



Fellowship 2024

The History of Classical Ballet **Assessment Document**

Cecchetti Ballet Australia Inc.
A Member of Cecchetti International – Classical Ballet

Table of Content

Rules for the Fellowship History component	1
Marking Allocations	1
Submission Details	2
Subjects & Topics	3
Recommended Reading List	5
How to write an essay	7

Rules:

The History component of the Fellowship qualification is comprised of 6 essays to be submitted as a completed project.

Essays one to five:

Length - 1000-2000 words each.

Topics - one topic from five of the supplied six subjects. Candidates may select from any of the six subjects.

Essay six

Length - 2000-3000 words

Topic - candidate's choice of topic from the remaining subject (or the candidate may submit an abstract of 100-200 words on a topic of their choice which must be sent to the National Office for approval).

For each of the 6 topics chosen by the Candidate, the candidates essays should provide 'who, what, why, where' for each topic.

Please note: Mentorship is available. If required, contact the National Office.
Payment for mentorship is in a contract basis with the mentor.

Marking Allocations:

An overall result of 50% must be achieved in order for the candidate to successfully achieve a result.

The 5 'short' essays will each be marked out of 25.

The 6th essay will be marked out of 75.

10% of each essay's marks will be allocated to grammar, spelling, punctuation, bibliography and attribution

Submission Details

1. To submit your paper, please attach your document in PDF format and send it with the application form to the National Office at admin@cecchettiballet.org
 2. The National Office will then issue an invoice for you to pay.
 3. Results will be received within a 6-week period, or as advised by National Office as external assessors are employed.
 4. Candidates MUST include a 'footer' on ALL papers for assessment in the following format: Candidate membership # - Paper title. (e.g. AUS00350_Fellowship-The History of Classical Ballet)
- Candidates MUST NOT include their name on any of their papers for submission.**
5. Fellowship Status will not be attained until the successful completion of both the practical and history components.
 6. The papers are assessed by dual Assessor allocated by Cecchetti Ballet Australia Inc.
 7. Where discrepancies occur in assessment of the essays, Cecchetti Ballet Australia Inc. reserves the right to 'call-in' a third Assessor to mark the paper. The candidate is to bear the cost of this third assessor.
 8. All costs relating to one-on-one sessions with a Mentor, are the responsibility of the candidate – these costs are not covered in the examination fee.
 9. Should the candidate be unsuccessful in either part of this project, they are permitted to reattempt the unsuccessful part again in the future at additional cost. (See the application form for more details)
 10. No correspondence will be entered into regarding assessments.

Subjects and Topics

Essays One to Five

Subjects	Topics
1. Beginnings	a. Italian social origins of ballet in the 15 th century
	b. The birth of ballet in the French Renaissance of the 16 th century
	c. The French importation of Italian ballet in the 16 th century
	d. The effect of French courtly patronage on the development of ballet to the end of the 16 th century.
2. French ballet in the 17 th century	a. The development of court ballet presentation and related theatre developments during the reign of Louis XIII
	b. The development of court ballet presentation during the reign of Louis XIV
	c. The codification of classical ballet terms and its teaching at the court of Louis XIV
	d. The development of ballet as an art in the French public theatre.
3. European ballet in the 18 th century to mid-19 th century	a. The spread of ballet from France and Italy throughout Europe up to the end of the 18 th century
	b. The development of ballet d'action in Europe
	c. How social, cultural and political ideas and events affected choreography and costumes in Western Europe in the last quarter of the 18 th century and into the beginning of the 19 th century.
	d. The Romantic movement in ballet and its sister arts (painting, music and literature) and their effect on each other
	e. How social and political events of the first half of the 19 th century in Europe created the milieu for the Romantic Ballet to flourish
	f. The contribution of August Bournonville to Romantic Ballet
	g. The development of Russian Ballet, pre Petipa
4. European ballet in the 19 th century	a. The state of ballet in Western Europe as an art form c.1900 and the social milieu that it reflected.
	b. The Petipa era in Russia and its influence on ballet today.
	c. The development of ballet music in the 19 th century in Western Europe and in Russia.
	d. The development of ballet pedagogy from Blasis to Cecchetti.
5. 20 th century influences and developments	a. The artistic revolution in ballet and beyond that was Diaghilev's Ballets Russes.
	b. The renewal of ballet and its re-development in France, Great Britain, the United States and elsewhere.
	c. The contribution of Ninette De Valois and the English Royal Ballet to the development of ballet worldwide.
	d. The contribution of George Balanchine to the development of choreography around the world.
	e. The role of Leonide Massine in popularisation of ballet for a wider audience
	f. The contribution of Marie Rambert to ballet in Britain and beyond.
	g. The contribution of Antony Tudor to ballet in Britain and beyond
	h. The emergence of Modern Dance, its effect on ballet and the interaction between the two dance forms
	i. How rivalry between the US and the USSR during the Cold War affected the development of ballet

Subjects and Topics

Essay Six

6. Australia	a. The development of theatrical dance in Australia from the arrival of the first Europeans up until 1929.
	b. The development of theatrical dance in Australia from 1930 to the present.
	c. The development of the State Ballet Companies
	d. The development of the Aboriginal and modern dance companies
	e. The foundation of the Australian Ballet as a national company and its place in the life of the nation.

Recommended Reading List

- Allardyce Nicoll. (1987). *The World of Harlequin : A Critical Study of the Commedia dell'arte*. Cambridge University Press.
- Anderson, J. (1992). *Ballet & Modern Dance*. Princeton Book Company Pub.
- BEAUMONT, C. W. (1937). *Complete Book Of Ballets : A Guide to the Principal Ballets of Nineteenth and Twentieth Centuries* (1st ed.). Putnam.
- Beaumont, C. W. (1946). *Ballet design: Past & Present . The Studio*; Studio Publications.
- Belair, A. (1993). *Out of Step : A Dancer Reflects*. Melbourne University Press.
- Bellow, P. (Ed.). (1946). *Pioneering Ballet in Australia*. Craftsman Bookshop
- Bland, A. (1981). *The Royal Ballet*. Threshold Books.
- Buckle, R. (1971). *Nijinsky*. Wiedenfield & Nicolson .
- Cargher, J. (1990). *How to Enjoy Ballet Without Really .* Publisher Melbourne; Hill of Content/ABC.
- Carroll, M. (2011). *The Ballets Russes in Australia and beyond*. Wakefield Press.
- Clarke, M. (1962). *Dancers of Mercury .* A & C Black Publishers Ltd .
- De Mille, A. (1951). *Dance to the Piper* (1st ed.). Hamish Hamilton.
- De Valois, N. (1957). *Come Dance with Me. A Memoir 1908-1956 .* The World Publishing Company.
- De Valois, N. (1977). *Step by Step : the formation of an establishment .* W.H. Allen.
- Dean, B. (1969). *Some Great Moments in Ballet* (1st ed.). Ure Smith Pty Ltd.
- Dyson, C. (1994). *The Ausdance guide to Australian dance companies, 1994*. Australian Govt.
- Elizabeth, S. (1978). *Helpmann : the authorised biography of Sir Robert Helpmann*. Angus and Robertson.
- Garcia- Marquez, V. (1995). *Massine A biography* (1st ed.). Knopf.
- Guest, I. (1977). *The Dancer's Heritage: A Short History of Ballet* (5th ed.). Dancing Times.
- Guest, I. (1980). *The Romantic Ballet in Paris*. Dance Books.
- Guest, I. (2006). *The Paris Opéra Ballet*. Dance Books Limited.
- Häger, B. (1990). *The Swedish Ballet*. Harry N. Abrams.
- Haskell, A. (1949). *Ballet: A Complete Guide To Appreciation : History, Aesthetics, Ballets, Dancers*. Pelican - Penguin.
- Homans, J. (2010). *Apollo's angels : a history of ballet*. Random House.
- Kennedy, S. (2014). *(Cecchetti pioneers. Vol. 1, Australia, Britain, Canada, China, Italy, Southern Africa, United States)*. Printorium Bookworks, British Columbia.
- Kirstein, L. (1970). *Movement & Metaphor; Four Centuries of Ballet* (2nd ed.). Praeger.
- Kirstein, L. (1974). *Ballet and Modern Dance* (1st ed.). Octopus Books.

- Koegler, H. (1982). *Oxford Dictionary of Ballet*. Oxford University Press.
- Lawson, J. (1973). *The Teaching of Classical Ballet*. A & C Black.
- Lisner, C. (1988). *The Complete Guide for Australian Dancers*. Rigby.
- Lloyd, S. (2014). *Constant Lambert. Beyond The Rio Grande*. The Boydell Press.
- Mason, F. (1991). *I Remember Balanchine*. Doubleday Books.
- MassineL. (1968). *My life in ballet* (P. Hartnoll & R. Rubens, Eds.). Macmillan & Co.
- Molinari, C. (1975). *Theatre through the ages*. Cassell .
- Pask, E. H. (1982). *Ballet in Australia The Second Act 1940 – 1980*. Oxford University Press.
- Perlmutter, D. (1991). *Shadowplay*. Viking.
- Perugini, M. E. (1946). *A Pageant of the Dance & Ballet*. Jarrods.
- Poesio, G. (2010). *To and by Enrico Cecchetti* (1st ed.). Joker.
- Quirey, B. (1976). *May I have the pleasure? the story of popular dancing* . British Broadcasting Corporation.
- Rambert, M. (1972). *Quicksilver*. Macmillan.
- Self, D. (2004). *The Drama and Theatre Arts Coursebook*. Thomas Nelson Publishers.
- Shead, R. (1973). *Constant Lambert*. London : Simon Publications.
- Sorell, W. (1967). *The Dance Through the Ages*. Thames and Hudson.
- Steeh, J. (1982). *History of Ballet and Modern Dance* (1st ed.). Magna Books.
- Valois, N. D. (1957). *Come Dance with Me*. The World Publishing Company.
- Van Straten, F. (1994). *National Treasure. The Story Of Gertrude Johnson and the National Theatre*. Victoria Press.
- Vaughan, D. (1977). *Frederick Ashton & His Ballets* . Adam & Charles Black.
- Winter, M. H. (1975). *The Pre-Romantic Ballet*. Dance Horizons.

Book resources

We recommend using the following platforms to access books and journals.

- National Library of Australia - www.nla.gov.au
- Internet Archive - www.archive.org
- WorldCat – www.search.worldcat.org

How to write an essay

Writing Essays:

A guide to Essay writing for Fellowship Candidates by Alan Brissenden.

What an essay is

An essay can be described as ‘a fairly brief piece of nonfiction that tries to make a point in an interesting way’

(Crews 5), by presenting a thesis—a central organizing idea—about its subject, and tries to persuade a reader to accept that thesis. It usually states that central idea clearly and explicitly in the first paragraph. The paragraphs which follow discuss and analyse the idea, supported by facts and concrete evidence. In other words, an essay does not just express personal opinion; it makes a reasoned appeal to a reader’s good sense and judgment.

You can present your thesis ‘in an interesting way’ by

- Choosing and arranging your words carefully
- Designing your essay well, so that it has a recognizable beginning, middle and end
- Making sure it is unified, in that only what is essential to the central argument is included and everything inessential is left out
- Ensuring that it hangs together, in that the sentences flow on from one to the next, paragraphs are similarly linked, and the end echoes the beginning.

Writing interestingly also means that you do not distract your reader, so a good essay is correct in its punctuation, grammar and spelling, has clearly marked references, and has been carefully proofread to see there are no mistakes.

Three Stages of Writing

Writing an essay is a process, not just a putting down of things on a perhaps alarmingly blank sheet of paper in a one-off event. We can think of the process as having three stages:

1. Pre writing

This is the most time-consuming—don’t skimp on it. The main activities are reading, thinking, planning and organizing. Jot down ideas as you go, making sure when taking notes that you record carefully the details of author, title, place and date of publication for a book, or issue number and date for a magazine, and page numbers. Note down website details and the date you consult the site (because websites can change rapidly). An enormous amount of information is available on the web, but probably only a fraction of it is reliable, so don’t depend on its for accuracy. Consult your teacher.

Develop your own ideas (don’t be surprised if you have to have several goes at doing this)

Try to work out a plan of your essay early so that you can do your research along clear lines, instead of being distracted into byways, however interesting they may seem at the time.

2. Writing

This is where you produce your first draft. Do it as quickly as you can, and don't worry too much about spelling, punctuation, or sentence structure at this stage. The important thing is to get your ideas down. Don't stop to think of the right word if it won't come; leave a blank and keep on writing. Let your main ideas begin to take shape. You might like to go on to Stage 3 as soon as you have finished the first draft, while your ideas are still fresh.

3. Rewriting

'Rewriting is not just a matter of changing a few words—it may involve major changes in the text. Furthermore your first draft may require not one but several revisions. Reorganize the entire sequence of your argument if necessary.... The introduction, in particular, may need complete recasting; often it is not until you near the end of your endeavors that you discover best how to define and introduce your central thesis—or even what that central thesis really is' (Norman 5). The editing facilities on your computer (e.g. cut and paste) come in handy here. Show your work to someone else. Good writers always do this. A fresh pair of eyes brings a fresh point of view. Put your draft aside for a couple of days, or even a few hours, and then look at it again. "During revision...check your notes for additional arguments and details, or for supporting quotations; eliminate points that no longer seem relevant; make sure the argument flows smoothly from one point to the next. Rewriting, you will discover, is a form of thinking; as you write, your own ideas will become clearer to you' (Norman 5).

Having made your major changes, prepare your final copy, following the required conventions of format and documentation. Proofread the printout very carefully, checking for errors in spelling and punctuation, and check that your quotations are accurate, so that both these and any borrowed ideas which are not direct quotations are fully acknowledged—you don't want to be accused of plagiarism.

Be careful that your spellchecker is English or Australian, not American. For example, we spell neighbour, not neighbor, theatre, not theater, and use repertoire not repertory as the word for a company's stock of pieces, such as ballets, for performance.

Some Hints

1. Write clear, vigorous sentences.

Avoid long words. Use mostly short, concise sentences, leaving out words that are not really necessary. Use definite, specific words. 'She did twenty pirouettes' is more incisive than 'She did a large number of pirouettes'.

2. Write with nouns and verbs, and use adverbs and adjectives only occasionally.

To say a ballet is 'lovely' doesn't tell us much about the work; instead, say why it is. Avoid such vague adjectives. Similarly, avoid weak adverbs such as 'very' and 'terrifically'.

3. Develop your essay through paragraphs.

'The standard paragraph is a group of sentences developing a single idea' (Norman 15). Begin your paragraph with a topic sentence, that is, 'a strong sentence expressing the idea you propose to develop next' (Norman 15).

A paragraph is like a miniature essay, so should be unified and coherent; 'just as

arguments in an essay support the central thesis, so sentences in the paragraph develop, explain, and illustrate the topic sentence' (Norman 16).

Link your sentences, and your paragraphs, by using words such as but, however, nevertheless, although (to imply contrast or change) and, also, furthermore, too (to add to or amplify what you have said) consequently, so, that is, therefore, to summarize (to restate or conclude).

Grammar and punctuation

Here are a few common errors to be avoided.

1. Incomplete sentences.

Wrong: She couldn't dance on Monday. Having sprained her ankle.

Right: She couldn't dance on Monday because she had sprained her ankle.

2. Faulty agreement: subjects and verbs.

Wrong: The fall in ticket prices were unexpected.

Right: The fall in ticket prices was unexpected. ('fall' is singular, and so needs a singular verb, 'was unexpected'.)

3. Faulty agreement: pronouns and nouns.

Wrong; If a student needs experience, they should get up on stage.

Right: If students need experience, they should get up on stage. (If the student's gender is known, then 'If a student needs experience, she (or he) should get up on stage' would be correct.)

4. Squinting modifiers: 'Squinting' because they look two or more ways at once.

Wrong: He gave a talk about *Swan Lake*, which was brilliant.

Was it the talk or *Swan Lake* that was brilliant?

If the talk, then

Right: He gave a brilliant talk about *Swan Lake*.

If the ballet, then

Right: He gave a talk about a brilliant *Swan Lake*.

5. Dangers: these may seem to refer to the wrong thing, sometimes comically.

Wrong: Coming into the studio, the clock struck ten.

Right: As we were coming into the studio, the clock struck ten.

6. Wrongly placed apostrophes

Add an apostrophe, with no following 's', to form the possessive plural of most nouns.

e.g. dancers' shoes, the four walls' mirrors, students' tights

The exceptions are plurals not ending in 's', e.g. women's, men's, children's

Add an apostrophe followed by 's' for the possessive case of indefinite pronouns. e.g., one's, anyone's, anybody's, someone else's

Now this is important!

The possessives from pronouns—his, hers, its, yours, ours, theirs—do NOT take apostrophes.

It's stands for **it is**.

Wrong: The theatre had it's lights on.

Right: The theatre had its lights on.

Right: It's a brightly lit theatre.

Note

Eats, Shoots, & Leaves by Lynne Truss is a good recent book about

Punctuation. It's great fun to read and, what's more, it's a runaway bestseller. Read on....

Format

1. Use good quality blank white A4 paper, unless you are submitting a handwritten essay, when you should use faintly lined A4 paper.
2. DoubleSpace your text, leaving wide margins at top, bottom and sides (3 to 4 cm)
3. Number all pages in the top right hand corner.
4. Staple the pages together in the top left hand corner.
5. Unless otherwise required, do not put your essay in a binder. It may look attractive, but it adds bulk and can make the pages hard to turn.

Documentation

Of the many methods available, documentation in the text is neat and concise, and has been used in these notes. To make clear that you are using another person's words, information, or ideas, you place brief acknowledgements in your text. After the relevant text give, in brackets, the author's (or authors') last name(s) and a page reference, with no comma between. e.g. 'From Adelaide, van Praagh flew with the company to Sydney' (Sexton 173). You may also need to use endnotes to explain something further, give more detailed references or add something that doesn't fit in with your text. But note that endnotes should be kept to a minimum; comments that don't fit easily into your text may often well be best omitted.

Notes are numbered consecutively, indicated by an arabic numeral above the text, and after marks of punctuation, except a dash. Endnotes appear on a new page at the end of your text, but before the list of works cited (see below).

Both bracketed references and endnotes identify sources which are described in full in the list of works cited.

There are several ways to list books and articles, which should be arranged in alphabetical order according to author. Choose a reference style of your preference and maintain the same style throughout your essay. The most popular reference styles are APA or Harvard. Check the following link for more information on referencing styles:

library.unimelb.edu.au/recite/referencing-styles

A Final Word

'Plagiarism is a form of stealing; as with other offenses against the law, ignorance is no excuse' (Northey 12). (Note that as this is a direct quotation from a North American book, it keeps the North American spelling 'offenses' for offences').

The following must be acknowledged in your text or in an endnote.

1. Direct quotation of someone else's words.
2. Paraphrases of someone else's words.
3. Facts and information derived from someone else.
4. Ideas derived from someone else.

Facts and information which are common knowledge (e.g. Margot Fonteyn was a great British ballerina; William Shakespeare's plays were performed in the Globe Theatre) do not need acknowledging, nor do well known proverbs or sayings, such as phrases from the Bible. Careless note taking can inadvertently lead to plagiarism, so be scrupulous to distinguish between direct quotation, paraphrases and your own original ideas when you are summarizing a book, article, or information from the web. And just including a source in your list of works cited does not constitute acknowledgment.

Acknowledgement must be made in the appropriate place in your text or in an endnote (Norman 39- 40).

Good luck, and happy writing.

The above notes are freely adapted from Colin Norman, *Writing Essays: A Short Guide*, 2nd edition, issued by the Department of English, the University of Adelaide.