

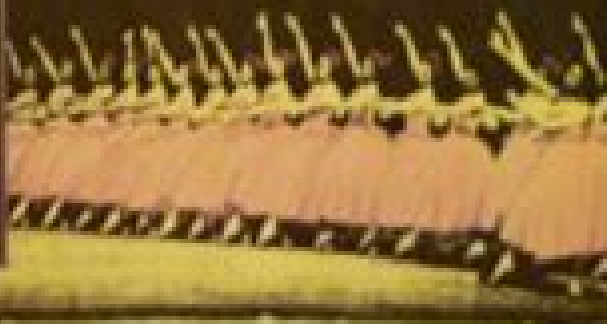
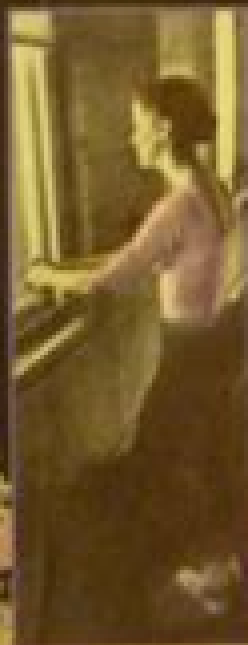
McGraw-Hill Paperbacks

ISBN 0-07-051111-1

OFF BALANCE

THE REAL
WORLD OF
BALLET

SUZANNE GORDON



Off Balance The Real World Of Ballet

Richard L. Abel



Off Balance The Real World Of Ballet:

Off Balance Suzanne Gordon, 1983 Behind the glitter and illusions of the ballet world lie the poignant often shocking realities of a dancer's life A borderline anorexic dances seven hours a day and completes high school through correspondence courses she is fifteen years old A New York dancer performs despite agonizing pain in his shins until a doctor tells him he has eight stress fractures he is twenty five After ten years of professional dancing and twelve years of training at a cost of nearly 75 000 a dancer is told that she's too old for the company she is thirty They love to dance and have made unimaginable sacrifices to achieve what they have But after two years of intimate conversations with dozens of dancers like these Suzanne Gordon wonders whether their sacrifices are really necessary From New York to San Francisco from Houston to Chicago in Europe and in Scandinavia Gordon explores the inner lives of dancers revealing for the first time the dreams and realities of the young men and women ballet audiences so admire Jacket

Getting Started in Ballet : A Parent's Guide to Dance Education Anna Paskevskaya Chair of the Dance Department Chicago Academy for the Arts, 1997-10-20 Many children dream of being a ballerina Chin raised with purpose arms high above head they twirl clumsily around the living room and leap tirelessly in the air Sooner or later they're bound to say I want to dance Now what do you do How do you know if the time is right Where's the best place to start In Getting Started in Ballet Anna Paskevskaya draws from her training at the Paris Opera Ballet School and the Royal Ballet School in London and her career as a professional dancer and teacher to offer a step by step introduction to dance education for parents with children starting ballet Paskevskaya begins with a historical overview of dance and discusses the fundamental virtues and many life long skills it imparts Dance teaches children how to cooperate and support each other's efforts encourages them to work in harmony with others helps establish a child's spatial relationships and promotes discipline and responsibility Paskevskaya outlines the proper sequence for training in ballet based on a child's physical and mental development She clearly demonstrates how ballet's early training focusing on repetition of simple motion such as exercises at the barre and basic jumps establish pathways for all later movements not only in ballet but in modern dance jazz and tap as well Written in a clear and accessible style and full of anecdotes from Paskevskaya's long professional dance related career Getting Started in Ballet offers helpful information on types of dance schools and how to select the right school for your child Included is valuable information on choosing a dance instructor the role both parents and teachers should play in a child's learning experience and the qualities the ideal teacher should possess Also discussed are more practical matters such as the appropriate clothing to wear while practicing the importance of shoes that fit properly how to secure pointe shoes tips for avoiding injury and how to balance training and performing experience during the formative years A special chapter covers proper diet eating disorders and ways to recognize symptoms of imbalance Finally Paskevskaya touches upon the professional world of dance attending college as a dance major and advice on choosing careers that benefit from a background in dance With forewords by Violette Verdy a

preeminent ballerina affiliated with the New York City Ballet and the Paris Opera Ballet and Sybil Shearer a pioneer of American modern dance as well as an extensive appendix of performing arts schools and dance programs throughout the United States *Getting Started in Ballet* gives parents the advice they need to make their child's dance experiences both enjoyable and constructive *Ballet Class* Melissa R. Klapper, 2020 A pathbreaking social history that takes seriously the experiences of the countless everyday people who pursued recreational ballet *Ballet Class An American History* explores the growth of this now quintessential extracurricular activity as it became an integral part of American childhood across borders of gender class race and sexuality *Getting Started in Ballet* Anna Paskevskaya, 2016 In *Getting Started in Ballet A Parent's Guide to Dance Education* authors Anna Paskevskaya and Maureen Janson comprehensively present the realities that parents can anticipate during their child's training and or career in ballet It can be daunting and confusing when parents discover their child's desire to dance Parental guidance and education about dance study typically comes from trial by fire This book expertly guides the parental decision making process by weaving practical advice together with useful information about dance history and the author's own memoir From selecting a teacher in the early stages to supporting a child through his or her choice to dance professionally parents of prospective dancers are lead through a series of considerations and encouraged to think carefully and to make wise decisions Written primarily as a guide book for parents it is just as useful for teachers and this exemplary document would do well to have a place on the bookshelf in every dance studio waiting room Not only can dance parents learn from this informative text but dance teachers can be nudged toward a greater understanding and anticipation of parents needs and questions *Getting Started in Ballet* fills a gap conveniently under one cover welcoming parents to regard every aspect of their child's possible future in dance Without this book there would be little documentation of the parenting aspect of dance Dance is unlike any other training or field and knowing how to guide a young dancer can make or break them as a dancer or dance lover **Passionate Work** Ruth Horowitz, 2024-08-27 Corps de ballet literally means the body of the ballet company and it refers to the group of dancers who are not principals Another large group of dancers puts together portfolios of work often across several dance companies These categories of dancers typically don't have name recognition and yet comprise the majority of professional dancers today The ways that they stitch together careers through dedication grit and no small amount of skill and the reasons they have for doing so without the promise of fame or fortune are telling of broader trends that shape the precarious labor of professional dance and creative careers more generally In *Passionate Work* dance hobbyist and sociologist Ruth Horowitz captures their stories When creative labor is studied it is often thought of in opposition to more conventional work and the primary metric that distinguishes them is passion Professional creatives are not working in the traditional sense because they are following their passion By tracing the careers of such dancers Horowitz troubles the binary understanding of passion and work A career in dance requires both and approaching her subjects through this lens allows her to explore their strategies for sustaining passion through the ups and

downs of a career Horowitz explores how dancers evaluate the rewards and challenges of a notoriously underpaid and uncertain profession Horowitz considers major dimensions of a career in a performing art documenting each stage in a dancer's life Above all she shines a light on the strategies used to achieve a sense of biographical continuity in a world often marked by discontinuity and rupture **Ballet's Feminisms** Carrie Gaiser Casey, 2009 **New Age Journal** , 1984

Feminism Carol Wekesser, 1995 Traces feminist issues from the mid nineteenth century to the present and includes debates on such topics as women and the vote the differences between man and women and the future of feminism

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