

1. Record Nr.	UNINA9910784220903321
Autore	Shurr Gertrude
Titolo	Modern dance : techniques and teaching // Getrude Shurr, Rachael Dunaven Yocom
Pubbl/distr/stampa	New York, : Dance Horizons, 1980
ISBN	0-87127-269-5
Descrizione fisica	1 online resource (202 pages)
Altri autori (Persone)	YocomRachael Dunaven
Disciplina	793.307
Soggetti	Dance - Study and teaching Modern dance
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Originally published: New York : Ronald Press Co., 1949.
Nota di contenuto	About the Authors; Foreword to This Edition; Foreword; Acknowledgments; Contents; Ch 1 Modern Dance in Education; Ch 2 About the Book; Ch 3 Dance Warm Ups; Ch 4 Dance Exercises; Ch 5 Dance Techniques; Glossary
Sommario/riassunto	Modern Dance Techniques and Teaching is truly one of a kind: it is the only book to be published documenting Martha Graham's movement philosophy, as recorded by two of Graham's original followers. The purpose of the book, according to its authors, is "to analyze, illustrate and organize for teaching purposes some of the vocabulary (techniques) of modern dance to provide a reference and a guide for teachers and students of modern dance.

2. Record Nr.	UNINA9910791334803321
Autore	Bingham Dennis
Titolo	Whose Lives Are They Anyway? : The Biopic as Contemporary Film Genre // Dennis Bingham
Pubbl/distr/stampa	New Brunswick, NJ : , : Rutgers University Press, , [2010] ©2010
ISBN	1-282-56248-7 9786612562488 0-8135-4930-2
Descrizione fisica	1 online resource (445 p.)
Disciplina	791.4365
Soggetti	Biographical films -- History and criticism Biographical films - History and criticism
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di contenuto	Front matter -- Contents -- Acknowledgments -- Introduction: A Respectable Genre of Very Low Repute -- 1. Strachey's Way, or All's Well That Ends Welles -- 2. Rembrandt (1936) -- 3. Citizen Kane and the Biopic -- 4. Lawrence of Arabia: "But does he really deserve a place in here?" -- 5. Nixon, Oliver Stone, and the Unmaking of the Self-Made Man -- 6. Thirty Two Short Films About Glenn Gould: Ghost Picture -- 7. Ed Wood: The Biopic of Someone Undeserving -- 8. Spike Lee's Malcolm X: Appropriation or Assimilation? -- 9. Raoul Peck's Lumumba: Drama, Documentary, and Postcolonial Appropriation -- 10. Prologue -- 11. Superstar: The Karen Carpenter Story: Toying with the Genre -- 12. I Want to Live! Criminal Woman, Male Discourses -- 13. Barbra and Julie at the Dawning of the Age of Aquarius -- 14. Hacked: Gorillas in the Mist and Other Female Biopics of the 1980's -- 15. An Angel at My Table: Re-Framing the Female Biography -- 16. Erin Brockovich: Hollywood Feminist Revisionism, after a Fashion -- 17. Twenty-First-Century Women -- 18. I'm Not There: Some Conclusions on a Book Concerning Biopics -- Works Cited -- Index -- About the Author
Sommario/riassunto	The biopic presents a profound paradox—its own conventions and historical stages of development, disintegration, investigation, parody,

and revival have not gained respect in the world of film studies. That is, until now. *Whose Lives Are They Anyway?* boldly proves a critical point: The biopic is a genuine, dynamic genre and an important one—it narrates, exhibits, and celebrates a subject's life and demonstrates, investigates, or questions his or her importance in the world; it illuminates the finer points of a personality; and, ultimately, it provides a medium for both artist and spectator to discover what it would be like to be that person, or a certain type of person. Through detailed analyses and critiques of nearly twenty biopics, Dennis Bingham explores what is at their core—the urge to dramatize real life and find a version of the truth within it. The genre's charge, which dates back to the salad days of the Hollywood studio era, is to introduce the biographical subject into the pantheon of cultural mythology and, above all, to show that he or she belongs there. It means to discover what we learn about our culture from the heroes who rise and the leaders who emerge from cinematic representations. Bingham also zooms in on distinctions between cinematic portrayals of men and women. Films about men have evolved from celebratory warts-and-all to investigatory to postmodern and parodic. At the same time, women in biopics have been burdened by myths of suffering, victimization, and failure from which they are only now being liberated. To explore the evolution and lifecycle changes of the biopic and develop an appreciation for subgenres contained within it, there is no better source than *Whose Lives Are They Anyway?*
