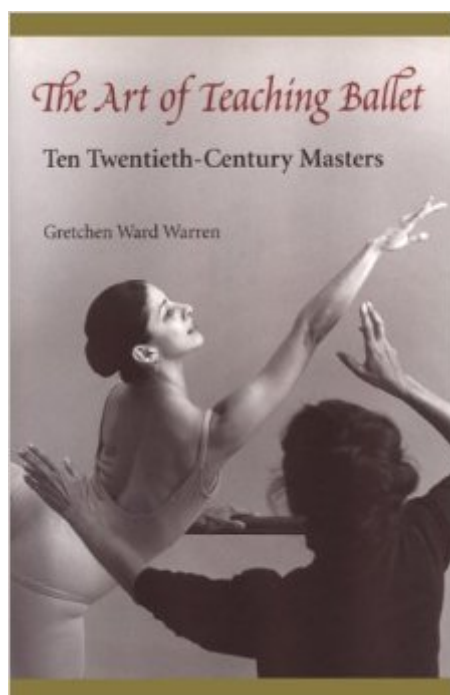


The book was found

The Art Of Teaching Ballet: Ten Twentieth-Century Masters



Synopsis

"What a superb and inspiring book this is! It is a celebration of the art of teaching ballet and it will delight anyone who is interested in classical dancing. . . . It is by a dancer, for dancers, about dancing, and we should be grateful to Gretchen Ward Warren for giving us the opportunity to share the philosophy, methods, and, above all, the sheer inspiration of these ten great teachers."â "Dancing Times"

The lifeblood of ballet is pedagogy, and the performances in which audiences delight are a result of the dancersâ™ instruction. To better understand the magical transfer of information and artistry, Warren interviewed ten exceptional teachers. They represent different artistic lineages, employ distinctive classroom techniques, and structure a range of varying exercises. Each profile is stimulating, combining philosophical discussions and anecdotal history with sample representative classroom exercises. Ballet teachers will value this addition to the dance literature, and the larger audience of balletomanes will also find it engrossing."â "Library Journal"

Warren combines her own years as a master teacher with her clear, detailed writing style to document the artistry of each of her subjects. . . . Students of dance are indebted to Warren."â "Choice"

Gretchen Ward Warren is professor of dance at the University of South Florida and author of *Classical Ballet Technique* (UPF, 1989). She was a soloist with the Pennsylvania Ballet for eleven years and ballet mistress of American Ballet Theatre II for five.

Book Information

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Customer Reviews

Every ballet teacher must own this book. You will gain enormous insight into how 10 master

teachers pass on the art of ballet to their students. You may not be drawn to the teaching styles of each teacher but you will learn something from everybody. Each chapter begins with a short essay in which Ms. Warren weaves what she learned from interviewing the master teachers about how they developed their method of teaching with specific accounts of what she observed in their classes. Each chapter concludes with "Classroom Quotes," the order of exercises in a technique class, and the pedagogical lineage of the master teacher. At the end of the book, Ms. Warren includes several exercises constructed by each of the master teachers. For non-teachers, this book will give you renewed appreciation for the work that goes into making a dancer.

Two years ago, we purchased this book for our son for his 16th birthday for several reasons. The major two were that his own ballet teacher -- Larry Long -- was one of the teachers written about in the book. Also, he had taken classes with the author one summer, loved her as a teacher, and continually referred to her previous book -- Classical Ballet Technique. After we purchased the book, he discovered that several teachers with whom he had either taken classes or about whom he had heard were also covered in the book. He enjoyed the book because of the biographies of each of the teachers and because of the descriptions of their techniques and classes. He assumes that if he ever teaches he will enjoy rereading the book to see the information from a different perspective. We, his parents, have enjoyed it because we have little knowledge of the world of ballet and it gave us more insight into it. Of course, our favorite chapter was the one about his teacher as we learned more of his background, many of the people we knew were mentioned, it gave us greater insight into his teaching style, and the pictures were great. However, the other chapters were very informative and helpful to parents of a serious ballet student. (Since we had no background in ballet, it helped us understand the field a little more.)

This is a wonderful addition to the literature on ballet. The author makes her apologies in the beginning for not being able to include some noteworthy teachers, but the ones she was able to cover are great. The information provided gives us valuable insight into the aesthetic principles of these great dancers and teachers. This should be useful to all dancers, whether they teach or not. Some very esoteric facts can be found here as well, such as why Balanchine likes the fingers and hands held the way he does and why many don't like it that way. I had taken some classes with a Mr. Schabel and discovered his claim to fame in these pages. The Great Jean Babilée is even discussed. You might also get some good ideas for further reading in this book as I did.

Good read for ballet teachers. I wish I had more time to dive into this book. But I read a chapter here and there. I feel like I am there with those master teachers. Great service. I received it on time.

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