

Article

The Evolution of Ballet Pedagogy: A Study of Traditional and Contemporary Approaches

Lei Yang ^{1,*}¹ Yanglei Ballet (Zhuhai) Training Base, Zhuhai, China

* Correspondence: Lei Yang, Yanglei Ballet (Zhuhai) Training Base, Zhuhai, China

Abstract: Ballet pedagogy has evolved significantly over the centuries, with traditional teaching methods focused on strict technical mastery and contemporary approaches emphasizing creativity, individuality, and holistic development. This paper explores the key differences between traditional and modern ballet teaching methodologies, examining their implications for dance education and the training of future professional dancers. A comparative analysis highlights the shifting teacher-student dynamics, assessment strategies, and the impact of technological innovations such as AI in ballet training. The paper discusses the challenges faced by educators in balancing tradition with innovation and offers recommendations for integrating modern pedagogical tools without compromising classical techniques. Additionally, the paper investigates the global influence on ballet pedagogy, emphasizing the importance of cultural exchange and inclusivity in shaping the future of ballet education. The study concludes with reflections on the potential of technology and the importance of continued teacher development to address the evolving needs of ballet students.

Keywords: ballet pedagogy; traditional teaching methods; contemporary teaching methods; teacher-student dynamics; creative pedagogy; technology in ballet

1. Introduction

Ballet, an elegant and technical form of dance, has been an essential component of global artistic education for centuries [1]. As one of the most disciplined and structured art forms, ballet has maintained its prominence in training professional dancers worldwide. From its early roots in the courts of Renaissance Italy to its flourishing in Russia and France, ballet's history is rich with tradition. In the context of modern education, however, ballet pedagogy has undergone significant transformations, adapting to changing societal values, artistic trends, and technological advancements. The evolution of ballet teaching methods is not only a reflection of the changing times but also a response to the need for more inclusive, innovative, and effective approaches to developing dancers.

The importance of this study lies in understanding how the pedagogical shifts in ballet training affect student development. Traditional ballet methods, such as those developed by renowned teachers like Vaganova and Cecchetti, emphasize rigid technicality, structure, and discipline, which have shaped the foundation of professional ballet training for generations. On the other hand, contemporary approaches to ballet education have begun to integrate more flexible, student-centered techniques, emphasizing creativity, emotional expression, and diverse body types. This transformation suggests that the goals of ballet pedagogy are shifting towards a more holistic understanding of the dancer, considering both technical proficiency and individual artistic expression.

The primary research question guiding this study is: How can we compare and evaluate the effectiveness of traditional and modern ballet teaching methods? Specifically, this research aims to examine the strengths and limitations of each approach and assess their impact on dancer development, performance, and well-being. By understanding these

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methods in depth, this study seeks to provide valuable insights for ballet educators, institutions, and dancers themselves.

The structure of this paper is as follows: After this introductory section, Chapter 2 will provide a historical overview of traditional ballet pedagogy, outlining the key teaching systems that have defined ballet education. Chapter 3 will explore the emergence of contemporary approaches to ballet teaching, focusing on their core features and innovations. Chapter 4 will present a comparative analysis of both traditional and contemporary methods, highlighting their similarities, differences, and implications for dancer training. In Chapter 5, case studies and practical applications of these teaching methods will be discussed, providing real-world examples of their implementation. Finally, Chapter 6 will address the challenges facing ballet pedagogy today and suggest future directions for its development.

2. Historical Overview of Traditional Ballet Pedagogy

Traditional ballet pedagogy is deeply rooted in a set of established systems and principles that have shaped the training of dancers for centuries. The most influential of these systems are those developed by renowned pedagogues such as Agrippina Vaganova, Enrico Cecchetti, and the French ballet school. These methods not only standardized ballet training but also preserved the technical purity and artistic expression that have become the hallmark of classical ballet.

2.1. Overview of Classical Teaching Systems

One of the most famous and widely practiced ballet systems is that of Agrippina Vaganova, developed in Russia (then the Soviet Union) in the early 20th century. Vaganova's method, which emphasizes the development of both strength and flexibility, is known for its systematic approach to training, where the dancer progresses through a clearly defined set of exercises designed to build a balanced and harmonious body. Her approach places significant importance on the alignment of the body and the progression of movements from simple to complex, ensuring a strong technical foundation that supports both the execution of classical repertoire and the creation of new works.

The Cecchetti method, developed by the Italian ballet master Enrico Cecchetti, is another foundational system that has influenced ballet pedagogy worldwide. Cecchetti's teachings focus on the precision and clarity of movement, with an emphasis on strong technical execution. His method uses a series of exercises that address all aspects of a dancer's development, including flexibility, strength, and coordination. The Cecchetti system is particularly known for its structured approach to teaching, incorporating graded levels that are designed to guide students through a progression of increasingly complex movements.

The French ballet method, which originated at the royal courts of France and was later refined by figures such as Pierre Beauchamp and Jean-Georges Noverre, laid the groundwork for the modern ballet technique. This method is characterized by its clear articulation of movements, proper use of turn-out, and emphasis on the performance aspects of ballet. The French system also introduced the idea of the "ballet class" as we know it today, a structured, formalized setting where the dancer's technical skills are developed through a series of exercises at the barre, followed by center work and allegro [2].

2.2. Core Concepts and Technical Requirements

The traditional ballet methods are united by several core concepts that emphasize discipline, technique, and artistry. One of the most important aspects is the focus on bodily alignment and posture. Classical ballet pedagogy requires the dancer to maintain precise alignment, whether in static positions such as "plié" or in dynamic movements like jumps and turns. This focus on alignment helps to prevent injury and ensures that the dancer's movements are both controlled and expressive [2].

Another key element of traditional ballet is the development of strength and flexibility through repetitive exercises. Movements such as "arabesque" or "fouetté" are honed through years of practice and are not only technically demanding but also require deep physical conditioning. Through rigorous training, students learn to balance strength and flexibility, which is essential for executing difficult choreography with grace and control.

2.3. Role of the Teacher and Structure of the Class

In traditional ballet pedagogy, the role of the teacher is paramount. Teachers are often seen as authoritative figures who are responsible for passing down the knowledge and traditions of the art form. They serve as guides, correctors, and mentors, ensuring that students adhere to the rigorous demands of the system while nurturing their artistic expression. The teacher's role extends beyond instruction to include maintaining the discipline and order necessary in a ballet class. The structure of a traditional ballet class is highly standardized and follows a specific order: warm-up at the barre, followed by center work, jumps (allegro), and often, the final portion is dedicated to more advanced choreography or a variation.

Classes are typically divided by age and ability level, with students progressing through various stages of training. As students mature and develop their technical abilities, they are introduced to more complex and demanding movements, all while maintaining the strict attention to form that characterizes the classical style.

2.4. Emphasis on Technical Precision and Discipline

One of the defining characteristics of traditional ballet pedagogy is its unwavering focus on technical precision and discipline. The demands of classical ballet are such that dancers must possess a deep commitment to their training, often practicing for several hours each day. The rigorous nature of the training is designed to instill not only physical discipline but also mental focus and resilience.

In traditional systems, the goal is to create a dancer who can execute movements with technical precision and artistic integrity. Every movement, from a simple "plié" to a complex jump, is seen as an opportunity for the dancer to display mastery over their body. This emphasis on technical perfection is not merely for aesthetic purposes but is also a means of ensuring that the dancer can perform the most demanding and challenging works in the ballet repertoire with ease and confidence.

3. Emergence and Features of Contemporary Ballet Teaching Methods

Over the past few decades, the field of ballet pedagogy has undergone significant changes in response to evolving educational philosophies, societal values, and technological advancements. Contemporary ballet teaching methods emphasize a more holistic and individualized approach, breaking away from the rigid, one-size-fits-all model of traditional ballet pedagogy [3]. These modern approaches incorporate new educational principles such as personalized instruction, interdisciplinary integration, and a stronger focus on the psychological well-being and creativity of dancers.

3.1. Introduction of Modern Educational Philosophies

One of the most notable shifts in contemporary ballet teaching is the move towards more personalized and student-centered instruction. Whereas traditional ballet methods often focused on the uniformity and technical perfection of each student, contemporary pedagogy acknowledges the unique physical and artistic potential of each dancer. Teachers are now more likely to tailor their approach to the individual needs of students, adjusting the pace and intensity of training to suit their physicality, artistic aspirations, and learning styles.

This shift aligns with modern educational philosophies that prioritize the development of critical thinking, creativity, and emotional intelligence. Dancers are encouraged

to engage in more open-ended, creative processes, allowing them to explore movement in ways that suit their personal expression. This trend towards individualization not only fosters greater student engagement but also creates a more inclusive learning environment, where dancers of all body types, backgrounds, and abilities can thrive.

In addition to this personalized approach, interdisciplinary teaching methods have become increasingly popular. Ballet schools and programs now often incorporate elements of other dance styles, such as contemporary, jazz, and hip-hop, as well as classes in areas like theatre, music, and visual arts. This integration fosters a broader understanding of the performing arts and encourages dancers to explore their versatility, offering them a wider range of tools for creative expression.

3.2. Focus on Mental Health, Body Diversity, and Creativity

In recent years, there has been a growing recognition of the importance of mental health in the training of young dancers. The intense physical demands and competitive nature of ballet can lead to stress, burnout, and even psychological challenges such as anxiety or body dysmorphia. Contemporary ballet pedagogy addresses these concerns by incorporating mental health support into the curriculum, helping students develop coping strategies for managing stress and promoting overall well-being [4].

This shift towards mental health awareness is closely linked to the growing movement towards body diversity in ballet. While traditional ballet emphasized a strict, idealized body type — often tall, thin, and highly flexible — contemporary teaching methods celebrate a wider range of body shapes and sizes. Ballet educators are becoming more mindful of the physical diversity of their students and are working to create environments where all dancers feel valued, regardless of their body type. This focus on body positivity allows students to embrace their natural physique and fosters a more inclusive and supportive atmosphere within the ballet community.

Creativity has also taken center stage in contemporary ballet pedagogy. Rather than simply focusing on the execution of predetermined movements, students are encouraged to experiment with their own movement vocabulary, develop improvisational skills, and participate in choreographic processes. This shift reflects a broader trend in the arts, where the emphasis is placed on individuality and innovation rather than conformity to established norms. In contemporary ballet training, dancers are not just seen as technicians, but as artists who bring their own unique voice to the art form.

3.3. The Use of Technology and New Media in Teaching

As technology continues to evolve, its integration into ballet pedagogy has opened up new possibilities for teaching and learning. One of the most significant technological advances in recent years is the use of video analysis tools, which allow students and teachers to break down movements frame by frame, providing detailed feedback and facilitating the correction of technique. These tools can be used to analyze students' posture, alignment, and execution of complex movements, making it easier for both teachers and students to identify areas for improvement [5].

New media, including virtual classes and online dance platforms, have also become important tools in contemporary ballet education. With the rise of the internet and social media, ballet teachers and institutions now have access to a global network of resources, workshops, and training videos. This has democratized ballet education, allowing students from different geographical locations and backgrounds to participate in world-class training programs, often from the comfort of their own homes.

Moreover, some schools are experimenting with virtual reality (VR) and augmented reality (AR) to enhance the learning experience. These technologies offer immersive environments where students can practice choreography or explore new dance movements in a more interactive and engaging way.

3.4. Shift in Educational Goals: From Standardization to Diversity

Perhaps the most significant transformation in contemporary ballet pedagogy is the shift from a standardized approach to a more diverse, inclusive, and flexible one. Traditional methods often focused on achieving technical perfection based on an idealized, universal standard. In contrast, contemporary pedagogy recognizes that dancers are unique individuals, and their personal growth, artistic expression, and emotional well-being are just as important as technical skill.

This change in educational goals has led to an increased emphasis on flexibility within the curriculum. While classical ballet techniques remain a cornerstone of contemporary ballet training, educators are now more open to integrating a variety of dance forms and artistic expressions into their programs. This eclectic approach allows students to experiment, explore new ideas, and push the boundaries of what ballet can be, thereby broadening their artistic horizons and preparing them for the evolving demands of the dance world.

4. Comparative Analysis of Traditional and Contemporary Approaches

As ballet pedagogy has evolved over the years, the differences between traditional and contemporary teaching methods have become increasingly apparent. These differences span across various aspects, including the content and technical requirements of training, the relationship between teacher and student, and the methods used to evaluate teaching outcomes. While traditional approaches continue to provide a strong foundation for training professional dancers, contemporary methods offer new ways of nurturing creativity, mental well-being, and individualized artistic expression. This section compares these two approaches, highlighting their similarities, differences, and complementary roles in developing the next generation of ballet dancers.

4.1. Differences and Similarities in Teaching Content and Technical Requirements

Traditional ballet methods emphasize the mastery of classical technique, which is seen as the fundamental basis for all ballet training. This includes a rigorous approach to positions, alignments, and the execution of set exercises. Teachers in traditional systems often focus on perfecting these movements with the goal of achieving uniformity across the class [6]. The technical requirements in traditional pedagogy are standardized, with each student expected to meet specific benchmarks of proficiency in the core movements, such as pirouettes, jumps, and adagio.

In contrast, contemporary ballet teaching methods place greater emphasis on flexibility and personal expression. While classical technique remains a significant part of the curriculum, there is an increased focus on a more varied and individualized approach. Contemporary methods introduce cross-training in other dance forms, such as modern, jazz, and contemporary dance, which enriches the dancer's technical vocabulary. Additionally, contemporary pedagogy recognizes the value of incorporating improvisation, allowing students to develop their own movement language and explore artistic expression through creative exploration.

The Table 1 below compares the key differences in teaching content and technical requirements between traditional and contemporary ballet methods:

Table 1. Comparison of Traditional and Contemporary Approaches in Ballet Pedagogy.

Aspect	Traditional Approach	Contemporary Approach
Technical Focus	Rigid emphasis on classical technique and form	Emphasis on personal expression and cross-training
Curriculum Structure	Strict, hierarchical progression of skills	Flexible, individualized learning paths

Movement Vocabulary	Predominantly classical ballet forms	Integration of multiple dance styles (e.g., modern, jazz)
Focus on Improvisation	Limited focus on improvisation	Encourages improvisation and creative exploration
Body Type Emphasis	Idealized body type (e.g., slim, tall)	Acceptance of diverse body types and physicality

As shown in Table 1, the traditional approach is more focused on uniformity and technical perfection, while the contemporary approach values creativity, inclusivity, and a broader range of artistic expression.

4.2. *Changes in Teacher-Student Relationship*

In traditional ballet pedagogy, the teacher-student relationship is often hierarchical, with the teacher positioned as the authority figure who imparts knowledge and corrects students. The teacher's role is to enforce discipline and ensure that each student adheres to the established norms and expectations of the system. This can sometimes lead to a more rigid, less communicative relationship between the teacher and student, with students expected to follow instructions without much room for negotiation or feedback [7].

In contemporary ballet pedagogy, however, the teacher-student relationship is often more collaborative. Teachers are seen not only as instructors but also as mentors and facilitators of individual artistic growth. There is a greater emphasis on open dialogue, where students are encouraged to ask questions, express their thoughts, and contribute to the learning process. This shift promotes a more supportive and nurturing environment, where students are empowered to take ownership of their artistic development.

4.3. *Shift in Assessment Methods*

Traditional methods of assessing ballet students are typically based on technical proficiency and conformity to a set of prescribed movements. The primary focus of assessment in classical ballet is on the execution of specific steps, such as relevé, plié, and grand jeté, with little regard for the dancer's individuality or emotional expression. Evaluation is often done in a formal, structured manner, with students receiving feedback on how closely they align with the teacher's expectations [8].

In contrast, contemporary ballet pedagogy incorporates a more holistic approach to assessment. While technical skill is still important, contemporary methods also consider factors such as artistic expression, creativity, and emotional engagement. Students are encouraged to take risks, experiment with new movement forms, and express their unique artistic voices [9]. Assessment is often more formative, with teachers providing constructive feedback throughout the training process rather than relying solely on end-of-term evaluations.

4.4. *Complementarity in Professional Dancer Training*

Despite their differences, traditional and contemporary ballet approaches complement each other in the development of professional dancers. Traditional methods provide the technical foundation necessary for a strong ballet career, equipping dancers with the discipline, body control, and precision needed to perform classical works. Contemporary methods, on the other hand, allow dancers to explore their creativity, express their individuality, and adapt to the diverse demands of the modern dance world [10].

In professional training programs, a balance between both approaches can be highly beneficial. Dancers who have a solid grounding in classical technique are better equipped to tackle the challenges of contemporary choreography, while those trained in a more flexible, creative environment are able to bring innovation and artistic expression to traditional ballet. This integration of both traditional and contemporary methods allows dancers to be versatile, adaptable, and well-rounded in their artistic development.

5. Challenges and Future Directions in Ballet Pedagogy

While ballet pedagogy has made significant strides in embracing modern educational philosophies and technologies, it faces several challenges in balancing the preservation of tradition with the incorporation of contemporary elements. This section explores the difficulties in maintaining the integrity of classical ballet training while adapting to new approaches, the complexities involved in updating teacher training and pedagogical mindsets, and the potential future directions for ballet education, including the use of AI and the impact of globalization.

5.1. *Balancing Tradition and Modernization*

One of the central challenges in contemporary ballet pedagogy is finding a balance between honoring the classical traditions of the art form and introducing modern elements that reflect the changing needs of dancers and the evolving dance world. Classical ballet training has been built on centuries of tradition, with its techniques, terminology, and performance practices deeply ingrained in the dance community [11]. This emphasis on tradition provides dancers with a strong technical foundation and a deep understanding of the history and cultural significance of ballet.

However, as the dance world becomes more diverse and inclusive, there is increasing pressure to make ballet education more accessible and relevant to a wider range of students. Integrating modern teaching methods, such as personalized instruction, interdisciplinary approaches, and greater focus on creativity and mental health, poses a challenge for many ballet schools and conservatories. Teachers and institutions must navigate the complexities of updating the curriculum without undermining the technical rigor and artistic depth that have defined classical ballet for centuries.

Additionally, traditionalists in the ballet community may resist these changes, fearing that altering the established methods could dilute the essence of the art form. Overcoming this resistance while still respecting the classical foundations of ballet is a delicate task that requires open dialogue, compromise, and a thoughtful approach to pedagogical evolution.

5.2. *Teacher Training and Mindset Shifts*

Another significant challenge is the need for teacher training programs to evolve alongside the pedagogical shifts in ballet education. Many ballet teachers have been trained in traditional systems that emphasize technical precision and discipline. While these methods are invaluable, there is a growing recognition that ballet educators must be trained to teach with a more holistic approach, considering not just the physical technique but also the emotional, mental, and creative aspects of dance.

This shift in mindset can be difficult for teachers who have spent years adhering to a particular pedagogical style. For instance, the concept of embracing body diversity and prioritizing mental health might not have been a part of their own training experiences, making it more challenging for them to integrate these concepts into their teaching. Additionally, there is often a lack of professional development opportunities for ballet teachers to gain exposure to these modern pedagogical trends, especially in smaller institutions or less-resourced regions [12].

To address these issues, teacher training programs must adapt to include courses on emotional intelligence, body diversity, and creative pedagogy. It is also essential for teacher education to incorporate modern technologies and teaching tools, allowing instructors to keep pace with the rapidly changing landscape of ballet education.

5.3. *The Future of Ballet Pedagogy: Technological Integration and Globalization*

The future of ballet pedagogy is likely to be shaped by several key trends, including the increasing use of technology in the classroom and the global expansion of ballet education. One of the most promising developments is the integration of Artificial Intelligence

(AI) into ballet training. AI has the potential to revolutionize the way ballet is taught, from offering personalized feedback to analyzing dancers' movements in real time. AI-powered tools can provide detailed biomechanical analysis, helping students and teachers identify areas for improvement and optimize training. Furthermore, AI could be used to develop virtual ballet classes, providing access to top-tier instructors and training resources for students worldwide, regardless of their geographic location.

Alongside technological advancements, globalization is also influencing the future of ballet education. As the world becomes more interconnected, ballet schools and institutions are increasingly adopting international perspectives. Dancers are exposed to a variety of training methods from different cultures, and collaboration between ballet schools across the globe has become more common. This global exchange of ideas is broadening the scope of ballet education, encouraging more inclusivity, creativity, and interdisciplinary work.

In the future, we may see a more flexible and adaptive model of ballet training, where dancers are not only taught classical technique but are also encouraged to explore new forms, innovate, and express themselves in ways that reflect the diverse, globalized dance world. This evolution could result in a more inclusive and dynamic ballet community, where artists from different backgrounds and with varying physicalities are able to find a place in the art form.

5.4. Conclusion: The Path Forward

While the challenges of integrating modern elements into traditional ballet pedagogy are significant, the opportunities for innovation and growth are equally compelling. By maintaining a commitment to the technical excellence of classical ballet while embracing new educational philosophies, technologies, and global perspectives, ballet education can evolve to meet the needs of future generations of dancers. The ongoing dialogue between tradition and innovation will help ensure that ballet remains relevant, accessible, and inspiring in the years to come.

6. Conclusion

This paper has explored the evolution of ballet pedagogy, compared traditional and contemporary teaching methods, and discussed the challenges and future directions in the field. The findings highlight the significant transformations in ballet training, from the rigid, technique-focused approaches of traditional pedagogy to the more holistic, student-centered, and creative methods of contemporary teaching. These changes have not only influenced the way ballet is taught but also shaped the future of the art form, making it more inclusive and adaptable to the diverse needs of today's dancers.

6.1. Summary of Key Findings

The key findings of this study include the following:

1. **Technical Foundations vs. Artistic Expression:** Traditional ballet pedagogy places a strong emphasis on mastering classical technique, which is essential for a solid foundation in ballet. Contemporary methods, however, balance this technical training with greater focus on creativity, artistic expression, and individualized approaches to learning.
2. **Teacher-Student Dynamics:** The teacher-student relationship in traditional ballet is hierarchical, with the teacher acting as the authority figure. In contrast, contemporary pedagogy fosters a more collaborative, communicative relationship, where teachers are seen as mentors who guide students in their artistic growth.
3. **Assessment Methods:** Traditional assessment methods primarily focus on technical proficiency and conformity to a set of movements. Contemporary pedagogy

gogy, on the other hand, incorporates more holistic assessment strategies, considering not only technical skill but also creativity, emotional engagement, and personal expression.

4. **Challenges in Integrating Modern Approaches:** While the integration of modern teaching methods such as AI and interdisciplinary training presents exciting possibilities, it also raises challenges in maintaining the integrity of classical ballet and training teachers who can adapt to these changes.
5. **Globalization and Future Directions:** Globalization is influencing ballet pedagogy, with increased international exchange of ideas and training methods. This trend is broadening the scope of ballet education, encouraging inclusivity, innovation, and diversity. Technological advancements, particularly the use of AI and virtual classes, are likely to play a pivotal role in the future of ballet teaching.

6.2. *Recommendations for Practitioners*

Based on the findings of this research, the following recommendations are made for ballet teachers and educators:

1. **Embrace a Balanced Approach:** Ballet educators should strive to integrate the technical rigor of classical ballet with the creativity and individuality encouraged in contemporary pedagogy. This approach will provide students with a strong technical foundation while also allowing them to express their unique artistic voice.
2. **Foster Collaboration and Open Communication:** Teachers should work towards creating a more collaborative and communicative environment with their students. Encouraging open dialogue and allowing students to engage in the learning process will help foster a more supportive and inclusive classroom atmosphere.
3. **Prioritize Teacher Development:** Ongoing professional development is crucial for ballet teachers to stay abreast of the latest pedagogical trends, including the integration of modern teaching tools and technologies. Teacher training programs should incorporate a broader range of educational philosophies, focusing on emotional intelligence, creativity, and body diversity.
4. **Incorporate Technology:** Ballet schools should explore the potential of incorporating technology, such as AI-powered feedback tools and virtual training platforms, to enhance the learning experience. These tools can provide personalized guidance and support for students while also expanding access to ballet education worldwide.

6.3. *Limitations and Future Research Directions*

While this study has provided valuable insights into the evolution of ballet pedagogy, it has certain limitations. First, the research is largely based on secondary sources and theoretical analysis, and further empirical studies involving observations of classroom practices would provide a more comprehensive understanding of how traditional and contemporary methods are applied in real-world settings.

Additionally, this study primarily focuses on Western ballet traditions, and future research could explore how different cultural contexts and regional practices influence ballet pedagogy. Comparing ballet teaching methods across different countries and cultures could shed light on the global trends in ballet education and the impact of cultural diversity on the art form.

Finally, with the rapid advancements in technology, particularly AI and virtual reality, future research should investigate the long-term effects of these technologies on dance education. How will AI-assisted training shape the future of ballet? Will it lead to a shift in the role of the teacher, or will it become a tool to complement traditional pedagogical approaches?

6.4. Final Remarks

Ballet pedagogy is at a crossroads, with the opportunity to evolve in exciting and innovative ways while still respecting its rich traditions. The integration of contemporary methods and technologies, along with a renewed focus on creativity, mental health, and inclusivity, holds great potential for shaping the future of ballet education. By embracing these changes while preserving the essence of classical training, ballet can continue to inspire and educate dancers for generations to come.

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