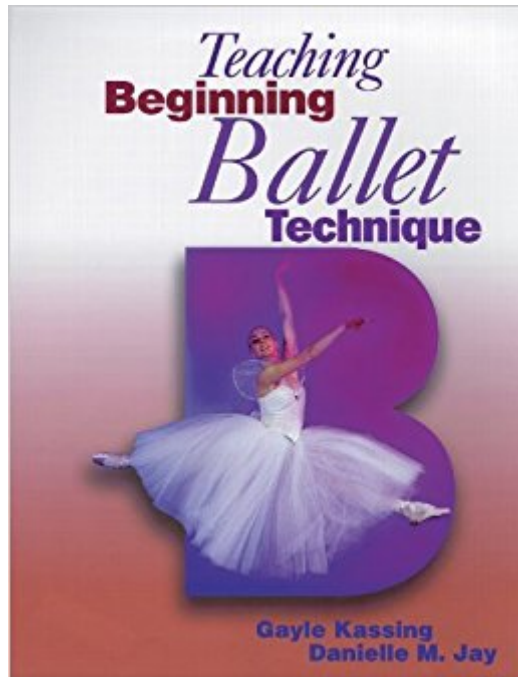




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Teaching Beginning Ballet Technique



Synopsis

" Teaching a beginning ballet class can be a challenge. Even dancers who have studied ballet for many years may be intimidated by the idea of teaching ballet technique. Teaching Beginning Ballet Technique puts new teachers at ease by explaining exactly what to teach and when and how to teach it. The authors couple ballet pedagogy with motor learning, teaching styles assessment, and instructional strategies to offer valuable insight and advice for teaching beginning ballet. With its inviting layout and easy-to-read format, Teaching Beginning Ballet Technique facilitates the learning process for both the instructor and the student. Part I gives instructors the tools they'll need to teach the content in Part II. It provides specific information about the teaching/learning process, understanding the theoretical foundations of ballet, constructing and managing the class, and assessing student progress. Part II presents a logical, sequential plan that guides instructors through the actual teaching of exercises, steps, principles, and progressions. The authors outline four instructional units, each representing three to four weeks of a high school or college term. Each unit includes objectives, teaching strategies, assessment tools, teacher responsibilities, and performance test content. In addition, each exercise and step is accompanied by a detailed description consisting of - a definition with pronunciation cues,- a verbal depiction,- arm positions,- standard introductory movements or preparation,- proper breathing or breath phrasing,- teaching cues and images,- an assessment checklist, and- much more. The book also contains 215 photos that illustrate proper beginning ballet technique.

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Customer Reviews

Gayle Kassing teaches dance at Jacksonville University in Jacksonville, FL. She has taught ballet technique for more than 25 years in various settings, including higher education, a university-based community dance program, and professional and civic dance schools. She has also owned and operated her own dance studios. No stranger to publishing, Kassing has been writing ballet education articles that focus on teaching and assessment for more than 15 years. She also served as the publications director for the National Dance Association. A member of the National Dance Association and the Florida Dance Association, Kassing earned her PhD in dance and related arts from Texas Woman's University. Danielle M. Jay is an associate professor of dance education at Northern Illinois University. She has studied ballet since the age of three and has taught ballet at the college level for more than 25 years. Jay has studied with Margaret Craske and Celene Keller at Jacob's Pillow and with David McLain, David Blackburn, and Oleg Sabline at the University of Cincinnati. She holds a PhD in dance and related arts from Texas Woman's University. Jay is a member of the National Dance Association, which is a part of the American Alliance of Health, Physical Education, Recreation and Dance.

I volunteered to teach basic ballet for our camp at Burning Man, and then panicked when I realized that I was more or less completely unqualified for the job -- which is to say, I'm a dancer, and I dance reasonably well, and have often been asked to lead a warm-up or demonstrate things in class, but that doesn't necessarily translate to anything resembling teaching ability. More importantly, perhaps, I realized that as someone who began dancing as a very young child, I really had very little idea what it might be like approaching ballet from the perspective of a completely raw adult novice, and thus could probably use some insight into how to address the kinds of challenges faced by true adult beginners. This book, which is really geared towards teaching the adult novice, was a life-saver. Kassing has a good sense of what adult beginners bring to the table; she also makes excellent use of clear, well-composed photographic illustrations. A diverse group of male and female dancers are represented, as well, which was nice (as a guy who dances, it's particularly nice to see guys in the pictures). I feel like I shouldn't have to say that this book is not a substitute for a strong dance background, nor (if you're a novice looking for a way to learn on your own) is it a substitute for a real teacher -- but if you're a reasonably-experienced dancer and you find yourself in need of some pointers on how to run an organized class for a gaggle of random adult beginners, Kassing does a pretty good job setting you on the right track. I suggest adding an additional well-respected guide to technique (Grant's *Technical Manual and Dictionary of Classical Ballet*,

published by Dover, is one inexpensive option), as they do a good job explaining the minutiae of individual elements of technique, and it's a good idea to have more than one resource (and more than one way to explain things to students). Ultimately, I got horribly sick and thus only got to teach about half of my classes, but I felt like Kassig's book prepared me quite well for that particular challenge.

I purchased this book after I was asked to teach a recreational adult/teen beginning ballet class. It provides a good overview of how to structure a class and how to build on lessons. There is also extensive discussion on teaching the basic concepts of ballet (beyond the actual steps) such as posture, alignment, turnout, counterpull, distribution of weight, etc. I also liked the fact that the authors provide suggestions for teaching images and teaching cues to use. I will definitely continue to use it as a reference, however this book was clearly intended for those teaching ballet at the college level. There is a great deal of discussion on how to structure written examinations, written assignments, and performance tests which was not relevant for my needs, though others may find this aspect quite helpful.

This book was written to be used in an academic setting but is an excellent resource for teaching beginning ballet in general. I was a dancer for many years, but I am just now getting in to teaching. Like the authors said, it is good to get a review because it is a long time since I was a beginner. The book helps to clarify what beginners can and can't do. I just skipped over the parts about tailoring your classes to teaching in high school/college since it didn't apply.

This book goes into great detail on the basics of ballet technique and the best ways to try to teach it to young or beginning ballet students. Nice, detailed information on the most basic, common steps as well as detailed theory on the various ballet movements, etc.

As a new dance teacher, I have ordered several books and other resources on teaching. This book is definitely a good purchase - it basically outlines class format and what should be covered for various levels of beginners. I feel it also applies to intermediate students as well. Lots of pictures and descriptions make it easy to understand. I would recommend it for any ballet teacher.

This book is great for the beginning teacher. I liked the suggested order and combination of barre exercises going from beginning to more difficult. Center work is also covered with suggestions of

how to build a routine for an adagio and an allegro. It's a wonderful reference book and can be used in teaching adults.

This product is extremely helpful in assuring that I am using the correct methods in teaching Beginning Ballet technique. My students are between 10 and 13 years old.

This book employs an academic approach to teaching ballet. It is ideal for the school setting or for getting an overall teaching perspective. It might also be useful for teaching beginner adults. Perhaps books such as *Teaching Ballet Creatively: A pre ballet primer* is better suited to the dance studio setting, particularly if you are teaching the very young. However as a teacher it is always best to have a good complement of books as a general resource.

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