

CDA

# CLASSICAL DANCE AUSTRALIA



TEACHER'S COURSES FOR 2019 WORLDWIDE

## CLASSICAL DANCE AUSTRALIA

Dedicated to excellence in the education and training of students and teachers of classical ballet



*CLASSICAL DANCE AUSTRALIA (CDA)* was established in 2015 by **JOHN BYRNE**, one of Australia's leading teachers of classical ballet. Since its inception, two syllabi have been produced: (1) The PREPARATORY SYLLABUS and (2) The VOCATIONAL LEVEL 1 syllabus. Both of these syllabi have incorporated the principles of the Vaganova system and they have been designed to serve the needs of the vocational student of today. Since 2015, over 600 teachers have attended courses in the work in Australia and in 8 other countries in Asia and Europe. The response to the work from the technical, artistic and musical points of view has been overwhelmingly positive. The aim of the syllabus is to establish a pure, elegant classical technique from the basis of strong technical and postural foundations and with equal emphasis on the development of musicality and artistry. The syllabi are suitable for all vocational students whether they have ultimate ambitions to go on to pre professional training or not. From 2017, **examinations** in the work have also been available. The examination format is a unique one in that it incorporates a teacher's mark based on the student's attendance, application and achievement over the course of study, thereby eliminating some of the pressure on examination day. Written reports are issued to all students and to all teachers who enter students.

( 1 )

A new and comprehensive **ONE DAY COURSE** on **THE ESSENTIALS OF TEACHING CLASSICAL TECHNIQUE** will be introduced in 2019.

The course will be given in two parts over the course of one day:

- (i) In the morning session Mr. Byrne will lecture on **POSTURE, WEIGHT PLACEMENT AND TURN OUT**. He will also present a **PLACEMENT BARRE** in which these basics are incorporated into training exercises which teachers can use to impart the fundamentals of the technique in the most effective way. It will also give teachers ideas on how they can construct their own training exercises.
- (ii) In the afternoon session, he will lecture on **THE ART and ANATOMY of PORT DE BRAS** a somewhat neglected area, particularly from the anatomical point of view. Mr. Byrne has long held an interest in this subject and has considerable expertise in this very important aspect of classical technique. The aim of this part of the course is to give teachers a thorough understanding of the functional anatomy relating to the use of the arms and an insight into all of the artistic dimensions of port de bras. Again, ideas on how to train port de bras which is both functional and beautiful will be given.

### CPD CREDITS

This one day course will be of 6 hours duration. Certificates of attendance and **6 hours of CPD credit** (for non RAD courses) will be awarded to teachers attending this course.

**TWO DVD's** - one on *Posture, Placement and the Basic Elements of Technique*, and the other on the *Art and Anatomy of Port de Bras* will be distributed to teachers so that everyone attending the course will take away a permanent and comprehensive account of the material presented during the course. There will be no additional cost for the DVD's. They will be included in the cost of the course.

The **COST OF THE COURSE** will vary from country to country and will be included in the complete course information and enrolment details sent to you by the local organiser of the course.

This one day course provides a unique and valuable opportunity for teachers to get a complete overview of the teaching process from a master teacher with over 40 years of teaching experience. It will very likely prove to be a pivotal point in your development as a teacher. Mr. Byrne is a graduate of the Professional Dancers Teaching Diploma, RAD London; holds a degree in Arts from the University of Sydney, and a diploma of Arts Administration from the University of Westminster. In 2002, he was honoured with the award of a fellowship (FRAD) from the Royal Academy.

His studies in posture began with Joan Lawson in London and later with Shirley Hancock and Moira McCormack, all leaders in the field of anatomy and the dancer. He has also studied functional anatomy at the University of NSW. He has always had a special interest in port de bras, and first presented his lecture on The Art and Anatomy of Port de Bras in London, in 1994, at the RAD's Assembly, introduced by Dame Ninette de Valois. Apart from his highly successful teaching career, Mr. Byrne was formerly Artistic Director and Chair of the Board of Examiners, Royal Academy of Dance London, and a Vocational Examiner for nearly 30 years. He has had extensive international experience as teacher, examiner, director and lecturer. He is a passionate advocate for good quality professional development courses for teachers and looks forward to meeting you at some point in the future at one of his courses.



(2)

### **SYLLABUS COURSES**

In addition to the one day course already outlined in (1) there will also be a **one day course** on *either* the **Preparatory Syllabus** (equivalent to Intermediate Foundation) **OR Vocational Level 1** (equivalent to Intermediate).

Previously, **The Essentials of Teaching Classical Technique** were woven into the 2 day Syllabus Courses. Now that this aspect of the previous 2 day syllabus course has been upgraded and given its own day, it is now possible to deliver the syllabus material in one day rather than two as was previously the case. This has two advantages:

- (i) It enables Mr. Byrne to deliver a more detailed Essentials Course on the one day course, and
- (ii) it gives teachers the option of attending the Essentials Course only. ***It will not be possible, however, to attend the syllabus course only.*** Access to syllabus courses will ***only*** be available to those teachers who have attended the one day course on ***The Essentials of Teaching Classical Technique*** beforehand. This policy is based on the conviction that **how** teachers teach the syllabus is just as important as **what** they teach and that just learning the syllabus material is not enough. Normally both days will be offered on consecutive days, i.e. an Essentials of Teaching course, followed immediately by a Syllabus Course in either of the two syllabi.

In summary, ***teachers have the following two options: A one day course on The Essentials of teaching Classical Technique OR a two day course covering The Essentials of Teaching Classical Technique on day 1 and either the Preparatory Syllabus or Vocational Level 1 , on day 2.*** The choice is yours. However, IT IS STRONGLY RECOMMENDED that teachers should give serious consideration to attending **both** days in order to gain the best possible benefit. ***For this reason, the fee for the 2 day course has been set at a concessional rate in order to give encouragement to teachers to attend both days.***

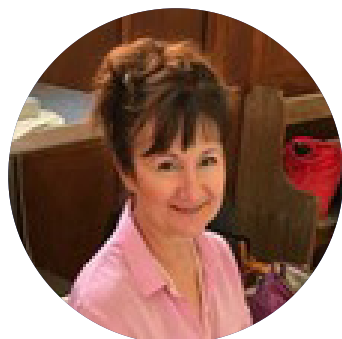
***Why teach the CDA syllabi? Why do I need to attend another syllabus course?***

- (1) Both of the CDA Syllabi are based on a strong training model. The various technical elements are studied individually in well constructed exercises which have a clear and logical structure and which facilitate the learning process.
- (2) The development of artistry, particularly in the areas of *port de bras, épaulement* and the *expressive use of port de bras*, starts in the grand plié exercise at the barre and continues throughout the syllabus all the way through to the Révérence.
- (3) Opportunities to develop a student's performance and presentational skills are given throughout the work and find their full expression in a series of more choreographed dance enchaînements which are introduced after the technical work has been studied beforehand.
- (4) Most of the *music* has been composed especially to suit the dynamics and movement quality of the various exercises and to assist in the development of the student's musicality. The music has been widely admired and is the work of Larissa Oberfeld who is a senior member of the music staff of the Australian Ballet School, Melbourne Australia.
- (5) The two CDA syllabi, either in part or as a whole, can be used in conjunction with the other syllabus you are currently using in your school and they can be offered to quite a broad range of students from the more able Grade 4/5 up to and including Advanced Foundation - or even beyond that, in the case of Vocational Level 1. All students benefit from going back to a more basic level of work at any stage of training, particularly work which has both a strong training base and an emphasis on developing musicality and the artistic world above the waist. Studying the CDA work also introduces students to a different style and schooling, one that is very much in line with the kind of vocational training which takes place in most of the major vocational schools in the world today.
- (6) Adding the CDA work to an existing curriculum is a stimulating thing to do for both students and teachers alike and its inclusion can be thought of in terms of an extension and enrichment programme of study. Offering the same syllabus for the whole year, or more, can be rather a deadening process and a lot of time can be wasted when students switch off as the same material is repeated over and over again, particularly when that material is not underpinned by a training methodology.
- (7) Using the CDA work for non syllabus or "free" classes is another real possibility. There is enough material in the syllabi for at least a whole year of free classes. Both students and teachers will benefit more from a structured programme of free work in which all of the parts relate to the whole rather than ad hoc free classes which typically change in content from week to week. A structured programme of study is much more likely to be productive and rewarding.

- (8) Even though the syllabus course has been reduced to one day in the new format, the material will still be delivered with relevant teaching points making it valuable as a teaching course as well as offering a complete syllabus.

### ***CPD CREDITS***

This course will be of 6 hours duration. Teachers completing the 2 day course consisting of the Essentials of Teaching Classical Technique and the Syllabus course will be eligible for 10 hours of CPD credit overall. This is because the maximum number of hours allowed for non RAD courses in any one year is 10 hours.



### **TUTORS**

**The Essentials of Teaching Classical Technique Course** will always be taken by Mr. Byrne. **The Syllabus Courses** will be taken by either Mr. Byrne or **Ms Benita Whalley**. Ms Whalley who was a former professional dancer, company rehearsal director and vocational examiner, has been Mr. Byrne's Associate for the past 4 years.

### ***ENROLMENT DETAILS AND COURSE FEE***

The cost of the course/s will vary from country to country and will be included in the complete course information and enrolment details sent to you by the local organiser of the course. The cost of the course will **include** the provision of a syllabus book, a CD of the syllabus music and a DVD of the syllabus itself.

CLASSICAL DANCE AUSTRALIA looks forward to welcoming you to a course in 2019

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