A·I·C·D

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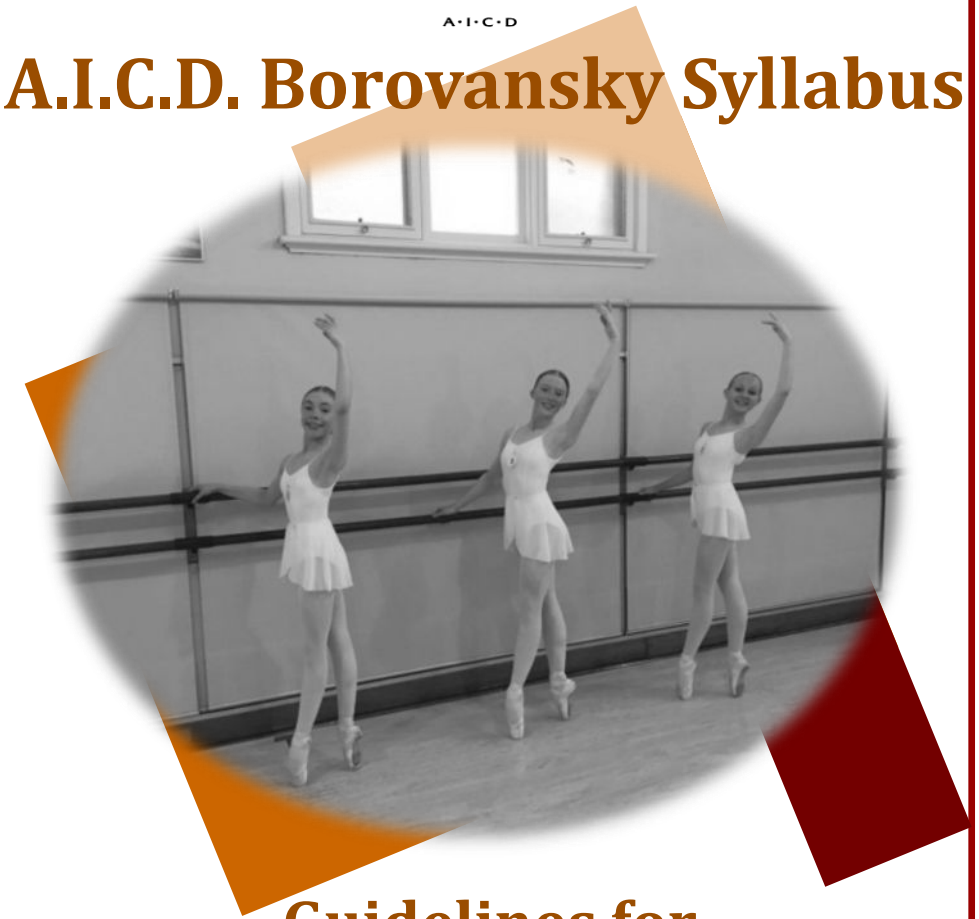
Australian Institute of Classical Dance Inc.

A·I·C·D

A.I.C.D. Borovansky Syllabus



Guidelines for Licentiate Diploma Applicants

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The Ballet Teacher

The person who influences your life unlike any other due to a unique combination of an intense love for dance and the passion to provide guidance and support throughout your journey.

Suggested Reading

BALLET HISTORY

Bellew, Peter, *Pioneering Ballet in Australia*.
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Createspace Independent Publishing Platform, 2006.

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Princeton Book Company, Princeton New Jersey 2004.

SAFE DANCE PRACTICE

Arnheim, Daniel D. *Dance Injuries, Their Prevention and Care. Third edition*,
Princeton Book Company, Princeton New Jersey 1991.

Byrne, J; Hancock, S; McCormack, M, *Body Basics. The Principles and Practice of Classical Technique*.
Royal Academy of Dancing, London 1993.

Geeves, Tony, ed. Trotter, H., *Safe Dance II*.
The Australian Dance Council Ausdance, Canberra 1997.

Suggested Reading

EFFECTIVE TEACHING METHODS BALLET

Kostrovitskaya, V., *100 Lessons in Classical Dance: The Eight Year Program of Leningrad's Vaganova Choreographic School*
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Acapella books, Pennington, New Jersey 1990.

CHILD DEVELOPMENT

Arnheim, Daniel, D. *Developing Motor Behaviour in Children: a balanced approach*.
Mosby, St Louis 1973.

Donaldson, Margaret. *Children's Minds*.
Fontana Press, London 1987.

Fontana, David, *Teaching and Personality*.
Blackwell, Oxford; New York 1986.

Kagan, Jerome, *The Nature of the Child*.
Harper & Row, New York 1984.

Piaget, J., *The Psychology of the Child*.
Basic Books, New York 1976.

Thomas, B., *Psychology, Child Development and Learning*.
Royal Academy of Dancing, London 1993.

History of A.I.C.D.

The Australian Institute of Classical Dance Inc. (A.I.C.D.) was formed in 1991 by Marilyn Jones O.B.E., following her receipt of a prestigious Creative Arts Fellowship from the Australian Government.

The Institute has a board composed of eminent members of the dance community. It was set up to oversee and encourage the development of Australian classical ballet. It assists teachers and students of classical dance in Australia by providing a national focus for the development of this important art form. By co-operating with existing recognised dance organisations, it encourages research and the development of dance.

Since its inception, the A.I.C.D. has aimed to provide a forum for discussion on all aspects of dance and actively lobbies for classical dance in the political and educational arena.

The A.I.C.D., also acts as an assessment body, initiates workshops, runs summer schools, conventions and seminars and offers both National and International scholarships to Australian dancers and choreographers.

From its beginning, the Institute has played an important and vital role in Australia's cultural life.

The A.I.C.D. is a not for profit organisation with branches in most states of Australia. Members of the state committees serve for the betterment of classical dance in Australia, and to give support and assistance to teachers, students and choreographers in order that they can "follow their dreams" and assist with both current trends and respected traditions to stay relevant and compete successfully on both a national and international arena.

The A.I.C.D. offers various awards and scholarships throughout the year to deserving recipients, and many of the events run by the state committees are to raise funds in order for these scholarships and awards to come into fruition.

The A.I.C.D. is always looking at new, innovative ways in which they can encourage and support teachers, dancers and choreographers in the development and expansion of their technical skills and artistry through further education in the art form.

The Borovansky Syllabus

Czech-born Edouard Borovansky first came to Australia in 1929 with the company of the famous ballerina Anna Pavlova. He returned in 1938 with a Ballets Russes Company called (at that time) The Covent Garden Russian Ballet.

Borovansky had persuaded his Russian-born wife Xenia – a fine ballet teacher who had her own school in Berlin – to accompany him to Australia, because he had decided to remain here at the end of the tour. World War II erupted in Europe in September 1939.

His idea was to start a ballet school where Xenia's marvellous teaching skills could be utilised, hoping eventually to form an Australian ballet company.

The Ballets Russes Company displayed techniques and styles of dance that were not being taught in Australia. When the Borovansky's Academy of Russian Ballet opened its studios in Melbourne in 1939, eager young ballet students and ballet lovers flocked to them to learn.

Xenia was the central pillar of classical ballet teaching, passing on the technique and style in which she had been trained in Russia.

The Borovansky Ballet Company was created, and first performed in 1940. This company was comprised of mainly Australian dancers from the Borovansky's school, featuring some artists who had remained in Australia after their tour.

Between 1940 and 1959, the company toured regularly throughout Australia, becoming a much-loved part of the Australian performing arts scene.

After Edouard Borovansky's death in 1959, Peggy van Praagh came from England to direct the company until the end of its current contract. Plans were begun for a new company, The Australian Ballet, which made its debut in November 1962.

Xenia maintained the school in Melbourne, eventually deciding to develop an Australian system for teaching ballet, based on her own Russian schooling.

Other methods, developed and administered from London, were being taken up in Australia at the time. Xenia wanted her syllabus to be administered and examined within Australia, and that is how it remains today.

In 1992, the society administering the Borovansky method (which had undergone a number of name changes over the years) came under the umbrella of the Australian Institute of Classical Dance. Regularly updated, this Borovansky examination syllabus was revised by a panel of examiners and teachers in January 2012. Current updates commenced in 2020.

Licentiate Diploma Through RPL—2

Once you have submitted your application for Licentiate Diploma status to the Artistic Director, your application goes before the AICD Examination Board for approval.

The Artistic Director will then contact you and confirm whether your application for RPL has been successful or unsuccessful and whether you will be required to sit the Licentiate Diploma Examination.

When the application for RPL is deemed successful, you will need to pay the Licentiate Diploma Fee by logging into the AICD website at; ballet.org.au.

Once you have logged on, go to the "Shop" and clicking on Teacher Qualifications and then "Licentiate Diploma Fee". Your A.I.C.D. Licentiate Diploma Certificate will be posted to you and you will be entitled to use the letters L.AICD after your name.

The Artistic Director and the A.I.C.D. Examination Board may waive any or all of the above requirements based on prior professional dance or teaching experience; or circumstance.

"Behind every dancer who believes in themselves is a teacher who believed in them first"

Licentiate Diploma Through RPL—1

Licentiate Diploma Status—Recognition of Prior Learning (RPL)

This category applies to a teacher who has extensive experience in teaching classical ballet and/or equivalent teaching qualifications from another recognised syllabus or organisation. It may also include those who have had a broad professional career in classical ballet, with a history of study and development in regard teaching practices and methodology.

If you are transferring from another Syllabus as a Licentiate, you need to do the following:

1. Be or become a financial member of the A.I.C.D.
2. Be a minimum of 21 years of age
3. Hold a current Working with Children Check that is appropriate for the State in which you are teaching
4. Hold the A.I.C.D. Advanced I Certificate or equivalent from a recognised ballet examination society or the A.I.C.D. Associate Diploma—Teaching
5. Show evidence of Professional development
6. Be proficient in Safe Dance Practices
7. Show awareness of the current Child Protection laws
8. Contact the A.I.C.D. Artistic Director at: director.aicd@ballet.org.au and submit a letter of recommendation from a recognised teacher or mentor attesting to your ethical behaviour and professional integrity as a teacher, your CV and copies of Syllabus and/or Academic Certification.
9. Complete the Licentiate Diploma application form
10. Once approved by the A.I.C.D. Examination Board, you should make a payment for your Licentiate Diploma via the website shop at: ballet.org.au (*go to Teaching in the shop and scroll down to Associate Diploma*)

Rationale of the Syllabus

The general philosophy of Xenia Borovansky and the original syllabus panel has been retained over the years, through several reviews and updates.

This philosophy includes the following premises:

The syllabus has always been **an examination syllabus** rather than a training 'method' and should be regarded separately from the work covered in general non -syllabus ballet classes. *This encourages all-round expertise of both the teacher and the student.*

The creation of enchaînements early in the syllabus, rather than separately presented steps, is to show each step in context. *This engenders appropriate dynamics and a fluid style.*

The exclusion from the syllabus of specific ports de bras and embellishments is to allow each teacher to express a personal style. *This encourages artistry.*

Pointe Work

As a Teacher

You must be aware of the different foot structures and how they can impact overall ability and longevity.

Guidelines for teaching pointe work can be found in the Theory Book which is available for purchase from the AICD website. The AICD recommends that teachers seek advice from a physiotherapist who specializes in dance, if there is any doubt of a students age, development or strength capabilities in regards to pointework.

Aims of the Syllabus

This syllabus aims to foster and develop;

* A love of dance
* An awareness of ballet as a performing art in both recreational and vocational students.
* Students of vocational and non-vocational aspirations are equally well-served.
* The need for flexibility in teaching and in examining a wide variety of body shapes, sizes and capabilities is recognised.
* Students are offered grades which are appropriate to their individual level of physical development and ability.
* Technical difficulty increases gradationally.
* Dance quality, style, expressiveness and musicality are encouraged from the beginning, and are progressively developed.
* Students are exposed to a wider range of movements than appeared in earlier versions of the syllabus.
* Steps are taught in a safe and continuous progression through all the grades. Repetitious movements have been replaced with safer, more suitable and efficient alternatives, in line with "Safe dance" principles.
* Students are taught basic human anatomy and simple principles of physiology as it relates to ballet technique. Knowledge and understanding is developed alongside skills.
* An awareness of dance history and context is cultivated by some sequences, and in particular by set dances.
* Character dance steps are integrated in the syllabus, reflecting the syllabus' heritage in the Borovansky Ballet Company, famed for its wholehearted vigorous approach to national dance.

Assessment Outcomes

Candidates will be notified on the day of their assessment whether they were successful or not.

Successful candidates will receive the A.I.C.D. Licentiate Diploma Certificate and will be entitled to use the letters L.AICD after their name.

They are also entitled to send students for assessment/examination under the Borovansky syllabus at all Grade and Major levels.

If in the assessor's judgement, the candidate is not yet ready to receive the Licentiate status from the A.I.C.D., those areas requiring improvement will be clearly stated during the discussion section of the assessment. The candidate may subsequently re-apply to take the assessment again.

Teacher

There are dance teachers out there who have a gift for making students feel loved, cared about, capable, encouraged and inspired—all at the same time.

They're beautiful sparks of light in the midst of an exhausting industry.

Licentiate Diploma

Supporting Documentation

Copies of the following documents should be forwarded to the National Examination Coordinator at least six weeks prior to your scheduled examination. These documents may then be reviewed by the A.I.C.D. Examination Board.

Lesson Plan

The candidate should present the assessor with a typed copy of their demonstration class—referred to as the lesson plan. The lesson plan should be consistent, thorough and detailed. It should include:

1. Detailed description of each exercise or enchaînement
2. Include appropriate head and arm movements
3. Define music, time signatures, tempo and number of bars
4. Indicate an Intermediate standard taking into account student abilities
5. It should reflect and build on students' prior knowledge & experience

Resume

The candidate should present the assessor with a typed copy of their resume which should include their training history, teaching experience and any other qualifications gained in the fields of dance, education or business.

References

A letter of reference from a recognised teacher or mentor attesting to your ethical behaviour and professional integrity as a teacher.

Licentiate Task Sheet

Six weeks prior to assessment, the candidate should complete and submit, the Licentiate Task Sheet which is assigned on receipt of Licentiate assessment application. The task sheet will relate directly to the applicants personal philosophy of teaching dance and the important factors and safety involved in teaching advanced grand allegro and pointe work in the major levels of the Borovansky Syllabus.

Copies of these documents should be made available to the assessor/s on the day.

Teaching the Syllabus

In order to teach the syllabus and send students for assessments / examinations you must be a member of the A.I.C.D.

If you are not already a member you can register as a 'friend member' by going to the A.I.C.D. website at ballet.org.au and clicking on membership. Scroll down to 'Friend' membership and follow the prompts.

Applying for Teacher Accreditation

Once you are a member of the A.I.C.D. you can apply for Teacher Accreditation. This can be achieved in the following streams.

a. Associate Diploma through Assessment or RPL

b. Licentiate Diploma through Assessment or RPL

It is preferred that teachers of the A.I.C.D Borovansky syllabus go through the levels of Associate Diploma and then Licentiate Diploma. However, those teachers transferring from another syllabus of which they hold Licentiate status, may seek Recognition of Prior Learning (RPL).

Registered teachers with an AICD Associate Diploma are eligible to enter students for assessments / examinations up to and including Grade 6.

To enter students in major assessments / examinations including Intermediate, Advanced 1 and Advanced 2, you must hold a Licentiate Diploma of the AICD.

Once your Licentiate application form has been completed and approved you should follow this process:

a. Licentiate Diploma through Assessment, go to the AICD "Shop", click on Teacher Qualifications and then "Licentiate Diploma Fee"

b. Licentiate Diploma through Recognition of Prior Learning (RPL) Please contact the Artistic Director via. the website.

These are explained on the following pages. You should read the guidelines and ascertain which is the most suitable path for you.

ALL Teachers accredited with the A.I.C.D. must abide by the A.I.C.D. Code of Conduct and the A.I.C.D. Professional Practice policies. (*Available via. the website under polices*)

Process to Licentiate Diploma

The process to achieving the A.I.C.D. Licentiate Diploma is:

1. Be a financial member of the A.I.C.D.
2. Be a minimum of 21 years of age
3. Hold a current Working with Children card or equivalent
4. Hold an A.I.C.D. Associate Diploma qualification or equivalent in another syllabi.
5. Be accredited by the A.I.C.D. as having prepared and entered students for examination who have subsequently obtained Commended, Highly Commended or Honours over a minimum of three years;
6. Apply formally by emailing the A.I.C.D. Artistic Director at: director.aicd@ballet.org.au If approved, the Artistic Director will send the Licentiate Application Form to be completed and returned.
7. Have references from previous examiners/assessors stating that the students you submitted for examination were of the standard required by the A.I.C.D. for Licentiate Diploma
8. Submit a letter/s of reference from a recognised teacher or mentor attesting to your ethical behaviour and professional integrity as a teacher
9. Show evidence of Professional development
10. Be proficient in Safe Dance Practices
11. Show awareness of the current Child Protection laws
12. Make a payment for your assessment or RPL via the website shop at: ballet.org.au (*go to Teaching in the shop and scroll down to Licentiate Diploma*)
13. Sit the Licentiate Diploma Assessment or receive Recognition of Prior Learning

All prospective candidates should make themselves aware of the '*Australian Guidelines for Teaching Dance*' available from the Ausdance website at: www.ausdance.org.au

Post-Class Questions

Candidates will also participate in a discussion with the assessor/s once the class has concluded and the students have left the room. (*20 minutes maximum*).

The candidate is to initiate the discussion in a way of positive self-evaluation of the class they have just conducted.

Topics for discussion are:

1. Teaching Methodology
2. Teaching Techniques used within the Demonstration Class
3. Ballet Theory as outlined in the Borovansky Theory book
4. The Demonstration Lesson Plan and Rationale
5. Analysis of how Ballet Vocabulary builds to Major examinations
6. Use of Music in Dance Classes ; including time signatures
7. Pointe techniques taking into account abilities and physiology of students

During the discussion, questions may be asked on Injury Prevention and Safe Dance practices. These may include:

1. What are two of the common dance injuries?
2. When injuries happen in dance class, what should you do?
3. What are some things that students can do to reduce the risk of injury?
4. Before commencing pointe work for girls or pas de deux for boys, what should you advise students to do?
5. How do you treat Sever's disease?
6. What are recommended items to have in a first aid kit for dance injuries?
7. Explain what the RICE treatment is and how it should be applied to an injury?

Assessment Class Criteria

The Candidate's demonstration class will be assessed on the following criteria:

1. Confident Presentation with positive role-modelling
2. Evidence of Effective Lesson Planning
3. Suitable Class Content
4. Effectual Teaching Methodology
5. Displays an understanding of the Borovansky Syllabus & its progression
6. Demonstrates an Understanding of Advanced Ballet Technique
7. Displays an Understanding of Pointe Techniques
8. Applies Correct Ballet Terminology
9. Shows adaptability and resourcefulness
10. Effective Time Management
11. Employs suitable Music
12. Effective communication skills
13. Appropriate, constructive correction
14. Shows an understanding of Safe Dance Techniques
15. Written documentation

Candidates should also reflect Safe Dance teaching practices both in the demonstration class and oral discussion.

Privileges of Licentiate Diploma

Anyone holding The Australian Institute of Classical Dance—Licentiate Diploma is entitled to use the letters L. AICD following their name.

A holder of the Licentiate Diploma may teach any grade or major level from the Borovansky syllabus, and may submit students from any grade or major level for examination.

The A.I.C.D. conducts regular seminars and workshops for teachers of the Borovansky syllabus, in most participating states of Australia. These are designed to refresh the syllabus and answer any questions in regard technique and content.

Major seminars are conducted on a yearly basis and address specific areas of the syllabus.

Teachers holding Licentiate status are eligible to mentor prospective teachers at the Pre-Associate or Associate Diploma level of the A.I.C.D.

Technique

Is what you fall back on when you run out of inspiration.

Rudolf Nureyev

Licentiate Diploma Through Assessment

This assessment is for teachers who want to teach and submit students for examinations and/or assessments at all levels of the Borovansky Syllabus.

We recommend that you have a Teacher/Mentor that is familiar with teaching the Borovansky Syllabus. Typically, this is the teacher that you completed your Associate Diploma with.

In order to apply for the Licentiate Diploma Teaching Assessment you must:

1. Be a financial member of the A.I.C.D.
2. Be a minimum of 21 years of age
3. Hold a current Working with Children card or equivalent
4. Hold an A.I.C.D. Associate Diploma qualification or equivalent
5. Be accredited by the A.I.C.D. as having prepared and entered students for examination who have subsequently obtained Commended, Highly Commended or Honours over a minimum of three years
6. Contact the A.I.C.D. Artistic Director at: director.aicd@ballet.org.au
7. Have references from previous examiners/assessors stating that the students you submitted for examination were of the standard required by the A.I.C.D. for Licentiate Diploma
8. Submit a letter/s of reference from a recognised teacher or mentor attesting to your ethical behaviour and professional integrity as a teacher
9. Submit a written statement of personal philosophy towards teaching classical dance; *at least 4 weeks prior to the assessment class*
10. Complete the Licentiate Assessment Task; *at least 6 weeks prior to the assessment class*
11. Show evidence of Professional development
12. Be proficient in Safe Dance Practices
13. Show awareness of the current Child Protection laws
14. Complete the Licentiate Diploma application form
15. Make a payment for your assessment or RPL via the website shop at: ballet.org.au (*go to Teaching in the shop and scroll down to Licentiate Diploma*)

The Process

Your completed application form must be accompanied by your Resume, a reference from a recognised Teacher/Mentor and examination results from the past three (3) years. You will then be required to pay the New Licentiate Teacher Fee using the Teacher Qualification Payments Page as outlined on Page 8 of these guidelines.

The National Examination Coordinator will contact you regarding the Licentiate Diploma Assessment class. The written documents on Personal Philosophy and History of Dance in Australia should be submitted to the Examination Coordinator at least 4 weeks prior to the Assessment Class.

The Assessment Class

Candidates will give a one and a half hour, non-syllabus demonstration class, with a minimum of five students and a maximum of ten, before an independent assessor/s.

The candidate may choose the class level, but it should be aimed at an Intermediate standard.

Candidates must demonstrate the development of the students' abilities in several exercises through coaching and repetition, rather than just presenting a succession of exercises only executed once.

The class may have some pre-preparation but should be given in such a way that the candidate demonstrates their teaching practices and methodology.

It should be succinct and at all times take into account the age and abilities of the student as well as reflect Safe Dance practices.

Pointe work must be included, both at the barre and in the centre.

Students of a range of abilities may be presented.

Candidates are also expected to present a solo they have choreographed for a male or female student of Grade 6 or Intermediate standard; being 2—3 minutes duration. *Teachers may use their own choice of style*.