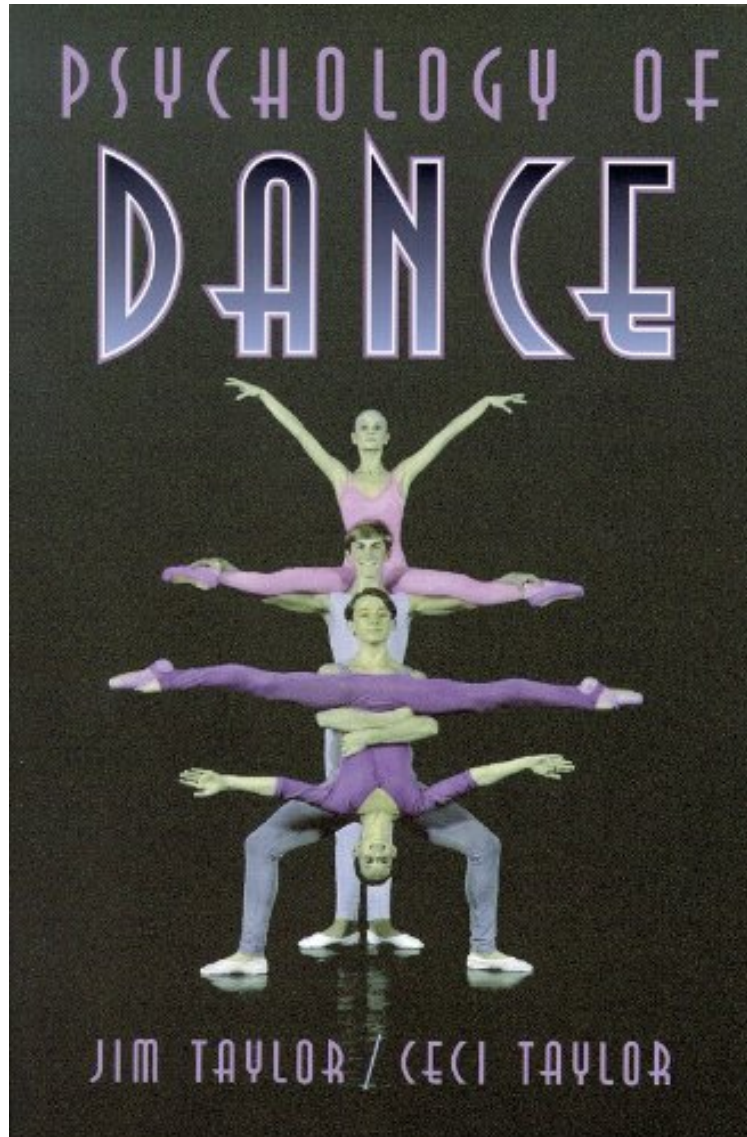


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Psychology of Dance

Jim Taylor, Ceci Taylor

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Psychology of Dance is the long-awaited guide to helping dancers of all ages and abilities reach their fullest artistic potential. This first-of-its-kind reference not only gives you an understanding of the psychological issues that most influence dance performance, but also provides easy-to-use techniques that help you meet the psychological needs of your dancers. With Psychology of Dance, you'll learn how to design, implement, and maintain a Psychological Program for Enhanced Performance (PPEP). This comprehensive mental training program will enhance each dancer's performance as it:-builds motivation and develops self-confidence;-presents techniques for maintaining optimal performance intensity;-shows how to improve concentration and use dance imagery;-provides strategies for overcoming slumps and avoiding stress and burnout; and-helps the injured dancer through the physical and psychological rehabilitation process. The book also features a special format that follows the progression of a dance performance. Each chapter begins with a quote from a famous dancer that sets the mood. Then "Dress Rehearsal" describes a common scenario related to the topic at hand and asks how you might handle the situation. "Center Stage" appears in each chapter to highlight and suggest possible applications of the information covered, and "Encore" revisits key points in the chapter. The authors also include inventories that help both you and your students identify their strengths and areas of concern. Whatever the age and ability level of your dancers, Psychology of Dance provides the essential concepts and practical applications you can use to enrich their performance and personal and artistic growth.

""""I have held the ongoing premise that with certain physical attributes, the world of classical dance is 75% mental. There is the added dimension of needing the intellectual understanding of the intricacies of technique, and possessing a secure and confident mental state to allow ones mind to make free, proper, and tasteful choices in execution. As in athletics, dance is now beginning to recognize the importance of mental capabilities. A publication such as Psychology of Dance will assist with and lead to an expansion of those understandings.""""Edward VillellaArtistic DirectorMiami City Ballet """"A wonderful addition to dance literature--useful for dancers, students of dance, and teachers. The techniques and approaches described in this book will assist dancers to become empowered in the dance-learning process, encouraging them to understand themselves and the role they can play in heightening their own performance and reaching their potential. It gives them the skills and sensitivities they need to take charge of their own dancing.""""Enid LynnDirectorSchool of the Hartford Ballet """"When dance directors ask for ""more,"" what they often want is an increase in performance concentration or intensity. The means explored in this book for developing an optimal performance attitude should help dancers deliver what directors want. The psychological dimensions of dance the authors discuss are important additions to the dance class and can lead to more rewarding performance careers for dancers.""""Jill Beck, PhDChair, Dance DivisionSouthern Methodist University " "I have held the ongoing premise that with certain physical attributes, the world of classical dance is 75% mental. There is the added dimension of needing the intellectual understanding of the intricacies of technique, and possessing a secure and confident mental state to allow ones mind to make free, proper, and tasteful choices in execution. As in athletics, dance is now beginning to recognize the importance of mental capabilities. A publication such as Psychology of Dance will assist with and lead to an expansion of those understandings."Edward VillellaArtistic DirectorMiami City Ballet"A wonderful addition to dance literature--useful for dancers, students of dance, and teachers. The techniques and approaches described in this book will assist dancers to become empowered in the dance-learning process, encouraging them to understand themselves and the role they can play in heightening their own performance and reaching their potential. It gives them the skills and sensitivities they need to take charge of their own dancing."Enid LynnDirectorSchool of the Hartford Ballet"When dance directors ask for "more", what they often want is an increase in performance concentration or intensity. The means explored in this book for developing an optimal performance attitude should help dancers deliver what directors want. The psychological dimensions of dance the authors discuss are important additions to the dance class and can lead to more rewarding performance careers for dancers."Jill Beck, PhDChair, Dance DivisionSouthern Methodist University About the Author Jim Taylor, PhD, is a psychologist recognized for his work in the psychological aspects of performance in sport and the performing arts. He has implemented a psychological services program for the Miami City Ballet, lectured at the Hartford Ballet Company, and served as a consultant and member of the faculty at the DanceAspen Summer School. A former associate professor at Nova University in Ft. Lauderdale, Dr. Taylor has published more than 140 scholarly and popular articles, including a series of articles in Dance Teacher Now, and presented more than 150 workshops internationally. Jim is a former dancer and world-ranked Alpine ski racer and holds a second-degree black belt in karate.Ceci Taylor's 40 years of experience as a professional dancer, professor of dance, and dance counselor have given her unique insight into the psychological demands of dance. With

master's degrees in both dance and counseling, she has used her rich background to lecture and write about the psychological issues of dance, including coauthoring a column in *Dance Teacher Now*. A professor emeritus at St. Joseph College (Hartford, CT) and counselor to the Hartford Ballet, Ceci hopes this book will inspire other instructors to recognize the need to address the spirit as well as the body of the dancer.