

STILL VALID?

An examination of whether the methodology of

MAESTRO ENRICO CECCHETTI

is suitable for teaching adult dance students in the twenty first century.

Part One (Introduction)	Page 2
Part Two (Who was Cecchetti and why are his methods still used?)	Page 3
Part Three (The “Cecchetti Method” and teaching methodology)	Page 5
Part Four (The Turning Point)	Page 8
Part Five (Conclusions and Postcript)	Page 11
BIBLIOGRAPHY	Page 13
APPENDICES	Page 18

Part One: Introduction.

Few Ballet Masters have had as great an effect on the development of Classical Ballet as Enrico Cecchetti. Therefore it seems appropriate, in the year of the eightieth anniversary of his death, to examine whether his style and teaching methodology is still relevant today. In Parliamentary terms, I must "declare an interest", as I was taught following Cecchetti's system and I still use it in teaching, at both the Harlow Ballet School (HBS) and Morley College (MC). However, I was surprised that this Module came to a qualified conclusion somewhat different from that which I had expected when I first contemplated the subject.

My research included considerable reading, both of books contemporaneous with Cecchetti himself (to read a book that starts "Should you be walking along Shaftesbury Avenue you will be sure to meet an alert, rotund little man, whose step has the spring of youth in it ..." (Racster, 1922, page 1) is to be transported immediately to another age) and many books both about ballet and educational theory. I have interviewed a number of dancers, young and old, and I am especially grateful to Monica Mason, Director of the Royal Ballet, for permission to watch David Howard teaching Western Europe's Premier Ballet company in a class which could, in my opinion, have been taken by Cecchetti himself, so similar were both the style and method of teaching to the accounts of the Maestro's work which survive.

Part Two: Who was Cecchetti and why are his methods still used?

Anna Pavlova addresses Cecchetti with the tribute, “when you had finished your brilliant career as the first dancer of your day, you devoted your life to the difficult art of teaching others nearly all who have made a name for themselves at the present time have passed through your hands.” (Pavlova, 1922, p vii) The great ballerina was hardly exaggerating. Cecchetti had been among the foremost technicians of his day, as anyone who has tried to tackle the original choreography of solos such as the Bluebird in Petipa's “Sleeping Beauty” knows. He went on to be Ballet Master at the Imperial Theatre in St. Petersburg during the first real golden age of ballet in the last years of the nineteenth century. When Serge Diaghilev wanted to bring his “Ballets Russes” to Paris in 1909, some leading dancers, including Pavlova and Nijinsky, refused to leave Russia unless Cecchetti was engaged to give them their daily class. After the First World War, Cecchetti settled in London, opening his own school “first at Maiden Lane, off The Strand, and then at 160, Shaftesbury Avenue” (Clarke, 1962, p40). During this time the *Manual of Classical Theatrical Dancing*, widely regarded by Cecchetti teachers as “The Bible”, was compiled by publisher and balletomane, Cyril Beaumont and Cecchetti's Polish pupil, Stanislas Idzikovsky. In the same year the Cecchetti Society was founded in London, with Cecchetti as President. In 1923, Cecchetti decided to return to Italy, where he became, at the age of 73, Ballet Master at La Scala, Milan, a post which he held until his death (while teaching), five years later.

The committee of the Society, as bereft by the return to Italy of Cecchetti as were the Romano-British when they saw the last of the Legions set sail for Rome, set about codifying the “Cecchetti Method” into a series of examinations and, in 1924, joined with the Imperial Society of Teachers of Dancing (ISTD) (Haskell, 1940 p71). To this day there exists an ISTD (Cecchetti) Syllabus for dance examinations. The list of those who codified Cecchetti's methods included many leading

dancers, among them Dames Ninette de Valois and Marie Rambert, who founded the Royal Ballet and Ballet Rambert respectively. But one prominent name was missing from that committee - that of Idzikovsky, who co-wrote the *Manual*. It was when Leo Kersley, a pupil of Idzikovsky, explained to me why Idzikovsky had refused to have anything to do with the "Cecchetti Examinations" that the whole course of this research project began to change. Apparently Cecchetti had exploded with the words "when examinations come in the door, theatrical dance flies out the window". On this basis, Idzikovsky taught the Cecchetti method, free from examination pressures, until well after the Second World War and left behind a parallel Cecchetti tradition, which formed the basis of the teaching of some of the most respected ballet masters of the twentieth century. Hutchison Guest and Bennet (2007) refer to this throughout as the "Oral Tradition" of a "precious and all too often misunderstood legacy".

Cecchetti's influence is also valued in Russia : the great teacher, Agrippina Vaganova, acknowledged this in the formation of the method she created and which bears her name. For instance : "Cecchetti taught the dancer to rise on the pointes with a little spring, which teaches the concentration of the balance of the body in one spot" (Vaganova, 1946, p109). This is an example of Cecchetti's use of natural balance – and this method of springing onto pointe is still being taught at the HBS and in pointe work classes at MC. There is no doubt whatsoever that Cecchetti was a charismatic teacher : Pavlova again, with an apparently typical lack of understatement! "Guard, dear Maestro, the sacred fire burning at the altar of our Great Goddess (Terpsichore) and teach your pupils to treasure the divine sparks!" (Pavlova, 1922 p.vii). Alex Moore (2004, pp51ff) is scathing about charismatic teachers, claiming, *inter alia*, that an over-reliance on the relationship between teacher and pupil leads to a subsequent, if not consequent, under-reliance on technique. However, there can be no doubt that Cecchetti himself put an immense value on technique which is reflected in the system he bequeathed to the ballet world.

Part Three: The “Cecchetti Method” and teaching methodology.

Hutchison Guest and Bennet, (2007, p14) claim that “Cecchetti should be thought of only as a teacher of classes of perfection”, basing this on the fact that the *Manual* focuses on the work he did teaching what would nowadays be called “professional classes” in London. However, Cecchetti’s Russian work and the time he spent as Ballet Master of the School of Ballet in Warsaw, about which Idzikovsky, a Pole, would have known intimately, (Racster, pp 192 ff) contradicts this theory as do the three years he spent retraining Pavlova in the very basics of ballet (Racster, pp211 ff and de Valois, 1957, p46).

Therefore, in order to establish whether it is a suitable method to use as the basis for the teaching of adults, I intend to shine the torch of modern educational theory on Cecchetti’s methodology as passed by Idzikovsky to my first teacher, Leo Kersley. For the purposes of the remainder of this Module, I shall refer to this as “The Method”.

Speaking of his methods in 1921, Cecchetti himself writes (*Manual*, pp7-8 – my translation),

“(my system of teaching) dance develops every joint and every muscle according to its most natural function, with perfect harmony and constant natural balance. At the same time as raising the spirit, it moulds gestures, positions and movements not by going against nature, but only following the rules of a silent form of poetry and the rhythm of the music.”

By contrast, many other ballet teaching methods state that a pupil must be able to perform one set of exercises to the satisfaction of an examiner before being able to pass on to the learning of another set of exercises. This, while totally in keeping with current practice throughout state education in Britain, places a strait-jacket around the possibilities open to an adult who may be

dancing for the joy of movement or for the great increase in health and fitness that dance can bring. (see CD : interviews Elaine and Pat).

The basic difference between Cecchetti's methodology and many other approaches to dance teaching can be summed up in one sentence: the Cecchetti approach is more holistic. The dancer's own physiognomy is gently but inexorably trained and taught to develop and achieve, in the Maestro's words, "the amazing beauty of the human body" (*Manual* p7). Nothing external is imposed – the development comes from inside. This is in total contrast to those whose methodology implies that there is only one way to do a particular exercise.

Vaganova, again, agrees with Cecchetti: "The achievement of full co-ordination of *all movement of the human body* (my italics) will enable the dancer to infuse ideas and moods into the movements, that is, to give them that expressiveness that is called artistry" (Vaganova, 1946 p161). This "development from inside" at one's own pace may well contribute to the great joy that adults obtain from dancing in classes taught using the Method and certainly contributes to the dancers' safety and lack of injuries that might have been caused during classes.

The Appendices subject The Method to the spotlight of modern Educational Theories. In the first, I have attempted to produce a Taxonomy, based on the psychomotor version of Bloom's Taxonomy (Bloom, 1956) produced by Dr Anita Harrow in 1972. There is a huge similarity of approach here. The Method looks at a body as it is and attempts to make from it the best possible dancer, just as the Taxonomies look to see the latent potential within every pupil.

The second is a case study, taking the dancing experiences of Mrs Sheila Wedgwood and placing them within the experiential learning of David Kolb and coming to the conclusion that The Method

provides the perfect chance for Mrs Wedgwood to develop at her own pace within the inspirational framework of Virtuous Spirals it provides.

The third is taken from an actual lesson, showing how Brookfield's Lenses give the chance for learners to improve by Self, Tutorial, Expert and Peer Assessment and Guidance. Moreover, Brookfield (1991, pp 43/4, paraphrase) also notes that adult learners feel the need to be challenged and that they gain confidence and a sense of satisfaction from “surviving” these experiences. Again, the Method is ideally suited to providing these challenges, not in confrontational way, but in a way guaranteed to give every member of the class a feeling of having achieved and made progress in the performance of a set exercise or *enchaînement*. Cecchetti’s description of ballet as “Theatrical Dance” underlines the way in which he expects his dancers to transcend the “fourth wall” (the front wall of the dance studio perceived as a theatre’s proscenium arch) and perform to an imaginary audience in every lesson.

Part Four : The Turning Point.

There can be little doubt that Jerome Bruner would recognise Cecchetti as a Humanist teacher, as his teaching was always centred on the individual dancer, his methodology still focuses on raising the self esteem of the performer and he was always concerned with the fulfilment of an individual dancer's potential. Equally, Cecchetti himself would have been said to teach using continuous formative assessment and feedback, had these terms been in use in his lifetime. With this system of developing the abilities of the body until it becomes a finely tuned instrument, he taught many of the greatest dancers of his day, including Pavlova. Fortunately, we have an insight into those lessons in Cecchetti's own words. "I could not give her her soul or her inspiration, but I could give her a technique, which assisted her in expressing herself more fully." Here we see Cecchetti, faced with a potentially great ballerina, training her to express herself in "an art, prompted by genius ... (with) ... a passion for perfection that stopped at nothing" (all quotes, Racster, pp212-3).

It is at this point that the interviews with Jessica and Dawn Powell must be examined. Jessica came to the Harlow Ballet as a Cecchetti Scholar – one of the élite of the ISTD (Cecchetti Branch). For some time, she continued to dance (with our full blessing) at the ISTD, where she was being taught to pass the Cecchetti Examinations and with us, where she was getting the full benefit of The Method. Jessica and her mother, Dawn, comment on the fact that all expression was taken out of the examination work and that the lessons were taught "parrot fashion", simply to learn to perform a series of exercises well enough to persuade examiners of the technical competence of the student. It is worth playing these two interviews, as they point up the way in which all the expressivity which Cecchetti himself insisted on from Pavlova (and which Vaganova reinforces) has been drained from the examination system named after him.

Shortly after recording the interviews with Dawn and Jessica, Leo Kersley told me how Cecchetti had refused to have any part in the work done by the Cecchetti Society to codify the Method into an examination syllabus in the 1920s. This was already causing me to feel that my conclusions were going to turn out very differently from those I had expected when starting this research. The “moment of truth” came at the end of the Summer Intensive Course at Morley College in July of this year. A guest teacher (who has agreed to be quoted but does not want to be identified for obvious reasons) congratulated me on the grace and presentation of the pupils from one of my classes who had just performed an exercise. I commented that the beauty of the arms and their expressive dancing was due to the system I taught – and “*comme un amoureux, qui n’osant pas parler à celle qu’il aime, en parlera à tous ceux qu’il rencontre*” (Uytterhoeven, 1966), I launched into a paean of praise of Cecchetti and The Method. “You have to be joking,” she said, “The Cecchetti Syllabus is so dull!”.

With these three pieces of evidence, it became obvious that what is being taught in some dance schools offering the syllabus are Cecchetti’s exercises without the Cecchetti style and methodology that makes the system so accessible, so flexible and so suitable for adult learners. The fact that the HBS, which has followed Idzikovsky’s teaching methods for nearly fifty years, can boast alumni who have reached the very top of a number of the world’s greatest ballet companies and has a constant stream of young dancers who go on to professional schools and training is also proof positive of the effectiveness of The Method for teaching young dancers.

So where does the amazing success of dancers studying at Morley College and gaining Open College Network (London Region) (OCNLR) qualifications, which have led them, as mature, part time dancers, to gain entrance on to full time Higher Education Courses to study dance, fit into this framework? The answer is simple, if controversial : they have been taught using a system of

teaching which has now fallen into desuetude in the majority of schools in this country - the system by which I was taught, at Preparatory, Public and Ballet schools half a century ago. This claims that if you teach a pupil enough about a subject, they will be able to pass any examination and if you teach the pupil to love the subject, they will love it all their lives. Dancers trained using The Method have great success - but when it is placed in the strait-jacket of only being used to teach pupils to pass examinations, it loses its life force and students, parents and teachers alike find it "dull". How Paul Black and Dylan Wiliam would have loved Cecchetti!

Part Five : Conclusions and Postscript.

Therefore, far from reaching the conclusion that I had imagined when I set out on this piece of research (which might well have been the unqualified answer “yes!”), a huge qualification has come out of the three months of reading and research. I cannot but agree with William Blake (1800/3, line 5) that “A robin redbreast in a cage puts all Heaven in a rage”, although my conclusion will draw charges of sedition from the I.S.T.D. far worse than those that Blake faced in 1803 in front of the Duke of Richmond in Felpham! Without the original style of teaching and methodology, Cecchetti’s method just does not seem to work as well (albeit based on a very small sample-base) - but to castigate it as “dull” is very, very far from my own experience and that of my pupils. This makes my “old man’s reason” (Blake, line 91) conclude that **the style and the exercises need to be re-united with the “passion for perfection and expression” (Racster, p 218) which was the lynch pin of his teaching, in order for the methodology of Maestro Enrico Cecchetti to be wholly suitable for teaching adult dance students in the twenty first century.**

By way of an Postscript, I wish to comment on the company class I watched at the Royal Ballet, taken by David Howard, using, as I said earlier, a style so close to Cecchetti’s that the Maestro himself would have recognized it. Some years ago, the Royal Ballet went through a very difficult period under a Director who apparently wished to turn it into almost a contemporary dance company. The complaints and problems of the dancers reached even the Council of British Equity and the standard of the classical productions was, at the time, not of the best. Following his resignation, Monica Mason was appointed to head the company. She set about reviving one of the company’s greatest assets, the ballets of the great British choreographer, Frederick Ashton, whose work is as steeped in the Cecchetti tradition as anything by the great nineteenth century

choreographers, Marius Petipa and Lev Ivanov. At the same time, teachers like David Howard were hired to give company classes. In my opinion – and it is only an opinion – the standard of the Royal Ballet has never been higher and the *corps de ballet* is certainly among the best, if not the best, in the world. In a tutorial about this essay, I mentioned this to David Knights. With a smile he replied, “Thanks to Cecchetti?”.

He was, as ever, right!

(3,000 words)

BIBLIOGRAPHY

I wish to put on record my sincerest thanks to Elaine Andrews, librarian extraordinary, committed dancer and inspirational balletomane. Elaine has searched current catalogues and back catalogues, finding and obtaining a vast number of books for me (as can be seen from this Bibliography) and allowing me to keep them for inordinate lengths of time to enable them to be read, referenced and - eventually - returned, some I fear to gather dust until they are remaindered having been used only once! To have been able to ring Elaine with an ISBN number and know that the required book would probably be put in my hand within a fortnight has made research a great pleasure, especially to a mature student who much prefers reading to using the internet as a reference! Thank you, Elaine.

Author : Beaumont, Cyril W and Idzikovsky, Stanislas

Date of publication : 1922

Title : *A Manual of the Theory and Practice of Classical Theatrical Dancing (Classical Ballet) (Cecchetti Method)*

Publisher : C. W. Beaumont, London

Authors : Black, P.J. and Wiliam, D

Date of publication : 1998

Title : *Inside The Black Box*

Publisher : King's College, London

Author : Blake, William

Date of publication : 1863 (written between 1800 and 1803)

Title : *Auguries of Innocence*

Publisher : This poem was first published by Alexander Gilchrist (Macmillan and Co., London, in two volumes) in *The Life of William Blake (Pictor Ignotus)*. *Auguries of Innocence* is Volume II, page 94. It was edited from a manuscript generally thought to have been written by Blake during his stay at Felpham (1800-3). (see also Kingston, Beryl)

Author : Bloom, Benjamin S.

Date of publication : 1984

Title : *Taxonomy of Education Objectives*

Publisher : McKay, New York, USA

Author : Brookfield, Stephen

Date of publication : 1991

Title : *Facilitating Adult learning: A transactional process.*

Publisher : Krieger, Florida, USA

Author : Cecchetti, Enrico

Date of publication : 1922

Title : *Preface to A Manual of the Theory and Practice of Classical Theatrical Dancing (Cecchetti Method)*

Publisher : C. W. Beaumont, London

Author : Clarke, Mary

Date of publication : 1962

Title : *Dancers of Mercury.*

Publisher : Adam and Charles Black, London

Author : Cranmer, Thomas *et al*

Date of publication : 1662

Title : *The Book of Common Prayer*

Publisher : Oxford University Press

Author : de Valois, Dame Ninette

Date of publication : 1957

Title : *Come Dance With Me.*

Publisher : Hamish Hamilton Ltd., London

Author : Harrow, Anita J

Date of publication : 1972

Title : *A taxonomy of the psychomotor domain.*

Publisher : David McKay Co, New York, USA

Author : Haskell, Arnold L. (Ed)

Date of publication : 1940 a

Title : *Ballet – to Poland*

Publisher : Adam and Charles Black, London

Author : Hutchison Guest, Ann and Bennett, Toby

Date of publication : 2007

Title : *The Cecchetti Legacy*

Publisher : Dance Books, Alton, Hants

Author : Kingston, Beryl

Date of publication : 2007

Title : *Gates of Paradise*

Publisher : Allan and Busby, London. A fictional but well-researched account of Blake's stay in Felpham, during which time he wrote *Auguries of Innocence*.

Author : Kolb, David A.

Date of publication : 1984

Title : *Experiential Learning: experience as the source of learning and development.*

Publisher : Prentice-Hall, New Jersey, USA

Author : Moore, Alex

Date of publication : 2004

Title : *The Good teacher : Dominant Discourses in Teaching and Teacher Education.*

Publisher : Routledge, Taylor and Francis, London

Author : Pavlova, Anna

Date of publication : 1922

Title : *Preface to The Master of the Russian Ballet (The Memoirs of Cav. Enrico Cecchetti)*

Publisher : Hutchinson & Co, London

Author : Racster, Olga

Date of publication : 1922

Title : *The Master of the Russian Ballet (The Memoirs of Cav. Enrico Cecchetti)*

Publisher : Hutchinson & Co, London

Author : Uytterhoeven, Pierre (music by Francis Lai)

Date of publication : 1966

Title : *A Man and a Woman : Film Script*

URL : <http://www.imdb.com/name/nm0882683/>

Date Accessed : 21 September 2008 The quotation translates "like a lover, who, not daring to speak to the woman he loves, talks about her to everyone he meets".

Author : Vaganova, Agrippina (translated by Anatole Chujoy)

Date of publication : 1946

Title : *Basic Principles of Classical Ballet*

Publisher : Dover Publications Inc, New York, USA

APPENDIX ONE

ANITA HARROW'S TAXONOMY OF THE PSYCHOMOTOR DOMAIN COMPARED TO THE CECCHETTI METHOD

Bloom/Harrow	Cecchetti/Branwell
<p>Reflex movements : principally movements elicited by an outside stimulus</p>	<p>The first movements in ballet are, by necessity, based on the outside stimulus of copying the teacher. In The Method, emphasis is put from the first class on music and the beauty of the movement</p>
<p>Basic fundamental movements are the first ways in which a human being uses their movement memory : crawling, walking, running</p>	<p>Many of the fundamental movements in ballet are learned at the <i>barre</i>, but from a very early stage, different movements are put together to enable students to experience the beauty of the art form safely and as naturally as possible</p>
<p>Perceptual Movements refer to the reactions to outside stimuli, leading to co-ordinated movements</p>	<p>Outside stimuli can, of course, be provided by the teacher in a classroom environment, but are also provided by visits to watch ballet companies. The <i>Manual</i> (p 20) also suggests “studying the sister arts of mime, music, painting, drawing and sculpture” for these stimuli</p>
<p>Skilled movements mean what they say : the student has achieved a measure of efficiency in performing a complex series of movements. Dr. Harrow suggests dance as one of these series</p>	<p>Skilled movements in ballet reflect the progress being made and are an exact parallel to Dr. Harrow’s fourth domain. The level of skill attainable is ultimately dependent on a large number of factors, but, given time and good teaching, a reasonable degree of skill can and should be attained</p>
<p>Non-discursive communication ranges from simple facial and bodily communication, through mime and dance to choreography, the ultimate in non verbal communication.</p>	<p>From two different approaches, both Dr. Harrow and Maestro Cecchetti arrive at very similar conclusions, Cecchetti’s being that “dance leads to beauty in the soul and beauty in communication” (<i>Manual, p8</i>)</p>

APPENDIX TWO

A CASE STUDY BASE ON THE DANCING EXPERIENCES OF MRS SHEILA WEDGWOOD, WHICH PLACES THEM WITHIN THE “EXPERIENTIAL LEARNING” OF DAVID KOLB

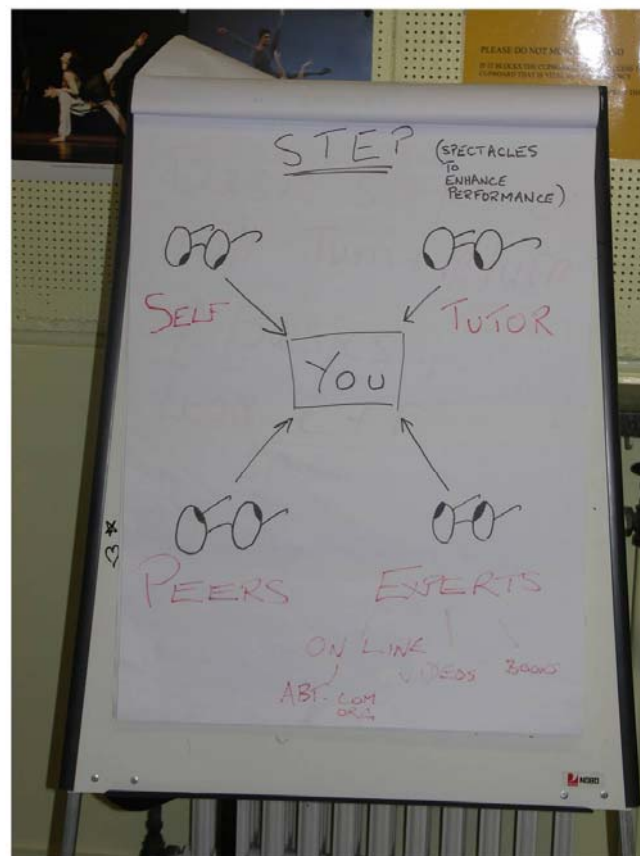
David Kolb (1984) expounds the theory of Experiential Learning and Virtuous Spirals. The Method relies entirely on the measuring of improvement from class to class (and equally, sadly, in some cases, the lack of improvement). Sheila Wedgwood is a dancer who started dancing at Morley College when she was already “of riper years” (Book of Common Prayer pp 178ff). Her interview is the basis for this single case study.

Sheila had not danced in her youth and had had “no formal training” but she decided on the **Concrete Experience** of trying! She had a burning desire to dance and to know more about dancing and she obviously thought deeply about what she was doing (**Reflective Observation**). The original progressions were tiny, but she was always encouraged and, as these small improvements were noticed and fed back to her, she began to believe that she could actually dance (**Abstract Conceptualisation**). As she began to realise that “there was no such word as ‘can’t’”, she began to throw her heart and soul into simple *adages* and *enchaînements* (**Active Experimentation**). She began to feel music and be able truly to dance to her own slowly expanding abilities. This reinforced her will to work and a second class was added every week. Her love of dance grew and her doctor commented on the remarkable improvement in her health.

She will, of course, never be a professional dancer, but she has gained health, self-confidence and poise - and looks some twenty years younger than I know her to be! A Virtual Spiral, indeed, and one that would not have been possible without the flexibility inherent in The Method.

APPENDIX THREE HOW STEPHEN BROOKFIELD'S "LENSES" GIVE THE CHANCE FOR LEARNERS TO IMPROVE BY SELF, TUTORIAL, EXPERT AND PEER ASSESSMENT AND GUIDANCE

As my teaching with adult learners develops, I find that the use of Stephen Brookfield's "Lenses" in conjunction with The Method is of great help to the more advanced among them. In a dance environment, these lenses can be defined as "STEPS" : learners can help themselves, they can be helped by the Tutor or Teacher, they can consult Experts, through Videos, DVDs, or books of dance theory and Peer help is very important and productive. These "lenses" are included in an actual photograph from a dance teachers' class I gave at Morley College in 2008.



APPENDIX FOUR :

FINAL PROPOSAL TO DAVID KNIGHTS FOR THIS INDEPENDENT LEARNING MODULE, FOLLOWING SEVERAL WEEKS OF RESEARCH

1. Introduction (what the assignment sets out to do and why) **250 words**

Explanation of how the Module has changed during the research, introducing the theme that, as a result of considerable reading and talking to dancers and other teachers, my thinking has changed radically from what I set out to research and the conclusions that have come from the research.

2. Who was Cecchetti and why are his methods still used? **350 words**

This is simple and factual - a short biography and a description of the breaking up of the "mainstream teaching" of Cecchetti Syllabus work and the work of Stanislas Idzikovsky in keeping alive the oral tradition and methodology of Cecchetti. Reference will also be made to the charismatic nature of Cecchetti's teaching and both to Alex Moore and an appreciation of Cecchetti's teaching methods - written in 1921!

3. A detailed examination of exercises **1,250 words (maybe more!)** used in teaching a Cecchetti class, with reference to general teaching methodology, including Anita Harrow (psychomotor part of Bloom's taxonomy), reflective practice (especially Kolb's "Virtuous Spirals" and Brookfield's "Lenses") and Safe Practice in Dance Teaching for Adults.

This is the heart of the Module - Dewey, Kolb, Schon, and Bond/Keogh/Walker will come in here, together with an inevitable but surprising return to the "Black Box" theory of Black and Willam - this is where the Module changes direction entirely from what I had planned!

4. Difference of approach used in Cecchetti classes **750 words** as opposed to other balletic systems, with particular reference to the specialist needs of adult learners, also including opinions gained from interviewees (dance teachers and learners).

This will now a direct follow on from Part 4, using the interviews to examine the validity of the journey taken in that part.

5. Conclusions and peroration. **400 words**

Of course, all word counts are very approximate (with the exception of the overall 3,000).

This has proved an invaluable chance to investigate the methods of teaching I have been using for 23 years, to re-evaluate them and to come to a conclusion which has astonished me my worry is that, in changing my opinions as a result of the research and interviews, the Module may have lost some value as it is no longer what I set out to write!

I will value your thoughts and feed-back : I am sure I am now ready to start writing the first draft, but need to talk to you first, please!