

Keep Calm And Dance Ballet Journal For Dancers Da

Sylvie dreams of being a prima ballerina. When the Franco-Prussian war begins in 1870, Sylvie is thrown into turmoil and tragedy. Sylvie must rely on the strength that ballet gives her in order to survive and achieve her goal.

Lined ballet notebook specially designed for all you adult balletomanes. Keep a track of your ballet progress and journal all the exercises you need to practise at home.

A perfect gift for dancers and dance teachers to help them organize their personal and studio lives in a fun and customizable way. ELEGANTLY DESIGNED - This 6x9 notebook is a perfect size for journaling, drawing, or note-taking, while being light enough to carry around in a bag.

NATIONAL BESTSELLER For more than four hundred years, the art of ballet has stood at the center of Western civilization. Its traditions serve as a record of our past. Lavishly illustrated and beautifully told, Apollo’s Angels—the first cultural history of ballet ever written—is a groundbreaking work. From ballet’s origins in the Renaissance and the codification of its basic steps and positions under France’s Louis XIV (himself an avid dancer), the art form wound its way through the courts of Europe, from Paris and Milan to Vienna and St. Petersburg. In the twentieth century, émigré dancers taught their art to a generation in the United States and in Western Europe, setting off a new and radical transformation of dance. Jennifer Homans, a historian, critic, and former professional ballerina, wields a knowledge of dance born of dedicated practice. Her admiration and love for the ballet, asEntertainment Weekly notes, brings “a dancer’s grace and sure-footed agility to the page.” NAMED ONE OF THE BEST BOOKS OF THE YEAR BY THE NEW YORK TIMES BOOK REVIEW • LOS ANGELES TIMES

• SAN FRANCISCO CHRONICLE • PUBLISHERS WEEKLY

Keep Calm Adults Do Ballet Ballet Notebook

Dancing on Water

Dance in Canada

Being a Ballerina

Dance Imagery for Technique and Performance

A5 Notebook for Ballerinas and Ballet Dancer

A History in Writings and Interviews

The internationally acclaimed new book that takes you behind the scenes to reveal how ballet really happens: In a scuffed-up studio, a veteran dancer transmits the magic of an eighty-year-old ballet to a performer barely past drinking age. In a converted barn, an indomitable teacher creates ballerinas as she has for more than half a century. In a monastic mirrored room, dancers from as near as New Jersey and as far as Mongolia learn woks as old as the nineteenth century and as new as this morning. Snowflakes “zooms in on an intimate view of one full season in the life of one of America’s top ballet companies and schools: Seattle’s Pacific Northwest Ballet. But it also tracks the Land of Ballet to venues as celebrated as New York and Monte Carlo and as seemingly ordinary as Bellingham, Washington and small-town Pennsylvania. Never before has a book taken readers backstage for such a wide-ranging view of the ballet world from the wildly diverse perspectives of dancers, choreographers, staggers, teachers, conductors, musicians, rehearsal pianists, lighting directors, costumers, stage managers, scenic artists, marketers, fundraisers, students, and even pointe shoe fitters—often in their own remarkably candid words. The book follows characters as colorful as they are talented. Versatile dancers from around the globe team up with novice choreographers and those as renowned as Susan Stroman, Christopher Wheeldon, and Twyla Tharp to create art on deadline. At the book’s center is Peter Boal, a former New York City Ballet star in his third year as PNB’s artistic director, as he manages conflicting constituencies with charm, tact, rationality and diplomacy. Readers look over Boal’s shoulder as he makes tough decisions about programming, casting, scheduling and budgeting that eventually lead the calm, low-key leader to declare that in his job, “You have to be willing to be hated.” “Snowflakes” shows how ballet is made, funded, and sold. It escorts you front and center to the kick zone of studio rehearsals. It takes you to the costume shop where elegant tutus and gowns are created from scratch. It brings you backstage to see sets and lighting come alive while stagehands get lovingly snarky and obscene on their headsets. It sits you down in meetings where budgets get slashed and dreams get funded—and asex it shows you the inner workings of “Nutcracker,” from kids’ charming auditions to no-nonsense marketing meetings, from snow bags in the files to dancing snowflakes who curse salty flurries that land on their tongues. It follows the tempestuous assembly of a version of “Romeo and Juliet” that runs afoul of so much pressure, disease, injury, and blood that the dancers begin to call it cursed. “Snowflakes” uncovers the tensions as the astounding way ballets, with no common form of written preservation, are handed down from generation to generation through the prodigious memories of brilliant athletes who also happen to be artists. It visits cattle-call auditions and rigorous classes, tells the stories of dancers whose parents sacrificed for them and dancers whose parents refused to. It meets the resolute woman who created a dance school more than fifty years ago in a Carlisle, Pennsylvania barn and grew it into one of America’s most reliable ballerina factories. It shows ballet’s appeal to kids from low-income neighborhoods and board members who live in mansions. Shattering longstanding die-for-you-er clichés, this book uncovers the real drama in the daily lives of fiercely dedicated artists in slippers and pointe shoes—and the musicians, stagehands, costumers, donors and administrators who support them. “Where Snowflakes Dance and Swear: Inside the Land of Ballet” brings readers the exciting truth of how ballet actually happens. Many of us are drawn to dance because we love the act of dancing. Teaching was something that came later. It is necessary to teach dance if we want to continue dancing and make a living doing it. Whether you are facing a class of students for the first time or are an experienced teacher, whether you teach children or adults, whether in a recreational setting or college, you will find this book an essential source of information. Supported by illustrations, numerous examples, sample lesson plans, activity suggestions, and discussion questions. Teaching Dance: The Spectrum of Styles is designed for use as a course textbook for student teachers and as a resource for the professional teacher. It includes practical tips and application suggestions with additional material downloadable from the website. Supported by illustrations, numerous examples, sample lesson plans, activity suggestions and discussion questions. Teaching Dance: The Spectrum of Styles is designed for use as a course textbook for student teachers and as a resource for the professional teacher. It includes practical tips and application suggestions with additional material downloadable from the website. This groundbreaking work brings the Spectrum of Teaching Styles originally developed by Muska Mosston and Sara Ashworth to the art and science of dance. The Spectrum will help dance teachers address many issues, including the following: For the beginning teacher, “Did I meet my objectives? How can I judge how well I did?” For the advanced teacher, “How can I encourage initiative and help students become more responsible and self-motivated?” “How can I continue to grow and improve as a teacher?” for the college or university teacher, “How do I help my colleagues in other disciplines and my administration understand dance as an academic discipline?” “How can I engage students cognitively and encourage critical thinking?” For teachers of children, “How can I focus on the creative possibilities of movement for each child and harness their love of discovery?” For teachers in private studios, “The students in my class are at several different levels! How can I provide individual feedback for every student who I coax the beginners and still challenge the more advanced students?” “How can I teach so that I reach every student, keep students coming back for more classes, and thus keep enrollment (and my business) up?” When teaching large classes, “How can I avoid individualized feedback for every student in the class and still keep the class moving?” The celebrated ballerina and role model shares the secrets of how to reshape your body and achieve a lean, strong physique and glowing health. Misty Copeland believes “There has been a shift in recent years in which women no longer desire the bare bones of a runway model. Standards have changed: what women do want is a long, toned, powerful body with excellent posture.” In other words, the body of a ballerina. In her first health and fitness book, Misty will show women how to get healthier and stronger and how to reshape their bodies to be lean and flexible with: Step-by-step advice Meal plans focusing on healthy fats Workout routines Words of inspiration, including excerpts from Misty’s personal journal

Dancing Women: Female Bodies Onstage is a spectacular and timely contribution to dance history, recasting canonical dance since the early nineteenth century in terms of a feminist perspective. Setting the creation of specific dances in socio-political and cultural contexts, Sally Banes shows that choreographers have created representations of women that are shaped by - and that in part shape - society’s continuing debates about sexuality and female identity. Broad in its scope and compelling in its argument Dancing Women: provides a series of re-readings of the canon, from Romantic and Russian Imperial ballet to contemporary ballet and modern dance “ investigates the gaps between plot and performance that create sexual and gendered meanings.” examines how women’s agency is created in dance through aspects of choreographic structure and style “ analyzes a range of women’s images, including brides, mistresses, mothers, sisters, witches, wraiths, enchanted princesses, peasants, revolutionaryaries, cowgirls, scientists, and athletes - as well as the creation of various women’s communities on the dance stage.” suggests approaches to issues of gender in postmodern dance Using an interpretive strategy different from that of other feminist dance historians, who have stressed either victimization or celebration of women, Banes finds a much more complex range of cultural representations of gender identities.

Dance Mom Ballet Dancing Ballerina Don't KeepCalm, Journal 6 X 9, 100 Page Blank Lined Paperback Journal/Notebook

Life in Motion

Cute Journal for Ballet and Dance Lovers - Inspirational Quote - Beautiful Gift for Ballerina - Dance Teacher Notebook, (Teacher Appreciation Gift Notebook Series). 8 x10 - 120 Pages .

Transform Your Body and Gain the Strength, Grace, and Focus of a Ballet Dancer

Inside Edition

Dancing Women

The Critical Temper

Express yourself with this ballet inspired lined notebook/journal. This travel friendly book is perfect for all your writing needs on the go and makes a great gift to ballet dancers, teacher, student, ballerina as a birthday, Christmas and graduation present. While she is best remembered today as founder of the Philadelphia Ballet and the director and driving force behind the famous Littlefield School of Ballet, from which Balanchine drew the nucleus for his School of American Ballet, Catherine Littlefield (1905-51) and her oeuvre were in many ways emblematic of the full representation of dance throughout entertainments of the first half of the 20th century. From her early work as a teenager dancing for Florenz Ziegfeld to her later work in choreographing extravagant ice skating shows, a remarkable dance with 90 bicycllists for the 1940 World’s Fair, and on television as resident choreographer for The Jimmy Durante Show, Littlefield was amongst the first choreographers to bring concert dance to broader venues, and her legacy lives on today in her enduring influence on generations of American ballet dancers. As the first biography of Littlefield, Catherine Littlefield: A Life in Dance traces her life in full from birth through childhood experiences dancing on the Academy of Music’s grand stage, and from her foundation of the groundbreaking Philadelphia Ballet Company in 1935 to her later work in television and beyond. Littlefield counted among her many glamorous friends and colleagues writer Zelda Fitzgerald, conductor Leopold Stokowski, and composer Kurt Weill. This biography also provides an engrossing portrait of the remarkable Littlefield family, many of whom were instrumental to Catherine’s success. With the unflinching support of her generous husband and indomitable mother, Littlefield gave shape to the course of American ballet in the 20th century long before Balanchine arrived in the United States.

Throughout her history, the ballerina has been perceived as the embodiment of beauty and perfection—the feminine ideal. But the reality is another story. From the earliest ballerinas in the 17th century, who often led double lives as concubines, through the poverty of the corps de ballet dancers in the 1800’s and the anorexic and bulimic ballerinas of George Balanchine, starvation and exploitation have plagued ballerinas throughout history. Using the stories of great dancers such as Anna Pavlova, Isadora Duncan, Suzanne Farrell, Gelsey Kirkland, and Evelyn Hart, Deirdre Kelly exposes the true rigors for women in ballet. She rounds her critique with examples of how the world of ballet is slowly evolving for the better. But to ensure that this most graceful of dance forms survives into the future, she says that the time has come to rethink ballet, to position the ballerina at its center and accord her the respect she deserves.

- convenient size 8" x 10" - 120 college lined pages - white, high quality paper

The Power and Perfection of a Dancing Life

Dancing and Eating Your Way to a Leaner, Stronger, and More Graceful You

The New York Times Dance Reviews 2000

A Life in Dance

Ballerina

Lined Ballet Notebook and Journal

Danse Au Canada

In the second edition of the definitive account of Igor Stravinsky's life and work, arranged in two separate sections, Eric Walter White revised the whole book, completing the biographical section by taking it up to Stravinsky's death in 1971. To the list of works, the author added some early pieces that have recently come to light, as well as the late compositions, including the Requiem Canticles and The Owl and the Pussycat. Four more of Stravinsky's own writings appear in the Appendices, and there are several important additions to the bibliography.

“Musical theatre dance is an ever-changing, evolving dance form, egalitarian in its embrace of any and all dance genres. It is a living, transforming art developed by exceptional dance artists and requiring dramaturgical understanding, character analysis, knowledge of history, art, desire, and most importantly an extensive knowledge of dance both intellectual and embodied. Its ghettoization within criticism and scholarship as a throw-away dance form, undeserving of analysis: derivative, cliché ridden, titillating and predictable, the ugly co-exister of both theatre and dance, belies and ignores the historic role it has had in musicals as an expressive form equal to book, music and lyric. The standard adage, “when you can’t speak anymore sing, when you can’t sing anymore dance” expresses its importance in musical theatre as the ultimate form of heightened emotional, visceral and intellectual expression. Through in-depth analysis author Lisa Gennaro examines Broadway choreography through the lens of dance studies, script analysis, movement research and dramaturgical inquiry offering a close examination of a dance form that has heretofore received only the most superficial interrogation. This book reveals the choreographic systems of some of Broadway’s most influential dance-makers including George Balanchine, Agnes de Mille, Jerome Robbins, Katherine Dunham, Bob Fosse, Savion Glover, Sergio Trujillo, Steven Hoggett and Camille Brown. Making Broadway Dance is essential reading for theatre and dance scholars, students, practitioners and Broadway fans!”—

The pageantry and drama of a life in dance

Alla Osipenko is the gripping story of one of history’s greatest ballerinas, a courageous rebel who paid the price for speaking truth to the Soviet State. She studied with Agrippina Vaganova, the most revered and influential of all Russian ballet instructors, and in 1950, she joined the Mariinsky (then-Kirov) Ballet, where her lines, shapes, and movements both exemplified the venerable traditions of Russian ballet and propelled those traditions forward into uncharted and experimental realms. She was the first of her generation of Kirov stars to enchant the West when she danced in Paris in 1956. But dancing for the establishment had its downsides, and Osipenko’s sharp tongue and marked independence, as well as her almost-reckless flouting of Soviet rules for personal and political conduct, soon found her all but quarantined in Russia. An internationally acclaimed ballerina at the height of her career, she found that she would now have to prevail in the face of every attempt by the Soviet state and the Kirov administration to humble her. In Alla Osipenko, acclaimed dance writer Joel Lobenthal tells Osipenko’s story for the first time in English, drawing on 40 interviews with the prima ballerina, and tracing her life from classical darling to avant-garde rebel. Throughout the book, Osipenko talks frankly and freely in a way that few Russians of her generation have allowed themselves to. Her voice rises above the incidents as unhesitating and graceful as her legendary adagios. Candid, irreverent, and, above all, independent — Osipenko and her story open a window into a fascinating and little-discussed world.

Keep Calm and Point Your Toes

The Composer and His Works

Ballet Lined Notebook/Journal Gift Idea To Ballet Dancers, Student, Ballerina And Dance Teacher For Birthday, Christmas, Thank You And Graduation Present

Catherine Littlefield

Ballerina Body

Inside the Land of Ballet

Stravinsky

Lined ballet notebook specially designed for all you adult balletomanes. Keep a track of your ballet progress and journal all the exercises you need to practise at home. This is a useful resource to supplement your ballet education.

Renowned master teacher Eric Franklin has thoroughly updated his classic text, Dance Imagery for Technique and Performance, providing dancers and dance educators with a deep understanding of how they can use imagery to improve their dancing and artistic expression in class and in performance. These features are new to this edition:
• Two chapters include background, history, theory, and use of imagery.
• 294 exercises offer dancers and dance educators greater opportunities to experience how Franklin can enhance technique and performance.
• 133 illustrations facilitate the use of imagery to improve technique, artistic expression, and performance.
• Four exercises taught by Franklin and available on HK ’s website help dancers with essential rest and relaxation techniques. Franklin provides hundreds of imagery exercises to refine improvisation, technique, and artistry.
The 295 illustrations cover the major topics in the book, showing exercises to use in technique, artistic expression, and performance. In addition, Franklin supplies imagery exercises that can restore and regenerate the body through massage, touch, and stretching. And he offers guidance in using imagery to convey information about a dancer ’s steps and to clarify the intent and content of movement. This new edition of Dance Imagery for Technique and Performance can be used with Franklin ’s Dynamic Alignment Through Imagery, Second Edition, or on its own. Either way, readers will learn how to combine technical expertise with imagery skills to enrich their performance; and they will discover methods they can use to explore how imagery connects with dance improvisation and technique. Dance Imagery for Technique and Performance uses improvisation exercises to help readers investigate new inner landscapes to create and communicate various movement qualities, provides guidelines for applying imagery in the dance class, and helps dancers expand their repertoires of expressiveness in technique and performance across ballet, modern, and contemporary dance. This expanded edition of Dance Imagery for Technique and Performance supplies imagery tools for enhancing or preparing for performance, and it introduces the importance of imagery in dancing and teaching dance. Franklin ’s method of using guidance in dance is displayed throughout in this lavishly illustrated book, and the research from scientific and dance literature that supports Franklin ’s method is detailed. The text, exercises, and illustrations make this book a practical resource for dancers and dance educators alike. Little Martina loves to dance! She leaps in the grocery aisles, shimmys in the park, and pils in her kindergarten classroom. Each week, she attends ballet and sets her spirit free. The music fills her with great joy, and she dances to her hearts content so she doesn't listen to her teacher. Martina just does whatever she wants to instead. Her lack of discipline inspires her parents to take her to a ballet performance so that she can see the hard work of a real ballerina. She does learn a few things at the show, but Martina is still a wild thing at the barre. When the director of the Nouvelle Ballet Troupe comes to Martinas class in search of a young ballet dancer with promise, Martina is thrilled. The director needs a young lady to be featured in The Nutcracker, so at the audition, Martina gives it her all but the still won't listen. Martina must learn the hard way that ballerinas are calm, poised, and good at taking instruction. Will little Martina achieve her dream of making it onstage or will a difficult lesson and a setback make her want to give up?

On the occasion of its fortieth anniversary, The New Criterion has brought together a plump chrestomathy of essays demonstrating its range and acuity as America ’s foremost review of culture and the arts. With contributions by Bruce Bawer, Anthony Daniels, Denis Donoghue, Joseph Epstein, John Steele Gordon, Victor Davis Hanson, Charles Hill, Donald Kagan, Roger Kimball, Heather Mac Donald, Myron Magnet, Andrew C. McCarthy, David Pryce-Jones, Andrew Roberts, Alexander McCall Smith, Aleksandr Solzhenitsyn, Keith Windschuttle, and many others, this collection of fifty essays brings you the best of the best: incisive cultural criticism, scintillating historical analysis, and robust commentary about the way we live now. Edited by Roger Kimball, this spiritual Baedeker is a timely repository of timeless writing about the figures, controversies, and challenges that define our life in the 2020s.

The Cranes Dance

Ballet Dancing Journal Ballerina Gift Lined Notebook

Keep Calm Dance And Eat

The Life Jerome Robbins

Dancing Times

Interventions from The New Criterion at 40

Keep Calm and Point Your Toes: Dance Journal/notebook for Ballet and Dance Lovers - Inspirational Quote - Beautiful Gift for Ballerina 8x10 Inch 134 Pages

Nine-year-old Marylander Fiona Finkelstein tries to deal with stage-fright, missing her actress mother, and hoping that her father, a television meteorologist, does not get in trouble when she antagonizes the anchorman.

Express yourself with this ballet inspired dot grid notebook/journal. This travel friendly book is perfect for all your writing needs on the go and makes a great gift to ballet dancers, teacher, student, ballerina as a birthday, Christmas and graduation present.

This anthology examines Love's Labours Lost from a variety of perspectives and through a wide range of materials. Selections discuss the play in terms of historical context, dating, and sources; character analysis; comic elements and verbal conceits; evidence of authorship; performance analysis; and feminist interpretations. Alongside theater reviews, production photographs, and critical commentary, the volume also includes essays written by practicing theater artists who have worked on the play. An index by name, literary work, and concept rounds out this valuable resource.

Do you love ballet dancing? Keep calm and pointe your toes at a cute lined journal. It's the perfect place to write down notes, appointments, and any other thoughts you don't want to forget. Use it as a diary, logbook, or composition book. And a reminder of how much ballet means to you. Journal Details: 6" x 9" size durable matte paperback cover 120 pages blank lined cream paper Small enough to fit into your bag, backpack or purse. Big enough to put a smile on your face. Makes a great gift for ballet dancers and ballerinas, dance teachers, students and choreographers.

The Spectrum of Styles

Ballet and Body Awareness for Young Dancers

Teaching Dance

Apollo's Angels

Composition Notebook

Making It In the Rough & Tumble World of Professional Ballet

Where Snowflakes Dance and Swear

A look inside a dancer’s world inspiring, revealing, and deeply relatable, Being a Ballerina is a firsthand look at the realities of life as a professional ballet dancer. Through episodes from her own career, Gavin Larsen describes the forces that drive a person to study dance; the daily balance that dancers navigate between hardship and joy; and the dancer’s continual quest to discover who they are as a person and as an artist. Starting with her arrival as a young beginner at a class too advanced for her, Larsen tells how the embarrassing mistake ended up helping her learn quickly and advance rapidly. In other stories of her early teachers, training, and auditions, she explains how she gradually came to understand and achieve what she and her body were capable of. Larsen then re-creates scenes from her experiences in dance companies, from unglamorous roles to exhilarating performances. Working as a ballerina was shocking and scary at first, she says, recalling unexpected injuries, leaps of faith, and her constant struggle to operate at the level she wanted—but full of enormously rewarding moments. Larsen also reflects candidly on her difficult decision to retire at age 35. An ideal read for aspiring dancers, Larsen’s memoir will also delight experienced dance professionals and fascinate anyone who wonders what it takes to live a life dedicated to the perfection of the art form.

Dance Mom Ballet Dancing Ballerina Don't KeepCalm

Profiles the life and career of the professional ballerina, covering from when she began dance classes at age thirteen in an after-school community center through becoming the only African American soloist dancing with the American Ballet Theatre.

The first biography of the celebrated Broadway and Hollywood choreographer and director—acomplex man of extraordinary genius and overwhelming demons. His work on such legendary shows as The King and I, West Side Story, Gypsy, Funny Girl, and Fiddler on the Roof made him one of the most influential and creative forces in the history of American theater. His collaborators, friends, and enemies were among the greatest celebrities of stage and screen, including Barbra Streisand, Bette Davis, Stephen Sondheim, Natalie Wood, Montgomery Clift, and Mary Martin. His brilliant contribution to the American Ballet Theater and the New York City Ballet established him as one of the century’s great choreographic masters of the form. But in 1998, Jerome Robbins died a haunted man. All of his life, he was tortured by private demons: his conflicted feelings about his bisexuality and his Judaism; his bitter relationship with his parents; his betrayals of others during the McCarthy hearings; and a demanding perfectionism that bordered on the sadistic. Now, this groundbreaking biography, based on hundreds of interviews with friends, family, and colleagues, provides the first complete portrait of the man and the artist—a harrowing, heartbreaking, and triumphant work as complicated and fascinating as the legend himself.

Female Bodies Onstage

Martina Ballerina

A Life in Ballet, from the Kirov to the ABT

Sex, Scandal, and Suffering Behind the Symbol of Perfection

Dance with Demons

Alla Osipenko

Ballet Dancing Journal Ballerina Lined Notebook

Ballet-inspired fitness for every woman! You don't have to be a professional ballerina to look like one! With Mary Helen Bowers' Ballet Beautiful, forget beating yourself up in the gym and suffering through starvation diets for some unsustainable goal. You can achieve your ideal body and develop the strength, grace, and elegance of a dancer. Following Mary Helen's proven program—one that's got everyone from celebrities to busy moms to executives raving! Ballet Beautiful is a fitness method that blends the artistry and athleticism of ballet with an easy, accessible eating plan that works for every body - and absolutely no dance experience is required. Created by professional ballerina Mary Helen Bowers, this transformative approach to fitness and health will reshape your body and your mind! Ballet Beautiful's three-fold approach is not an extreme workout nor is it a radical diet; it is a roadmap to achieving and maintaining your ideal health, shape and size—all with the elegance and strength of a ballerina. Part One of the book introduces the program's empowering mindset, the key to supporting and guiding you through lasting change. Part Two, the Ballet Beautiful Method, consists of challenging, effective, and fun workouts that sculpt and tone sleek ballet muscles and build beautiful posture. Whether you have a full hour or only 15 minutes, you can tailor the program to your own schedule and needs. Part Three shares the Ballet Beautiful Lifestyle, a healthy, balanced approach to nutrition. With meal plans, shopping tips and quick but delicious daily recipes that will satisfy and nourish your entire body. It's a stress-free, diet-free plan that will help keep you feeling as strong and healthy as you look.

Beautiful notebook for ballet & dance lovers. This Notebook/Journal is a perfect gift for Dance teachers. As a a gift/Xmas gift or appreciation gift Dance teacher, show to your teacher your love also all teachers appreciate alot a gift like this notebook. This is the best gift for your teachers. Journal measures 8x10 inch, with 134 lined pages. Soft cover with matte lamination for durability and classy look great gift for any special occasion: Christmas, Secret Santa, Birthday. Since 1973, TEXAS MONTHLY has chronicled life in contemporary Texas, reporting on vital issues such as politics, the environment, industry, and education. As a leisure guide, TEXAS MONTHLY continues to be the indispensable authority on the Texas scene, covering music, the arts, travel, restaurants, museums, and cultural events with its insightful recommendations.

“A revealing book about the grueling—and glamorous—world of ballet” (Daily News, New York). “Is everything really so beautiful at the ballet? For Miami City Ballet principal dancer Jennifer Carylyn Kronenberg it is; but it wasn’t always so. Learn how she made it through all of her high jinx mishaps, missteps, and tribulations, and continued on to a glorious career as a prima ballerina with an internationally acclaimed ballet company. Kronenberg shares her memoirs, hints, tips, and professional advice for aspiring dancers and their parents, hoping to ease them through the hard years of study as well as through the abrupt and challenging transition from student to professional. Covering everything from choosing a school and auditioning, to stage makeup and backstage basics, this book provides the answers young dancers need to help them survive in today’s challenging ballet world. “Clock-full of tips and advice for aspiring dancers and their parents, and includes a personal account of the ballerina’s rocky journey to fame.” —Brooklyn Downtown Star “Entertaining, realistic, and practical—that big sister that you’d like to have beside you.” —Ballet News

Making Broadway Dance

Dancing Through Fire

An Unlikely Ballerina

The Bennington School of the Dance

A History of Ballet

Ballerina Weather Girl

Lined Ballet Notebook and Dance Journal

11x8.5 Hardcover Dancing Shapes provides an inside gorgeous glimpse into ballerina Konora’s journey. Konora, whose career has been sidelined by Covid-19, leads readers through warm-up steps, a basic ballet technique lesson, and an exploration of movement and form. Spectacular photos and a conversational style will leave your dance fan adoring the ballet heroine.While designed for children ages 6-8 to explore the details of the shapes Konora creates, preschoolers and kindergartners will enjoy trying the poses and seeing Konora in action. While older children may be less motivated to replicate the poses, they will observe and consider various dance elements. With more than fifty poses to contemplate or re-create, aspiring young dancers learn basic ballet technique and vocabulary; develop an eye for detail; explore movement concepts; increase body awareness; strengthen spatial perception and balance; celebrate gratitude, the value of practice and making healthy choices.Ballet photography in nature, creative fantasy, and an array of movements and positions enhances this series’ debut to inspire young dancers and ballet fans alike.At least three books in one, mini-sections include About Me, Konora; Warming Up; Ballet Positions; Thinking about Details; Saying Thanks; Fancy French; Positions and Concepts Review; What’s Mine and Dad’s Said;Concepts! Inspirational! Dancing girls afill! over my backyards!!!... while looking at the cover with all those poses said, “I can do that one. I can’t do that one. I can do that one. I can’t do that one.” Then she started trying them. The pictures alone inspired her. As soon as we read something like, “Can you try...” she would hop right up and try it. She lost a little steam reading through it all in one sitting, but coming back to it at different times and trying smaller sections was just right.She thinks the book is just right for her age [9], not too young or old feeling.

I threw my neck out in the middle of Swan Lake last night. So begins the tale of Kate Crane, a soloist in a celebrated New York City ballet company who is struggling to keep her place in a very demanding world. At every turn she is haunted by her close relationship with her younger sister, Gwen, a fellow company dancer whose career quickly surpassed Kate’s, but who has recently suffered a breakdown and returned home. Alone for the first time in her life, Kate is anxious and full of guilt about the role she may have played in her sister’s collapse. As we follow her on an insider tour of rehearsals, performances, and partners onstage and off, she confronts the tangle of love, jealousy, pride, and obsession that are beginning to fracture her own sanity. Funny, dark, intimate, and unflinchingly honest, The Cranes Dance is a book that pulls back the curtains to reveal the private lives of dancers and explores the complicated bond between sisters.

The story of this groundbreaking summer dance program is told through the voices of staff, faculty, and students. Administrative director Mary Josephine Shelly’s previously unpublished writings form a key summary of eight of the nine summer sessions. The Bennington School of the Dance held classes from 1934 through 1942 at Bennington College in Vermont, with one summer spent at Mills College in California. Its effects were far-reaching in the development and dissemination of modern dance as an original American art form. The school produced unique choreographic works by teachers in residence: Martha Graham, Hanya Holm, Doris Humphrey, and Charles Weidman. Leading choreographers of the later 20th century such as Merce Cunningham, Anna Halprin, Jose Limon, Alwin Nikolais and Anna Sokolow participated at the school. The largest portion of students were high school and college level teachers who would spread modern dance across the country and abroad.

Texas Monthly

So, You Want To Be a Ballet Dancer?

Dancing Shapes

Ballet Dot Ballet Notebook/Journal Gift Idea To Ballet Dancers, Student, Ballerina And Dance Teacher For Birthday, Christmas, Thank You And Graduation Present

Beauty and Resistance in Soviet Ballet

Keep Calm and Pointe Your Toes

Ballet Beautiful