

Edited Volume: The Oxford Handbook of Ballet Pedagogy
Editors: Dr Adesola Akinleye (Texas Woman's University) and
Dr Kathrina Farrugia-Kriel (Independent Scholar)

We are seeking potential contributions to an edited volume on the subject of ballet pedagogy. The book will posit ballet pedagogy within the broader frameworks presently recognized in discourses in dance. The *Oxford Handbook of Ballet Pedagogy*, under contract with Oxford University Press, seeks to collect a diverse array of contemporary perspectives on pedagogy in ballet. The histories of a movement form that has traveled the world and the embodied nature of dance means 'ballet pedagogy' uniquely engages with ways of being, doing, and knowing. Ballet in 21st-century resonates with a range of identities including challenging binaries across race, gender, and dif-ability. The book aims to distinguish ballet pedagogy as a field of study that can contribute to a cross-disciplinary understanding of teaching the whole, embodied student. Ballet pedagogy, as a distinct field, also offers creative processes for teaching and learning through and with the moving body. The book posits ballet pedagogy as a human experience, in contexts of education, training, performance, well-being, and belonging.

As editors we recognize that education should be a transformative experience and that ballet pedagogy has a unique perspective on this. We envisage a book that carves out the definition of ballet pedagogy as a field that negotiates and confronts its past, and recognizes tradition, heritage, and futurity as part of a practice of creative expression and healing. The book will offer an unprecedented collection of writings by scholars, practitioners, and artists at the cutting edge of the teaching of ballet, balancing ballet's (oral) histories with the currency and relevance that keeps it alive in the bodies of today's dancers. Rooted in a concept of ballet pedagogy as embodied praxis, the book positions the mind-full-dancing-body at the core of pedagogy, inclusive of practices. The book makes a clear departure from documenting perspectives on ballet pedagogy (as instructional manuals on or about schools of training), and turns toward the creation of spaces where healthy passionate dancers absorb and embody ballet through the possibilities of good teaching practice.

The book will feature essays not only from scholars but also from ballet choreographers, practitioners, music specialists, historians, and performance theorists. We seek to collect diverse perspectives and scholarship on ballet pedagogy. Topics may include the following:

- Autonomy and well-being: the pedagogy of well-being and dancing with 'whole-self'
- Embodied pedagogy: on the ballet body as transmitter, archive, and expression of ballet pedagogy.
- Sites/Sights of ballet pedagogy
- 'Whys and Hows' in ballet pedagogy

We also welcome co-authored works, particularly those in partnership with ballet choreographers, practitioners, pedagogues, and other creative interpretations of the theme.

Please send a specific abstract of no more than 300 words, alongside a short biography, to both the editors by **November 01, 2023**. Selected authors will be notified by **December 01 2024**. Completed essays of approx. 6000 words will be due **March 01 2024**, subject to contract.