

**Cecchetti Ballet**

**Australia** Inc.

**Licentiate Diploma**

**2018**

**THE HISTORY OF CLASSICAL  
BALLET**



CECCHETTI

**This document contains the following essential items:**

Rules for the Licentiate Diploma History component

Marking Allocations

Assessment Strategy

Subjects & Topics

Recommended Reading List

How to write an essay

## **Rules:**

The History component of the Licentiate Diploma 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 History Panel, via 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.

Candidates MUST have their Mentor's approval to submit prior to submitting their completed projects.

## **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 6<sup>th</sup> essay will be marked out of 75.

10% of each essays marks will be allocated to grammar, spelling, punctuation, Bibliography and attribution

## Assessment Strategy:

1. Candidates must advise the National Office of their intention to submit their papers by **July 1<sup>st</sup> of the year of Submission**. Failure to advise by this date will result in the candidate waiting until the following year for Assessment.
2. If submitting papers in hardcopy, candidates MUST submit in triplicate. If submitting papers in softcopy, candidates MUST submit as a PDF file.
3. Candidates MUST include a 'footer' on ALL papers for assessment in the following format: **Candidate membership # - Paper title. Candidates MUST not include their name on any of their papers for submission.**
4. Submission date: 14<sup>th</sup> September
5. Final result of the Licentiate Diploma examination is on the completion of both History and Anatomy components.
6. The papers are assessed by dual Assessor allocated by the History/Anatomy Panel.
7. Where discrepancies occur in assessment of the essays, the Panel reserve 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 the 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.
10. No correspondence will be entered into regarding assessments.

Subjects	Topics
1. Beginnings	a. Italian social origins of ballet in the 15 <sup>th</sup> century
	b. The birth of ballet in the French Renaissance of the 16 <sup>th</sup> century
	c. The French importation of Italian ballet in the 16 <sup>th</sup> century
	d. The effect of French courtly patronage on the development of ballet to the end of the 16 <sup>th</sup> century.
2. French ballet in the 17 <sup>th</sup> 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 <sup>th</sup> century to mid-19 <sup>th</sup> century	a. The spread of ballet from France and Italy throughout Europe up to the end of the 18 <sup>th</sup> 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 <sup>th</sup> century and into the beginning of the 19 <sup>th</sup> 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 <sup>th</sup> 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 <sup>th</sup> 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 <sup>th</sup> century in Western Europe and in Russia.
	d. The development of ballet pedagogy from Blasis to Cecchetti.
5. 20 <sup>th</sup> 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

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:

Title	Publisher	Cecchetti Library
Pioneering Ballet in Australia - edited by Peter Bellew	Craftsman Bookshop, Sydney 1945 & 1946	√
Theatre through the Ages - Cesare Molinari	Cassell : London 1975 ISBN 0-304-29448-9	√
A Pageant of the Dance & Ballet - Mark Edward Perugini	Jarrols, London 1946	√
The World of Harlequin - Allardyce Nicoll A critical study of the commedia'dellarte	Cambridge University Press 1963; Paperback 1976	√
The Pre-Romantic Ballet - Marian Hannah White	Pitman Publishing 1974 ISBN 0 273 00334	√
Frederick Ashton & His Ballets - David Vaughan	Adam & Charles Black 1977 ISBN 0 7136 1689 x	√
Dance to the Piper - Agnes de Mille	Hamish Hamilton London 1951	
Nijinsky - Richard Buckle	Wiedenfield & Nicolson 1971 ISBN 0 297 00452 2	√
My Life in Ballet - Leonide Massine	Macmillan & Co. 1968	√
Constant Lambert - Stephen Lloyd	The Boydell Press 2014 ISBN 978:84383 898 2	√
Come Dance with Me - Ninette de Valois		√
National Treasure - Frank van Straten	Victoria Press 1994 ISBN 0 7241 8454 6	√
Apollo's Angels		√
Cecchetti Pioneers		√
To and by Enrico Cecchetti – Giannandrea Poesio		√
Ballet Russes in Australia and beyond – Mark Carroll		√
Ballet design past and present – Cyril Beaumont		√
May I have the pleasure – Belinda Quirey		√
The Royal Ballet, the first 50 years – A Bland		√
Dancers of Mercury – Mary Clarke		√
My Theatre Life - August Bournonville	A & C BLACK	√
I Remember Balanchine - Francis Mason	ANCHOR BOOKS	√
Shadowplay The life of Antony Tudor - Donna Pertmuller	VIKING	√
Paris Opera Ballet - Ivor Guest		√

Any other titles by Ivor Guest on The Romantic ballet	DANCE BOOKS	
Step by Step - Ninette de Valois	W.H. ALLEN	
My Life in Ballet - Leonide Massine	MACMILLAN	√
Ballets Suedois - Bengt Hager	THAMES & HUDSON	
Quicksilver - Marie Rambert	MACMILLAN	√
Constant Lambert - Richard Shead	SIMON PUBLICATIONS LONDON	
Massine A biography - Vicente Garcia-Marquez	NICK HERN BOOKS	
The Australian Guide to Australian Dance Companies	1994 AUSTRALIAN GOVERNMENT PUBLISHING SERVICES	
Ballet and Modern Dance A Concise History		√
Ballet in Australia The Second Act 1940 – 1980		√
The Dancer's Heritage A Short History of Ballet		√
Complete Book of Ballets		√
Movement and Metaphor		√
The Concise Oxford Dictionary of Ballet		√
Ballet and Modern Dance		√
National Treasure The Story of Gertrude Johnson and the National Theatre 3 copies		√
Ballet in Australia The Second Act 1940 – 1980		√
Some Great Moments in Ballet.		√
The Teaching of Classical Ballet		√
History of Ballet and Modern Dance 2 copies		√
The Dance Through the Ages		√
The Drama and Theatre Arts Course Book		√
How to Enjoy Ballet without really trying		√
Movement and Metaphor		√
Ballet by Arnold Haskell		√
The Complete Guide for Australian Dancers		√
Ballet by Ian Woodward		√
Margot Fonteyn		√
Dancers on Dancing		√
Out of Step A Dancer Reflects		√
Helpmann, The authorised biography		√

## Writing Essays:

### A guide to Essay writing for Licentiate Diploma 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. The following forms, which include the books quoted in these notes, are frequently used.

Book: Crews, Frederick. *The Random House Handbook*. 2nd ed. (New York: Random, 1977)

Norman, Colin. *Writing Essays: A Short Guide* (Adelaide: English Department, The University of Adelaide, nd [no date]).

Northey, Margot. *Making Sense: A Student's Guide to Writing and Style*. Revised ed. (Toronto: Oxford University Press, 1987).

Sexton, Christopher. *Peggy van Praagh: A Life of Dance* (South Melbourne: Macmillan, 1985).

Journal article: Haythorne, Harry. 'Rediscovering the past', *Dance Australia* 141 (2005-06), 35-6.

Book chapter: Potter, Michelle. 'Personal Gestures; Early choreography of Edouard Borovansky', in *crusader*

Hillis, *Heritage and Heresy: Green Mill Papers 1997* (Braddon: The Australia Dance Council (Ausdance), 1998), 59-66.

### **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.