейший, существенный
imperceptible [ɪmpə'septəbl] adj - незаметный, неуловимый, неощутимый, незначительный
drummer ['drʌmə] n - барабанщик, ударник
mood [mu:d] n - настроение, настрой, расположение духа
strict [strikt] adj - строгий, жесткий
score [skɔ:] n – счет; партитура
duplicate ['dju:plɪkɪt] v – дублировать, копировать; повторять
spatial ['speɪʃəl] adj – пространственный
sequence ['si:kwəns] n - последовательность, порядок, очередность
influence ['ɪnfluəns] n влияние, воздействие, действие, фактор
determine [dɪ'tɜ:mɪn] v – определить, выяснить, решать, предопределять; устанавливать
inherent [ɪn'hɪərənt] - присущий, свойственный, характерный
tinkling ['tɪŋklɪŋ] – звенящий
reinforce [ri:'ɪn'fɔ:s] v - укрепить, усилить; подтвердить
uncluttered [ʌn'klʌtəd] adj - лаконичный; незагроможденный
limpidity [lɪm'pɪdɪtɪ] n – прозрачность
remain [ri'meɪn] v – оставаться, сохраниться, пребывать
perceive [pə'si:v] v – воспринимать; ощущать, чувствовать
cancel ['kænsəl] v – отменить, аннулировать, отказаться, прервать
separate ['sepɪt] v - отделять, отделиться; разделять; расходиться
percussion [pə'kʌʃn] n – перкуссия; удар; выстукивание
pipe [paɪp] n – труба; свирель; дудка; волынка; свисток
flute [flu:t] n – флейта
discern [dɪ'sɜ:n] v – различать, отличить; распознать; усмотреть; разгадать
percussive [pə'kʌsɪv] adj – ударный; перкуссионный
amplify ['æmplɪfaɪ] v – усиливать, расширять, увеличивать, развивать
ankle [æŋkl] n - лодыжка, щиколотка
abandon [ə'bændən] v – отказаться; оставить, покинуть, покидать, отбросить, расстаться

emerge [ɪ'mɜːdʒ] v - возникать, появляться, вырисовываться, родиться, зарождаться

stimulus ['stimjʊləs] n - стимул, стимулирование, раздражитель

Exercises

1. Translate the following words and word combinations or find Russian equivalents.

- | | |
|------------------------------------------------------------------|-----------------------------------------------------------------|
| 1. to perceive more fully its aesthetic qualities | 10. the exact phrasing of the movements |
| 2. in a general way | 11. at its simplest |
| 3. to heighten the experience of dance | 12. an exact correspondence |
| 4. tend to fall into a regular rhythm | 13. on a more complex scale |
| 5. the force of gravity | 14. assigned to specific instruments |
| 6. to create softness and fluidity | 15. inherent in the choreography |
| 7. to reflect the mood or meaning of the dance | 16. reinforced by clapping and stamping |
| 8. a highly varied and irregular pattern of sounds and movements | 17. the most fruitful relationship |
| 9. in reference to dance rhythm | 18. subjected to the limitations and demands of a musical score |
| | 19. to use a variety of musical forms |

2. Translate the following sentences into Russian.

1. Music, design, and drama have all played important roles in the evolution of dance.
2. The Greek word *mousikē*, for example, referring to music, poetry, and dance as one form, reflected the integral relation between these three arts in classical Greek drama.
3. In a general way, music, design, and drama also work together to heighten the experience of dance as something removed from everyday experience, inspiring a special attention in the spectator.
4. The most important element of dance is music, and it is rare for dance of any kind - social, theatrical, or religious - to develop without musical accompaniment.
5. Nearly all physical activity is done rhythmically, as in the beating of the heart, the flow of the breath, and the actions of walking and running.
6. Individual dance movements also have a natural rhythm that determines the way in which they can be executed.

7. Choreographers vary dance rhythms for many reasons, the most basic being the wish to create different qualities of movement.
8. Rhythm is a vital element of all dances in all cultures, even in those African and Asian dances whose complex rhythms are often imperceptible to the Western observer.
9. Many of the terms used in reference to dance rhythm, such as tempo, dynamics, and beat, are derived from music, as most dances is either set to music or accompanied by it.
10. Music can determine the style or dramatic quality of a dance.
11. Certain choreographers in the second half of the 20th century worked either without music or in such a way that music and dance remained wholly independent of each other.
12. It is likely that music accompanied dance from earliest times, either through sounds such as stamping, clapping, and singing that the dancers made themselves, through percussion, or through various wind instruments such as pipes or flutes.
13. Choreographers and composers alike often feel limited and frustrated when they have to create their own works within the limits of someone else's artistic conception.
14. Most dances have a traditional relationship with particular musical works or with particular kinds of music.
15. During the 20th century a close relationship also existed between modern dance and contemporary music, often music of a highly experimental nature.
16. But it is common for both contemporary ballet and modern dance to use a variety of musical forms: modern dance may use early classical or non-Western music, while ballet may be performed to popular music.

3. Fill in the gaps in the sentences below with the words and expressions from the box.

as mentioned above, in response to, in order to, either ... or, such as, neither ... nor,

1. Work activities _____ digging, sawing, scrubbing, or planting also tend to fall into a regular rhythm.
2. Thus, the rhythm, or pattern of accents, imposed on the leap can be _____ very sharp _____ much sustained.
3. Also, choreographers following a musical score may manipulate the rhythms of the dance movements _____ to match _____ counterpoint those of the music.
4. Sometimes individual dances have developed _____ a new musical form, as in jazz and rock and roll

5. Also, _____, the concept of musical accompaniment has been stretched to include any kind of natural sound, electronic score, spoken text, or even silence.
6. In the war and hunting dances of many tribes, sound is often used in an imitative way, with the dancers uttering war cries or animal sounds _____ further their transformation into warriors or the hunters' prey.

4. Find English equivalents for the following Russian expressions and words.

- | | |
|---------------------------------------------------------------------------|--------------------------------------------------------------------------|
| 1. это характерно как для современного балета, так и современного танца | 11. раскачивание таза, легкое колебание позвоночника |
| 2. в тесной связи с классической (в отличие от популярной) музыки | 12. настроение напряженности или предвкушения |
| 3. ограничения и требования партитуры | 13. чтобы определить общее настроение танца |
| 4. в качестве важных творческих стимулов | 14. концентрировать внимание исключительно на структуры и ритмы движения |
| 5. пример как партитуры, так и хореографии | 15. подчеркивать и манипулировать ритмами языка |
| 6. элемент сотрудничества | 16. делать движение затухающим или неравномерным |
| 7. в пределах чужого художественного замысла | |
| 8. в ответ на новую музыкальную форму | |
| 9. важная роль в поддержании ритма | |
| 10. гипнотическое действие необходимое для определенных ритуальных танцев | |

5. Match the words below with their definitions.

- | | |
|------------------|----------------------------------------------------------------------------------------------------------------------|
| 1. drama | a. the sound or effect of two things hitting each other with great force |
| 2. spectacle | b. a musical instrument made of skin stretched over a circular frame, played by hitting it with your hand or a stick |
| 3. spectator | c. a play for the theatre, radio etc. usually a serious one, or plays in general |
| 4. accompaniment | |
| 5. score | |
| 6. percussion | |
| 7. flute | |

- 8. pipe
- 9. drum

- d. a written or printed copy of a piece of music, especially for a large group of performers, or the music itself
- e. a very impressive show or scene
- f. a musical instrument like a thin pipe, that you play by holding it across your lips, blowing over a hole, and pressing down buttons with your fingers
- g. while something else is happening or while another sound can be heard
- h. a simple musical instrument like a tube, that you play by blowing
- j. someone who is watching an event or game

6. Translate the following sentences into English.

1. И во многих культурах танец на самом деле был неотделим от этих искусств.
2. В ранних европейских балетах, танец, музыка, драма, и зрелище были в равной мере неотделимы.
3. Звуковые и визуальные эффекты, например, могут уточнить драматический эффект танцевального движения, а также способны помочь зрителю полнее воспринять его эстетические качества.
4. Тесная связь между танцем и музыкой основана на том, что тот и другая организованы вокруг ритмического рисунка.
5. Таким образом, ритм сопровождающей музыки может использоваться, чтобы определить ритм танца, чтобы придать ему акцент, или чтобы помочь танцорам поддерживать тот же ритм.
6. Хотя хореографы ограничены теми ритмами, допускаемыми в различных танцевальных движениях, они далеко не всегда используют те, которые являются наиболее естественными и эффективными.
7. Различные качества движения также могут иметь драматические функции, ритм часто определяет, является ли движение радостным, спокойным, или выражающим боль.
8. Особенно в тех случаях, когда хореограф задает танец по ранее составленному музыкальному сопровождению, музыка может определить длину и структуру произведения и даже точную формулировку движений.
9. Говорят, что Баланчин перевел музыку в пространственный смысл, манипулируя напольными узорами и группировкой танцоров.

10. Для западного балета характерно для персонажей иметь свои собственные музыкальные темы, выражающие и определяющие их личности.
11. Другие использовали натуральные или электронные звуки и даже слова в попытке отделить танец от близких отношений с музыкой в то же время, предоставляя ему какое-то отношение к звуку.
12. Медленный, тяжелый ритм может создать настроение напряженности или предвкушения, в то время как быстрый ритм может построить танец радостного или драматического апогея.

7. Answer the questions.

1. What has played important roles in the evolution of dance?
2. What relation did the Greek word *mousikē* reflect in classical Greek drama?
3. What is the role of sound and visual effects?
4. What is the most important element of dance?
5. What fact is the close relation between dance and music based on?
6. Is all physical activity done rhythmically?
7. Why may also the setting up of regular, efficient rhythms be important in dance?
8. Do individual dance movements also have a natural rhythm?
9. What reasons do choreographers vary dance rhythms for?
10. Is rhythm a vital element of all dances in all cultures?
11. Is it rare for dance not to follow any kind of rhythmic organization?
12. What are many of the terms used in reference to dance rhythm derived from?
13. May the music determine both the length and structure of the work and even the exact phrasing of the movements?
14. Can music determine the style or dramatic quality of a dance?
15. What is it common for important characters to have in Western ballet?
16. In what ways did certain choreographers work in the second half of the 20th century?
17. Is it likely that music accompanied dance from earliest times?
18. Can clapping and stamping also play an important role in certain ritual dances?
19. Is social dance accompanied by music?
20. Is the most fruitful relationship between composer and choreographer important?
21. Do most dances have a traditional relationship with particular musical works or with particular kinds of music?
22. What music has ballet always had a close relation to?
23. When did a close relationship also exist between modern dance and contemporary music?
24. What has the concept of musical accompaniment been stretched to?

Unit 2. READING COMPREHENSION AND RENDERING PRACTICE

Translate the following texts into Russian and make a synopsis of the text in English applying the phrases for rendering.

Folk dance

When tribal societies in Europe gave way to more structured societies, the old dance forms gradually developed into what are now called folk or peasant dances. For a long time these retained much of their original significance and therefore could have received the modern classification of “ethnic.” The Maypole dance, still sometimes performed in England, is a descendant of older tree-worshipping dances, the ribbons that the dancers hold as they dance around the pole symbolizing the tree’s branches. The morris dance, also called the moresque because the blackened faces of the dancers resembled the Moors, is a survival of early weapon dances, which were not war dances but an ancient form of religious worship. The types and styles of these different dances were numerous, and, as with tribal dances, many were lost so that information about them often remains sketchy. In the 20th century, efforts to collect national music and dances were made by, among others, Cecil Sharp in England and Béla Bartók in Hungary. These efforts resulted in the revival of certain dances, but they are now danced mainly for recreation, and their original significance has been lost. It is in this conscious revival or preservation of ethnic and national dances for purposes of entertainment that modern folk dance has its origin.

Although different areas and countries have different styles of dance, most of them share common formations and styles of movement. The earliest and simplest formation, the closed circle, is found in all folk dances and derives from the ritual of circling around an object of worship. The dancers grasp one another by the hands, wrists, shoulders, elbows, or waists and face the centre of the circle. In more complex forms, dancers move into and out of the circle to perform individual movements or to join into couples, or, as the dancers circle, they may weave around one another. In some dances there are two concentric circles, sometimes the inner one of men and the outer one of women.

Another common formation, the chain, involves a long line of dancers, often holding hands or linked by handkerchiefs. The leader may trace a complex, serpentine pattern for the others to follow. Processional dances may travel a long way—even through an entire village. The dancers are mostly in couples, with the procession halting at times for them to dance together.

Many folk dances today are performed in sets, groups of about eight dancers who may perform in all of the above formations but within a restricted space. In other dances, individuals may leave the group and dance on their own.

Folk dance steps are usually quite simple variations on walking, hopping, skipping, and turning. (See above Folk dance.) Depending on the particular dance form, these steps may be long, slow, and gliding or short, fast, and springing. The hips are usually held still, though in more vigorous dances the men in particular may crouch, kneel, or even lie on the floor. Some dances involve large jumps and lifts, usually with the man seizing the woman by the waist, lifting her into the air, and possibly turning with her.

There are numerous kinds of holds. For example, two dancers may face each other and hold hands with the arms crossed, link arms, or use a hold similar to that of ballroom dancers. Individual folk dances may also contain distinctive motifs: the dancers may clap their hands, wave handkerchiefs, or clash sticks with one another. Some dances contain elements of mime—not only the bows and curtsies of courtship dance but also gestures such as those performed in certain Slavic harvest dances, where the arms are brought up to the chest and opened outward as if presenting something.

Many European folk dances are characterized by a strong emphasis on pattern and formation. The dancers frequently move in an ordered relation to one another, and the steps follow clearly delineated floor patterns on the ground. The circle is the simplest pattern, but the chain, the procession, and the longways dance are also common. (Some of the more complicated patterns are probably due to the influence of the court dances, which systematized and polished the more robust peasant forms.) Although there are numerous exceptions to the rule, the emphasis in many of those dances is on the footwork, rather than on large or vigorous movements of the body.

Unit 3. DISCUSSION

8. Study the expressions in the Useful Language box, which are used to express different language functions. The list of expressions in each function can be continued. Think of expressions which can be added to each function.

USEFUL LANGUAGE

Expressing agreement	Expressing disagreement
That's true.	I don't agree.
I agree.	I'm afraid I don't agree.
I totally agree.	Quite the contrary.

I quite agree with that point of view.	I can't agree with that point of view.
Expressing certainty It is obvious (that) ... I am certain (that) ... I am sure (that) ...	Expressing doubt I doubt that ... It is hardly likely (that) ... It's questionable (that) ...
Developing the idea There is one more thing to be noted ... More than that ... In this connection I'd like to add ... What is more ...	Giving opinions My point is that ... It is my belief that ... I believe that ... I really think ...

9. Match the function in the left column with the appropriate expression in the right one and complete the Useful Language box with these expressions accordingly.

- | | |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ol style="list-style-type: none"> 1. giving opinions 2. expressing certainty 3. expressing doubt 4. expressing disagreement 5. expressing agreement 6. developing the idea | <ol style="list-style-type: none"> a. It is clear (that) ... b. I might as well add that ... c. That's right. d. In my opinion, e. I really can't agree with you there. f. It is most doubtful (that) ... |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

10. Read what famous people said about job, production and luck in job. Discuss the extent to which you agree or disagree with the opinion stated below. Support your point of view with reasons and examples from your reading, your observations or your own experience. Use the expressions from the Useful Language box to develop your idea and express your opinion.

1. The tougher the job, the greater the reward. – *George Allen, American football coach*
2. I've met a few people who had to change their jobs in order to change their lives, but I've met many more people who merely had to change their motive to service in order to change their lives. – *Peace Pilgrim (1908-1981), American peace activist*
3. The society based on production is only productive, not creative. – *Albert Camus (1913-1960), French existential writer*
4. Luck, bad if not good, will always be with us. But it has a way of favoring the intelligent and showing its back to the stupid. - *John Dewey*
5. Work harder on yourself than you do on your job. – *Jim Rohn, American businessman, philosopher*

6. To dance is to be out of yourself. Larger, more beautiful, more powerful. This is power, it is glory on earth and it is yours for the taking. - *Agnes De Mille*
7. Dancers are an admirable bunch of people. The way they work. The stress is extraordinary. It's a difficult career. I think it's hellish; the fact that they are over the hill as they're emotionally maturing. That calls for a terrific strength of character. - *Lady D. MacMillan*
8. The only thing that overcomes hard luck is hard work. - *Harry Golden*
9. Beyond talent lie all the usual words: discipline, love, luck -- but, most of all, endurance. - *James Arthur Baldwin*
10. It is the job that is never started that takes longest to finish. - *J.R.R. Tolkien*
11. People might find me attractive, but it's also my job to prove that I can be intelligent. - *Portia de Rossi*

11. Read proverbs about job. Translate them into Russian and make up a story with one of the proverbs in English.

1. Everybody's business is nobody's business.
2. Diligence is the mother of good luck.
3. The labourer is worthy of his hire.
4. Jack of all Trades.
5. Every path has its puddle.
6. Give a man a fish and you feed him for a day. Teach a man to fish and you feed him for a lifetime.

Unit 4. FOCUS ON POETRY

12. Read the poem (consulting a dictionary). Try to make a free translation of the poem (in writing) or its rhymed version (if you can). Express the main idea in brief. Learn the poem by heart.

DANCING QUEEN

(by Jean Murray)

I am the dancing queen.
Music enters me
like a symphony.
Into my ears,
then straight

to my toes.

Starts off in my feet,
then my body moves.
Like a chain reaction,
I've often proved.
Can't stay still...
I am overcome.

Like a drum,
I keep the beat.
My DNA reacts...
reverberates.
It's from my dad,
The Music Man.

"Vertical expression for
horizontal desire"??
It's been a while....
I'll soon expire.
Home alone, my King
has left the building!!!

Chapter EIGHT

Round Dancing — Choreographed Ballroom

Unit 1. READING AND TRANSLATION PRACTICE

A History of Dance by Chris & Terri Cantrell

I. From the Beginning

WHAT'S IN A NAME? The words "dance" and "dancing" come from an old German word "danson," which means "to stretch." All dancing is made up of stretching and relaxing. The muscles are tensed for leaping and then relaxed as we make what we hope will be a gentle and graceful landing. Dancing must be organized; it is not enough to jump around the floor with anger or excitement. Dancing is a way of expressing one's emotions through a succession of movements disciplined by rhythm.

WHY ARE THERE SO MANY DIFFERENT DANCES? One reason suggested why there are so many dances lies partly in the dancers' environment: the natural surroundings in which they live. Compare the life of a dweller in a mountain village with the life of a farmer in the wide valley below.

The mountain dweller lives among hills too steep, too rugged, and too stony for crops to grow in; yet the hills support sheep, goats, or cattle nimble-footed enough to scramble for scattered tufts of grass among the rocks. To survive here, the hillman must be a hunter or herdsman, walking many miles a day over the roughest country, his eyes raised to the hill slopes ahead. He develops alert, springing steps and walks with his weight on his toes. The dances he would most likely invent would be springing, jumping dances or dances where the men would throw the women high into the air. Their dances would take up very little room (we often call these "living room routines" because they take up very little room on the dance floor and were probably choreographed in someone's very small living room).

The plainsman lives on a flat expanse of rich soil where crops grow abundantly. His whole life may be devoted to tending the same few fertile acres, his eyes cast down to the earth beneath his feet, as he plows, sows, or reaps. The plainsman develops a slow, heavy tread and walks with his weight on his whole foot. He might develop running dances that take up a great deal of ground.

ANCIENT ROUND DANCES: In ancient round dances, the dancers formed a circle around something or someone believed to hold special magical power - a stone, a wooden object, or a witch doctor (modern-day Cuers). As the dancers move in a ring, power is believed to flow from the object outward to the ring and back again. The dance

becomes so absorbing that often dancers felt neither fatigue nor pain. As they whirl around, the performers believe that they themselves have become spirits. These round dances date from earliest times and are found almost worldwide. They flourish wherever people believe that power can leave one object and enter another object by magic (kind of like that helpless look some dancers give the Cues before a routine to help them remember what was in that new routine taught the week before). Long after their ritual origins had been forgotten, the round dances continued on. Round dances invaded the ballrooms of the 18th-Century Europe. Original "Round Dances" are still popular with the country people of Eastern Europe, and survive today in the children's game of "Ring around the Rosie."

II. North American Dances

Did you ever wonder where dance rhythms originated? Though many of the current Round Dancing rhythms originated in the Caribbean, South America, and Europe, several have their true origins in North America. A few "North American Originals" are below.

BARN DANCE: A nineteenth-century American couple dance in 4/4 time, taking its name from the rural custom of dancing to celebrate the completion of a new barn. Known also as the pas de quatre and the military schottische, the steps involved walking, hopping, sliding, turning, and foot stamping, which shocked many who believed all dancing should be decorous.

BIG APPLE: A party dance that appeared around 1935 in New York, taking its name from the Big Apple Club of Columbia, South Carolina. Couples arranged themselves in a large circle and performed figures according to the instructions of a caller.

BLACK BOTTOM: A dance employing strong African- and Caribbean-style hip movements, which first appeared on Broadway in 1926, and which scandalized older dancers on both sides of the Atlantic because of its gliding, skipping, leaping, and stamping - not to mention its flaunting of the backside.

BOP: American solo dance popular in the mid-1950s, consisting of a sort of marching in place to music that emphasized the upbeat. Variations were the scooter, the flea hop, the swister, and the rock and around.

BOSSA NOVA: A combination of American jazz rhythms and Brazilian samba, popular in the USA in the early 1960s.

CHARLESTON: Originated in Charleston, South Carolina, where black dockworkers danced to amuse themselves. Transported to New York, it became a hit in the Ziegfeld Follies of 1923, and was quickly adopted by the flappers.

CONTRA: Contra is an American form of country-dance perfected in the late 17th century. Sets of couples faced each other, usually in a square or rectangular pattern, and exchanged positions using various figures. The name also refers to the fact that the

dancers performed counter to, or opposite each other. It may have originated from Court Dances.

FOXTROT: Foxtrot was originally a Ragtime dance best credited to Harry Fox, a music-hall entertainer who performed a fast trotting dance that electrified the Ziegfeld Follies of 1914. Tamed by dancing teachers, it became a popular ballroom dance to ragtime music. The English smoothed out its jerks and originally called it the saunter; it is now termed the Slow Foxtrot (also called English or International Foxtrot). Today, Social Foxtrot (also called American Foxtrot or Rhythm Dancing) closely resembles slow quickstep, due to the influence of Arthur Murray. It involves various combinations of short, quick steps.

JITTERBUG: In the jitterbug (another name for lindy) athletic couples moved energetically, alone and together to a rapid beat, originally to 1930's boogie-woogie and swing music. There are two types of basic steps, those in which the feet stay on the ground, and the "air steps" in which the dancer leaves the floor entirely.

JIVE: Jive is a tamed version of the jitterbug that came into fashion in the 1950s.

ONE-STEP: Also known as the turkey trot, the most ubiquitous ragtime dance. It was universally popular among the young during the early twentieth century. The one-step simply required a single step per beat.

RAGTIME: Dances performed to syncopated, jazzy music of ragtime, popular in the late 19th century. Ragtime also includes the mimic/animal dances (e.g., black bottom, bunny hug, cakewalk, turkey trot) popular in the first two decades of the 20th century.

ROCK 'N' ROLL: Frenetic, solo or occasionally couple dances performed to the simple, compulsively rhythmic style of pop or rock music originating in the 1950s. These developed out of jive.

ROUND DANCE (ancient definition): In the 19th century, these became country dances in a round or circular formation (as opposed to a square), in which the couples exchanged positions. The term is also used for the 19th-century, couple dances such as the waltz or polka, which feature a constant turning of the partners.

SQUARE DANCE: An American form of country dancing, developed from the early 19th-century contras and quadrilles. Couples face each other in a square formation and exchange places in relation to their partners and to the other couples. Another addition is that of a caller who announces the figures or floor patterns they are to perform.

TWO-STEP: A dance requiring two steps per beat, first performed to John Philip Sousa's Washington Post March (1891), and rapidly applied to other dances of the period, until ousted by ragtime and the one-step. It is an ancestor of the foxtrot.

TWIST: Solo rock dance that first appeared in 1961, performed by Chubby Checker.

III. International Dances

Did you ever wonder where dance rhythms originated? In Part 1 we discussed several "North American Originals." This time, we will discuss the origins of several other popular dance rhythms in Round Dancing.

ARGENTINE TANGO: Originally an erotic dance from the Caribbean and Argentina. The dance was tamed in France in the early 20th century, and became a craze in England and the US, where "tango teas" took place, offering a small space for fashionable dancers to show off their skill. It was further refined in England and a new dance was created, the INTERNATIONAL TANGO. There were innumerable different tango steps in 2/4 time, although the dance was standardized, at least for ballroom performers, in the 1920s. The Argentine tango is one of the Latin dances while the International tango is one of the Smooth/Modern dances. AMERICAN TANGO is a combination of Argentine and International figures and techniques. It is generally classified as a Smooth/Modern dance, too.

BALLROOM DANCE: Social dancing usually performed for pleasure at "balls," in dance halls, and the like. Ballroom dancing competitions, for couples or for groups, are a popular form of entertainment.

BOLERO: Spanish dance in 3/4 time that came from Provence in the Middle Ages, but which by the 19th century had developed into a folk dance to a throbbing rhythm from vocal or guitar and castanet accompaniment.

CHA CHA: A Cuban dance derived from the mambo, possibly named after the noise made by the slippers of Caribbean women (2 slow and 3 quick steps), to the Latin American sound in 2/4 or 4/4 time. It became first popular in the middle 1950s.

CONGA: A Cuban dance in which performers formed a long chain by holding onto the waist of the person in front, and snaked their way around the floor, house, or even town, performing a 1-2-3-kick to Latin American music. It was first popular in England and the US in the 1930s.

MAMBO: Cuban dance popular in the US and Europe in the mid-1950s. The mambo is a combination of Latin American and jazz. There is one beat in each bar on which the dancer does not take a step.

MAXIXE: A ballroom dance, originating in Brazil as a festive folk dance with athletic dipping and swaying steps.

MERENGUE: The merengue has a "limp" step in which the right foot is brought up to the left to Latin American music. Legend claims that a Dominican Republic ruler/general who had a severe limp but loved to dance originated this dance. It was first popular in the US in the 1950s.

MINUET: A stately social dance developed in 17th-century France, involving short graceful steps, bows, and curtsies.

MORRIS DANCE: A folk dance originating in Spain (the name is a corruption of "Moorish") and developed in England. The dancers, wearing bells and waving scarves, move in patterns of skipping, trotting steps.

PASO DOBLE: Spanish one-step (a dance that requires a single step per beat of music) originally popular in the 1930s.

POLKA: The polka came from Czechoslovakia and Bohemia. The name is connected to the Czech word pulka, meaning "half" (half steps are used in the dance). It is a wild and whirling athletic dance, with fast hopping and running steps. The catchy rhythm in 2/4 time made the dance widely popular in Europe and the US after its performance on the Paris stage in 1844.

QUICKSTEP: English dance that gave birth to the quick fox trot (American Foxtrot/Arthur Murray Foxtrot). It was given the name "quickstep" in 1929 and is performed smoothly with gliding steps and turns.

RUMBA: From Cuba, originally an erotic dance combining African and Caribbean rhythms. It reached the US in the late 1920s in a tamed version in 2/4 or 4/4 time.

SAMBA: Brazilian dance in 2/4 or 4/4 time whose name came from the dances performed by African slaves. A modified version was introduced at the 1939 New York World's Fair and became popular in Europe after World War II.

WALTZ: Probably the most famous of all ballroom dances, the waltz was originally a German turning dance. This dance, in 3/4 time, conquered the rest of Europe in the early 19th century, though it had to contend with fierce criticism because of the close hold required and the speed with which the dancers revolved around the floor. In the Viennese waltz, couples turned in only one direction; in the slower American version, the Boston, they could turn in any direction.

Essential Vocabulary

stretch [streɪʃ] v - простираться, протягивать; растягивать; вытягивать, тянуть, натягивать; вытягиваться; напрягать

leap [li:p] n – прыжок

land [lənd] v -приземляться

anger ['æŋgə] n – гнев

excitement [ɪk'saɪtmənt] n - волнение, возбуждение

succession [sək'seʃn] n – последовательность

environment [ɪn'vaɪənmənt] n - окружающая среда, окружение, окружающая обстановка

surround [sə'raʊnd] v – окружать; обступать

compare [kəm'preə] v – сравнивать; сверять

dweller ['dwelə] n - житель, обитатель, жилец

valley ['væli] n - долина, лощина, низина
steep [sti:p] adj – крутой
rugged ['rʌɡɪd] adj - прочный, массивный; суровый, трудный, строгий; неровный; грубый; труднопроходимый
support [sə'pɔ:t] v - поддерживать, подтверждать, подкреплять; оказывать поддержку; содержать
cattle [kætl] n - крупный рогатый скот
scramble [skræmbəl] v – карабкаться; бороться; взбираться; взбалтывать
tuft [tʌft] n – пучок
survive [sə'vaɪv] v - выжить, уцелеть; пережить, выдержать, перенести; остаться в живых
herdsman ['hɜ:dzmən] n – пастух, скотовод
rough [rʌf] adj - грубый; шероховатый, неровный; бурный, дикий; жесткий, суровый, резкий, терпкий
alert [ə'lə:t] adj - бдительный, внимательный, настороженный; живой; проворный
weight [weɪt] n – вес; масса
toe [təʊ] n - палец ноги; носок
toes [təʊz] n – цыпочки
spring [sprɪŋ] v - возникать, вытекать; скакать; прыгать
throw [θrəʊ] v - бросать, бросить, кидать, броситься, отбрасывать, сбрасывать, метать; перебрасывать
plainsman ['pleɪnzmən] n - житель равнин
expanse [ɪks'pæns] n – простор
abundantly [ə'bʌndəntli] adv - обильно, щедро
tend [tend] v – заботиться; иметь тенденцию; обслуживать
fertile ['fɜ:taɪl] adj – плодородный; богатый
plow [pləʊ] v - пахать, вспахать; вспахивать, распахивать
sow [səʊ] v - сеять, засеивать; высевать; распространять
reap [ri:p] v - пожинаать, жать
tread [tred] n - поступь, походка
ancient ['eɪnfənt] adj - древний, старинный, античный, старый
magical ['mædʒɪkəl] adj - магический, волшебный, колдовской
witch [wɪtʃ] n - ведьма, колдунья
absorb [əb'sɔ:b] v – поглощать; впитывать, всасывать; абсорбировать
fatigue [fə'ti:g] n - усталость, утомление
whirl [wɜ:l] v – кружиться; кружить; вращаться
spirit ['spɪrɪt] n - дух, душа, ум
flourish ['flaʊrɪʃ] v - процветать, преуспевать; расцветать, цвести
invade [ɪn'veɪd] v - вторгаться, посягать; оккупировать, захватывать, овладеть

ballroom ['bɔ:lru:m] n - танцевальный зал
barn [bɑ:n] n - сарай, коровник, конюшня, гумно; амбар
rural ['ruərəl] adj - сельский, деревенский
involve [ɪn'vɒlv] v - вовлекать, приводить; касаться, затрагивать; содержать; втягивать; вызывать
decorous ['dekərəs] adj – благопристойный; приличный, пристойный
appear [ə'piə] v – появляться; казаться, выглядеть; проявляться; фигурировать; выходить
hip [hɪp] n - бедро
mention [menʃn] v - упоминать, ссылаться
flaunt [flɔ:nt] v – щеголять; выставять напоказ
backside ['bæk'saɪd] n - задняя сторона; тыльная сторона, обратная сторона, задняя часть
emphasize ['emfəsaɪz] v - подчеркивать, акцентировать
upbeat ['ʌpbi:t] n - отмашка такта; неударный звук в такте
flea [fli:] n - блоха
amuse [ə'mju:z] v - забавлять, позабавить, развлекать; развеселить
flapper ['flæpə] n – хлопущая; фалда; клапан
rectangular [rek'tæŋgjʊlə] adj - прямоугольный
pattern ['pætən] n - узор, рисунок, схема, система, диаграмма
resemble [rɪ'zembəl] v – походить; иметь сходство
tame [teɪm] v - укрощать, приручать; смирять; дрессировать; смягчать
turkey ['tʃ:ki] n - индюк
ubiquitous [ju:'bɪkwɪtəs] adj - вездесущий, повсеместный
frenetic [frə'netɪk] adj - неистовый
compulsively [kəm'pʌlsɪvli] adv - вынужденно
totem ['təʊtəm] n - тотем
require [rɪ'kwaɪə] v - требовать, нуждаться, приказывать
ancestor ['ænsɪstə] n - предок, прародитель
innumerable [ɪ'nju:mərəbl] adj - бесчисленный, неисчислимый, бессчетный, несчетный
throb [θrɒb] v – пульсировать; трепетать
waist [weɪst] n - талия
claim [kleɪm] v - утверждать, заявлять, притязать; требовать
conquer ['kɒŋkə] v - победить, преодолеть, побороть; покорить; завоевывать
contend [kən'tend] v - утверждать, спорить, оспаривать; соперничать, состязаться; бороться
fierce [fiəs] adj - свирепый, жестокий, лютый, агрессивный; горячий
revolve [rɪ'vɒlv] v - вращаться, вертеться, вращать; обдумывать

Exercises

1. Translate the following words and word combinations or find Russian equivalents.

- | | |
|-----------------------------------------------------------------------------|------------------------------------------------------------------------------|
| 1. made up of stretching and relaxing | 10. not to mention its flaunting of the backside |
| 2. to jump around the floor with anger or excitement | 11. sets of couples faced each other |
| 3. to scramble for scattered tufts of grass among the rocks | 12. originated from Court Dances |
| 4. take up very little room | 13. tamed by dancing teachers |
| 5. on a flat expanse of rich soil | 14. originally called it the saunter |
| 6. devoted to tending the same few fertile acres | 15. known as the turkey trot |
| 7. in ancient round dances | 16. couple dances |
| 8. the steps involved walking, hopping, sliding, turning, and foot stamping | 17. a caller who announces the figures or floor patterns they are to perform |
| 9. all dancing should be decorous | |

2. Translate the following sentences into Russian.

1. The words "dance" and "dancing" come from an old German word "danson", which means "to stretch".
2. Dancing is a way of expressing one's emotions through a succession of movements disciplined by rhythm.
3. One reason suggested why there are so many dances lies partly in the dancers' environment: the natural surroundings in which they live.
4. He develops alert, springing steps and walks with his weight on his toes.
5. The dances he would most likely invent would be springing, jumping dances or dances where the men would throw the women high into the air.
6. The plainsman develops a slow, heavy tread and walks with his weight on his whole foot.
7. In ancient round dances, the dancers formed a circle around something or someone believed to hold special magical power - a stone, a wooden object, or a witch doctor (modern-day Cuers).
8. These round dances date from earliest times and are found almost worldwide.
9. A nineteenth-century American couple dance in 4/4 time, taking its name from the rural custom of dancing to celebrate the completion of a new barn.

10. A party dance that appeared around 1935 in New York, taking its name from the Big Apple Club of Columbia, South Carolina.
11. Sets of couples faced each other, usually in a square or rectangular pattern, and exchanged positions using various figures.
12. Tamed by dancing teachers, it became a popular ballroom dance to ragtime music.
13. There are two types of basic steps, those in which the feet stay on the ground, and the "air steps" in which the dancer leaves the floor entirely.
14. Jive is a tamed version of the jitterbug that came into fashion in the 1950s.
15. Ragtime also includes the mimic/animal dances popular in the first two decades of the 20th century.
16. Prehistoric groups would dance around a central object or totem.

3. Fill in the gaps in the sentences below with the words and expressions from the box.

in patterns of, neither ... nor, into fashion, according to, due to, on his whole foot, though, refers to, among, on his toes, in relation to, a great deal of, through, from, up

1. The words "dance" and "dancing" come _____ an old German word "danson," which means "to stretch."
2. All dancing is made _____ of stretching and relaxing.
3. Dancing is a way of expressing one's emotions _____ a succession of movements disciplined by rhythm.
4. The mountain dweller lives _____ hills too steep, too rugged, and too stony for crops to grow in.
5. He develops alert, springing steps and walks with his weight _____.
6. The plainsman develops a slow, heavy tread and walks with his weight _____.
7. He might develop running dances that take up _____ ground.
8. The dance becomes so absorbing that often dancers felt _____ fatigue _____ pain.
9. _____ many of the current Round Dancing rhythms originated in the Caribbean, South America, and Europe, several have their true origins in North America.
10. Couples arranged themselves in a large circle and performed figures _____ the instructions of a caller.
11. The name also _____ the fact that the dancers performed counter to, or opposite each other.

12. Today, Social Foxtrot (also called American Foxtrot or Rhythm Dancing) closely resembles slow quickstep, _____ the influence of Arthur Murray.
13. Jive is a tamed version of the jitterbug that came _____ in the 1950s.
14. Couples face each other in a square formation and exchange places _____ their partners and to the other couples.
15. The dancers, wearing bells and waving scarves, move _____ skipping, trotting steps.

4. Find English equivalents for the following Russian expressions and words.

- | | |
|------------------------------------------------------------------|--------------------------------------------------------------|
| 1. мягкое и изящное приземление | 11. не чувствовать ни усталости, ни боли |
| 2. способ выразить свои эмоции через последовательность движений | 12. с помощью магии |
| 3. природное окружение | 13. парный танец размером 4/4 |
| 4. настороженные, пружинистые шаги | 14. деревенский обычай танцевать |
| 5. бросать высоко в воздух | 15. сочетание американского джаза и ритмов бразильской самбы |
| 6. занимать очень мало (много) места на танцполе | 16. хип движения в африканском и Карибском стиле |
| 7. медленная, тяжелая поступь | 17. квадратный или прямоугольный узор |
| 8. вес тела на всю стопу | 18. танец быстрой рысью |
| 9. беговые танцы | 19. популярный бальный танец под музыку рэгтайм |
| 10. древние хороводы | |

5. Match the words below with their definitions.

- | | |
|------------------|-----------------------------------------------------------------------------------------------------------------------------------|
| 1. entertainer | a. a fast dance from South America, or a piece of music for this dance |
| 2. Charleston | b. a popular fast dance from the 1960s in which you twist your body from side to side |
| 3. Foxtrot | c. someone whose job is to tell jokes, sing etc. in order to entertain people |
| 4. Jive | d. a type of music and dancing that has a strong beat and was popular in the US in the early part of the 20 th century |
| 5. ragtime | |
| 6. rock 'n' roll | |
| 7. twist | |
| 8. tango | |
| 9. cha cha | |
| 10. minuet | |
| 11. waltz | |

- e. a slow dance of the 17th and 18th centuries, or a piece of music for this dance
- f. a very fast dance, popular especially in the 1930s and 1940s, performed to fast jazz music
- g. a quick dance popular in the 1920s
- h. a dance from South America with small fast steps
- j. a fairly slow dance with a regular pattern of three beats
- k. a formal dance which combines short quick steps with long slow steps, or a piece of music for this music
- l. a style of music with a strong loud beat played on guitars and drums, which first became popular in the 1950s

6. Translate the following sentences into English.

1. Все танцы состоят из растяжки и расслабления.
2. Танцы должны быть организованы; не достаточно прыгать по полу от гнева или волнения.
3. Он (горец), скорее всего, изобрел бы пружинистые танцы, танцы с прыжками или танцы, где мужчины бросают женщин высоко в воздух.
4. Он (житель равнин) мог создать беговые танцы, которые занимают много пространства.
5. Танец становится настолько поглощающим, что часто танцоры не чувствовали ни усталости, ни боли.
6. Долго, после того, как их ритуальное происхождение было забыто, продолжали водить хороводы.
7. Хороводы захватили бальные залы Европы 18-го века.
8. Первоначальные "хороводы" до сих пор популярны среди людей из Восточной Европы, и сегодня продолжают существовать в детской игре "Кружиться вокруг Розы."
9. Хотя многие нынешние ритмы хороводов зародились в Карибском бассейне, Южной Америке, и Европе, некоторые из них имеют свое подлинное происхождение в Северной Америке.

10. Сочетание американского джаза и ритмов бразильской самбы, популярное в США в начале 1960-х годов.
11. Сегодня социальный Фокстрот (также называемый американский Фокстрот или танцующий ритм) напоминает медленный квикстеп, вследствие влияния Артура Мюррея.
12. Аргентинское танго-один из латиноамериканских танцев, а Международное танго-один из плавных/современных танцев.

7. Answer the questions.

1. What word do the words "dance" and "dancing" come from and what does it mean?
2. What is all dancing made up of?
3. Must dancing be organized?
4. What is dancing?
5. Why are there so many different dances?
6. What kind of dances would the hillman (plainsman) most likely invent?
7. What did the dancers form a circle in ancient round dances around?
8. Why do the dancers move in a ring in round dances?
9. When did round dances invade the ballrooms of the Europe?
10. Where did dance rhythms originate?
11. What current Round Dancing rhythms have their true origins in North America?
12. What is the difference between the Argentine tango and the International tango?
13. Is American tango a combination of Argentine and International figures and techniques?
14. Are ballroom dancing competitions a popular form of entertainment?
15. What dance became first popular in the middle 1950s?
16. Is the mambo a combination of Latin American and jazz?
17. What steps, bows, and curtsies does minuet involve?
18. What word is the name polka connected to? What steps are used in the dance?
19. In what way is quickstep performed? When was the name "quickstep" given to the dance?
20. What is the most famous of all ballroom dances?
21. Was the waltz originally a German or Polish turning dance?
22. Is there any difference between the Viennese waltz and the slower American version, the Boston?

Unit 2. READING COMPREHENSION AND RENDERING PRACTICE

Translate the following texts into Russian and make a synopsis of the text in English applying the phrases for rendering.

Social dance

When the early European folk dances—particularly the courtship forms—were incorporated into court dances, they lost many of their boisterous and pantomimic elements. The man no longer thrust forward to embrace the woman or lifted her vigorously into the air, but simply knelt and took her hand. The woman's earlier violent resistance dwindled into a coquettish turn of the head, and energetic strides and runs gave way to simple gliding steps, often forming intricate patterns that were punctuated with small poses, bows, and curtsies.

The social, as opposed to the theatrical, forms that these early court dances inspired gradually became more elaborate and livelier, with small lifts, jumps, and turns being included, as in the galliard and lavolta. Gradually, too, the emphasis began to switch from the tight group formations of many earlier dances to the individual couple. By the end of the 18th century, in dances such as the waltz and, subsequently, the polka, people simply danced in pairs, with group formations reserved for public display. At the same time these dances came to be danced by all classes of people. Steps were simplified, and dancers no longer needed special instruction to perform them.

In the 20th century, ballroom dances became very popular, with new dances, such as the tango and fox-trot, and new variations gradually added to the repertoire. Like the waltz and polka, ballroom dances placed importance on nimble leg- and footwork, with almost no hip movement and the torso only slightly swaying to the rhythm of the dance. The advent of jazz, however, led to other forms of social dance as Western music fell under the influence of the descendants of African slaves in America. During the jazz era of the 1920s, dances like the Charleston and the Black Bottom not only showed the syncopated rhythms, bent knees, crouched torsos, and hip and pelvic movements of African dance but also broke through the dominance of the couple form. People might still dance opposite each other in pairs, but they no longer held each other or danced in unison, and it was perfectly permissible for the dancer to dance singly. As a consequence, dancers no longer followed a set pattern of steps but invented their own within the general style.

A dancer without a partner was free to choose the distance and direction in which to travel. Much more vigorous movements of the torso, legs, and arms were possible,

as the dancer did not have to worry about getting in his partner's way. The dancer might jump, kick his legs, stretch his arms out to the side or above the head or swing them through the air and might crouch, extend his body, or twist with complete freedom. The lindy and rock and roll brought back contact between the dancers, but it was of a very acrobatic and individualistic kind. The influence of African dance could still be seen in disco and other popular forms, particularly in the characteristic swaying of the hips and the jerky, percussive movements of the torso marking the rhythms of the music.

Unit 3. DISCUSSION

8. Study the expressions in the Useful Language box, which are used to express different language functions. The list of expressions in each function can be continued. Think of expressions which can be added to each function.

USEFUL LANGUAGE

Expressing agreement I couldn't agree more. I quite/absolutely/entirely agree. That's absolutely true. I go along with that. That's a very good point.	Expressing disagreement I couldn't agree less. I really don't agree. Not at all. I disagree. Nonsense! (quite strong, informal) Rubbish! (strong, informal)
Expressing agreement with reservations I agree with you, but ... I take your point, but ... That's true, but ... I agree with you up to a point. Yes, but what about ... Yes, but on the other hand ...	

Agreeing and disagreeing

9. Look at the statements. Put one of the following symbols in each bracket to show your opinion.

- i Strongly agree ++
- ii Agree +
- iii Don't know ?
- iv Disagree -
- v Strongly disagree --

- a Men should never be allowed into dancing. ()
- b The dancing should be done by whoever enjoys it. ()
- c Men should only dance if it is their profession. ()
- d Unlike men, women are natural dancers. ()
- e Men are actually better dancers than women. ()
- f Men are no longer dancers; they should share the housework. ()

10. Match these gestures/facial expressions to the opinions in 9.

Example Nodding your head vigorously = strongly agree ++

- a Nodding your head vigorously.
- b Screwing up your nose and frowning.
- c Giving a nod.
- d Looking questioning.
- e Shaking your head.

These are non-verbal ways of expressing opinions.

11. Write down three controversial statements on any subject.

12. Write two possible reactions to your statements in 11 and to the statements in 9 using the language in the box.

13. Work in pairs.

Student A

Read out one of your statements in 9 or 11. Interpret student's B's reaction by using the language in the box.

Student B

React non-verbally to Student's A's statement.

Now change roles.

14. Read what famous people said about the key to success. Discuss the extent to which you agree or disagree with the opinion stated below. Support your point of view with reasons and examples from your reading, your observations or your own experience. Use the expressions from the Useful Language box to develop your idea and express your opinion.

1. Action is the foundational key to all success. - *Anthony Robbins (1960 -), American author, speaker*
2. Sweet plus sacrifice equals success. - *Charles O. Finley*
3. The secret of success is consistency of purpose. - *Benjamin Disraeli (1804-1881), British statesman, Prime Minister*
4. You will find the key to success under the alarm clock. - *Benjamin Franklin (1706-1790), American scientist, publisher, diplomat*
5. Patience, persistence and perspiration make an unbeatable combination for success. - *Napoleon Hill (1883-1970), American speaker*

15. Read proverbs about success. Translate them into Russian and make up a story with one of the proverbs in English.

1. A bold attempt is half of success. - (English proverb)
2. Real success is success of the soul. - (Hebrew Proverb)
3. Success is a ladder that cannot be climbed with your hands in your pockets. - (American proverb)
4. Neighbours bring comfort in adversity but only envy in success. - (Irish proverb)
5. A year's harvest counts on spring; a man's success counts on his diligence. - (Chinese proverb)

Unit 4. FOCUS ON POETRY

16. Read the poem (consulting a dictionary). Try to make a free translation of the poem (in writing) or its rhymed version (if you can). Express the main idea in brief. Learn the poem by heart.

Dancing in the Moonlight

(by Anne Lise Andresen)

A half-moon illuminates the entire night sky
Shadows of a dancing couple

Last sight of everything that can be this night
Like when the music stops and everything becomes quiet

Try to focus on this moment
Paradise is golden, they say

But is impossible to know
Do not ask for more

Do you remember the scent of aromatic flowers?
Share tender feelings and thoughts

They are left alone on this journey
Do not ask what's coming.

Chapter NINE

Choreographers' motives and methods

Unit 1. READING AND TRANSLATION PRACTICE

Choreography

Choreography is the art of making dances, the gathering and organization of movement into order and pattern. Most recent works of Western theatre dance have been created by single choreographers, who have been regarded as the authors and owners of their works in a way comparable to writers, composers, and painters. Most social and recreational dances, on the other hand, are products of long evolution, involving innovations that groups of people or anonymous individuals have brought to traditional forms. This evolutionary process is also typical of much non-Western choreography, where both the form and steps of dances are handed down from one generation to another and subject only to gradual and partial change. Even in cultures where it is common for dancers and dancing masters to create their own variations on existing dances, as among the Hopi in northeastern Arizona, it may not be traditional to honour an individual as a particular dance's creator.

Choreographers' motives and methods

When choreographers set out to create new works, or possibly rework traditional dances, their impulses or motivations for doing so vary widely. It may be that a particular dance has a function to fulfill, such as marking a celebration, embellishing an opera, or praying for rain. It may be that the piece has no specific function and that the choreographer is simply responding to an outside stimulus - a piece of music that has suggested a structure or movement, perhaps, or a painting, or a theme from literature, or possibly a particular dancer that the choreographer is interested in working with. Or the stimulus may be the choreographer's desire to express a particular concept or emotion or a fascination with a particular choreographic idea. Such stimuli may, of course, influence the work even if the choreographer is producing it for a specific purpose, though, as with any artist, it is rare that a choreographer's motives and intentions can be clearly analyzed—particularly during the actual working process.

The methods by which different choreographers create their work also vary. Some work closely with the dancers from the beginning, trying out ideas and taking

suggestions from the dancers themselves before pulling all of the material together. Others start with clear ideas about the shape of the piece and its content even before going into the studio. The 19th-century choreographer Marius Petipa used small models to work out the groupings of his dances. The amount that any choreographer can do without dancers is limited, because the notation of dance is relatively undeveloped. Whereas a composer can write a complete symphony without meeting the orchestra that is going to play it, dance notation is mostly used in recording rather than creating dances.

The three-phase choreographic process

The choreographic process may be divided for analytical purposes (the divisions are never distinct in practice) into three phases: gathering together the movement material, developing movements into dance phrases, and creating the final structure of the work.

Gathering the movement material

The way in which the choreographer accumulates movement material depends on the tradition in which he works. In certain dance forms it may be simply a question of creating variations within a traditional pattern of movements. For example, dancing masters in the Italian courts of the 14th and 15th centuries simply invented variations on existing dances and published them in dance manuals bearing their own names. Even today many ballet choreographers use as raw material for their pieces the traditional steps and enchantments that dancers learn in class. The same is true for many of today's performers of Indian or Middle Eastern dance forms; they may not strictly follow the traditional structure and sequence of movements passed down to them, but they remain faithful to their characteristic styles, retaining the traditional quality of movement and not introducing steps or movements widely different from the original.

In modern Western forms choreographers have worked less within established traditions, creating instead a vocabulary and style of movement to suit their own personal visions. But even in the work of pioneering choreographers, it is possible to trace major influences. Martha Graham's early work, in the 1920s, for example, was strongly influenced by the American Indian and Southeast Asian dance forms used by her mentor, Ruth St. Denis. Merce Cunningham's technique owed a great deal to classical ballet. Even Vaslav Nijinsky's ballet *Le Sacre du printemps* ("The Rite of Spring"), which audiences at its first performance in 1913 regarded as a complete break with known dance forms, may have been influenced by the rhythmic-movement

exercises of the music teacher Émile Jaques-Dalcroze and by the interest in archaic dance forms already generated by Isadora Duncan and Michel Fokine.

Although each choreographer draws material from diverse sources and often employs contrasting styles, most dance works of a single choreographer show a characteristic style of movement. Dances, however, are rarely if ever a loose collection of isolated movements. One of the most important features of any choreographer's style is the way in which movement material is connected into dance phrases.

Developing movements into phrases

A phrase, loosely speaking, is a series of movements bound together by a physical impulse or line of energy and having a discernible beginning and end. (A rough analogy can be made with the way a singer phrases a multiplicity of notes within a single breath.) Many factors work to make the spectator perceive a series of movements as a phrase. The first is the recognition of some kind of logical connection between the movements that prevents them from appearing arbitrary and isolated. It may be that one movement flows easily and naturally into another within the phrase and that there are no awkward transitions or that there is some clearly visible pattern to the movement (such as the basic three-step phrase in the waltz). Rhythm is a significant factor, and movements are often clearly linked by a recognizable pattern of accents. A movement's accent is measured by its force and duration; thus, a hard, sharp movement has a strong accent, while a soft, gradual movement has a weak one. Even a single movement, such as a head roll, may begin with a strong accent and end with a weak one. In phrases that have perfectly regular rhythm, the strong and weak accents recur in the same sequence and always over the same duration of time.

Dance phrases vary both in length and shape. A phrase may begin with a very forceful movement, or maximum output of energy, that gradually comes to a pause, or it may have its climax somewhere in the middle or at the end. Other dance phrases, in contrast, have an even distribution of energy. These factors determine the way in which the phrase is perceived by, and the effect that it produces on, the spectator. Long, repetitive, evenly paced phrases produce a hypnotic effect, while a series of short phrases with strong climaxes appears nervous and dramatic. One of the distinguishing features of Graham's early style was her elimination of linking steps and fluid transitions between movements, so that many of her dance phrases were short, stark, and forceful.

Once a phrase has been constructed, it can be built onto in many different ways. Perhaps the simplest ways are repetition, in which the same phrase is simply repeated, and accumulation, in which the original phrase is repeated with a new phrase added on each time. Separate dance phrases may also be repeated according to a pattern, one of

the most basic being the alternation of two phrases and another being the passing of one or more phrases from one dancer to another in canonic form. Material within a dance phrase can also be developed in a number of ways to create new material. The simplest of these is a straightforward reversal of the sequence of movements in the phrase, but more complex principles of motif and development and of theme and variation are also common. The principle of theme and variation works on the same initial dance phrase being repeated in a number of different ways; for example, with different numbers of people, at different speeds, with different styles of movement (jerky or smooth), or with different dramatic qualities (happy or sad). In motif and development, material from within the phrase is developed in new ways, for example, by embellishing it with other movements (the same jump but with different arm movements), by imitating it on a different scale (the same jump, only bigger or smaller), or by fragmenting it and repeating only small details.

Creating the final structure

The third phase of the choreographic process, creating the overall structure of the dance, may be influenced by a variety of considerations, including the purpose of the dance. If the work is to be a narrative piece, the plot will obviously determine the way in which the dance material is to be structured. It may have to follow a strict succession of events, create characters in a particular order, and bring the drama to climax at the proper moments. Similarly, if the dance forms part of a ritual, the material may have to strictly follow sanctioned form and procedure.

The music determines the structure of a dance work, too - by its length, its arrangement of fast and slow movements, and its treatment of theme. Many of George Balanchine's works follow the structure of the accompanying score very closely; this is reflected in pieces with such titles as *Symphony in Three Movements* (1972), set to music by Igor Stravinsky, or *Concerto barocco* (1940), set to music by Johann Sebastian Bach. Many dance forms actually have the same names as musical forms - such as the rondo, which, by repeating an initial movement in alternation with various contrasting movements, follows the same scheme as its musical counterpart.

A dance's purpose and its musical score are outside influences on its structure. But structure may also be organic; in other words, an entire dance piece may arise from a continuous development of movement ideas, each movement working off of the movement that came before. British choreographer Richard Alston's *Doublework* (1978), for example, derived its structure from the exploration of the duet form and the repetition of dance material in different contexts. Other movement ideas that may develop in this way are the use of contrasting sections of movement (a section of fast, energetic dancing followed by a slow, meditative passage), the deployment of different

numbers and configurations of dancers (a solo followed by an ensemble followed by a trio, and so on), and the manipulation of different floor patterns or different areas of space (a section of leaping movements contrasted with movement executed very close to the ground).

Movement usually develops organically even when the overall structure of the piece is imposed by a plot or piece of music. In the case of narrative ballets, choreographic ideas may develop into formal motifs while still retaining the ability to represent certain actions or situations in the plot. For example, in Ashton's *La Fille mal gardée* (1960) ribbons represent the lovers' emotions; tied into a love knot, they signify their passion, and transformed into a skipping rope and cat's cradle, they show their innocence. But at the same time, the ribbons are used in a purely formal way, embellishing certain movements or creating elaborate patterns that can be enjoyed solely for their beauty. In even the most dramatic ballets the representation of emotions and events is heavily stylized, and the ordering of the plot is determined as much by aesthetic as by dramatic logic. Many narrative ballets, like those of Petipa, contain sections of nondramatic dance that develop according to the kind of formal choreographic principles described above.

Finally, the structure of a dance reflects the tradition in which it is created and performed. Ballets in the 19th-century classical tradition tend to last an entire evening and are divided into several acts, with the tragic death or happy marriage of the protagonists occurring at the end. Modern dances are often much shorter, and a single program may include up to a half-dozen pieces. In a performance of the Indian dance form *bharata natyam*, sections of dramatic and abstract dance follow one another in strict succession for a period lasting up to four and a half hours, while in the *kathakali* dance form of southwestern India, a single performance of alternating dance and music may go on for 16 hours.

Essential Vocabulary

pattern ['pætən] n – структура; узор, рисунок, схема, система, диаграмма; модель, паттерн

recent [ri:snt] adj - последний, недавний; новый, свежий; новейший, современный

single [sɪŋgl] adj - единый, единственный, одинокий, простой; одиночный, одинарный; отдельный

comparable ['kɒmpərəbl] adj - сопоставимый, сравнимый, соизмеримый

recreational [rekri'eɪʃnl] adj – развлекательный

innovation [ɪnəʊ'veɪʃn] n - инновация, нововведение, новшество, новаторство, новинка, новация

anonymous [ə'nɒnɪməs] adj - анонимный, безымянный

partial ['pɑːʃəl] adj - частичный, неполный; частный; пристрастный, предвзятый; неравнодушный

honour ['ɒnə] v - чтить, почитать, уважать, удостаивать

particular [pə'tɪkjʊlə] adj - конкретный, определенный; особый, отдельный, особенный, специфический, исключительный; частный, индивидуальный; подробный

impulse ['ɪmpʌls] n - импульс, толчок; порыв; побуждение, влечение

fulfill [fʊl'fɪl] v – исполнять

embellish [ɪm'belɪʃ] v - украшать, приукрашивать

pray [preɪ] v – молиться; молить, просить, умолять

stimulus ['stɪmjʊləs] n - стимул, раздражитель; стимулирующее воздействие; побудитель

desire [dɪ'zaɪə] n - желание, страсть, вожделение

fascination [fæsi'neiʃn] n - очарование, обаяние, прелесть, привлекательность; притягательность

influence ['ɪnfluəns] v - влиять, воздействовать, оказывать влияние

purpose ['pɜːpəs] n - цель, намерение, замысел, предмет

rare [rɛə] adj - редкий, редкостный, нечастый

intention [ɪn'tenʃn] n - намерение, цель, стремление, смысл; замысел, умысел

amount [ə'maʊnt] n - сумма, количество; величина, значение

notation [nəʊ'teɪʃn] n – нотация; запись, примечание, замечание, записывание; система счисления

division [dɪ'vɪʒən] n - отдел, подразделение, отделение; разделение, деление, распределение; раздел

distinct [dɪs'tɪŋkt] adj - четкий, отчетливый, явный, внятный, ясный; определенный, особый; отличный, разный

accumulate [ə'kju:mjʊleɪt] v - накапливаться, накапливать, аккумулировать; собирать; увеличиваться

depend [dɪ'pend] v - зависеть, полагаться, положиться

invent [ɪn'vent] v - изобретать, выдумывать, создавать, сочинять

manual ['mænjʊəl] n - руководство, инструкция, наставление; справочник, учебник

enchantment [ɪn'tʃɑ:ntmənt] n – очарование; волшебство, колдовство, магия; обаяние

raw [rɔː] adj - сырой, необработанный, грубый, неочищенный

sequence ['si:kwəns] n - последовательность, порядок, очередность, секвенция, следование; серия, ряд, цикл

remain [rɪ'meɪn] v - оставаться, пребывать; находиться, жить

faithful ['feɪθfʊl] adj - верный, преданный, точный; добросовестный, честный

retain [rɪ'teɪn] v - сохранять, поддерживать; удерживать, держать; нанимать; помнить

quality ['kwɒlɪti] n - качество, свойство, особенность

vocabulary [vəʊ'kæbjʊləri] n - словарь, лексика, терминология, лексикон; запас слов; словарный состав

suit [sju:t] v - подходить, годиться, идти; устраивать; соответствовать

mentor ['mentɔ:] n - наставник, ментор, воспитатель; руководитель

diverse [daɪ'vɜ:s] adj - разнообразный, различный, разный, отличный; многообразный

loose [lu:s] adj - свободный; рыхлый, неплотный; широкий, просторный; незакрепленный; несвязанный; неточный; небрежный

feature ['fi:tʃə] n - особенность, свойство, признак; деталь

discernible [dɪ'sɜ:nəbl] adj - заметный, различимый

rough [rʌf] adj - грубый, черновой; шероховатый, неровный

multiplicity [mʌltɪ'plɪsɪti] n - кратность; множественность; многообразие, разнообразие; многочисленность; сложность

arbitrary ['ɑ:bitrəri] adj - произвольный, случайный

recognition [rekəg'nɪʃn] n - признание, одобрение; распознавание, опознавание; осознание, понимание, сознание; узнавание

awkward ['ɔ:kwəd] adj - неловкий; неудобный; неуклюжий; затруднительный

measure ['meʒə] v - измерять, мерить; оценивать, определять

distribution [dɪstrɪ'bju:ʃn] n - распределение, размещение, расположение; разделение

recur [rɪ'kɜ:] v - рецидивировать; возвращаться; обращаться

determine [dɪ'tɜ:mɪn] v - определять, устанавливать; обуславливать; решать; детерминировать

elimination [ɪlɪmɪ'neɪʃn] n - ликвидация, исключение, уничтожение, удаление

stark [stɑ:k] adj - абсолютный, полный; сильный

separate ['sepərɪt] adj - отдельный, раздельный, обособленный, индивидуальный

motif [məʊ'ti:f] n - лейтмотив

embellish [ɪm'belɪʃ] v - украшать, приукрашивать

narrative ['nærətɪv] adj - повествовательный

succession [sək'seʃn] n - последовательность; преемственность; правопреемство; непрерывный ряд

entire [ɪn'taɪə] adj - целый, полный, цельный, сплошной

leap [li:p] v - прыгать, перепрыгивать; перескакивать; скакать

passion [pæʃn] n - страсть, энтузиазм, пыл

innocence ['ɪnəsəns] n - невиновность, невинность; наивность, простодушие; чистота; простота

Exercises

1. Translate the following words and word combinations or find Russian equivalents.

- | | |
|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|
| 1. the art of making dances | 6. elimination of linking steps and fluid transitions between movements |
| 2. both the form and steps of dances are handed down from one generation to another | 7. a straightforward reversal of the sequence of movements in the phrase |
| 3. responding to an outside stimulus | 8. creating the overall structure of the dance |
| 4. a question of creating variations within a traditional pattern of movements | 9. to follow a strict succession of events |
| 5. a loose collection of isolated movements | 10. an entire dance piece may arise from a continuous development of movement ideas |

2. Translate the following sentences into Russian.

1. Choreography is the art of making dances, the gathering and organization of movement into order and pattern.
2. Most social and recreational dances, on the other hand, are products of long evolution, involving innovations that groups of people or anonymous individuals have brought to traditional forms.
3. When choreographers set out to create new works, or possibly rework traditional dances, their impulses or motivations for doing so vary widely.
4. The methods by which different choreographers create their work also vary.
5. The 19th-century choreographer Marius Petipa used small models to work out the groupings of his dances.
6. The amount that any choreographer can do without dancers is limited, because the notation of dance is relatively undeveloped.
7. Whereas a composer can write a complete symphony without meeting the orchestra that is going to play it, dance notation is mostly used in recording rather than creating dances.
8. The way in which the choreographer accumulates movement material depends on the tradition in which he works.
9. Even today many ballet choreographers use as raw material for their pieces the traditional steps and enchantments that dancers learn in class.

10. In modern Western forms choreographers have worked less within established traditions, creating instead a vocabulary and style of movement to suit their own personal visions.
11. Although each choreographer draws material from diverse sources and often employs contrasting styles, most dance works of a single choreographer show a characteristic style of movement.
12. Many factors work to make the spectator perceive a series of movements as a phrase.
13. One of the distinguishing features of Graham's early style was her elimination of linking steps and fluid transitions between movements, so that many of her dance phrases were short, stark, and forceful.
14. The third phase of the choreographic process, creating the overall structure of the dance, may be influenced by a variety of considerations, including the purpose of the dance.
15. The music determines the structure of a dance work, too—by its length, its arrangement of fast and slow movements, and its treatment of theme.
16. British choreographer Richard Alston's *Doublework* (1978), for example, derived its structure from the exploration of the duet form and the repetition of dance material in different contexts.
17. For example, in Ashton's *La Fille mal gardée* (1960) ribbons represent the lovers' emotions; tied into a love knot, they signify their passion, and transformed into a skipping rope and cat's cradle, they show their innocence.
18. Ballets in the 19th-century classical tradition tend to last an entire evening and are divided into several acts, with the tragic death or happy marriage of the protagonists occurring at the end.

3. Fill in the gaps in the sentences below with the words and expressions from the box.

as a phrase, both, however, loosely speaking, for example, in contrast, finally, on, such as, within,

1. It may be that a particular dance has a function to fulfill, _____ marking a celebration, embellishing an opera, or praying for rain.
2. The way in which the choreographer accumulates movement material depends _____ the tradition in which he works.
3. Other dance phrases, _____, have an even distribution of energy.
4. _____, the structure of a dance reflects the tradition in which it is created and performed.

5. Dances, _____, are rarely if ever a loose collection of isolated movements.
6. Material _____ a dance phrase can also be developed in a number of ways to create new material.
7. _____, dancing masters in the Italian courts of the 14th and 15th centuries simply invented variations on existing dances and published them in dance manuals bearing their own names.
8. Dance phrases vary _____ in length and shape.
9. A phrase, _____, is a series of movements bound together by a physical impulse or line of energy and having a discernible beginning and end.
10. Many factors work to make the spectator perceive a series of movements _____.

4. Find English equivalents for the following Russian expressions and words.

- | | |
|------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------|
| 1. приступать к созданию новых произведений | 8. вопрос создания вариаций в традиционной схеме движений |
| 2. продукты длительной эволюции | 9. оставаться верными своим характерным стилям |
| 3. создавать свои собственные вариации на существующие танцы | 10. в соответствии со своими личными видениями |
| 4. почитать человека как конкретного создателя танца | 11. проследить основные влияния |
| 5. откликаясь на внешний раздражитель | 12. отдельные танцевальные фразы |
| 6. желание хореографа выразить то или иное понятие или чувство или увлечение определенной хореографической идеей | 13. согласно рисунку |
| 7. начинать с ясной идеи о форме произведения и его содержании | 14. простой разворот последовательности движений во фразе |
| | 15. соблюдать строгую последовательность событий |

5. Match the words below with their definitions.

- | | |
|---------------|----------------------------------------------------------------------|
| 1. composer | a. someone who paints pictures |
| 2. painter | b. a piece of music in which the main tune is repeated several times |
| 3. innovation | c. an arrangement of notes that is often repeated in a musical work |
| 4. notation | d. someone who writes music |
| 5. symphony | |
| 6. orchestra | |

- 7. phrase
- 8. motif
- 9. drama
- 10. rondo

- e. a short group of musical notes that is part of a longer piece
- f. a new idea, method, or invention
- g. a play for the theatre, television, radio etc., usually a serious one, or plays in general
- h. a large group of musicians playing many different kinds of instruments and led by a conductor
- j. a system of written marks or signs used to represent something such as music, mathematics, or scientific ideas
- k. a long piece of music usually in four parts, written for an orchestra

6. Translate the following sentences into English.

1. Этот эволюционный процесс характерен также во многом для не западной хореографии, где, как форма, так и танцевальные шаги передаются из одного поколения в другое и подвергаются только постепенным и частичным изменениям.
2. Даже в тех культурах, где является общепринятым для танцоров и танцевальных мастеров создавать свои собственные вариации на существующие танцы, как среди Хопи на северо-востоке Аризоны, не может быть традиционным почитать человека в качестве создателя конкретного танца.
3. Или стимулом может быть желание хореографа выразить то или иное понятие или чувство или увлечение определенной хореографической идеей.
4. Некоторые тесно сотрудничают с танцорами с самого начала, опробуя идеи и принимая предложения от самих танцоров, прежде чем собрать весь материал воедино.
5. Хореографический процесс может быть разделен для аналитических целей (части никогда не различаются на практике) на три этапа: сбор воедино шагового материала, разработка движений в танцевальных фразах и создание окончательной структуры работы.
6. В некоторых танцевальных формах это может быть просто вопрос создания вариаций в традиционной схеме движений.

7. Например, танцевальные мастера в итальянских дворах 14-го и 15-го веков просто придумывали вариации на существующие танцы и публиковали их в танцевальных руководствах, давая им собственные имена.
8. То же самое верно для многих современных исполнителей индийских и ближневосточных танцевальных форм; они не могут строго соблюдать традиционную структуру и последовательность движений, переданную им, но они остаются верны своим характерным стилям, сохраняя традиционное качество передвижения и не включая шагов или движений, широко отличающихся от оригинала.
9. Но даже в работе хореографов-новаторов, можно проследить значительное влияние.
10. Танцы, однако, редко, если вообще представляют свободный набор изолированных движений.
11. Одной из наиболее важных особенностей стиля любого хореографа - способ, в котором шаговый материал соединен в танцевальные фразы.
12. Фраза, грубо говоря, представляет собой серию движений, связанных друг с другом физическим импульсом или энергетической линией и наличием заметного начала и конца.
13. Ритм является важным фактором, и движения зачастую явно связаны узнаваемым узором акцентов.
14. Танцевальные фразы различаются как по продолжительности, так и форме.
15. Длинные, однообразные, равномерно развивающиеся фразы производят гипнотический эффект, в то время как серия коротких фраз с сильными кульминациями выглядит нервной и драматичной.
16. Материал в танцевальной фразе также может быть разработан несколькими способами, чтобы создать новый материал.
17. Движение обычно развивается органично, даже когда на общую структуру налагается сюжет или музыкальное произведение.

7. Answer the questions.

1. What kind of art is choreography?
2. Who has created most recent works of Western theatre dance?
3. Are most social and recreational dances products of long evolution?
4. Is this evolutionary process also typical of much non-Western choreography?
5. Do choreographers' impulses or motivations for creating new works vary widely?
6. Do the methods by which different choreographers create their work also vary?
7. What did the 19th-century choreographer Marius Petipa use to work out the groupings of his dances?

8. How many phases may the choreographic process be divided for analytical purposes?
9. What are they?
10. What does the way in which the choreographer accumulates movement material depend on?
11. How did dancing masters in the Italian courts of the 14th and 15th centuries invent dances?
12. Do many of today's performers of Indian or Middle Eastern dance forms remain faithful to their characteristic styles?
13. Have choreographers in modern Western forms worked within established traditions?
14. Do most dance works of a single choreographer show a characteristic style of movement?
15. What is one of the most important features of any choreographer's style?
16. What is a phrase?
17. What factors work to make the spectator perceive a series of movements as a phrase?
18. Is rhythm a significant factor?
19. What is a movement's accent measured by?
20. Do dance phrases vary both in length and shape?
21. What was one of the distinguishing features of Graham's early style?
22. What is the third phase of the choreographic process?
23. May it be influenced by a variety of considerations?
24. Does the music determine the structure of a dance work?
25. What are outside influences on dance structure?
26. What did British choreographer Richard Alston's Doublework (1978) derive movement structure from?
27. When does movement usually develop organically?
28. Does the structure of a dance reflect the tradition in which it is created and performed?
29. In what ways are ballets in the 19th-century classical tradition different from modern dances?

Unit 2. READING COMPREHENSION AND RENDERING PRACTICE

Translate the following texts into Russian and make a synopsis of the text in English applying the phrases for rendering.

Dance notation

Since dance is a performing art, the survival of any dance work depends either on its being preserved through tradition or on its being written down in some form. Where tradition is continuous and uninterrupted, changes in style and interpretation (inevitable when different dancers perform the same material) may be corrected and the dance preserved in its original form. But when a tradition is broken (if, for instance, the cultural traditions of one ethnic group encroach on those of another), then dances may not only change radically but may even disappear. For this reason methods of recording dance are important in the preservation of its history.

Evidence of dance records dates to the ancient Egyptians, who used hieroglyphs to represent dance movements. In India the earliest book discussing dance, the *Natya-sastra* (“Treatise on the Dramatic Arts”; variously dated from the 2nd century B.C. to the 3rd century A.D.), still survives. This work, which is sacred in Indian culture, codifies dance into a series of rules determining the gestures used to depict different themes and emotions. The *bharata natyam*, a classical dance form based on this treatise, is a good example of a dance tradition that has survived unbroken for many centuries. It only began to founder during the 19th century, partly because Westerners and Indians alike began to deplore its associations with prostitution, but was saved from disappearing altogether when it was developed into a concert form at the beginning of the 20th century. One reason for the long survival of the *bharata natyam* was its importance in religious ceremonies of Hinduism; in addition, when Indian dances were rarely being performed and were in danger of being lost or of degenerating beyond recognition, the *Natya-sastra* provided a record of traditional principles and styles for their later revival. Even today, not all dance instructors are familiar with these principles, and purists still fear that certain dances are in danger of disappearing or being completely distorted.

Prominent notation methods

The absence in the West of any reliable form of notation until the 20th century resulted in a relative paucity of dance traditions when compared to other art forms. While the music, art, and literature of many centuries past is available today, either in the original or in a reproduced form, there is no complete record of any of the ballets choreographed before the 19th century. Even those works that form the backbone of ballet’s classical tradition (*Swan Lake*, *Giselle*, and *The Sleeping Beauty*, for example) have not survived in forms that fully resemble the original choreography.

During the Renaissance dances were recorded through a simple form of verbal abbreviation, with one letter standing for each individual step—as in B for *branle* or R

for *révérence*. This method was adequate because the dances of that time were simple and the individual steps were well known. By the 17th century the increasingly complex floor patterns of certain dances, particularly those of the court ballets, led to the emergence of track-drawing systems, the most sophisticated of which was published in 1700 by Raoul-Auger Feuillet in his *Chorégraphie, ou l'art de décrire la danse* (“Choreography, or the Art of Describing the Dance”). Feuillet’s work recorded foot positions and combinations of steps as well as floor patterns, but it was unable to register movements in the upper part of the body.

Subsequent ballet masters turned to a form of notation using stick figures, the first of which was *La Sténochorégraphie* (“The Art of Writing Dance”), published in 1852 by the French dancer and choreographer Arthur Saint-Léon. The disadvantage of this system was that it could not record the timing or musical coordination of movements, so that later attempts to produce a system were based on musical notes that would give not only anatomical detail but also the duration of the movement. In the 19th century the most advanced system of this kind was published in *Alphabet des mouvements du corps humain* (1892; “Alphabet of Movements of the Human Body”), by Vladimir Stepanov, a dancer at the Mariinsky Theatre in St. Petersburg. Stepanov’s system was used to record many ballets in the Mariinsky’s repertoire; the recordings were the basis of subsequent reconstructions of those ballets by the Sadler’s Wells Ballet in London.

Stepanov’s system still had many disadvantages, one of the most significant being that it was strongly geared toward ballet and could not accommodate the wider range of movements being developed through modern dance techniques. In 1928 Rudolf Laban, a Hungarian dancer, teacher, and choreographer, developed a complex series of principles for analyzing the full range of human movement. His system for recording movements in dance—widely known as Labanotation - had the advantage of being able to record not only the positions of the body and the pattern of the steps but also the way in which movements should be executed (i.e., whether they should be relaxed or forceful and where the accent of the movement should lie).

Choreology, developed by Joan and Rudolf Benesh in 1955, is based on a more clearly visual rather than symbolic form of notation. It is written on a five-line stave, recording the dancer’s position as viewed from behind. The top line shows the position of the top of the head; the second, the shoulders; the third, the waist; the fourth, the knees; and the fifth, the feet. Special symbols such as lines, dots, and crosses indicate what each part of the body is doing—for example, whether a limb is straight or flexed and in which direction (to the side or front or in a circle) each part is moving. Other symbols show the quality or dynamics of the movement, its rhythm and accent, and the group formations of the dancers. In 1958 Noa Eshkol and Abraham Wachmann proposed a mathematical system in which movement (of the joints, for example) was

analyzed anatomically, in degrees of circular movement in either positive or negative directions, with positions of the body being fixed in relation to two coordinates.

Video recording is more readily accessible than written notation, though it fails to represent the three-dimensional nature of dance and is unable to record movements when one dancer is concealed behind another. It may be useful when used in tandem with some form of written notation, particularly as it can provide a record of how individual dancers interpret particular roles.

Unit 3. DISCUSSION

8. Study the expressions in the Useful Language box, which are used to express different language functions. The list of expressions in each function can be continued. Think of expressions which can be added to each function.

USEFUL LANGUAGE

Saying goodbye Goodbye. Hope to see you soon. Bye. It was great knowing you. Cheerio. Keep in touch. So long. Don't forget to write.	Saying thank you Thank you for everything. It's been great working with you. Thanks a lot. I really do appreciate it. Many thanks. It's been great.
Wishing people luck Good luck! All the best. I hope everything goes well.	

9. Decide which of the expressions you would use if you were saying goodbye to

- your teacher
- your fellow student
- your colleague
- an English friend

10. Work in pairs.

a Student A

Pretend your partner is your teacher and say goodbye.

b Student B

Pretend your partner is your fellow student and say goodbye.

c Student A

Pretend your partner is a colleague and say goodbye.

d Student B

Pretend your partner is an English friend and say goodbye.

11. Read what famous people said about creativity. Discuss the extent to which you agree or disagree with the opinion stated below. Support your point of view with reasons and examples from your reading, your observations or your own experience.

1. Have no fear of perfection; you'll never reach it. – *Salvador Dali*
2. Curiosity about life in all of its aspects, I think, is still the secret of great creative people. – *Leo Burnett*
3. Imagination is the beginning of creation. You imagine what you desire, you will what you imagine, and at last, you create what you will. – *George Bernard Shaw*
4. Originality is nothing but judicious imitation. – *Voltaire*
5. Creativity comes from a conflict of ideas. – *Donatella Versace*

12. Read proverbs about creativity. Translate them into Russian and make up a story with one of the proverbs in English.

1. If you do not have brains you follow the same route twice. – *(Greek proverb)*
2. As you make your bed, so you must lie in it. – *(English proverb)*
3. A thousand artisans, a thousand plans.- *(Chinese (on art and creativity))*
4. No pain, no gain. – *(English proverb)*
5. Where there's a will, there's a way. – *(English proverb)*

Unit 4. FOCUS ON POETRY

13. Read the poem (consulting a dictionary). Try to make a free translation of the poem (in writing) or its rhymed version (if you can). Express the main idea in brief. Learn the poem by heart.

Endless Dance *(by Sizwe Hlabisa)*

I recall, not long ago
Barely now but sometime then

When we danced, broke and old
Yet we danced with no condemns

Somehow, we found our faith
That somehow, we would swoosh
With the stars as our trail
Besides the moon, just us two

Pas-de-deux of our last days
As we graced the beaches shore
My eyes only saw your sway
As the night begged us for more

My heart burnt of ecstasy,
Tears the sparkles of my moon
As we swept on endlessly
Time weaving us a Cocoon

But now those days are gone and dead
All I'm left with are words left unsaid.

Appendices

Appendix 1. GLOSSARY

A

abandon [ə'bəndən] v – отказаться; оставить, покинуть, покидать, отбросить, расстаться

absorb [əb'sɔ:b] v – поглощать; впитывать, всасывать; абсорбировать

abundantly [ə'bʌndəntli] adv - обильно, щедро

accompany [ə'kʌmpəni] v – сопровождать, сопровождаться, сопровождать, провожать, аккомпанировать

accumulate [ə'kju:mjʊleɪt] v - накапливаться, накапливать, аккумулировать; собирать; увеличиваться

achieve [ə'tʃi:v] v – достигать, добиваться

acquire [ə'kwaɪə] v - получать, приобретать; овладевать; достигать; извлекать

affinity [ə'fɪnɪti] n - сходство, общность

alert [ə'leɪt] adj - бдительный, внимательный, настороженный; живой; проворный

alteration [ɔ:ltə'reɪʃn] n – изменение

amateur ['æmətə:] adj – любительский

ambiguous [æm'bigjʊəs] adj – неоднозначный, двусмысленный

amount [ə'maʊnt] n - количество, объем; размер, величина

amplify ['æmplɪfaɪ] v - усиливать, увеличивать

amuse [ə'mju:z] v - забавлять, позабавить, развлекать; развеселить

ancestor ['ænsɪstə] n - предок, прародитель

ancient ['eɪnʃənt] adj – древний, старинный, древнейший, античный

angle [æŋɡl] n - угол, ракурс, наклон

angular ['æŋɡjʊlə] v – угловатый

anguished ['æŋɡwɪʃ] adj – мучительный; страдальческий

anger ['æŋɡə] n – гнев

ankle [æŋkl] n - лодыжка, щиколотка

anonymous [ə'nɒnɪməs] adj - анонимный, безымянный

antique [æn'tɪ:k] adj - античный, старинный, древний

appeal [ə'pi:l] n – обращение; призыв, воззвание; привлекательность, притягательность

appear [ə'piə] v – появляться; казаться, выглядеть; проявляться; фигурировать; выходить

appearance [ə'piərəns] n - вид, облик

appease [ə'pi:z] v – успокаивать; умиротворять; утолять

arabesque [æɾə'besk] n – арабеск
arbitrary ['ɑ:bitrəri] adj - произвольный, случайный
arch [ɑ:tʃ] n – изгиб
at any rate [æt 'eni reɪt] – во всяком случае
attitude ['ætɪtju:d] n - позиция; отношение
artificial [ɑ:ti'fɪʃəl] adj – искусственный
attenuate [ə'tenju:ɪt] v – ослаблять
assist [ə'sɪst] v - помогать, содействовать, способствовать, оказывать помощь
awkward ['ɔ:kwəd] adj – неловкий; неудобный; неуклюжий; затруднительный

B

back [bæk] n – спина
backside ['bæk'saɪd] n - задняя сторона; тыльная сторона, оборотная сторона, задняя часть
ballroom ['bɔ:lru:m] n - танцевальный зал
barn [bɑ:n] n - сарай, коровник, конюшня, гумно; амбар
basic ['beɪsɪk] adj – базовый, основной, основополагающий
battery ['bætəri] - ряд, комплект; набор, комплекс
beat [bi:t] n – удар; ритм, такт
beat out [bi:t aʊt] v – выбивать
bend over [bend 'əʊvə] v – нагибаться, наклониться
blend [blend] n - смесь, сочетание, смешивание, смешение
bravura adj - [brə'vjuərə] бравурный
brittle [brɪtl] n - изящный, изысканный, утонченный

C

cancel ['kænsəl] v – отменить, аннулировать, отказаться, прервать
capable ['keɪpəbl] adj – способный
cattle [kætl] n - крупный рогатый скот
cave [keɪv] n - пещера, подземелье, грот
cavort [kə'vɔ:t] v – скакать, прыгать
centrepiece n – центральный элемент
chanting ['tʃɑ:ntɪŋ] n – пение
coincidental [kəʊɪnsɪ'dentl] adj – случайный
clad [klæd] n – одетый
claim [kleɪm] v - утверждать, заявлять, притязать; требовать
clarify ['klærɪfaɪ] v - разъяснить, пояснить; уточнить, уточняться; прояснить

clench [klenʃ] v - сжать, стиснуть, сжимать, сжаться, сжиматься, стискивать
cluster ['klʌstə] n – группа, кластер, скопление
collaborative [kə'ləbərətɪv] a - совместный, коллективный, сотруднический
compulsively [kəm'pʌlsɪvli] adv – вынужденно
compare [kəm'preə] v – сравнивать; сверять
comparable ['kɒmpərəbl] adj - сопоставимый, сравнимый, соизмеримый
conceal [kən'si:l] v – скрывать
concern [kən'sɜ:n] n - озабоченность, беспокойство, проблема, беспокойство, забота, опасение, интерес, соображение
be concerned with [bi: kən'sɜ:nd wɪð] – иметь дело с
conquer ['kɒŋkə] v - победить, преодолеть, побороть; покорить; завоевывать
constrain [kən'streɪn] v - сдерживать, ограничить, сдержать, сковывать
contemporary [kən'tempərəri] n – современник
contend [kən'tend] v - утверждать, спорить, оспаривать; соперничать, состязаться; бороться
contraction [kən'trækʃn] n - сокращение, сужение, уменьшение, укорочение
couch v - выражать, формулировать; излагать
counterpoint ['kaʊntəpɔɪnt] v - контрапунктировать
court [kɔ:t] n – двор
at court [æt kɔ:t] n - при дворе
crouch [kraʊtʃ] v - присесть, приседать
crowd adj - массовый
curve [kɜ:v] n - изгиб, поворот

D

décor [di'kɔ:r] n - декор, оформление, декорация, убранство, украшение
decorous ['dekərəs] adj – благопристойный; приличный, пристойный
defy [di'faɪ] v - не поддаваться, противостоять, противиться; бросать вызов
delight [di'laɪt] v – радовать, порадовать, усладить, услаждать
deny [di'naɪ] v – отрицать, опровергнуть, отвергать, опровергать, отвергнуть, отклонить
depend on [di'pend ɒn] v – зависеть от, полагаться, положиться
depict [di'pɪkt] v – изображать, изобразить, рисовать
depiction [di'pɪkʃn] n - изображение, отображение
develop [di'veləp] v - разрабатывать, конструировать, создавать
desire [di'zaɪə] n - желание, страсть, вожделение
desirable [di'zaɪərəbl] adj – желанный, вожделенный; желательный, целесообразный, предпочтительный
despite [dis'paɪt] n - несмотря на, невзирая на

determine [dɪ'tɜːmɪn] v – определить, выяснить, решать, предопределять; устанавливать

detractor [dɪ'træktə] n – хулиатель; клеветник

detrimental [detrɪ'mentl] adj – вредный, пагубный, губительный, разрушительный, ущербный

devise [dɪ'vaɪz] v – разрабатывать, продумывать (планы, идеи); выдумывать, изобретать; придумывать

differ ['dɪfə] v – отличаться, различаться

dig [dɪɡ] v – копать

dignity ['dɪɡnɪti] n – достоинство

dignified ['dɪɡnɪfaɪd] adj – достойный

discern [dɪ'sɜːn] v – различать, отличить; распознать; усмотреть; разгадать

discernible [dɪ'sɜːnəbl] adj – заметный, различимый

discordant [dɪs'kɔːdənt] adj – нестройный, разноголосый; диссонансный

distinct [dɪs'tɪŋkt] adj – четкий, отчетливый, явный, внятный, ясный; определенный, особый; отличный, разный

distinction [dɪs'tɪŋkʃn] n – различие, отличие

distinguish [dɪs'tɪŋɡwɪʃ] v – отличать, различать

distort [dɪs'tɔːt] v – искажать

distract [dɪs'trækt] v – отвлекать

distribution [dɪstrɪ'bjuːʃn] n – распределение, размещение, расположение; разделение

diverse [daɪ'vɜːs] adj – разнообразный, различный, разный, отличный; многообразный

divertissement [dɪvɜrtɪs'mɑːŋ] n – развлечение, дивертисмент

divine [dɪ'vaɪn] adj – божественный, божеский

division [dɪ'vɪʒən] n – отдел, подразделение, отделение; разделение, деление, распределение; раздел

drummer ['drʌmə] n – барабанщик, ударник

drunken ['drʌŋkən] adj – пьяный, нетрезвый

duplicate ['djuːplɪkɪt] v – дублировать, копировать; повторять

dweller ['dwelə] n – житель, обитатель, жилец

Е

ecstasy ['ekstəsi] n – экстаз, восторг, упоение, блаженство, исступление

edgy ['edʒɪ] adj – острый, резкий

elaborate [ɪ'læbəreɪt] adj – сложный, продуманный, замысловатый, тщательно продуманный, изощренный

elevation [elɪ'veɪʃn] n - подъем, поднятие
elimination [ɪlɪmɪ'neɪʃn] n - ликвидация, исключение, уничтожение, удаление
embellish [ɪm'belɪʃ] v - украшать, приукрашивать
embrace [ɪm'breɪs] v – охватывать
emerge [ɪ'mɜːdʒ] v - возникать, появляться, вырисовываться, родиться, зарождаться
emphasize ['emfəsaɪz] v - подчеркивать, акцентировать
employ [ɪm'plɔɪ] v - использовать, применять
enchantment [ɪn'tʃɑːntmənt] n – очарование; волшебство, колдовство, магия; обаяние
encourage [ɪn'klɪdʒ] v – способствовать, поощрять
environment [ɪn'vaɪəŋmənt] n - окружающая среда, окружение, окружающая обстановка
entertainment [entə'teɪnmənt] n – развлечение, досуг, забава, увеселение
enticing [ɪn'taɪsɪŋ] adj – заманчивый, соблазнительный, привлекательный
entire [ɪn'taɪə] adj - целый, полный, цельный, сплошной
épaulement n – плечо
erect [ɪ'rekt] adj - прямой; вертикальный
erroneous adj - [ɪ'rəʊnjəs] ошибочный, неправильный, неверный
escape [ɪs'keɪp] v - бежать, сбежать; вырваться, выбраться; ускользнуть, ускользать
establish [ɪs'tæblɪʃ] v – установить; создавать, основывать
eternal [ɪ:'tɜːnl] adj – вечный, извечный, бесконечный, предвечный, бессмертный, непреходящий, вековечный
event [ɪ'vent] n – событие, мероприятие, случай, происшествие
eventually [ɪ'ventʃəli] adj – в конечном итоге, в конечном счете, в конце концов, в итоге, в конце
evidence ['eɪdəns] n - доказательство, свидетельство, данные, улика, подтверждение, очевидность
evolve [ɪ'vɒlv] v – развивать(ся)
exaggerate [ɪg'zædʒəreɪt] v - преувеличивать
excitement [ɪk'saɪtmənt] n - волнение, возбуждение, азарт, ажиотаж, оживление, острые ощущения
execute ['eksɪkjʊ:t] v - выполнить, выполнять, исполнять, исполнить, осуществлять, запустить, реализовать, совершать, выполниться
exemplify [ɪg'zemplɪfaɪ] v – иллюстрировать, проиллюстрировать; воплощать
exhilaration [ɪgzɪlə'reɪʃn] n – возбуждение, восторг, взволнованность; веселье, радость, оживление
expanse [ɪks'pæns] n – простор

explanation [eksplə'neɪʃn] n – объяснение

explore [ɪks'plɔ:] v - исследовать, изучить, изучать, познакомиться, проанализировать, осваивать, обследовать; выяснить, выяснять; познавать

exponent [eks'pəʊnənt] n - представитель, сторонник, истолкователь (идей, направления и т. п.); исполнитель, мастер

express [ɪks'pres] v – выразить, выражать, выразиться, изъяслять; проявить

extension [ɪks'tenʃn] n – вытягивание, удлинение; растяжка; разгибание; вытяжение; выпрямление

F

facilitate [fə'sɪlɪteɪt] v - способствовать, содействовать

faithful ['feɪθfʊl] adj - верный, преданный, точный; добросовестный, честный

fascination [fæsi'neɪʃn] n - очарование, обаяние, прелесть, привлекательность; притягательность

fatigue [fə'ti:g] n - усталость, утомление

feat n - ловкость, искусство, мастерство

feature ['fi:tʃə] n - особенность, черта, признак

fertile ['fɜ:taɪl] adj – плодородный; богатый

fierce [fiəs] adj - свирепый, жестокий, лютый, агрессивный; горячий

fist [fɪst] n – кулак

flapper ['flæpə] n – хлопушка; фалда; клапан

flashback ['flæʃbæk] n – воспоминание; ретроспекция; короткая ретроспективная сцена

flaunt [flɔ:nt] v – щеголять; выставлять напоказ

flea [fli:] n – блоха

fluency ['flu:ənsɪ] n - плавность; беглость

fluid ['flu:ɪd] adj – плавный, гладкий (о стиле, речи)

fluidity [flu:'ɪdɪtɪ] n - текучесть, плавность; подвижность

flourish ['flaʊrɪʃ] v - процветать, преуспевать; расцветать, цвести

flute [flu:t] n – флейта

forebear ['fɔ:beə] n - предшественник

frantic ['fræntɪk] adj – безумный, отчаянный, бешеный, лихорадочный, оголтелый

frenetic [frə'netɪk] adj - неистовый

frenzy ['frenzi] adj – безумный

frenzied ['frenzɪd] adj – бешеный, безумный, лихорадочный; неистовый, исступленный

fringe [frɪndʒ] n – край

frivolous ['frɪvələs] adj - легкомысленный, несерьезный; фривольный

frustration [frʌs'treɪʃn] n - разочарование, разочарованность

fulfill [fʊl'fɪl] v – исполнять

funeral ['fju:nərəl] n – похороны

G

gap [gæp] n – глубокое расхождение, разрыв

gesture ['dʒestʃə] n – жест, жестикуляция, телодвижение

gravity ['grævɪtɪ] n - гравитация, притяжение, сила тяжести, тяготение, земное притяжение

ground [graʊnd] n – основание

grief [gri:f] n – горе, скорбь, беда

H

harp [hɑ:p] n – арфа

harvest ['hɑ:vɪst] v – собирать, собрать, заготавливать

heighten [haɪtn] v – повысить; усилить; обострить; возвышать

herdsman ['hɜ:dzmən] n – пастух, скотовод

hierarchical [haɪə'ra:kɪkl] adj – иерархический; иерархичный

hip [hɪp] n - бедро

histrionic adj - драматический, театральный

honour ['ɒnə] v - чтить, почитать, уважать, удостаивать

in honour of [ɪ'ɒnə əf] – в честь

I

imitate ['ɪmɪteɪt] v – имитировать, копировать, передразнивать

immortalize [ɪ'mɔ:təlaɪz] v – увековечить, обессмертить

imperceptible [ɪmpə'septəbl] adj - незаметный, неуловимый, неощутимый, незначительный

impose [ɪm'pəʊz] v – навязывать

impression [ɪm'preʃn] n - впечатление, ощущение

impulse ['ɪmpʌls] n - импульс, толчок; порыв; побуждение, влечение

inaccurately [ɪn'ækjʊrətli] adv – неточно; неаккуратно

inaugurate [ɪ'nɔ:ɡjʊreɪt] v – открыть; начать, положить начало; ознаменовать, возвестить

incorporate [ɪn'kɔ:pəɪt] v - включать в (состав чего-л.); заключать, содержать в себе

indicate ['ɪndɪkeɪt] v - указывать, показывать

indispensable [ɪndɪs'pensəbl] adj – необходимый, незаменимый, обязательный, неотъемлемый, неоценимый

induce [ɪn'dju:s] v – вызывать, вызвать, приводить, спровоцировать; побуждать, индуцировать, стимулировать

influence ['ɪnfluəns] n – влияние, воздействие, влияние

influence ['ɪnfluəns] v - влиять, воздействовать, оказывать влияние

influential [ɪnflu'enʃəl] adj - влиятельный, важный, обладающий властью, влиянием

inhalation [ɪnhə'leɪʃn] n – вдыхание, вдох

inherent [ɪn'hɪərənt] adj - присущий, свойственный, характерный

inherit [ɪn'herɪt] v - наследовать, унаследовать

inhibite [ɪn'hɪbɪt] v – ингибировать, препятствовать; тормозить, сдерживать, задерживать; подавлять; запрещать

initiate [ɪ'nɪʃɪt] v – инициировать

innocence ['ɪnəsəns] n - невиновность, невинность; наивность, простодушие; чистота; простота

innovation [ɪnəʊ'veɪʃn] n - инновация, нововведение, новшество, новаторство, новация, новинка, новизна

innumerable [ɪ'nju:mərəbl] adj - бесчисленный, неисчислимый, бессчетный, несчетный

inseparable [ɪn'sepərəbl] adj - неотделимый, неотъемлемый

inspire [ɪn'spaɪə] v – вдохновлять, воодушевлять; внушать, вселять; вызывать

inspiration [ɪnspə'reɪʃn] n - вдохновение, воодушевление, озарение

intention [ɪn'tenʃn] n - намерение, цель, стремление, смысл; замысел, умысел

intricate ['ɪntrɪkɪt] adj – сложный, затейливый, причудливый, изощренный, непростой

invade [ɪn'veɪd] v - вторгаться, посягать; оккупировать, захватывать, овладеть

invent [ɪn'vent] v - изобретать, выдумывать, создавать, сочинять

invention [ɪn'venʃn] n – изобретение; выдумка, вымысел, изобретательность

involve [ɪn'vɒlv] v - вовлекать, приводить; касаться, затрагивать; содержать; втягивать; вызывать

J

jag [dʒæɡ] v - пронзать

jagged [dʒæɡd] adj – грубый

joyous ['dʒɔɪəs] adj - радостный, веселый, счастливый, ликующий

К

kneel [ni:l] v - опуститься на колени; стоять на коленях

kneel [ni:l] n - колено

L

lack [læk] v - не хватать, отсутствовать, недоставать

land [lənd] v -приземляться

lead [li:d] v - привести, приводить, водить, лидировать, повлечь

leap [li:p] n - скачок, прыжок, шаг

leap [li:p] v - прыгать, перепрыгивать; перескакивать; скакать

limb [lɪm] n - конечность, протез

limpidity [lɪm'pɪdɪti] n – прозрачность

loft [lɒft] n - чердак, мансарда

loll [lɒl] v – крениться

loose [lu:s] adj - свободный; рыхлый, неплотный; широкий, просторный; незакрепленный; несвязанный; неточный; небрежный

lose [lu:z] v – потерять

М

mainstream ['meɪnstri:m] adj – основной; обычный, традиционный

maintain [meɪn'teɪn] v – поддерживать; сохранить, удерживать, соблюдать

magical ['mædʒɪkəl] adj - магический, волшебный, колдовской

major ['meɪdʒə] adj - главный, основной

manual ['mænjʊəl] n - руководство, инструкция, наставление; справочник, учебник

marriage ['mæɪdʒ] n - брак, замужество, женитьба, супружество

match [mætʃ] v - соответствовать, совпадать

measure ['meɪʒə] v - измерять, мерить; оценивать, определять

melt [melt] v - таять, растаять, расплавиться; раствориться, растворять, исчезать

mentor ['mentɔ:] n - наставник, ментор, воспитатель; руководитель

mention [menʃn] v - упоминать, ссылаться

mentor ['mentɔ:] n - наставник, ментор, воспитатель; руководитель

mime [maɪm] n – пантомима; мимика

mood [mu:d] n – настроение, настрой, расположение духа, умонастроение, настроенность

motif [məʊ'ti:f] n – лейтмотив

mourner ['mɔ:nə] n – скорбящий; плакальщик

movement ['mu:vmənt] n – движение, телодвижение

multiplicity [mʌlti'plisiti] n - многообразие, разнообразие

murder ['mɜ:də] v – убить, убивать

N

narrative ['nærətɪv] n - повествование, рассказ, повесть, изложение

narrative ['nærətɪv] adj – повествовательный

notation [nəʊ'teɪʃn] n – запись, обозначение, записывание

numerous ['nju:mərəs] adj – многочисленный

O

obvious ['ɒbvɪəs] adj - очевидный, явный, наглядный

occasion [ə'keɪʒən] n – случай, повод; событие

P

padding n – заполнение

partial ['pɑ:ʃəl] adj - частичный, неполный; частный; пристрастный, предвзятый; неравнодушный

particular [pə'tɪkjʊlə] adj - конкретный, определенный; особый, отдельный, особенный, специфический, исключительный; частный, индивидуальный; подробный

passion [pæʃn] n - страсть, пристрастие, страстное увлечение

pattern ['pætən] n – образец; схема, рисунок, форма

pave [peɪv] v - проложить, прокладывать, закладывать

peasant ['pezənt] n – крестьянин

pelvis ['pelvɪs] n – таз

perceive [pə'si:v] v – воспринимать; ощущать, чувствовать; понимать, осознать, осознавать

percussion [pə'kʌʃn] n – перкуссия; удар; выстукивание

percussive [pə'kʌsɪv] adj – ударный; перкуSSIONный

perform [pə'fɔ:m] v – выполнять; выступать; осуществлять

permit ['pɜ:mit] v - позволять, , разрешать, допускать

pipe [paɪp] n – труба; свирель; дудка; волынка; свисток
plainsman ['pleɪnzməŋ] n - житель равнин
plant [plɑ:nt] v - посадить, сажать, высаживать
pleasure ['pleʒə] n - удовольствие, радость, наслаждение, удовлетворение, блаженство
plot [plɒt] n – сюжет, замысел
plow [pləʊ] v - пахать, вспахать; вспахивать, распахивать
pray [preɪ] v – молиться; молить, просить, умолять
precise [preɪ'saɪz] adj – точный, четкий, аккуратный, точнейший
preserve [preɪ'zɜ:v] v – сохранять
priest [pri:st] n – священник
prior to ['praɪə tu:] - до, до момента, перед; раньше; прежде
prominence ['prɒmɪnəns] n – известность, значимость; выдающееся положение
promise ['prɒmɪs] v – обещать
props [prɒps] n – реквизит, бутафория
proscenium [prəʊ'si:njəm] n – авансцена
puppet ['rʌpɪt] n - марионетка, кукла
purpose ['pɜ:pəs] n - цель, намерение, замысел, предмет

Q

quality ['kwɒlɪti] n - качество, свойство, достоинство, особенность

R

rack [ræk] v – ломать
rugged ['rʌɡɪd] adj - прочный, массивный; суровый, трудный, строгий; неровный; грубый; труднопроходимый
random ['rændəm] adj - случайный, произвольный, выборочный, беспорядочный
rare [rɛə] adj – редкий
rarely ['rɛəli] adv – редко
raw [rɔ:] adj - сырой, необработанный, грубый, неочищенный
reach [ri:tʃ] v – достигнуть, достигать
reap [ri:p] v - пожинаать, жать
recall v – напоминать
recent [ri:snt] adj - последний, недавний; новый, свежий; новейший, современный

recognition [rekəg'niʃn] n - признание, одобрение; распознавание, опознавание; осознание, понимание, сознание; узнавание

recovery [rɪ'klʌvəri] n - восстановление, подъем, оздоровление, возвращение, оживление, утилизация, регенерация

recreational [rekri'eɪʃənl] adj - рекреационный, любительский, развлекательный

recur [rɪ'kɜ:] v – рецидивировать; возвращаться; обращаться

rectangular [rek'tæŋgjʊlə] adj - прямоугольный

refer [rɪ'fɜ:] v - относиться, обращаться, касаться, отнести, относить, приписывать

rehearsal [rɪ'hɜ:səl] n – репетиция

reinforce [ri:'ɪn'fɔ:s] v - укрепить, усилить; подтвердить

reject ['ri:dʒekt] v - отвергать, отвергнуть, отторгать; отказаться, отрицать

release [rɪ'li:s] n - освобождение, выброс, высвобождение

remain [rɪ'mein] v – оставаться, сохраниться, пребывать

remove [rɪ'mu:v] v - удалить, удалять, стирать; извлечь, извлекать, вынуть, вынимать, выводить

remote [rɪ'məʊt] adj - удаленный

Renaissance [rə'neɪsəns] n - эпоха ренессанса

require [rɪ'kwaɪə] v - требовать, нуждаться, приказывать

repose [rɪ'pəʊz] n – спокойствие

resemble [rɪ'zembəl] v – походить; иметь сходство

retain [rɪ'tein] v - сохранять, хранить

reveal v - выявлять; раскрывать; открывать

revolve [rɪ'vɒlv] v - вращаться, вертеться, вращать; обдумывать

rhythm ['rɪðəm] n – ритм, ритмика, такт

rigid ['rɪdʒɪd] adj - жесткий, строгий, негибкий, суровый, негибкий

a rite of passage [ə'klaɪmpəns] - обряд посвящения

ritual ['rɪʃʊəl] n – ритуал

roll [rəʊl] v - перевернуться, перекатиться

rough [rʌf] adj - грубый; шероховатый, неровный; бурный, дикий; жесткий, суровый, резкий, терпкий

rural ['ruərəl] adj - сельский, деревенский

S

sacred ['seɪkrɪd] adj – священный, святой, священнейший; сакральный, неприкосновенный; сокровенный, заветный

saw [sɔ:] v – пилить

scantily ['skæntɪli] adv – скудно

score [skɔ:] n – счет; партитура
scramble [skræmbl] v – карабкаться; бороться; взбираться; взбалтывать
scrub [skɹʌb] v – скрести; мыть, тереть
search [sɜ:tʃ] n – поиск, искание
separate ['sepɪt] v - отделять, отделиться; разделять, разделить, разделиться
separate ['sepɪt] adj - отдельный, раздельный, обособленный, индивидуальный
separation [sepə'reɪʃn] n – отделение; разделение
sequence ['si:kwəns] n - последовательность, порядок, очередность
shift [ʃɪft] v – менять(ся)
show off [ʃəʊ ɔf] v - показать
shrine [ʃraɪn] n – храм, святыня; гробница, усыпальница; святилище, алтарь; раки
sign [saɪn] n – знак
significance [sɪg'nɪfɪkəns] n – значение, значимость, смысл, значительность
significant [sɪg'nɪfɪkənt] adj – значительный, существенный, заметный, весомый, осязаемый; значимый, многозначительный
similarity [sɪmɪ'lærɪtɪ] n - сходство, подобие, схожесть, близость, общая черта, общность, совпадение
single [sɪŋɡl] adj - единый, единственный, одинокий, простой; одиночный, одинарный; отдельный
skilled [skɪld] adj – умелый; искусный
skip [skɪp] n - скачок, прыжок
skip [skɪp] v – прыгать, скакать
slight [slaɪt] adj - легкий, слабый
society [sə'saɪətɪ] n – общество, социум
the socket of the hip socket phr - анат. вертлюжная впадина
softness ['sɒftnəs] n - мягкость, нежность, плавность
sophisticated [sə'fɪstɪkətɪd] adj - сложный, изощренный, утонченный
sow [səʊ] v - сеять, засеивать; высевать; распространять
spatial ['speɪʃəl] adj – пространственный
spearhead ['spɪəhed] v - возглавить, возглавлять
spectacle ['spektəkl] n – зрелище, спектакль
spectator [spek'tetə] n – зритель, наблюдатель, болельщик
spectacular [spek'tækjʊlə] adj – эффектный, импозантный; захватывающий
spine [spaɪn] n - позвоночник, хребет, спинной хребет, позвоночный столб
spiral ['spaɪərəl] n - спираль, виток
spirit ['spɪrɪt] n - дух, душа, ум
spring [sprɪŋ] v - возникать, вытекать; скакать; прыгать
stance [stæns] n - позиция, поза, осанка
stark [stɑ:k] adj - резкий, абсолютный, разительный

steep [sti:p] adj – крутой
stick [stɪk] n - палка, палочка, трость
stimulus ['stimjʊləs] n - стимул, раздражитель; стимулирующее воздействие; побудитель
stomp [stɒmp] v - топтать ногами
strain [streɪn] n - напряжение, деформация, нагрузка, напряженность, натяжение, перенапряжение
stretch [streɪʃ] v - простираться, протягивать; растягивать; вытягивать, тянуть, натягивать; вытягиваться; напрягать
strict [strikt] adj - строгий, жесткий
stride [straɪd] n - шаг, походка
stroke [strʊk] n - удар, взмах; ход; такт
stud [stʌd] v - усеивать, усыпать
subsume v – включать в какую-л. категорию, относить к какой-л. категории, группе и т. п.
subservient [səb'sɜ:vjənt] adj - подвластный, раболепный
subsidy ['sʌbsɪdɪ] n - субсидия, дотация
subtle [sʌtl] adj – тонкий; утонченный
succession [sək'seʃn] n – последовательность; преемственность; правопреемство; непрерывный ряд
sufficiently [sə'fɪʃntli] adv – достаточно
suit [sju:t] v - подходить, годиться, идти; устраивать; соответствовать
suite [swi:t] n – набор, комплект
surface ['sɜ:fɪs] n – поверхность, покрытие
support [sə'pɔ:t] v - поддерживать, подтверждать, подкреплять; оказывать поддержку; содержать
surround [sə'raʊnd] v – окружать; обступать
survive [sə'vaɪv] v - выжить, уцелеть; пережить, выдержать, перенести; остаться в живых
sustain [səs'teɪn] v - поддерживать, выдержать; сохранить
sweep [swi:p] v – сметать; прокатиться, охватить, пронестись, захлестнуть

Т

tame [teɪm] v - укрощать, приручать; смирять; дрессировать; смягчать
temple [templ] n – храм
tend [tend] v – заботиться; иметь тенденцию; обслуживать
throw [θrəʊ] v - бросать, бросить, кидать, броситься, отбрасывать, сбрасывать, метать; перебрасывать

throb [θrɒb] v – пульсировать; трепетать
tilt [tɪlt] v - наклонять, склонить, откинуть, наклониться, запрокинуть
tilt [tɪlt] n – наклон
tinkling ['tɪŋkliŋ] – звенящий
tomb [tu:m] n – могила, гробница, гроб, склеп, усыпальница, захоронение, мавзолей, надгробие, могильник
toe [təʊ] n - палец ноги; носок
toes [təʊz] n – цыпочки
torso ['tɔ:səʊ] n – туловище
totem ['təʊtəm] n - тотем
trace [treɪs] n - след, отпечаток
transition [træn'sɪzən] n - переход, перемещение
tread [tred] n - поступь, походка
tremendous [tri'mendəs] adj – огромный
tuft [tʌft] n – пучок
turkey ['tɜ:kɪ] n - индюк
twist [twɪst] n - поворот, твист, изгиб

U

ubiquitous [ju:'bɪkwɪtəs] adj - вездесущий, повсеместный
ugliness ['ʌɡlɪnis] n - уродство; безобразие; некрасивость; мерзость; безобразность
ugly ['ʌɡli] adj - уродливый, безобразный, некрасивый, неприглядный
uncluttered [ʌn'klʌtəd] adj - лаконичный; незагроможденный
uneven ['ʌn'i:vən] adj - неравномерный, неравный, неодинаковый
undergo [ʌndə'gəʊ] v - претерпеть
underlie [ʌndə'laɪ] v – лежать в основе ч-л
universally [ju:nɪ'vɜ:səli] adv – повсеместно; универсально, единодушно; общепризнанно
upbeat ['ʌpbi:t] n - отмашка такта; неударный звук в такте

V

valley ['væli] n - долина, лощина, низина
vigorous ['vɪɡərəs] adj - энергичный, бодрый, темпераментный
virgin ['vɜ:dʒɪn] n – дева, девица
virtually - ['vɜ:tʃʊəli] adv практически, фактически, виртуально, буквально
virtuoso [vɜ:tʃʊ'əʊzəʊ] adj - виртуозный

vital [vaɪtəl] adj - важный, необходимый, важнейший, существенный

vocabulary [vəʊ'kæbjʊləri] n - словарь, лексика, терминология, лексикон; запас слов; словарный состав

W

waist [weɪst] n - талия

weigh [weɪ] v - весить

weight [weɪt] n - вес, масса

whirl [wɜ:l] v – кружиться; кружить; вращаться

witch [wɪtʃ] n - ведьма, колдунья

Appendix 2. Phrases for summary/rendering

Как составлять анализ текста на английском языке?

Для начала давайте разберемся, в чем суть реферирования статьи на английском. Это не просто краткое содержание, пересказ, а анализ. Вам необходимо выделить главную идею, описать главных героев или события, факты. Для всего этого есть вводные структуры, которые необходимо знать. Итак, с чего начать и чем закончить? Мы приведем вам в пример несколько фраз. А вы выбирайте наиболее понравившиеся.

1. Название статьи, автор, стиль.

The article I'm going to give a review of is taken from... — Статья, которую я сейчас хочу проанализировать из...

The headline of the article is — Заголовок статьи...

The author of the article is... — Автор статьи...

It is written by — Она написана ...

The article under discussion is ... — Статья, которую мне сейчас хочется обсудить,

The headline foreshadows... — Заголовок приоткрывает

2. Тема. Логические части.

The topic of the article is... — Тема статьи

The key issue of the article is... — Ключевым вопросом в статье является

The article under discussion is devoted to the problem... - Статью, которую мы обсуждаем, посвящена проблеме...

The author in the article touches upon the problem of... — В статье автор затрагивает проблему....

I'd like to make some remarks concerning... — Я бы хотел сделать несколько замечаний по поводу...

I'd like to mention briefly that... - Хотелось бы кратко отметить...

I'd like to comment on the problem of... — Я бы хотел прокомментировать проблему...

The article under discussion may be divided into several logically connected parts which are... — Статья может быть разделена на несколько логически взаимосвязанных частей, таких как...

3. Краткое содержание.

The author starts by telling the reader that - Автор начинает, рассказывая читателю, что

At the beginning of the story the author - В начале истории автор

describes — описывает
depicts - изображает
touches upon - затрагивает
explains - объясняет
introduces - знакомит
mentions - упоминает
recalls -вспоминает
makes a few critical remarks on - делает несколько критических замечаний о
The story begins (opens) with a (the)
description of — описанием
statement - заявлением
introduction of — представлением
the mention of — упоминанием
the analysis of a summary of — кратким анализом
the characterization of — характеристикой
(author's) opinion of — мнением автора
author's recollections of — воспоминанием автора
the enumeration of — перечнем
The scene is laid in ... - Действие происходит в ...
The opening scene shows (reveals) ... - Первая сцена показывает (раскрывает) ...
We first see (meet) ... (the name of a character) as ... - Впервые мы встречаемся с
(имя главного героя или героев)
In conclusion the author
dwells on - останавливается на
points out - указывает на то
generalizes - обобщает
reveals - показывает
exposes - показывает
accuses/blames -обвиняет
mocks at - издевается над
gives a summary of -дает обзор

4. Отношение автора к отдельным моментам.

The author gives full coverage to... - Автор дает полностью охватывает...
The author outlines... - Автор описывает
The article contains the following facts.... / describes in details... - Статья содержит
следующие факты / подробно описывает
The author starts with the statement of the problem and then logically passes over to
its possible solutions. - Автор начинает с постановки задачи, а затем логически
переходит к ее возможным решениям.

The author asserts that... - Автор утверждает, что ...

The author resorts to ... to underline... - Автор прибегает к ..., чтобы подчеркнуть ...

Let me give an example... - Позвольте мне привести пример ...

5. Вывод автора.

In conclusion the author says / makes it clear that.../ gives a warning that... - В заключение автор говорит / проясняет, что ... / дает предупреждение, что ...

At the end of the story the author sums it all up by saying ... - В конце рассказа автор подводит итог всего этого, говоря ...

The author concludes by saying that.../ draws a conclusion that / comes to the conclusion that - В заключение автор говорит, что .. / делает вывод, что / приходит к выводу, что

6. Выразительные средства, используемые в статье.

To emphasize ... the author uses... - Чтобы акцентировать внимание ... автор использует

To underline ... the author uses... Чтобы подчеркнуть ... автор использует

To stress... - Усиливая

Balancing... — Балансируя

7. Ваш вывод.

Taking into consideration the fact that - Принимая во внимание тот факт, что

The message of the article is that /The main idea of the article is - Основная идея статьи (послание автора)

In addition... / Furthermore... - Кроме того

On the one hand..., but on the other hand... - С одной стороны ..., но с другой стороны ...

Back to our main topic... - Вернемся к нашей основной теме

To come back to what I was saying... - Чтобы вернуться к тому, что я говорил

In conclusion I'd like to... - В заключение я хотел бы ...

From my point of view... - С моей точки зрения ...

As far as I am able to judge... - Насколько я могу судить .

My own attitude to this article is... — Мое личное отношение к

I fully agree with / I don't agree with - Я полностью согласен с/ Я не согласен с

It is hard to predict the course of events in future, but there is some evidence of the improvement of this situation. - Трудно предсказать ход событий в будущем, но есть некоторые свидетельства улучшения.

I have found the article dull / important / interesting /of great value - Я нахожу статью скучной / важной/ интересной/ имеющую большое значение (ценность)

Таким образом, чтобы хорошо проанализировать статью, необходимо ее несколько раз прочитать. Первый — ознакомительный, определяете стиль, тему.

Второй — обращает внимание на детали, на поведение героев, пытаетесь кратко передать основное содержание. Затем опять просматриваете и ищите то, что же автор хотел донести до читателя, что он для этого использовал. Ну а затем, продумываете свое отношение к прочитанному.

Appendix 3. Основные штампы (key-patterns) аннотаций на английском и русском языках

1. The article (paper, book, etc.) deals with... - Эта статья (работа, книга и т.д.) касается...
2. As the title implies the article describes.... - Согласно названию, в статье описывается...
3. It is specially noted... - Особенно отмечается...
4. A mention should be made... - Упоминается...
5. It is spoken in detail... - Подробно описывается...
6. ...are noted - Упоминаются...
7. It is reported... - Сообщается...
8. The text gives valuable information on.... - Текст дает ценную информацию...
9. Much attention is given to... - Большое внимание уделяется...
10. The article is of great help to ... - Эта статья окажет большую помощь...
11. The article is of interest to... - Эта статья представляет интерес для...
12. It (the article) gives a detailed analysis of - Она (статья) дает детальный анализ...
13. It draws our attention to... - Она (статья, работа) привлекает наше внимание к...
14. The difference between the terms...and...should be stressed - Следует подчеркнуть различие между терминами ...и...
15. It should be stressed (emphasized) that... - Следует подчеркнуть, что...
16. ...is proposed - Предлагается...
17. ...are examined - Проверяются (рассматриваются)
18. ...are discussed - Обсуждаются...
19. An option permits... - Выбор позволяет...
20. The method proposed ... etc. - Предлагаемый метод... и т.д.
21. It is described in short ... - Кратко описывается ...
22. It is introduced - Вводится ...
23. It is shown that - Показано, что ...
24. It is given ... - Дается (предлагается) ...
25. It is dealt with - Рассматривается ...
26. It is provided for ... - Обеспечивается ...
27. It is designed for - Предназначен для ...
28. It is examined, investigated ... - Исследуется ...
29. It is analyzed ... - Анализируется ...
30. It is formulated - Формулируется ...

31. The need is stressed to employ... - Подчеркивается необходимость использования...
32. Attention is drawn to... - Обращается внимание на ...
33. Data are given about... - Приведены данные о ...
34. Attempts are made to analyze, formulate ... - Делаются попытки проанализировать, сформулировать ...
35. Conclusions are drawn.... - Делаются выводы ...
36. Recommendations are given ... - Даны рекомендации ...

Образцы клише для аннотаций на английском языке

- The article deals with ...
- As the title implies the article describes ...
- The paper is concerned with...
- It is known that...
- It should be noted about...
- The fact that ... is stressed.
- A mention should be made about ...
- It is spoken in detail about...
- It is reported that ...
- The text gives valuable information on...
- Much attention is given to...
- It is shown that...
- The following conclusions are drawn...
- The paper looks at recent research dealing with...
- The main idea of the article is...
- It gives a detailed analysis of...
- It draws our attention to...
- It is stressed that...
- The article is of great help to ...
- The article is of interest to ...
- is/are noted, examined, discussed in detail, stressed, reported, considered.

Appendix 4. Proverbs about Dances

1. A fool's heart dances on his lips.

French Proverb

2. Not everyone that dances is glad.

French Proverb

3. The devil dances in an empty pocket.

German Proverb

4. The wolf dances round the well.

Latin Proverb

5. He who dances well goes from wedding to wedding.

Spanish Proverb

6. When a goose dances, and a fool versifies, there is sport.

Spanish Proverb

7. When the flatterer pipes, the devil dances.

Spanish Proverb

8. A full belly dances better than a fine coat.

Danish Proverb

9. A man dances all the same, though he may dance against his will.

Danish Proverb

10. He that lives in hope dances to an ill tune.

Danish Proverb

11. It is no child's play when an old woman dances.

Danish Proverb

12. It is no child's play when an old woman dances.

German Proverb

13. He dances well to whom fortune pipes.

German Proverb

14. He dances well to whom fortune pipes.

Italian Proverb

15. The devil dances in empty pockets.

English Proverb

16. A woman who dances too much gets ill from little work.

French Proverb

17. He who has no shoes dances in his socks.

German Proverb

18. The bear dances but the tamer collects the money.

Russian proverb

19. The rich man never dances badly.

Rwandan Proverb

20. Who dances at the wedding, weeps at the funeral.

Yiddish proverb

21. Those who dances poorly, blames the musician.

Thai Proverb

22. A bear that dances in your neighbor's house might soon dance in yours.

Macedonian Proverb

23. He who dances at home will be rewarded.

Swahili proverb

24. He that lives in hope dances to an ill tune.

English Proverb

25. He dances well to whom fortune pipes.

English Proverb

26. An old woman is not old in a song she dances well.

Nigerian Proverb

27. He dances on a razor-edge.

Hungarian Proverb

28. A fly that dances carelessly in front of a spider's web, risks the wrath of the spider's teeth.

African Proverb

29. The canary that dances along the bush path must have its drummer in the nearby bush.

African Proverb

30. The rabbit that dances on the broken branch of a high tree must look down to see how many mouths are opened wide beneath.

African Proverb

31. The devil dances nowhere as much as between a couple.

Finnish Proverb

32. A stranger dances - he does not sing.

Ghanaian Proverb

33. She who dances with the chimney sweeper will eventually end up black.

Icelandic Proverb

34. The jellyfish never dances with the shrimp.

Japanese Proverb

35. The Rhinoceros never dances with the monkey.

Nigerian Proverb

36. When you play the flute in Zanzibar all Africa dances.

Zanzibar Proverb

37. He who is a mocker dances without a tambourine.

Moroccan Proverb

38. He that lives in hope dances to an ill tune.

British Proverb

Appendix 5. Verses about Dances

Reciprocal Invitation To The Dance

(by Johann Wolfgang von Goethe)

THE INDIFFERENT

COME to the dance with me, come with me, fair one!

Dances a feast-day like this may well crown.
If thou my sweetheart art not, thou canst be so,

But if thou wilt not, we still will dance on.
Come to the dance with me, come with me, fair one!

Dances a feast-day like this may well crown.

THE TENDER

Loved one, without thee, what then would all feast be?

Sweet one, without thee, what then were the dance?
If thou my sweetheart wert not, I would dance not.

If thou art still so, all life is one feast.
Loved one, without thee, what then would all feasts be?

Sweet one, without thee, what then were the dance?

THE INDIFFERENT

Let them but love, then, and leave us the dancing!

Languishing love cannot bear the glad dance.
Let us whirl round in the waltz's gay measure,

And let them steal to the dim-lighted wood.
Let them but love, then, and leave us the dancing!

Languishing love cannot bear the glad dance.

THE TENDER

Let them whirl round, then, and leave us to wander!

Wand'ring to love is a heavenly dance.
Cupid, the near one, o'erhears their deriding,

Vengeance takes suddenly, vengeance takes soon.
Let them whirl round, then, and leave us to wander!

Wand'ring to love is a heavenly dance.

I Cannot Dance Upon My Toes

(by Emily Dickinson)

I cannot dance upon my Toes—
No Man instructed me—
But oftentimes, among my mind,
A Glee possesseth me,

That had I Ballet knowledge—
Would put itself abroad
In Pirouette to blanch a Troupe—
Or lay a Prima, mad,

And though I had no Gown of Gauze—
No Ringlet, to my Hair,
Nor hopped to Audiences—like Birds,
One Claw upon the Air,

Nor tossed my shape in Eider Balls,
Nor rolled on wheels of snow
Till I was out of sight, in sound,
The House encore me so—

Nor any know I know the Art

I mention—easy—Here—
Nor any Placard boast me—
It's full as Opera—

The Dance
(by Friedrich Schiller)

See how, like lightest waves at play, the airy dancers fleet;
And scarcely feels the floor the wings of those harmonious feet.
Ob, are they flying shadows from their native forms set free?
Or phantoms in the fairy ring that summer moonbeams see?
As, by the gentle zephyr blown, some light mist flees in air,
As skiffs that skim adown the tide, when silver waves are fair,
So sports the docile footstep to the heave of that sweet measure,
As music wafts the form aloft at its melodious pleasure,
Now breaking through the woven chain of the entangled dance,
From where the ranks the thickest press, a bolder pair advance,
The path they leave behind them lost--wide open the path beyond,
The way unfolds or closes up as by a magic wand.
See now, they vanish from the gaze in wild confusion blended;
All, in sweet chaos whirled again, that gentle world is ended!
No!--disentangled glides the knot, the gay disorder ranges--
The only system ruling here, a grace that ever changes.
For ay destroyed--for ay renewed, whirls on that fair creation;
And yet one peaceful law can still pervade in each mutation.
And what can to the reeling maze breathe harmony and vigor,
And give an order and repose to every gliding figure?
That each a ruler to himself doth but himself obey,
Yet through the hurrying course still keeps his own appointed way.
What, would'st thou know? It is in truth the mighty power of tune,
A power that every step obeys, as tides obey the moon;
That threadeth with a golden clue the intricate employment,
Curbs bounding strength to tranquil grace, and tames the wild enjoyment.
And comes the world's wide harmony in vain upon thine ears?
The stream of music borne aloft from yonder choral spheres?
And feel'st thou not the measure which eternal Nature keeps?
The whirling dance forever held in yonder azure deeps?
The suns that wheel in varying maze?--That music thou discernest?
No! Thou canst honor that in sport which thou forgettest in earnest.

The Night Dance
(by *Thomas Moore*)

Strike the gay harp! See the moon is on high,
And, as true to her beam as the tides of the ocean,
Young hearts, when they feel the soft light of her eye,
Obey the mute call, and heave into motion.
Then, sound notes - the gayest, the lightest,
That ever took wing, when heaven look'd brightest
Again! Again!
Oh! Could such heart-stirring music be heard
In that City of Statues described by romancers,
So wakening its spell, even stone would be stirr'd,
And statues themselves all start into dancers!

Why then delay, with such sounds in our ears,
And the flower of Beauty's own garden before us -
While stars overhead leave the song of their spheres,
And, listening to ours, hang wondering o'er us?
Again, that strain! - to hear it thus sounding
Might set even Death's cold pulses bounding -
Again! Again!
Oh, what delight when the youthful and gay
Each with eye like a sunbeam and foot like a feather,
Thus dance, like the Hours to the music of May,
And mingle sweet song and sunshine together.

The Baby's Dance
(by *Ann Taylor*)

Dance little baby, dance up high,
Never mind baby, mother is by;
Crow and caper, caper and crow,
There little baby, there you go;
Up to the ceiling, down to the ground,
Backwards and forwards, round and round;
Dance little baby, and mother shall sing,
With the merry coral, ding, ding, ding.

I Dance for the Love

(by Amy Lee)

I dance for the love.
I dance even when I feel pain.
I dance knowing there's something to gain.
I dance for the love.
I dance for me.
I dance for everyone to see.
I dance for the love.
I dance as the sunshine.
I dance hoping you will be mine.
I dance for the love.
I dance with words to say.
I dance all day.
I dance for the love.
I dance even when you leave.
I dance and still believe.
I dance for the love

The Greek Dancer

(by Edwin Curran)

She shakes her hair, a flowing crest
Like rippling waters down her breast;
Her knees as white as snow appear,
And she, as dancing starlight here.

She whirls and curves along the dew,
A living music as she goes,
Her eyes soft as the seas of blue
Her body lovely as a rose.

The curving ivory of her arm
Strikes as a music on my eyes;
She is a poem in her form,
A song as pure as paradise.

One with the lilies in the dew

And daffodils at play;
It seems as though a flower grew
A woman here and danced away!

Her eyes like currents of deep streams
Flow underneath her lashes bright
And in them all the starlight gleams
That ever God put in a night.

She seems to float along the ground
And never touch it as she springs;
Much less a woman, than a sound;
Not flesh and blood but silver wings!

Living Tools

(author unkown)_

The dancer's shoes lay alone,
Arms wrapped around their bodies in a deep sleep,
That fell upon them like a heavy cloak.

Yet still there is rigidity,
That remains poised and ready for action
Waiting for the master's hand
To prick them from their resting spot,
Their pale pink flesh seems to move,
For the spirit can always be seen,
By those aware to the art.

And when lovingly they are taken,
Molded to a delicate foot to become one
Strengthened being, they retain that spirit
Awakened, they stretch and groan,
Announcing their presence with joy.

This is what they live for,
With the strength of a bodybuilder,
These muscle-men disguised as princesses,
Bear the load, jumping and spinning,
Until once again they return to slumber,
Arms wrapped around tightly,
Savoring the spirit of it all.

Ballet

(by Alan Lukawenko)

Ballet is beauty in the making...
Line of sight...do you know what it means?
What do you think of Sylvie Guillem?
Pointe shoes,..yes I know it's painful for some,
but must surely make you feel like an angel...on a cloud.
Angels must dreams of ballerinas...don't you think?

I praise the dance

(by Saint Augustine)

I praise the dance, for it frees people
from the heaviness of matter and binds the isolated to community.
I praise the dance, which demands everything:
health and a clear spirit and a buoyant soul.
Dance is a transformation of space, of time, of people,
who are in constant danger of becoming all brain, will, or feeling.
Dancing demands a whole person,
one who is firmly anchored in the center of his life,
who is not obsessed by lust for people and things
and the demon of isolation in his own ego.
Dancing demands a freed person,
one who vibrates with the equipoise of all his powers.
I praise the dance.
O man, learn to dance,
or else the angels in heaven will not know what to do with you.

Dance Is Like Life

(by Michelle Lyon)

Learning to dance is like life.
You take baby steps, tiny leaps and jumps,
Someone's always there when you cry.
Things are starting to come together,
Your once new shoes are feeling softer and worn
Each delicate pointe is becoming more like an arch.

Leaps and kicks become stronger each time,
Soon you realize your every jump and kick is right,
The steps are fluid pouring out of a jar,
Everyday you're twirling into a new adventure,
Every dance you dance makes you a star.

The Ballet

(by Mika-Stevens, Genevieve)

old post from last year.....

"Music Maestro," the music softly plays,
The curtain lifts, the ballet begins,
People sit on the edge of their seats,
Tasting the sweetness of the violins-

The dancers make not a sound,
As their slippers touch the stage,
The audience, still, gazing forward,
So intimately engaged-

The music pitches soft, then loud,
Creating a somber mood,
Cabrioles, jetes, arabesques, plies,
An ambiance of mystery, the dancers all exude.

The dancers paint a canvas,
Gracefully moving, white sylph-like silhouettes,
The "Prima Ballerina Assoluta" twirls,
Executing perfect en-point pirouettes-

This ballet tells the story,
Of how a peasant girl, from a broken heart, dies,
Her last dance - a spectacular performance,
Brings tears to the audience's eyes.

The ballet nears its dramatic ending,
Dancers complete their last entrechats,
Spellbinding, flawlessly done,
A standing ovation for them all-

The music stops, the Maestro takes a bow,
The curtain lifts, then falls,
The applause of the audience demands,
A number of curtain calls-

The dancers retreat backstage to celebrate,
This was their "Prima's" last dance - she retired today,
Inside, the dancers weep softly,
Outside, people praise the ballet-

Dancing Is In My Blood

(by CayCay Jennings)

Moving as prescribed, keeping bodies correct,
Is life denied and confined within limits.
Our souls course divine life and truth through our blood.
They feel thirst for spirit's flood to seek a burst.
Even the first primitive man's blood did flow
A spirit overran with want to let go.

Our souls crave dance, our blood pulses with a need
To relax our stance, let intellect recede,
So a freedom trance may then freely proceed.
Expressing soul's need to soar over body
So perception is denied complete control
And spirit may spree, is a blood driven goal.

Every culture ever here, since time began,
Found rhythm to explore for it attracted man.
All souls desire a chance to feel an expanse,
A joyous freedom expressed well when we dance.
This is what soars in my blood and others, too,
And why I often dance in my living room.

I Will Dance

(by CJ Krieger)

Before I die

I will Dance
There will be no tears
Of sadness
And I will ask
That all my friends
Who come to say goodbye
Sing songs as they dance
Throughout the day
In memory of my life

Before I die
I will dance
To remember my younger days
When I danced up a storm
My feet
Flying aimlessly about
While I danced
With all the pretty ladies
Until one fateful day
I danced with the one
Who stole my heart
Who became my wife
Who danced by my side
Hand in hand

I danced with the one
Whose kisses were sweet
Whose arms kept me warm
During cold, cold nights
Whose dance matched my own
Step for step, heel for toe
Until the day that my tears
Stopped the dance
When
She could no longer
Dance at all

Before I die
I will dance

I will dance
To remember
All of the other times
Before I grew old
And felt Gods spirit
Lift me up
Lift me high
Filling my heart
Making me smile
Making me dance!

Before I die
I will dance
With all that I have
With all that is left
So that others might see
There is something in me

Before I die
I will dance I will dance
I will dance
Dance
Dance.

When Old Dancers Die
(by CJ Krieger)

She was a dancer
But now at age sixty seven
During the day
Her ghost leads small groups
Of aging seniors
In palates stretching
Several times a week

She was a dancer
And though her feet
Remember every heel and toe
That she had ever done

Arthritis keeps her
From ever thinking
Of a simple lock step
Ever again

She was a dancer
Whose feet flew
This way and that
Across every stage
From New York to California
But was never chosen
To be the one
To play that special role

And though
She is sixty seven
And the direction of time
Can never flow back
Somewhere
After the sun departs
And night time covers the land
She closes her eyes
And still dreams
Of the time

She was a dancer.

The Dance-Waltz Wave Contest

(by James Inman)

I Waltzed with
you
on that
Christmas Eve
and you
shared
with me
all your love.

Then you held my
hand and we
laughed a-
gain
and you
whispered soft
in my
ear,

I love
you.

Dancing in the Rain

(by Gianna Hogen)

I hear a soft pitter patter, against the window pane
I look up and there's tears against the glass, I see tiny drops of rain
I watch it splash and land, I watch as the wind blows it around
I watch the patterns form, and listen to the calming sound
There's nothing like hearing rain, falling from above,
Nothing like standing under the steady stream, and dancing in the rain

I spread my arms out wide, as far as they can go,
I close my eyes and stand real still, a feeling like no other known
It's soft and cold and refreshing all at once
It's a once in a lifetime thing, it's a one and only chance
So take a leap, and jump into the stream,
Come and take my hand, let your soul run free,
Take a chance and feel the rain with me

All the joy, all the life
All the colors of the earth
Hear the sounds, call your name
A brilliant rebirth
So follow me, into the storm
And listen to life taking a new form

My senses overwhelmed, my emotions askew
Feeling like I'm flying, joy I never knew
Nothing like some thunder and rain

To wash away the tears and pain
It's my chance to be invisible, to all the people walking by,
Like tears blending with the falling rain, and watching the world fade away as you
cry

To dance in the rain, brings tears of joy to my face
The power that blows across the wind, takes me to another place
The clouds above my head, thunder to the beat of my heart
The lighting strikes across the sky, cutting a path for me to follow

No many people can see the beauty, behind the thundering storm
For they are too caught up in the darkness it brings
To find the beauty that shines, within even the darkest things
Is to cherish the dark, for the beautiful stars it brings

Though life may be short, in the grand scheme of things
When I'm dancing in the rain, life seems to be put on pause
So enjoy the light pitter patter, of the rain against the glass
And savor these big moments, cause the tiny ones don't really last.

Dance of Romance

(by Melody Thomas)

Under a cloudless starry calm of dreams of night
We said our vows of love and sweet Psyche
Our beauty of souls shall be forever so light
My best treasure of all is the beauty in your eyes.

Tonight of all nights we dance and tantalize
You stand and dance with hypnotic elegance
We fit so right together neath the calm of night
We romance with truth and honesty in dance.

Our hearts truly ignite our eternal toxic flames
We can both see the sparkle of diamonds of minds
Having and knowing you so close steams our romance
Holding you in the arms of love as we dance, dance, dance.

Tonight I close my eyes and feel love in your arms

As we dance together neath the heavenly of stars
The feeling of the tempo keeps our love alive
Our hearts belong together forever till the end of time.

DANCING QUEEN

(by Jean Murray)

I am the dancing queen.
Music enters me
like a symphony.
Into my ears,
then straight
to my toes.

Starts off in my feet,
then my body moves.
Like a chain reaction,
I've often proved.
Can't stay still...
I am overcome.

Like a drum,
I keep the beat.
My DNA reacts..
reverberates.
It's from my dad,
The Music Man.

"Vertical expression for
horizontal desire"??
It's been a while....
I'll soon expire.
Home alone, my King
has left the building!!!

Dance of the Snowflakes - a waltz wave

(by Kim Merryman)

Dance
snowflakes

dance
from your
icy home
above.
Each
twirl, each
swirl, ballet
perfect as you
pirouette
your way
down
to the
frozen ground,
where you
take
your last
bow.

Dancing in the Moonlight

(by Anne Lise Andresen)

A half moon illuminates the entire night sky
Shadows of a dancing couple

Last sight of everything that can be this night
Like when the music stops and everything becomes quiet

Try to focus on this moment
Paradise is golden, they say

But is impossible to know
Do not ask for more

Do you remember the scent of aromatic flowers?
Share tender feelings and thoughts

They are left alone on this journey
Do not ask what's coming.

The Old Man Danced

(by CJ Krieger)

When times were hard
And life weighed down heavily
Upon his shoulders
The old man danced

When the true love
That was his forever
Left without rhyme or reason
To free himself from sorrow
The old man danced

When many years had passed
And love was replaced by loneliness
And all those he had cared for
Passed on into the ages
The old man danced

These days
Even though
He is much younger than he was
So, so many years ago
He never lets a day go by
Or lets a good deed go unsung
Unless he dances

And as time eventually frees
All the souls it touched at birth
And the brightness of life
Passes on into night
In the darkness there waits a soul
Who wants nothing more
Then to come into the light
And dance.

Endless Dance

(by Sizwe Hlabisa)

I recall, not long ago
Barely now but sometime then
When we danced, broke and old
Yet we danced with no condemns

Somehow, we found our faith
That somehow, we would swoosh
With the stars as our trail
Besides the moon, just us two

Pas-de-deux of our last days
As we graced the beaches shore
My eyes only saw your sway
As the night begged us for more

My heart burnt of ecstasy,
Tears the sparkles of my moon
As we swept on endlessly
Time weaving us a Cocoon

But now those days are gone and dead
All I'm left with are words left unsaid.

OUR DANCE

(by Susan Gentry)

My eyes dark brown
Yours so intensely blue
I smile when I hear
That deep sigh from you

We're a country apart
It's impossible some say
But passion felt so deeply
Must always have its day

Our hearts dance with intimacy
Choreographed with time and trust

You sigh and say, "Dreams can come true"
I smile and whisper, "This one must".

Autumn Dancers

(by Lin Lane)

Autumn Dancers
the scurrying steps
of squirrel's Autumnal dance
seeking his acorns

falling to the ground
is a whirl of Autumn leaves
orange, gold and red

monarchs on the hill
signaling Autumn's season
majestic bucks prance.

Dance

(by Michael Spangle)

Dance
Swaying
Dynamics
Body control
Improvisation
American Rhythm
International Latin
Then Shuffle Off to Buffalo
Jitterbugging down at a juke joint
Texas Tommy wakes up Barbary Coast.

MUSIC OF HER OWN DANCE

(by Nette Onclaud)

She twirls alone on the floor
reeling her toes with the wisp
of mambo steps...

this older lady with beads in her hair--
luminescent arms quite fluid-- ruffles around
like a moth in a trance; her glow
dark and brewed by some potion: flamed limbs
pivoting on embers of heat and glazed stones.
There I am, imbibing her freestyle grooves
as my body moves toward her like burnt sting.

And she pulsates without a compass,
weaving along with strides higher than anklets
of evening... and she dances, she dances
while almond eyes twinkle with the moon,
climbing into the pole of beats
until glitters on my skin meet
with her kohl of dusk's thirst,
hiding nothing...prancing to a music
only she can ever inhabit!

Music of the Gaspé

(by Broken Wings)

The Gaspé Peninsula dancing to music only she can hear,
She starts in the Appalachians of Northern Alabama;
Until she plunges into the sea at the end of the Gaspé,
The Mi'kmaq Indians called it, the place where land ends.

She murmurs the music of the Scots and Irish settlers,
With fiddles and violins strumming and Gaelic lyrics;
On summer days, she is wildflowers and sun-drenched meadows,
That ripples in the fresh, sea breezes of the Saint Lawrence.

There are many wind turbine forests, a hundred miles high,
And the sound of the fiddles screams in her heart;
Along her shores she is rich wilderness, red cliffs, and forests,
And always the salt-tinged wind is caressing her soul.

Her peaks rise up to the azure blue sky in sweet solitude,
Birds swoop and glide her towering open rock forms;
And she hears accordion, gentle and soothing, weeping so softly,

And scattered are quaint villages and towns with bright roofs.

Many a shipwreck lay off her shores and the violin is sadness,
And the Blue Whales come surfacing and diving deeply;
Their blow-holes, blowing plumes thirty feet tall with a whoosh,
In the waters of the mighty Saint Lawrence that flows.

The fiddles are piercing and the piano cries as she nears her end,
Land plunges into the sea, and her journey has ended;
She is dancing to music only she can hear, of seascapes so beautiful,
Of boreal forests, pristine waters, wildlife, and high mountains.

Dancing to Music Only She Hears

(by Lycia Harding)

Dancing to music only she hears,
She waits for him against the wall.
He finally shows as midnight nears,
But she's obliged he came at all.

She spends her weekends in his car,
Dancing to music only she hears.
A butterfly caught in a jar...
Pinned when the vodka disappears.

Her honeymoon is spent in tears,
Her husband, drunk, sleeps like a stone.
Dancing to music only she hears
That night, she sips champagne alone.

And yet a single secret song
Plays on and finds her through the years,
(Though he will never sing along)
...dancing to music only she hears.

Dancing to Music Only She Can Hear

(by Eve Roper)

Music Only She Can Hear

Make believe daydreams
Sparkling rising star that beams

As I watch I think of how much she mean to me

The stage is hers
Into the center she jumps with spirit she possesses
Humming and singing to the music only she can hear

It's Ok if sometimes she hit a bad note, or sings the song wrong
She is in center stage with all her fans dancing and clapping right along

Body jumping, whipping her hair back and forth
Happy smiles and giggles
Round and round getting dizzy while she spreads her wings

Dancing flowing
Notes are playing

She twirls and spins on bare tiptoes around the room
Humming and singing to the music only she can hear

May she hold that dream in her heart my little dancing star
They grow up so quickly with their own secure charms
It was just yesterday she was in my arms.

Appendix 6. Best Quotes About Dance And Dancing

1. I would believe only in a God that knows how to dance. ~*Friedrich Nietzsche*
(*Friedrich Nietzsche (1844-1900), German philosopher, classical scholar, critic of culture*).
2. On with the dance! Let joy be unconfined;
No sleep till morn, when Youth and Pleasure meet
To chase the glowing hours with flying feet. ~*George Gordon, Lord Byron, Childe Harold's Pilgrimage*
3. Nobody cares if you can't dance well. Just get up and dance. ~*Dave Barry*
4. Dancing is like dreaming with your feet! ~*Constanze*
5. The truest expression of a people is in its dance and in its music. Bodies never lie.
~*Agnes de Mille*
6. Dancers are the messengers of the gods. ~*Martha Graham*
7. You can dance anywhere, even if only in your heart. ~*Author Unknown*
8. Dancing: the vertical expression of a horizontal desire legalized by music. ~*George Bernard Shaw*
9. Dancing in all its forms cannot be excluded from the curriculum of all noble education; dancing with the feet, with ideas, with words, and, need I add that one must also be able to dance with the pen? ~*Friedrich Nietzsche*
10. Dancers are instruments, like a piano the choreographer plays. ~*George Balanchine*
11. There are short-cuts to happiness, and dancing is one of them. ~*Vicki Baum*
12. To dance is to be out of yourself. Larger, more beautiful, more powerful. ~*Agnes De Mille*
13. Dancing with the feet is one thing, but dancing with the heart is another. ~*Author Unknown*
14. Dancing can reveal all the mystery that music conceals. ~*Charles Baudelaire*
15. Dance first. Think later. It's the natural order. ~*Samuel Beckett*
16. Stifling an urge to dance is bad for your health — it rusts your spirit and your hips.
~*Terri Guillemets*
17. Dancing is the poetry of the foot. ~*John Dryden*
18. Dancing is the loftiest, the most moving, the most beautiful of the arts, because it is not mere translation or abstraction from life; it is life itself. ~*Havelock Ellis*
19. Dance is the hidden language of the soul. ~*Martha Graham*
20. Everything in the universe has rhythm. Everything dances. ~*Maya Angelou*
21. Dancing is just discovery, discovery, discovery. ~*Martha Graham*
22. Movement never lies. It is a barometer telling the state of the soul's weather to all who can read it. ~*Martha Graham*

23. Dance is a song of the body. Either of joy or pain. ~*Martha Graham*
24. The dance is a poem of which each movement is a word. ~*Mata Hari*
25. Dancing is the world's favorite metaphor. ~*Kristy Nilsson*
26. And those who were seen dancing were thought to be insane by those who could not hear the music. ~*Friedrich Wilhelm Nietzsche*
27. I do not know what the spirit of a philosopher could more wish to be than a good dancer. For the dance is his ideal. ~*Friedrich Wilhelm Nietzsche*
28. I see dance being used as communication between body and soul, to express what it too deep to find for words. ~*Ruth St. Denis*
29. Talk about dance? Dance is not something to talk about. Dance is to dance. ~*Peter Saint James*
30. Dance, even if you have nowhere to do it but your living room. ~*Kurt Vonnegut*
31. Poetry is to prose as dancing is to walking. ~*John Wain*
32. To watch us dance is to hear our hearts speak. ~*Hopi Indian Saying*
33. They who love dancing too much seem to have more brains in their feet than in their head. ~*Terence*
34. Dance is a delicate balance between perfection and beauty. ~*Author Unknown*
35. Socrates learned to dance when he was seventy because he felt that an essential part of himself had been neglected. ~*Source Unknown*
36. Anyone who says sunshine brings happiness has never danced in the rain. ~*Author Unknown*
37. Dance is bigger than the physical body. ...When you extend your arm, it doesn't stop at the end of your fingers, because you're dancing bigger than that; you're dancing spirit. . ~ *Judith Jamison*
(*Judith Jamison (b. 1943), U.S. dancer. Dancing Spirit, ch. 21 (1993).*)
38. Now I am light, now I fly, now I see myself beneath myself, now a god dances through me. ~*Friedrich Nietzsche*
39. Dancing and running shake up the chemistry of happiness. ~*Mason Cooley*
(*Mason Cooley (b. 1927), U.S. aphorist. City Aphorisms, Third Selection, New York (1986).*)
40. It is no doubt possible to fly—but first you must know how to dance like an angel. ~*Friedrich Nietzsche*
41. In song and dance man expresses himself as a member of a higher community: he has forgotten how to walk and speak and is on the way toward flying up into the air, dancing. ~*Friedrich Nietzsche*
42. I consider a country-dance as an emblem of marriage. Fidelity and complaisance are the principle duties of both; and those men who do not choose to dance or to marry themselves, have no business with the partners or wives of the neighbors. ~*Jane Austen*

(Jane Austen (1775-1817), British novelist. *Henry Tilney in Northanger Abbey*, ch. 10 (1818).)

43. The dance can reveal everything mysterious that is hidden in music, and it has the additional merit of being human and palpable. Dancing is poetry with arms and legs. ~ Charles Baudelaire

(Charles Baudelaire (1821-1867), French poet, critic. *La Fanfarlo* (1847), trans. 1986.)

44. Thus do I want man and woman to be: the one fit to wage war and the other fit to give birth, but both fit to dance with head and feet. ~Friedrich Nietzsche

45. How do you expect to learn to dance when you have not even learned to walk! And above the dancer is still the flyer and his bliss. ~Friedrich Nietzsche

46. I am for those who believe in loose delights, I share the midnight orgies of young men, I dance with the dancers and drink with the drinkers. ~Walt Whitman
(Walt Whitman (1819-1892), U.S. poet. *Native Moments*.)

47. There is a bit of insanity in dancing that does everybody a great deal of good. ~Edwin Denby

48. Please send me your last pair of shoes, worn out with dancing as you mentioned in your letter, so that I might have something to press against my heart. ~Johann Wolfgang von Goethe

49. It takes an athlete to dance, but an artist to be a dancer. ~Shanna LaFleur

50. If I could have said it, I shouldn't have had to dance it. ~ Anna Pavlova

51. Dancing is like bank robbery. It takes split-second timing. ~ Twyla Tharp

52. I do not try to dance better than anyone else. I only try to dance better than myself. ~ Mikhail Baryshnikov

53. We should consider every day lost in which we have not danced at least once. ~ Friedrich Nietzsche

54. A perpendicular expression of a horizontal desire. ~ George Bernard Shaw

55. Dancing is the loftiest, the most moving, the most beautiful of the arts, because it is no mere translation or abstraction from life; it is life itself. ~ Havelock Ellis

56. The real American type can never be a ballet dancer. The legs are too long, the body too supple and the spirit too free for this school of affected grace and toe walking. ~ Isadora Duncan

57. A dance is a measured pace, as a verse is a measured speech. ~ Sir Francis Bacon

58. Ballet is important and significant – yes. But first of all, it is a pleasure. ~ George Balanchine

59. (Choreography) is simpler than you think. Just go and do, and don't think so much about it. Just make something interesting. ~ George Balanchine

60. Dance is music made visible. ~ George Balanchine

61. Dancers are instruments, like a piano the choreographer plays. ~ George Balanchine

62. Just sit and open your eyes and open your heart. It's dance theater. ~ Mikhail Baryshnikov
63. Dancing can reveal all the mystery that music conceals. ~ Mikhail Baryshnikov
64. There are short-cuts to happiness, and dancing is one of them. ~ Vicki Baum
65. Dance first. Think later. It's the natural order. ~ Samuel Beckett
66. In the dance, one finds the cinema, the comic strips, the Olympic hundred meters and swimming, and what's more, poetry, love and tenderness. ~ Maurice Béjart
67. The dance: a minimum of explanation, a minimum of anecdotes, and a maximum of sensations. ~ Maurice Béjart
68. God respects us when we work, but he loves us when we dance. ~ Les Blanc (also attributed as a Sufi saying)
69. Ballet is not technique but a way of expression that comes more closely to the inner language of man than any other. ~ George Borodin
70. While I dance, I cannot judge, I cannot hate, I cannot separate myself from life. I can only be joyful and whole. That is why I dance. ~ Hans Bos
71. All dance is about sensual expression. It is about energy and vitality, and it is one of the most liberating activities available to us. ~ Wendy Bounaventura
72. The one thing that can solve most of our problems is dancing. ~ James Brown
73. Dance every performance as if it were your last. ~ Erik Bruhn
74. It's very easy to become selfish and narrow-minded and see ballet as the only thing in life, but there's lots more. ~ Darcey Bussell
75. Classical dancing is like being a mother: if you've never done it, you can't imagine how hard it is. ~ Harriet Cavalli
76. The dance is the mother of all languages. ~ R. G. Collingwood
77. 1. Beginning Dancer: knows nothing. 2. Intermediate Dancer: knows everything; too good to dance with beginners. 3. Hotshot Dancer: too good to dance with anyone. 4. Advanced Dancer: dances everything, especially with beginners. ~ Dick Crum
78. The most important thing about folk dance in its original setting is that it gives the dancer an opportunity to express both the identity with a society and the dancer's place within that society. ~ Dick Crum
79. Dance is your pulse, your heartbeat, your breathing. It's the rhythm of your life. It's the expression in time and movement, in happiness, joy, sadness and envy. ~ Jacques d'Amboise
80. Enjoy the process of learning to dance. The process of our profession, and not its final achievement, is the heart and soul of dance. ~ Jacques d'Amboise

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