Evelyn

Instructor Name

Art 101

1 December 2019

Art and Dance

# Source 1

I would prefer to describe the link among skinner releasing techniques and CI for instance, as a dancer and a teacher. Throughout the years of performing both and researching the moving self, it has been observed that it create a change in CI dancing as if the skinner releasing techniques work has taken onto another level of experiencing the dance with a partner (*Skinner Releasing Institute: Imagery and Its Application to Movement Training*). The keenness because of a teacher, who is continuously reflecting and replying to the dancers' nature has taken dancers to a point where they can start their CI lessons with particular motivations, principles and companion educations/ visuals from skinner releasing techniques. I have practiced that this approach of physical exploration helps me balancing and the terms that are used are related to the physics of the body to gain equilibrium in art.

# Source 2

Skinner releasing technique is an advanced tactic to dance training industrialized by Joan Skinner during the initial 1960s. During 1966-67, Joan's instruction at the University of Illinois devised the evolution of what was converted numerous practices of "release work” (*Skinner Releasing Institute: Articles & Video*). With these fresh practices spread throughout the nation, since then "release" has been a widespread term in different practices to dance training (*Skinner Releasing Institute: Articles & Video*). The partition sets down in complete detail the philosophy, exercise, and pedagogy of the skinner releasing technique at that specific time. A use of releasing to an improvisational concert in association with musicians seemed in Robert Davidson's artifact, "Transformations: Regarding Music and Dance in Releasing," These techniques helped me get rid of awkwardness and shyness and movement of body flexibly.

# Source 3

The barrier begins by presenting some beliefs on the present place of somatic tactics to educate dance in higher education. Particular orientations are prepared to the pedagogy of skinner releasing technique and the methods in which this training improves body consciousness, artistic play, and subjective artistry. The article suggested that one should be creating space for somatic tactics in dance education (Emslie). The author emphasizes on the association among dance and somatic tactics, and the effect of this form of tactic on the broader performing arts. The author said I regard movement to be of central importance in understanding and connecting with all aspects of the self” (Emslie). The aim of the article is to provide awareness to intellectuals and artists, giving space for general practitioners and philosophers to discuss the tactics (Emslie). Also, the concepts helped me to ruminate the influence and impact of the effort on the act or dance, the interferences that somatic tactics can have on former disciplines and the insinuations for examination and instruction.

# Source 4

The source suggested methods of training improvisation and alignment that the writer has revealed and refined throughout more than three eras of choreographing and guiding. Learning and purifying these tactics has been a procedure fueled by the writer’s wish to suggest and apparent the entire being of each actor, and to enjoy multiplicity (Skura). The source suggested that to honor unconscious realms and to discover coherence and association within diversity improvisation technique is the best to be utilized. The source included specimens of writing by the writer that is derivative of variously described movement (Skura). These sources helped in utilizing improvisation tactics in the art to improve movements.

# Source 5

Lizzy Le Quesne has been choreographing and acting out for more than 25 years. The source said, "I am honored and encouraged to teach Skinner Releasing Technique” (Le Quesne). This suggested that utilizing skinner releasing techniques help inspiring freedom, completeness, appearance, and coherence in dancing and movement to very skilled expert dancers; to entertainers and musicians of all classes; as well as to individuals just started to become aware of their physical selves; those suffering movement deficiency, tiredness; or one may be returning back to dance after a pause (Le Quesne). The skills identified by the author would help in becoming an expert in art and dance.

# Works Cited

Emslie, Manny. “Skinner Releasing Technique: Dancing from Within.” *Journal of Dance & Somatic Practices*, vol. 1, no. 2, 2009, pp. 169–75.

Le Quesne, Lizzy. “Learning to Dance in the Twenty-First Century: Skinner Releasing Technique as Technology of Becoming, within a New Materialist Frame.” *Journal of Dance & Somatic Practices*, vol. 10, no. 1, 2018, pp. 79–93.

*Skinner Releasing Institute: Articles & Video*. http://www.skinnerreleasing.com/articles.html. Accessed 1 Dec. 2019.

*Skinner Releasing Institute: Imagery and Its Application to Movement Training*. http://www.skinnerreleasing.com/articles/imageryarticle.html. Accessed 1 Dec. 2019.

Skura, Stephanie. “Intention and Surrender.” *The Oxford Handbook of Improvisation in Dance*, Oxford University Press, 2019, p. 383.