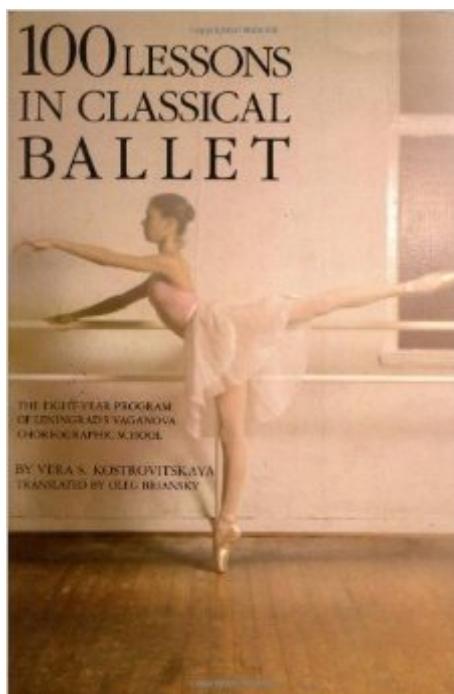


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100 Lessons In Classical Ballet: The Eight-Year Program Of Leningrad's Vaganova Choreographic School



Synopsis

(Limelight). The complete 8-year curriculum of Leningrad's famed Vaganova Choreographic School, which trained Nureyev, Baryshnikov, and Makarova, including over 100 photographs. A volume which no teacher, scholar, or student of the dance can afford to miss. "A serious, indeed indispensable, textbook." Clive Barnes

Book Information

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Customer Reviews

"100 Lessons" will give any ballet teacher, new or seasoned, incredible insight into building technically secure dancers. The book details eight years of lesson plans each building on one another and could either be used to develop one's own syllabus or as a wealth of ideas from which to create lesson plans. I highly recommend this invaluable source to all teachers and studio owners.

This book is very good about giving ideas on what to teach from the beginning ballet technique up to advanced levels. From the ideas one can formulate a class and know that it follows a syllabus and will develop the student appropriately. It is a good book to use as a guide and I recommend it for that.

I cannot say enough good things about this book. I studied ballet for about twelve years when I was young and was asked to offer a ballet club in my school in the fall. This book lays out, class by class, how to train young dancers effectively. Included are photographs of correct positions and technique so even though my own is a little rusty I am able to show my students illustrations of what

they will hope to achieve especially since my turn out has never been that great. I am happy to say that the class attracted boys as well as girls in my inner-city school and that a few of the children have convinced their parents to enroll them in a dance school due to their diligence and the interest they demonstrated in the ballet club.

Pros:- a good lesson guide for teachers- provides info on kind of music to play with each exercise (e.g. 16 measures in 4/4)- instructs what to do on each beat- takes you on a journey from 1st grade up to eighth- great for students (please read student list below)Cons:- does not describe in detail the quality of the movements (i.e. it's a lesson guide only)- some of the pictures show poor form and technique (e.g. in demi plie in first position the children's turnouts were incorrect - i.e. they were turning out the feet but not the whole leg from the hip down) - SO DON'T USE THE PICTURES OF THE CHILDREN AS A GUIDE!!This book is good for students who:- already have a wide vocabulary of ballet terminolgy- want to train more but can't afford extra classes- are on holiday and don't want to fall behind- want to be able to choose their own level of training (e.g. go back to the basics if they are recuperating from an injury, have had time off dance, or just want to take a break from mentally taxing exercises)- remember better from reading as opposed to watchingI suggest that you use Basic Principles of Classical Ballet (Agrippa Vaganova) to aide your learning. This book (100 Lessons in Classical Ballet...) is great for providing a lesson plan, but it does not aide your learning. Also, by reading Agrippa Vaganova's book along side these exercises you will learn the correct form, technique, and quality of movement in performing these exercises.P.S. Keep in mind that these exercises were made to be executed using the Vaganova method. However, it is very simple to apply any other method to these exercises.

I've taught ballet for nearly 30 years to all kinds of students and the one thing that I'm always attempting to do is to distill my teaching methods to create the best dancers possible - in other words carry on the best and purest tradition of training I can. This book contains this kind of information. I consider it the Holy-Grail of teaching ballet. Your serious students will love it and you will gain an enormous amount of theory and understanding of ballet by incorporating it into your teaching. If you only have one book on teaching, this is the book.

I bought this book together with Vaganova's handbook and a couple other resources. I admit that I learned more just from reading this book than I learned from some of my own dance instructors over many years. While I think it's necessary also to read other technical books for details on HOW to do

these exercises, i do think this lesson plan leaves virtually no holes in students' strength, knowledge, or artistry. The thing that i found a tiny bit frustrating is that the exercises are REALLY hard, if you're not trained properly. For example, i tried to give exercises from the 4th Year Lesson 1 Plan in this book to students that were considered "Advanced" at a studio where i had just started teaching, and they literally could not do the exercises! And unfortunately, the 1st and 2nd year exercises are tedious for students used to being given steps that are too advanced and being allowed to botch them. So i would not recommend these lessons for "casual" ballet students (a term i detest!). I would recommend drawing from these lessons for students who are at the beginning of their ballet training, and starting with Year 1. I also found it helpful to watch videos of Vaganova students on YouTube. Sometimes one can find real Vaganova students doing the exact same exercises--and doing them correctly. It's very inspiring!

This collection of lesson plans has helped me tremendeously in my school. I am able to use this and of course make it fit my own classes. Each lesson plans is working on progression gives you something to follow and does not allow you to get into a rutt.I am also able to give it to other teachers and ask them to follow it. And then I know what the student has been taught.I personally was taught the chachette method. But can be adapted very easily .KathyNew Creation Performing Arts

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