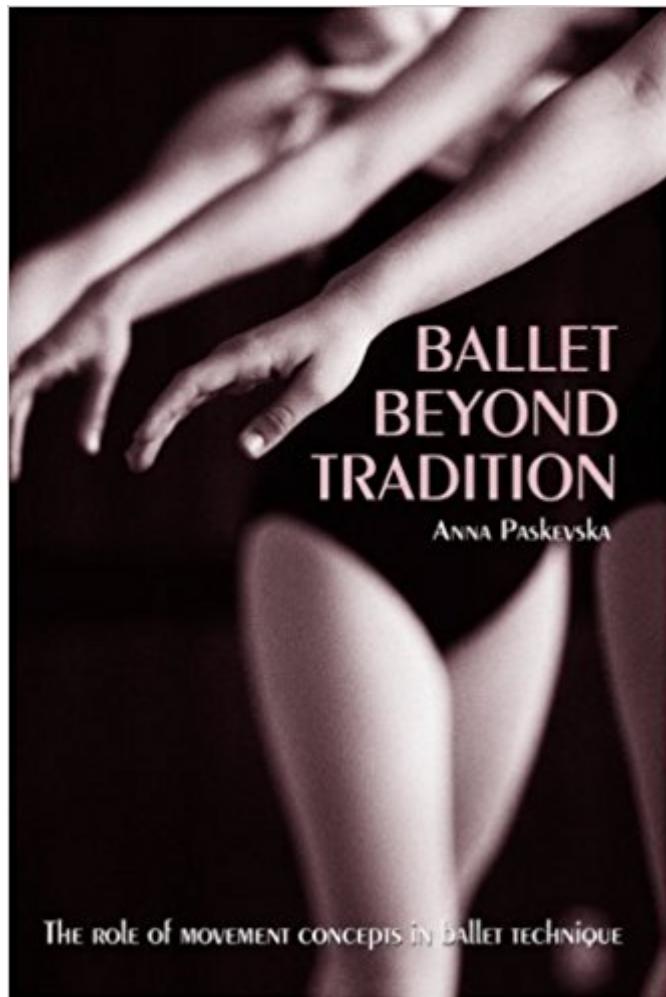


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# Ballet Beyond Tradition



## **Synopsis**

For nearly a century, the training of ballet and modern dancers has followed two divergent paths. Modern practitioners felt ballet was artificial and injurious to the body; ballet teachers felt that modern dancers lacked the rigorous discipline and control that comes only from years of progressive training. *Ballet Beyond Tradition* seeks to reconcile these age-old conflicts and bring a new awareness to ballet teachers of the importance of a holistic training regimen that draws on the best that modern dance and movement-studies offers.

## **Book Information**

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## **Customer Reviews**

"There are many ballet teachers who are revisiting the classical vocabulary in light of other movement techniques...yoga, martial arts, Pilates, Alexander Technique, Bartenieff Fundamentals....I applaud [this book's effort to enlighten ballet teachers into realizing that basic movement principles and attention to developmental aspects of teaching are important." -Melanie Bales, Ohio State University

Anna Paskevska is the author of one of the best-regarded books on kinesiology and dance, *Both Sides of the Mirror*, first published in 1982, and issued in a 2nd edition in 1992. She also is the author of *Ballet: From the First PliÃfÂ© to Mastery*, a syllabus for ballet teaching (Routledge, 2002). She is past Chair of the Dance Department at the Chicago Academy of Arts.

Every ballet teacher and student should read this book. At \$95 for the hardcover book, it's

overpriced. I bought the kindle version for a quarter of that and it worked just fine. The purpose of the book is to bring the basic principles one finds in Lewis's book *The Illustrated Dance Technique of Jose Limon* to the ballet class. Those principles are good because they are more descriptive of what a student should sense and feel while working in class than are the French terms that make up the ballet vocabulary. At least that's the case for those of us who don't speak French. Paskevska introduces each principle and discusses how each applies to different movements in ballet class. Particulary helpful is her presentation of an actual class where each movement is broken down in terms of the various principles. Although the writing is overly academic and contains some of the silly notions about human physiology that one often hears in the ballet world, these are relatively minor. I've read the book three times and find myself increasingly thinking of the principles in my own ballet and modern classes. I urge other students to buy the book and do the same.

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