

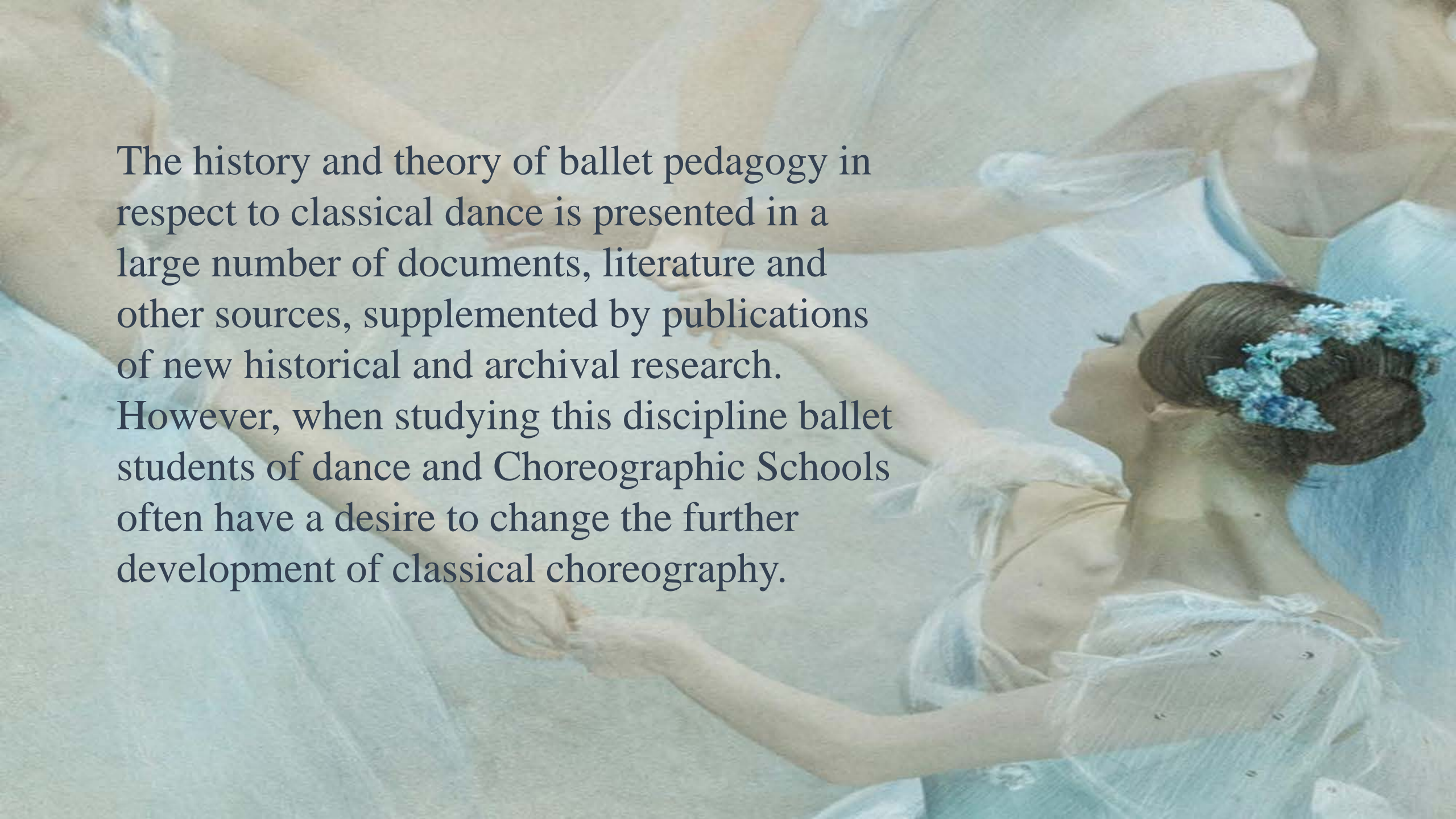


*Innovative Approach to **BALLET**
EDUCATION: building on **HUMAN**
PHYSIOLOGY*

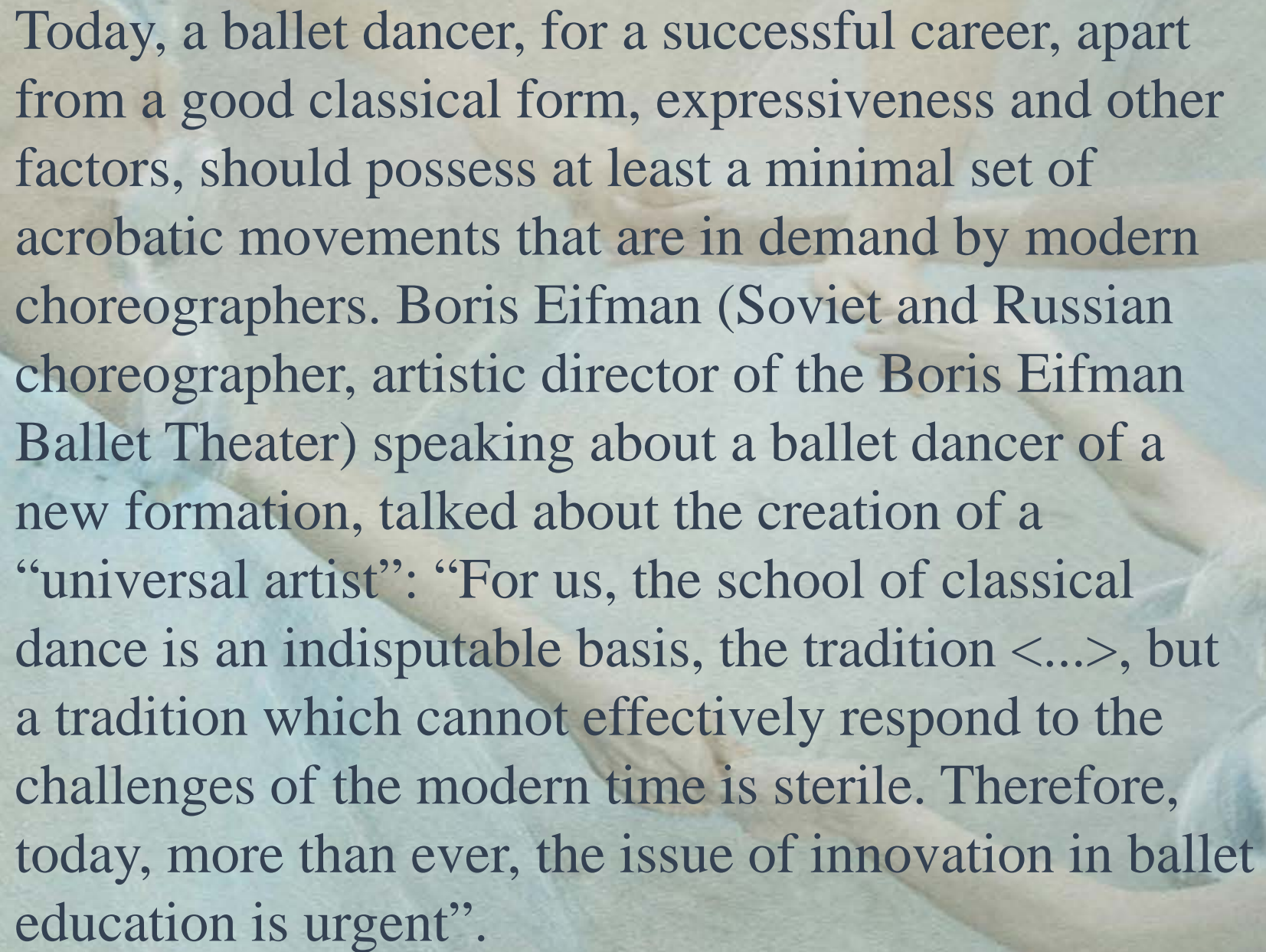
Barkova Vladislava

1 course

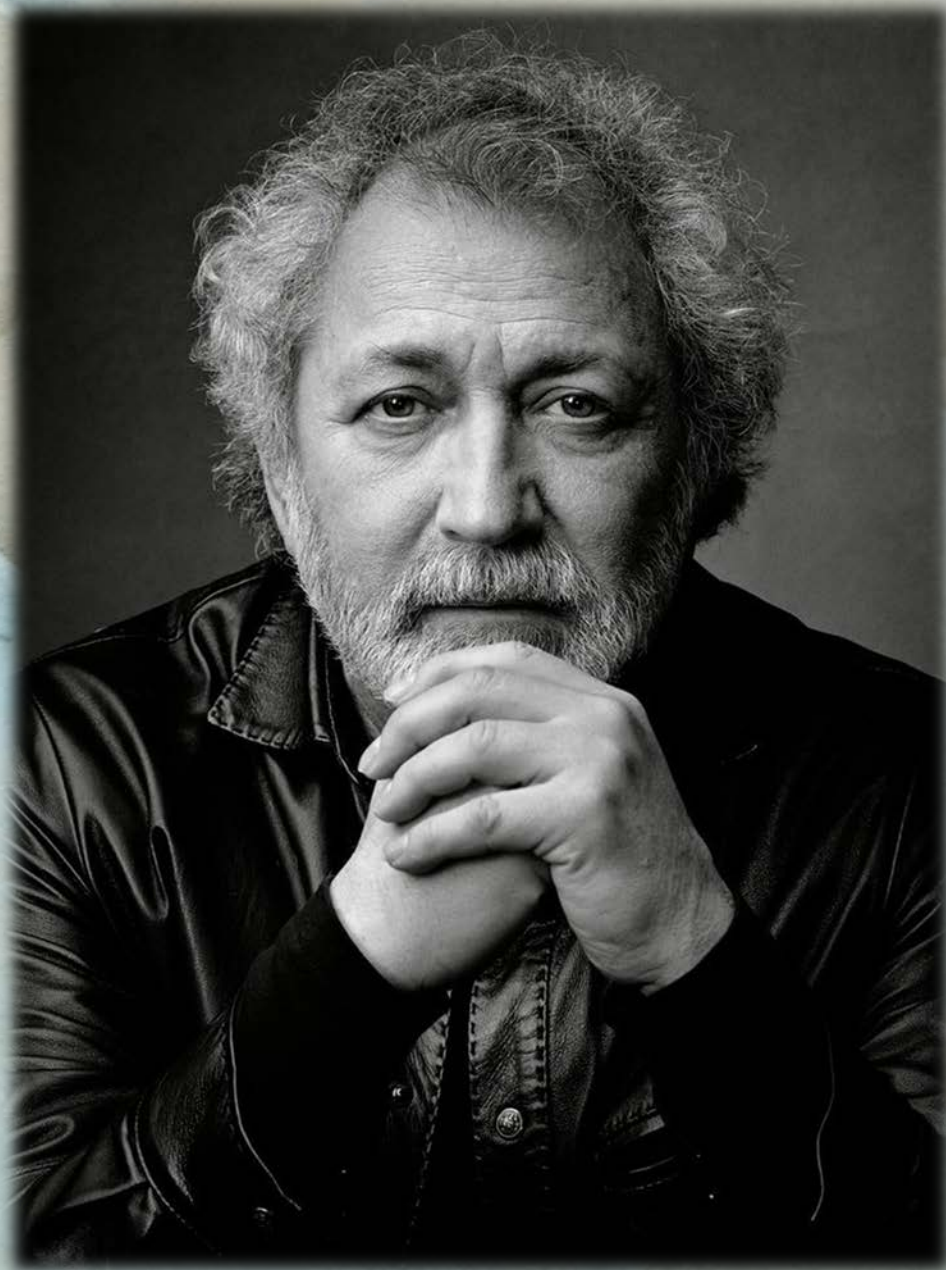
correspondence course management

A painting of a ballerina in a white tutu with blue flowers in her hair, looking upwards. The background is a soft, light blue and white wash, suggesting a stage or a dreamlike atmosphere. The ballerina's expression is serene and focused, with her head tilted back and eyes looking towards the top right of the frame. Her hair is styled in a bun, adorned with several small blue flowers. The lighting is soft and even, highlighting the texture of her tutu and the delicate features of her face.

The history and theory of ballet pedagogy in respect to classical dance is presented in a large number of documents, literature and other sources, supplemented by publications of new historical and archival research. However, when studying this discipline ballet students of dance and Choreographic Schools often have a desire to change the further development of classical choreography.



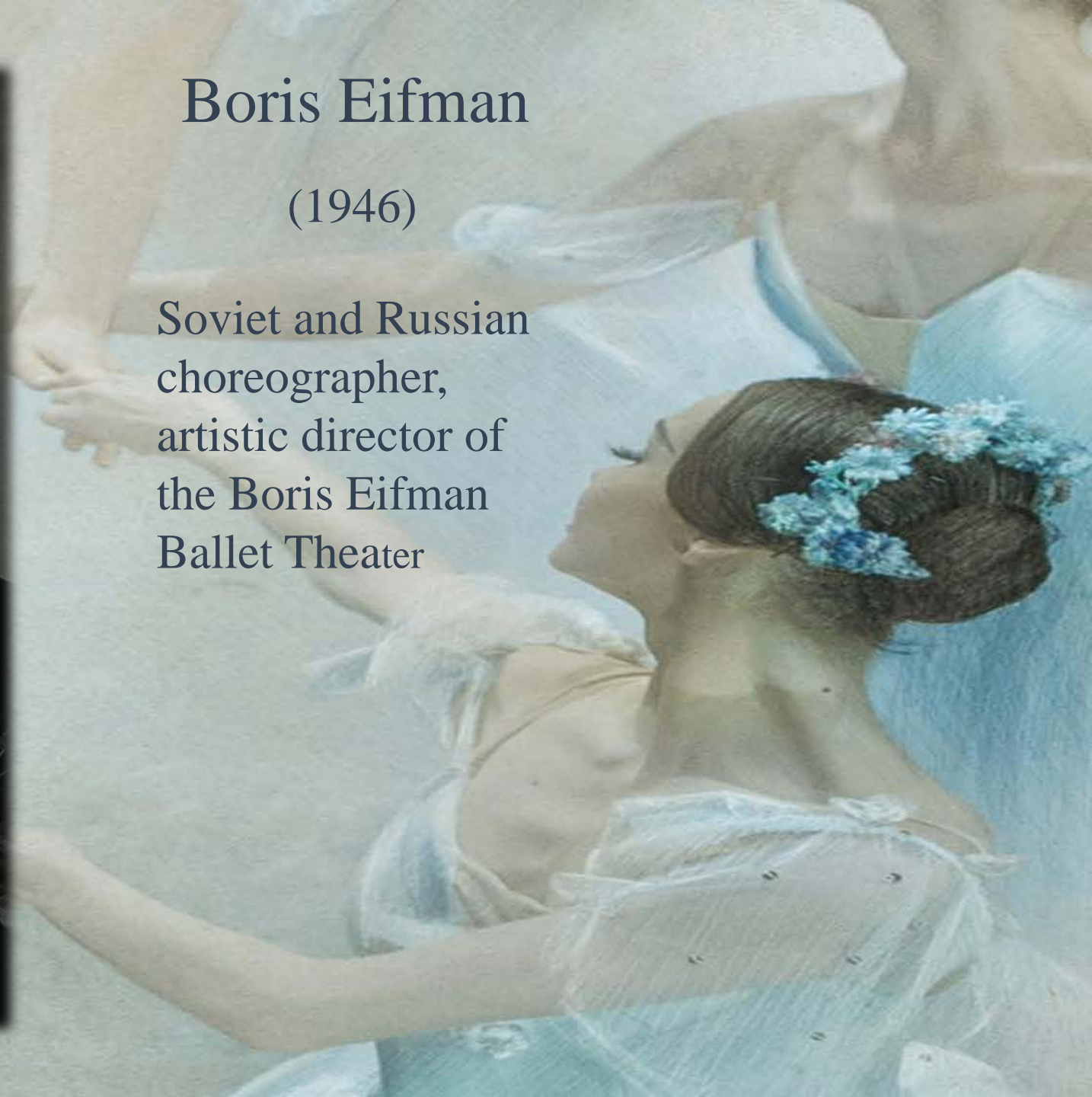
Today, a ballet dancer, for a successful career, apart from a good classical form, expressiveness and other factors, should possess at least a minimal set of acrobatic movements that are in demand by modern choreographers. Boris Eifman (Soviet and Russian choreographer, artistic director of the Boris Eifman Ballet Theater) speaking about a ballet dancer of a new formation, talked about the creation of a “universal artist”: “For us, the school of classical dance is an indisputable basis, the tradition <...>, but a tradition which cannot effectively respond to the challenges of the modern time is sterile. Therefore, today, more than ever, the issue of innovation in ballet education is urgent”.

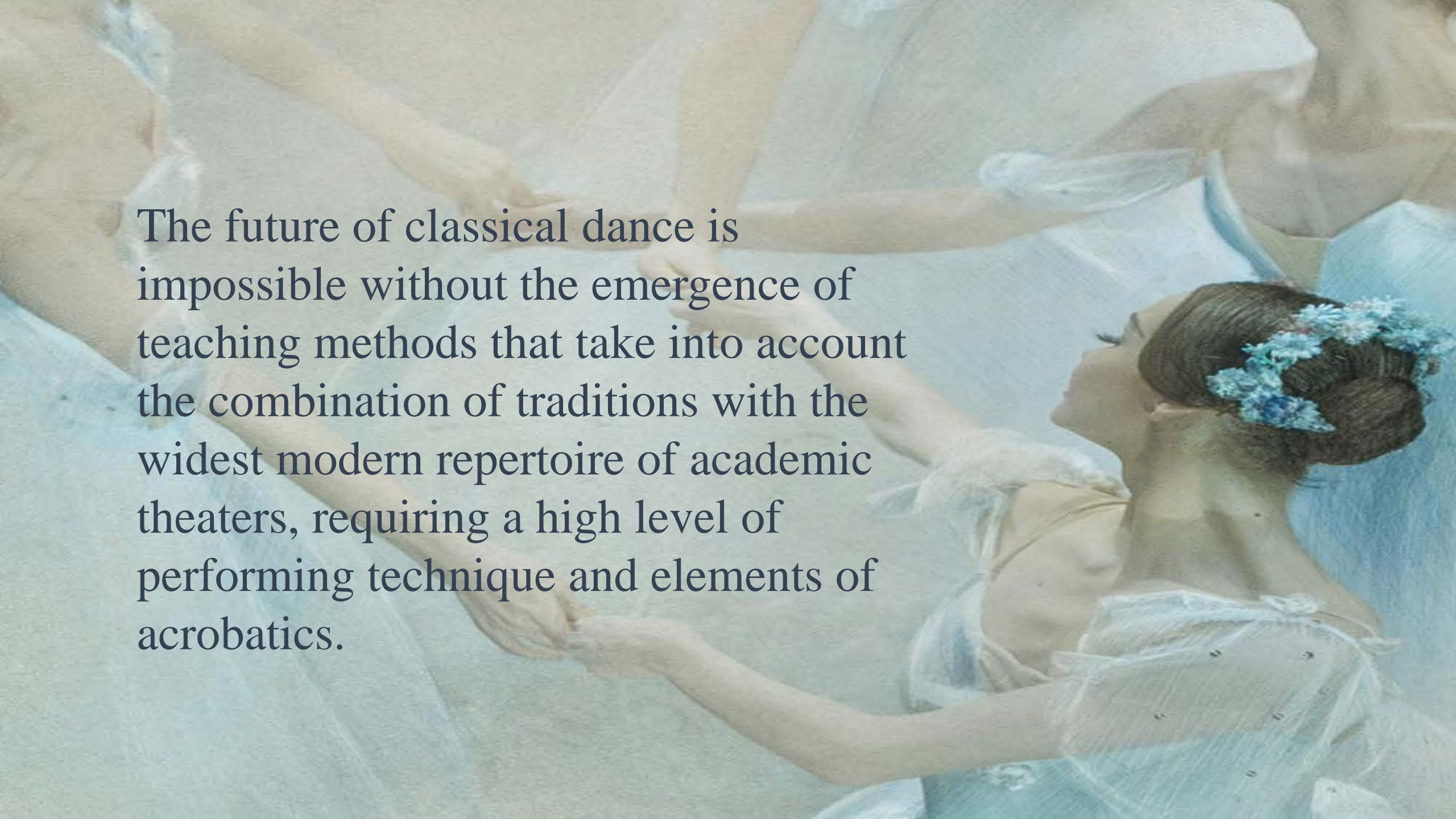


Boris Eifman

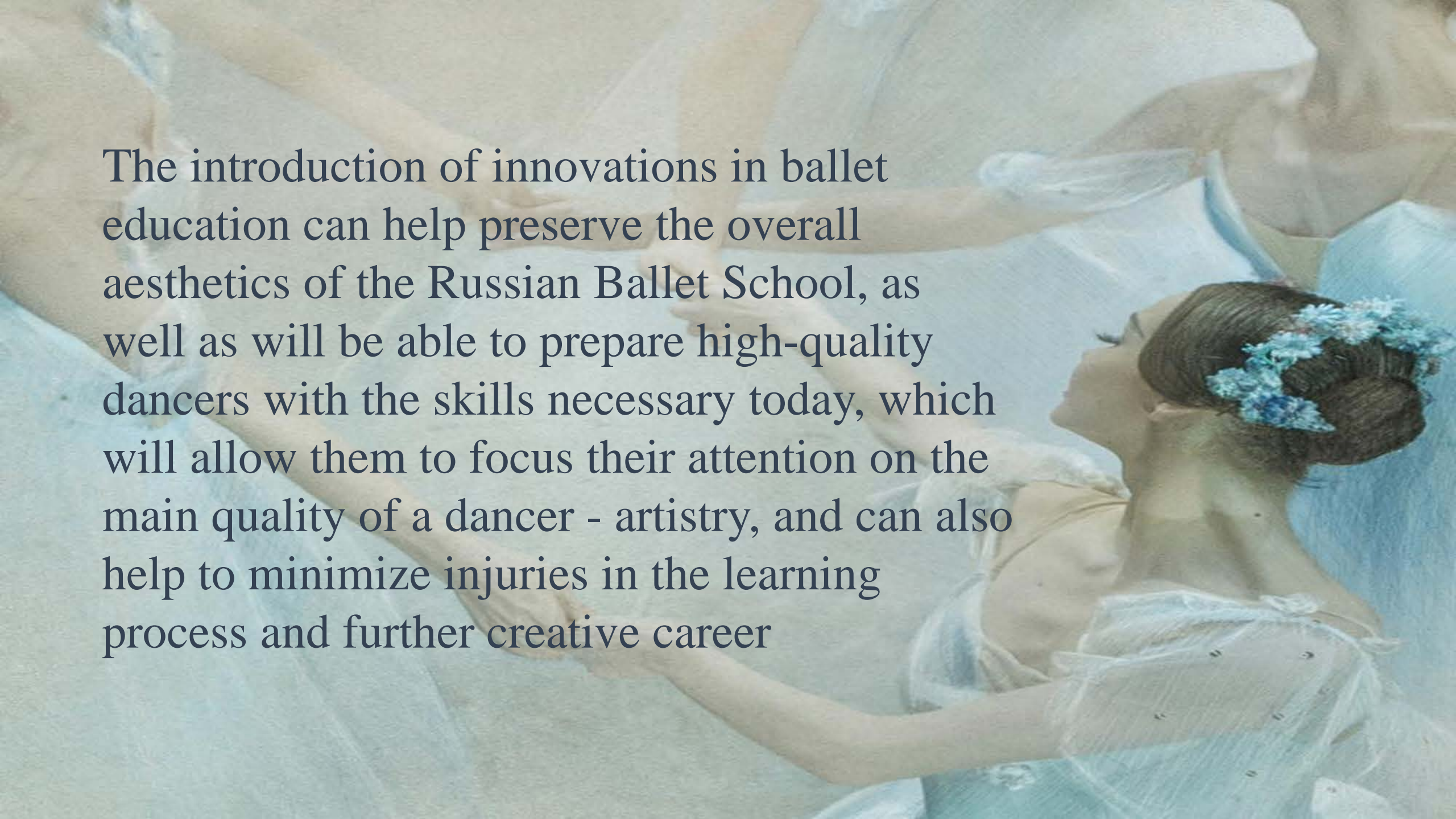
(1946)

Soviet and Russian
choreographer,
artistic director of
the Boris Eifman
Ballet Theater



A painting depicting a classical dance scene. In the foreground, a woman is shown in profile, looking upwards. She has her hair styled in a bun adorned with blue and white flowers. She wears a white, off-the-shoulder dress with delicate lace or ruffled details. Her arms are extended, and she appears to be holding hands with other dancers. In the background, other figures in similar white dresses are visible, though less distinct. The overall style is soft and painterly, with a focus on light and texture. The text is overlaid on the left side of the image.

The future of classical dance is impossible without the emergence of teaching methods that take into account the combination of traditions with the widest modern repertoire of academic theaters, requiring a high level of performing technique and elements of acrobatics.

A painting of a ballerina in a white tutu with blue flowers in her hair, looking upwards. The background is a soft, light blue and white wash. The ballerina is the central figure, shown from the waist up, wearing a white tutu and a white headpiece adorned with blue flowers. She is looking upwards and to the right with a serene expression. Her arms are slightly raised, and her hands are delicately positioned. The overall style is soft and ethereal, with a focus on light and color.

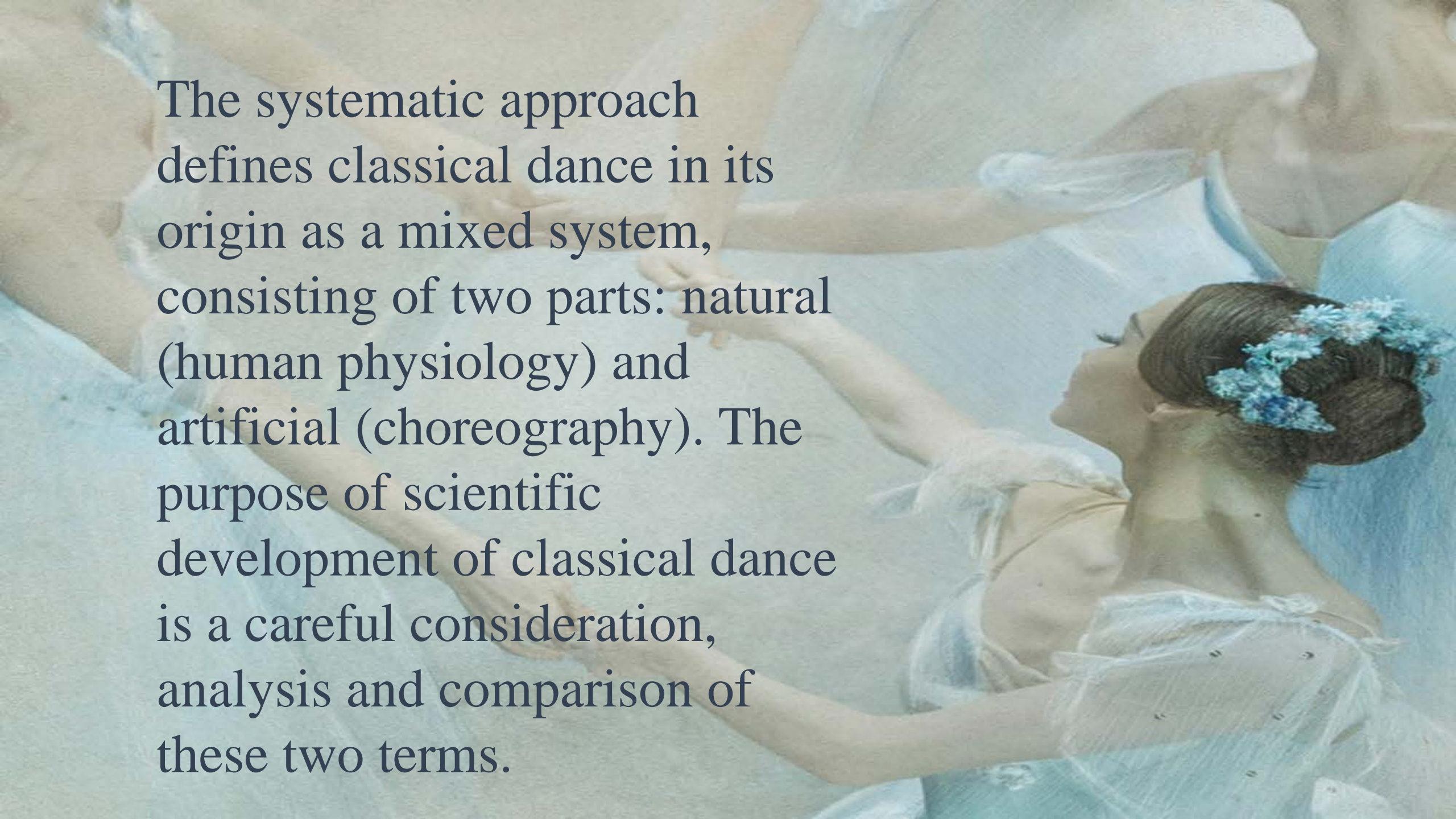
The introduction of innovations in ballet education can help preserve the overall aesthetics of the Russian Ballet School, as well as will be able to prepare high-quality dancers with the skills necessary today, which will allow them to focus their attention on the main quality of a dancer - artistry, and can also help to minimize injuries in the learning process and further creative career

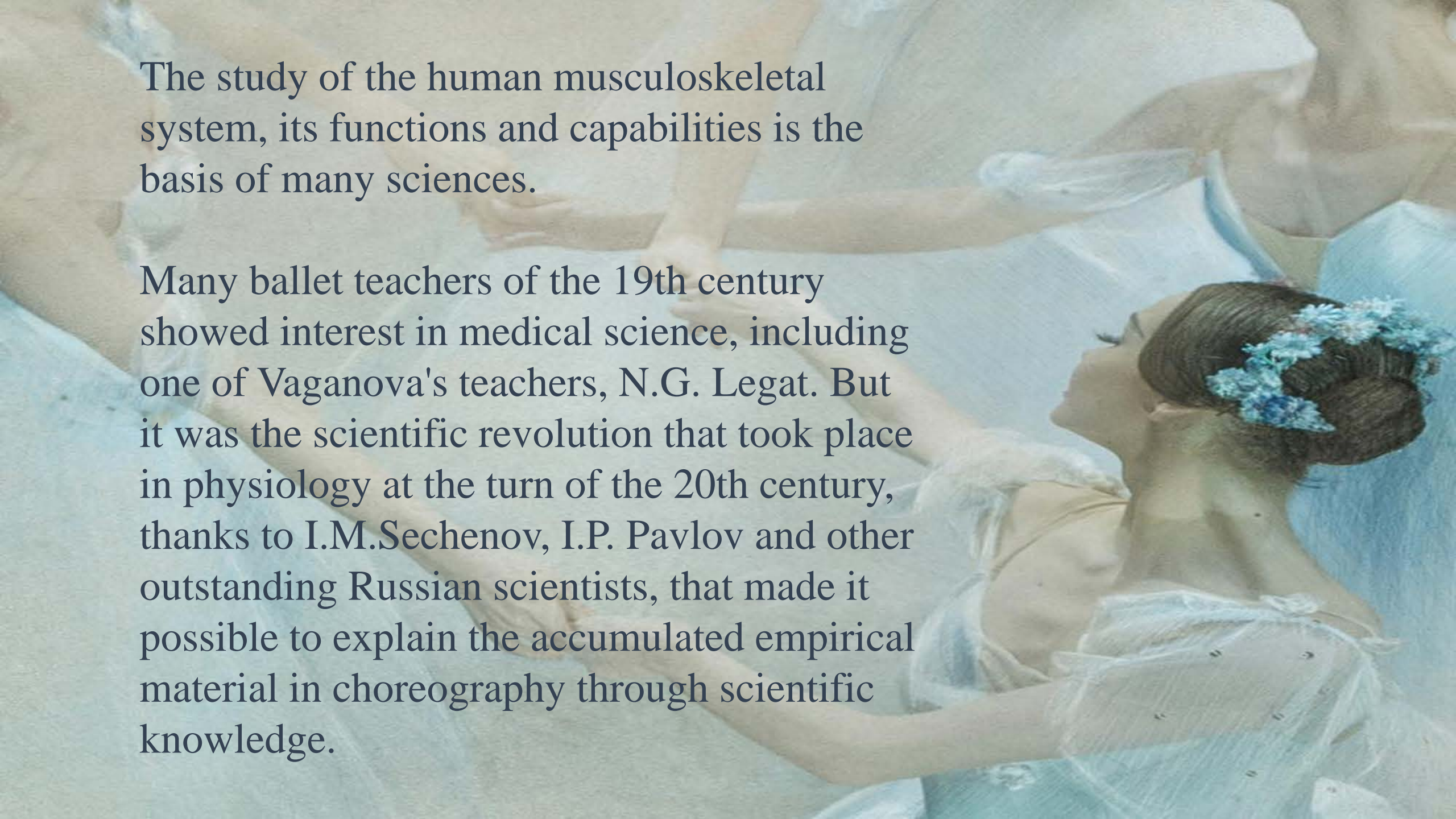
Any innovation cannot be called “innovation” if it does not seriously increase the efficiency of the current system; in the end it should result in a radical change in something. The method of ballet education that was used in the world of ballet before Agrippina Vaganova (Russian and Soviet ballet dancer, choreographer and teacher, founder of the theory of Russian classical ballet) was based primarily on empirical methods of cognition - the combination of personal experience with observation, traditions, intuition and just common sense. But this method is being criticized as unsystematic.



Agrippina Vaganova
(1879 — 1951)

The systematic approach defines classical dance in its origin as a mixed system, consisting of two parts: natural (human physiology) and artificial (choreography). The purpose of scientific development of classical dance is a careful consideration, analysis and comparison of these two terms.





The study of the human musculoskeletal system, its functions and capabilities is the basis of many sciences.

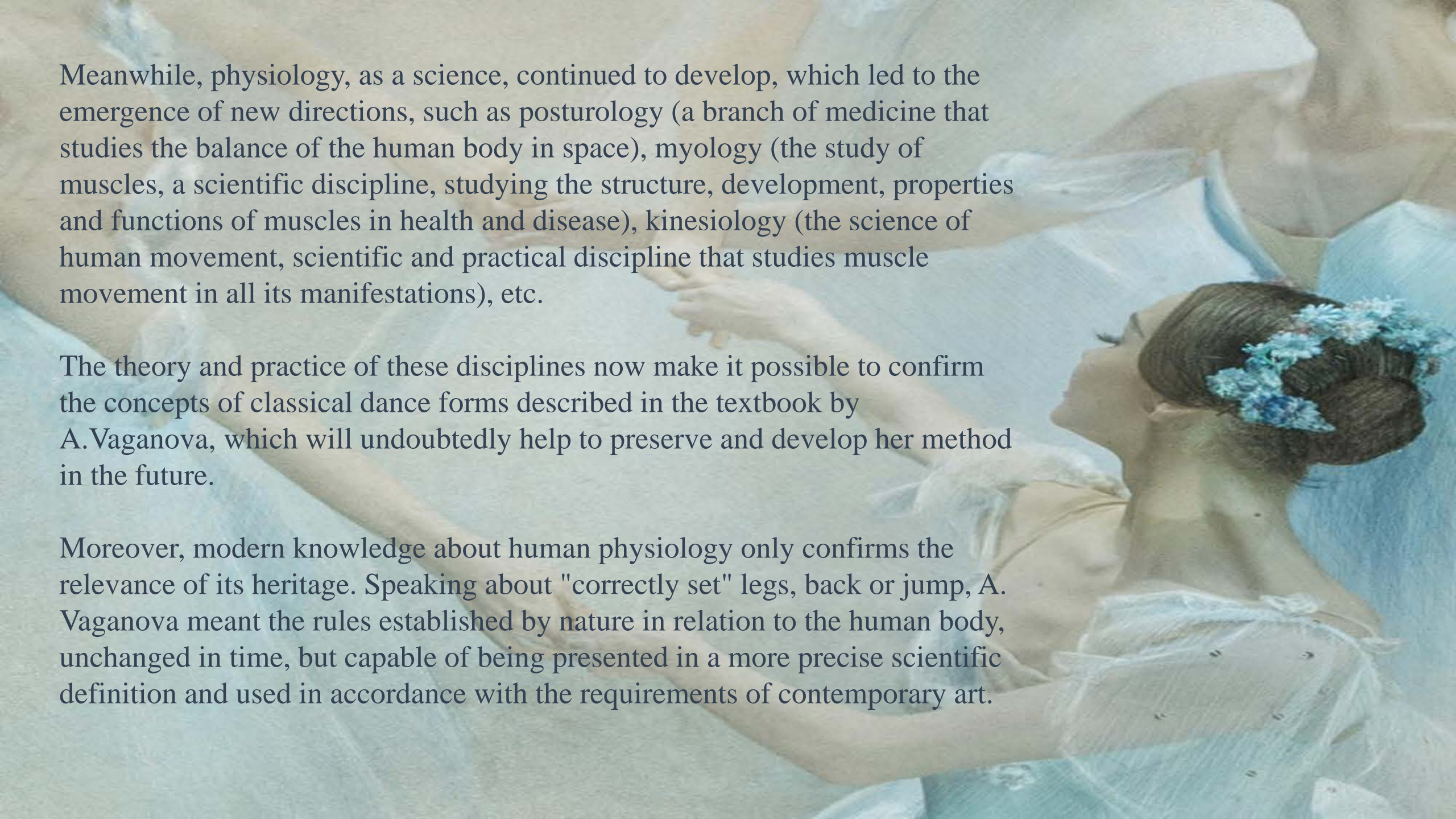
Many ballet teachers of the 19th century showed interest in medical science, including one of Vaganova's teachers, N.G. Legat. But it was the scientific revolution that took place in physiology at the turn of the 20th century, thanks to I.M. Sechenov, I.P. Pavlov and other outstanding Russian scientists, that made it possible to explain the accumulated empirical material in choreography through scientific knowledge.

The teaching method of A. Vaganova is therefore considered scientific because when it was created, the systematization of choreography was combined with the latest knowledge in the field of human physiology at that time.

With the death of A. Vaganova (1951), the system of domestic choreography began to develop in isolation, which, until a certain time, undoubtedly contributed to its success and the position of a leader in the world ballet.

Unfortunately all well-known textbooks that came out in subsequent years were devoted exclusively to the theory of choreography and had no relation to anatomy and biomechanics.





Meanwhile, physiology, as a science, continued to develop, which led to the emergence of new directions, such as posturology (a branch of medicine that studies the balance of the human body in space), myology (the study of muscles, a scientific discipline, studying the structure, development, properties and functions of muscles in health and disease), kinesiology (the science of human movement, scientific and practical discipline that studies muscle movement in all its manifestations), etc.

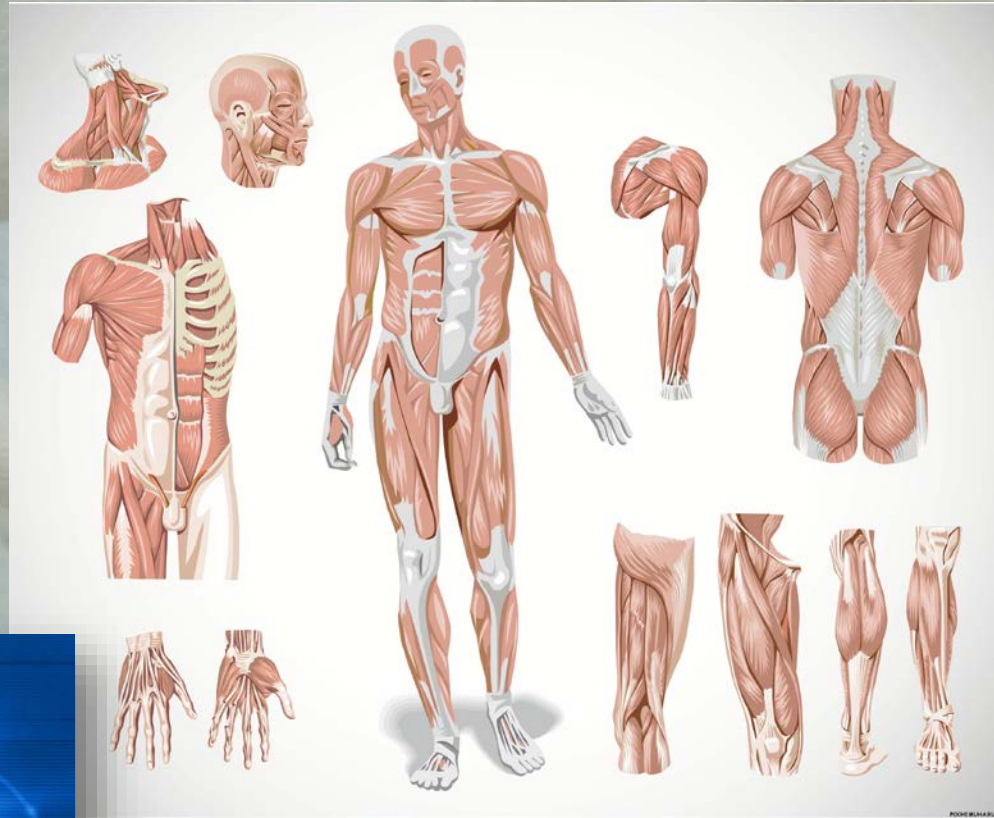
The theory and practice of these disciplines now make it possible to confirm the concepts of classical dance forms described in the textbook by A.Vaganova, which will undoubtedly help to preserve and develop her method in the future.

Moreover, modern knowledge about human physiology only confirms the relevance of its heritage. Speaking about "correctly set" legs, back or jump, A. Vaganova meant the rules established by nature in relation to the human body, unchanged in time, but capable of being presented in a more precise scientific definition and used in accordance with the requirements of contemporary art.



← posturology

kinesiology



↑ myology

The compliance of classical dance with the natural nature of a human has been one of the main tasks that many ballet theoreticians and practitioners of choreographic art set themselves. John Weaver (English choreographer and theorist) at the beginning of the eighteenth century. spoke about the "natural and artificially developed grace" built on "knowledge of anatomy and mechanics."

By combining choreography with a modern physiological approach, you can get a complete "science of dance" that will help maintain its classical forms, despite up-to-date changes in the forms of classical ballet.



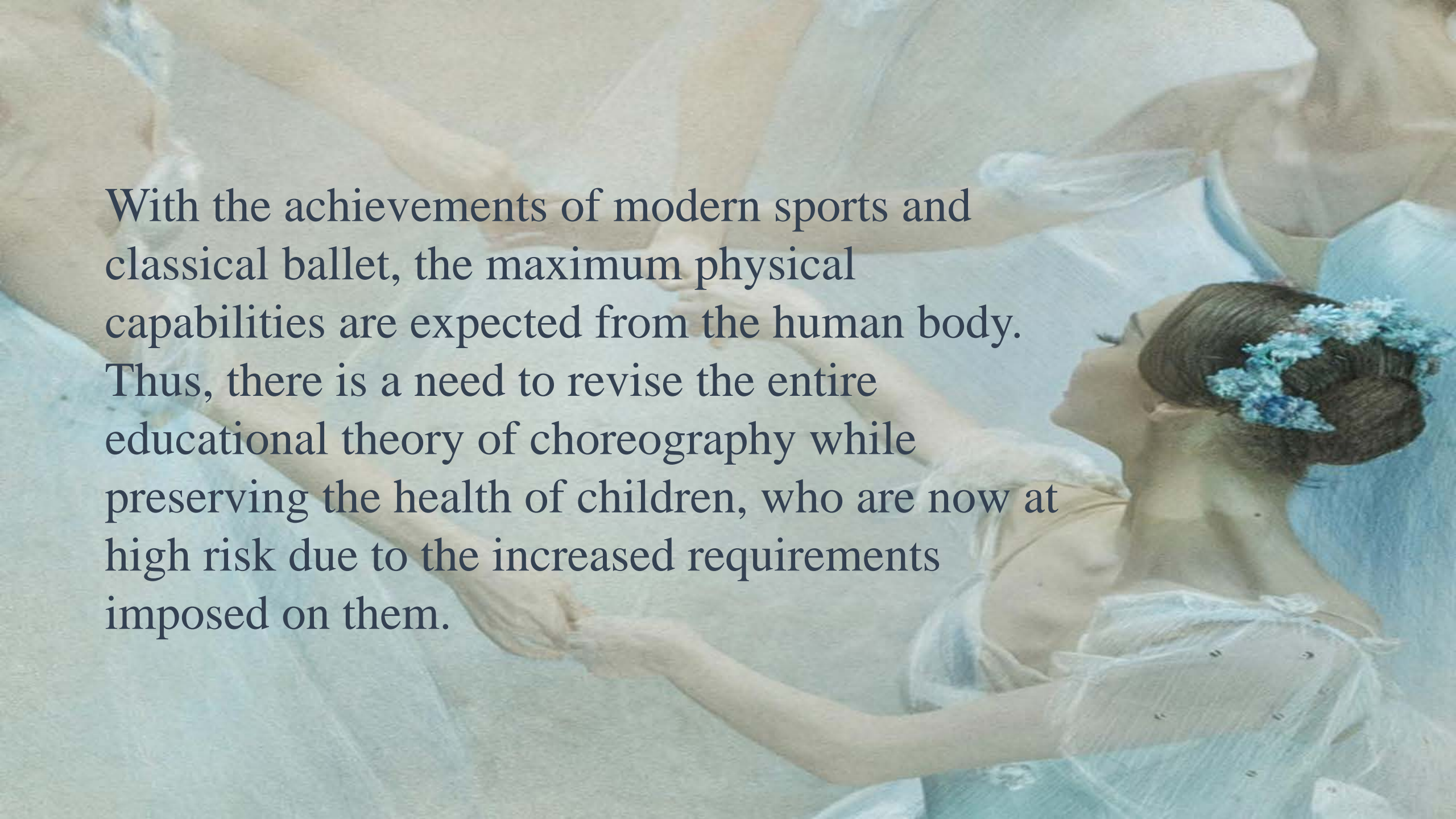
John Weaver
(1673–1760)

The outstanding teacher Nikolay Tarasov suggested teaching in choreographic schools “... not a general, but a specially designed course of anatomy with an appropriate program, which should be drawn up and approved by specialists in anatomy and choreography together. Students should not study this course in classical dance lessons, but as a special subject that could be called “Anatomical Foundations of Choreography”. ”

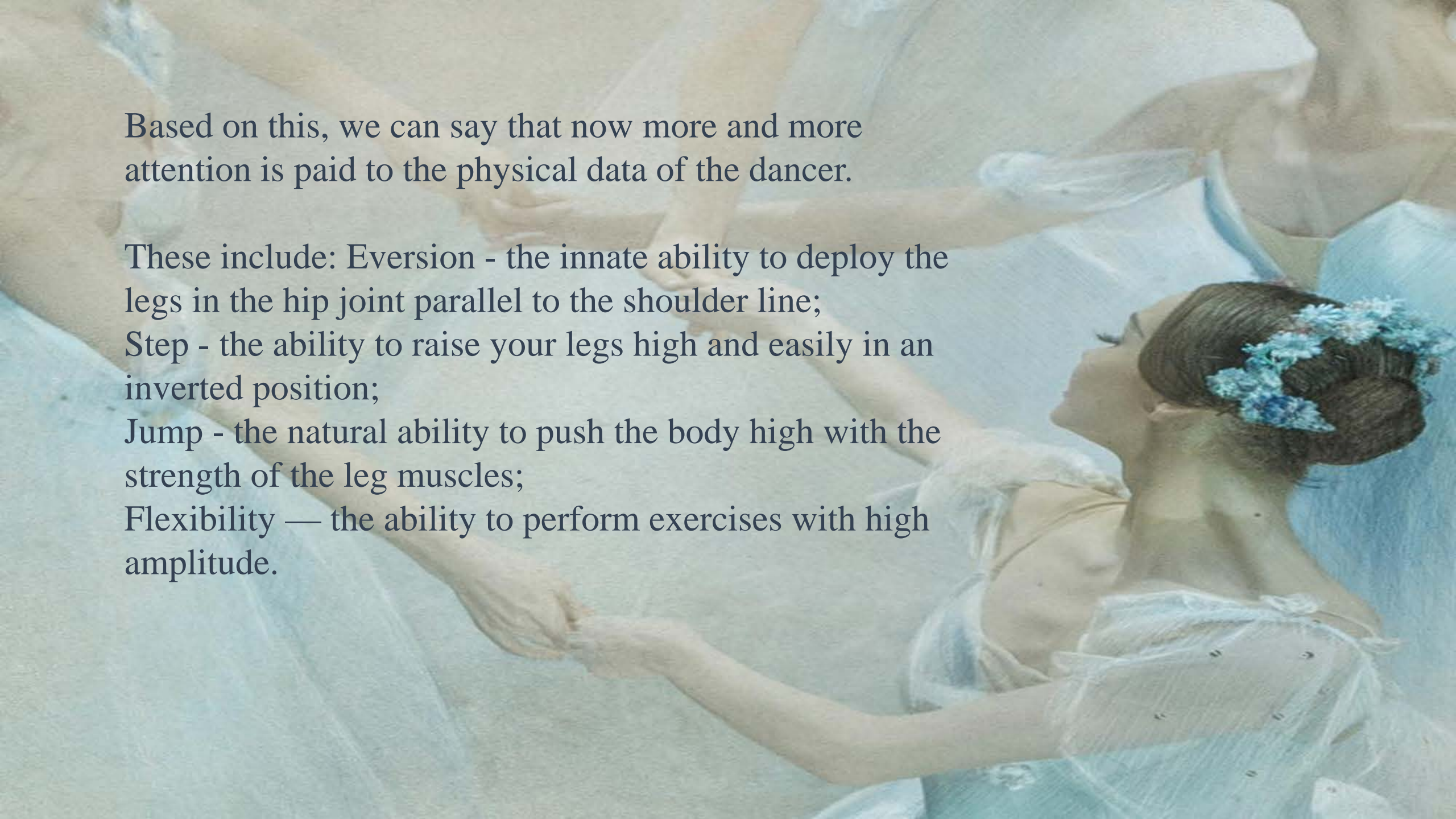
Such a subject is primarily necessary for future ballet teachers so that they can combine their own empirical knowledge gained through working in the theater with scientifically proven theories in anatomy and physiology.



Nikolay Tarasov
(1902—1975)

A painting of a ballerina in a white tutu with blue flowers in her hair, performing a dance move. The background is a soft, light blue and white wash, suggesting a stage or studio setting. The ballerina is in profile, looking upwards and to the right, with her arms extended. The text is overlaid on the left side of the image.

With the achievements of modern sports and classical ballet, the maximum physical capabilities are expected from the human body. Thus, there is a need to revise the entire educational theory of choreography while preserving the health of children, who are now at high risk due to the increased requirements imposed on them.



Based on this, we can say that now more and more attention is paid to the physical data of the dancer.

These include: Eversion - the innate ability to deploy the legs in the hip joint parallel to the shoulder line;

Step - the ability to raise your legs high and easily in an inverted position;

Jump - the natural ability to push the body high with the strength of the leg muscles;

Flexibility — the ability to perform exercises with high amplitude.

Step



Eversion

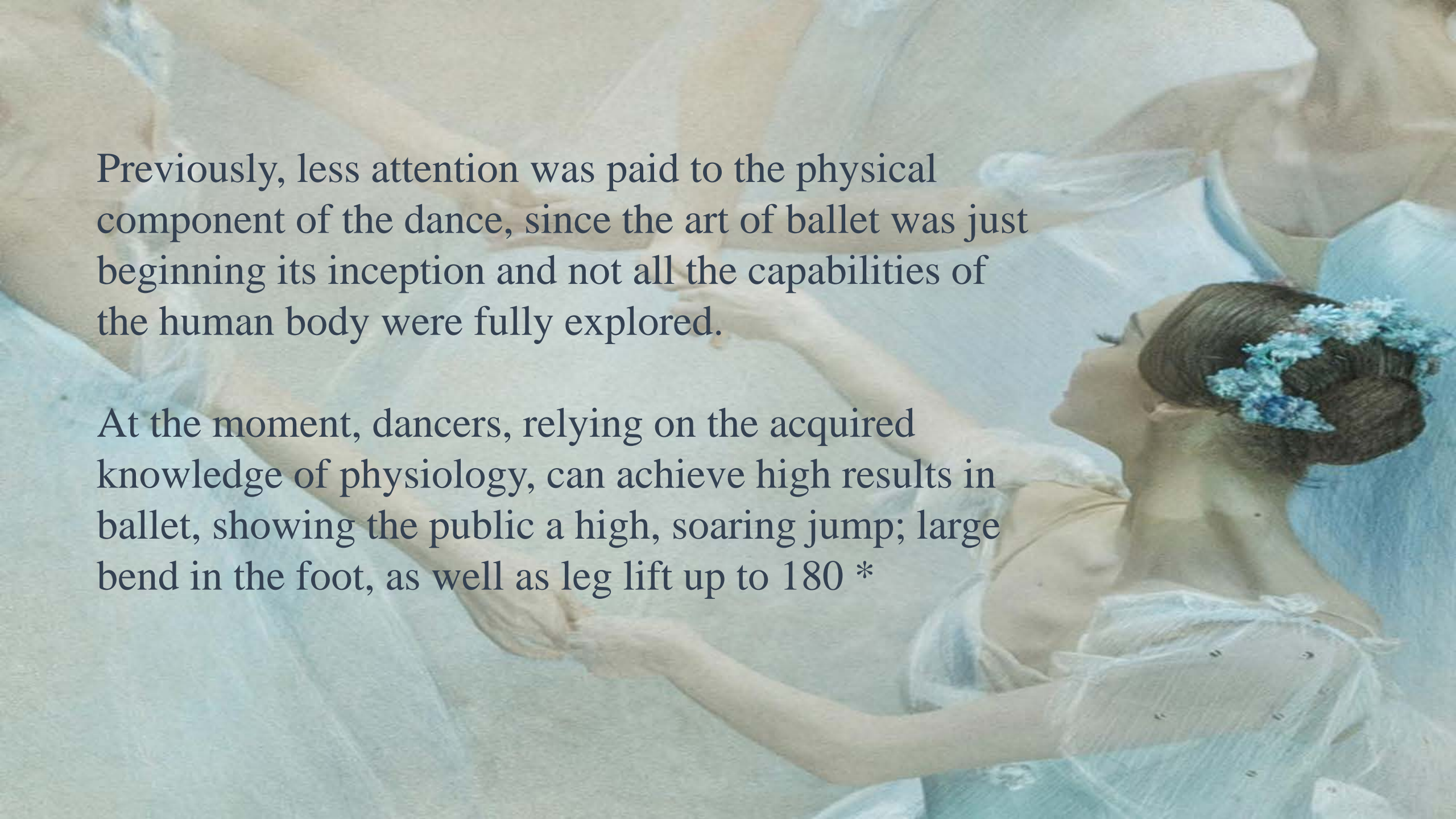


Flexibility



Jump



A painting of a ballerina in a white tutu with a blue floral headpiece, performing a dance move. The ballerina is in the foreground, looking upwards and to the right. Her arms are extended, and she is holding the hand of another dancer whose arm is visible in the background. The background is a soft, light blue and white wash, suggesting a stage or a dreamlike atmosphere.

Previously, less attention was paid to the physical component of the dance, since the art of ballet was just beginning its inception and not all the capabilities of the human body were fully explored.

At the moment, dancers, relying on the acquired knowledge of physiology, can achieve high results in ballet, showing the public a high, soaring jump; large bend in the foot, as well as leg lift up to 180 *

Also, over time, the aesthetics of appearance changed.

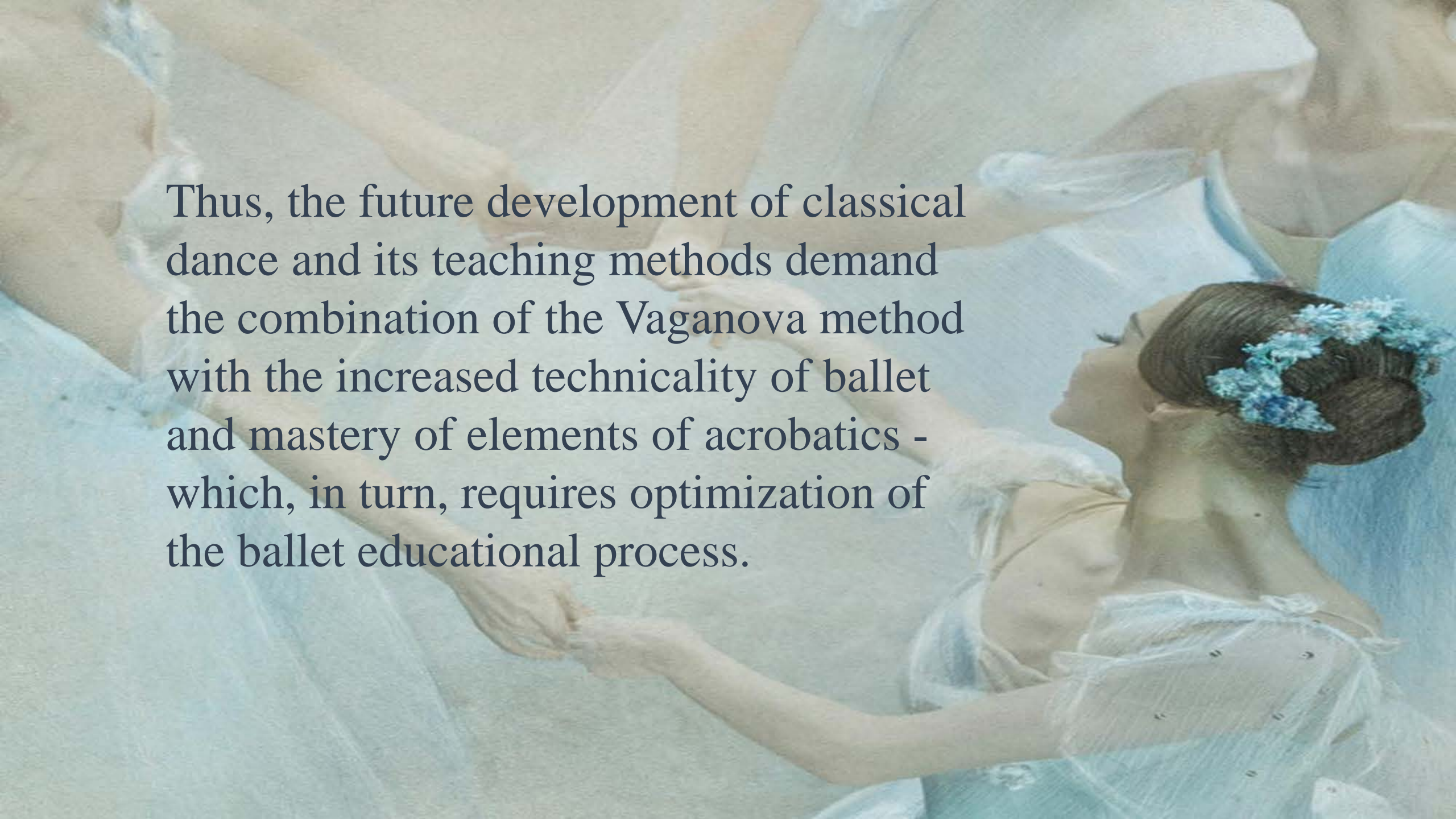
The ballerinas of the time of Marius Petipa (French and Russian ballet soloist, choreographer, theater worker and teacher) were short and much more plump than our contemporaries.

Then the acceleration and evolution of ballet technique had their say: now the classical dancer must be weightless and have long limbs.



Marius Petipa
(1818- 1910)





Thus, the future development of classical dance and its teaching methods demand the combination of the Vaganova method with the increased technicality of ballet and mastery of elements of acrobatics - which, in turn, requires optimization of the ballet educational process.

A painting depicting a group of women in white, flowing dresses, likely bridesmaids or a wedding party, holding hands in a circle. The scene is set against a light, textured background. The central figure is a bride, shown in profile, wearing a white veil and a crown of blue and white flowers. She is looking upwards. The other women are also in white dresses, some with veils, and are holding hands in a circle around her. The overall mood is serene and celebratory.

Thank you for attention!