The Australian Institute of Classical Dance Inc.

ACN: 056 462 036 (NSW)

Address: PO Box 357,

KATOOMBA, NSW. 2780

Email: director.aicd@ballet.org.au

Website: ballet.org.au

Australian Institute of Classical Dance Inc.

The Borovansky Syllabus.

An Australian Syllabus inspiring a new generation of Australian Dancers.

Contents

General Information	3
The Borovansky Syllabus	4
Borovansky Grades	8
Borovansky Majors	12
Results & Categories	15
Special Awards	16
Scholarships	17
Becoming an A.I.C.D. Registered Teacher	19

Becoming an A.I.C.D. Registered Teacher - 2

The A.I.C.D. has informative brochures on the different levels of accreditation and how they may be achieved. If you require more information on the different levels, please download the brochures for Associate Diploma and Licentiate Diploma from the website.

Once you determine which avenue is most suited, you can apply for teacher registration via the website at: ballet.org.au, click on the appropriate level; Associate Diploma or Licentiate Diploma, and follow the prompts.

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, once you become a member*)

The membership fees for teachers of the Institute are set by the National Committee of Management and reviewed annually. Membership forms and details are found on the website at: ballet.org.au

For any questions you may have in regard becoming a registered teacher with the A.I.C.D. please contact the Artistic Director; Kathleen Hamilton, at: director.aicd@ballet.org.au

A.I.C.D. Examination Board

Kathleen Hamilton F.AICD, ARAD (Solo Seal); Chair, A.I.C.D. Artistic Director

Marilyn Jones O.B.E., Hon DMUS; A.I.C.D. Founder

Michéle Johnston L.AICD - A.I.C.D. National Examinations Coordinator

Mark Brinkley O.A.M., ARAD, Dip ABS, Grad Cert Ed.

Jan Cerlienco L.AICD

Jak Callick L.AICD, ARAD (Solo Seal), Dip NZSB, Dip ABS, Cert.ThDn

Barbara Komazec F.AICD, A (Dip) CICB

Leanne Nicol, F.AICD. Dip Dance Teaching and Management

Becoming an A.I.C.D. Registered Teacher - 1

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

The A.I.C.D. has the following levels for teacher registration:

- **AFFILIATE TEACHER MEMBERSHIP** applies to junior teachers who have not yet completed their Associate Diploma.
- **ASSOCIATE DIPLOMA TEACHER MEMBERSHIP** applies to teachers who are teaching and/ or entering pupils for the Borovansky Exams or Assessments up to and including Grade 6.
- **LICENTIATE DIPLOMA TEACHER MEMBERSHIP** applies to teachers who are teaching and/ or entering pupils for the Borovansky Exams or Assessments for all syllabus grades and majors.
- **FELLOWSHIP** applies to teachers who have been granted fellowship status by the A.I.C.D. *This is awarded at the discretion of the Artistic Director and National Committee of Management.*

The process to A.I.C.D. registration is quite straightforward and you should follow the ensuing procedure:

1. Become a friend member of the Australian Institute of Classical Dance. *Go to the A.I.C.D. Store on the website, click on Membership and follow the prompts*.
2. Contact the A.I.C.D. Artistic Director at: director.aicd@ballet.org.au
3. Apply for Teacher Registration (*complete appropriate application form*)
4. Once you are a friend member of the A.I.C.D. you can apply for Teacher Registration. This can be achieved in the following streams.
   a. Through Assessment
   b. Through Recognition of Prior Learning (RPL)

General Information

The Australian Institute of Classical Dance (A.I.C.D.) is a not-for-profit organisation and a registered charity under the Australian Charities and Not for Profit Commission (ACNC). The A.I.C.D. also has Deductible Gift Recipient (DGR) status through the Registry of Cultural Organisations (ROCO), where donations above $2 are tax deductible.

It 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 National Committee of Management, 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.

Since 1996, the A.I.C.D. has held its 'Dance Creation' choreographic project every second year as well as 'The International Ballet Award'; which was initiated and held in Perth for many years until, in 2011, it took place in Adelaide. It also offers scholarships to the 'Houston Ballet Academy' and the 'New Zealand School of Dance'.

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

Dance and movement is an integral part of society and each one of us loves to feel carried away by the music and the movement that it can create. In the words of Friedrich Nietzsche – *"We should consider every day lost on which we have not danced at least once".*

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. She wanted her syllabus to be administered and examined within Australia, and that is how it remains today. Her dream was brought to reality when at a meeting of colleagues, the 'Australian Academy of Dancing Syllabus' was created. Xenia worked with Edna Busse, Janina Cuinovas, Paul Fibigs, Irene Mitchell, Lija Svalbe and other contemporaries to create the syllabus from Preliminary to Advanced levels. The first candidates were examined by Mme Borovansky in 1967.

In the 1990s, 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 2020.

Scholarships

State Based Scholarships/Awards

This award is bestowed on the Grade 5 student who achieves the highest Honours mark in in each state, for an examination, in a given year. These awards are named after prominent Borovansky dancers/teachers who did in fact, train with Madam Borovansky, danced with the Borovansky Company or aided in the creation of the original syllabus. Each award is at the discretion of the examiner.

The Awards are as follows:

New South Wales - The Edna Busse Award

Edna Busse was truly one of Australia's first homegrown ballerinas. Born in Melbourne in 1918, she was the first student at the Melbourne studio of Edouard and Xenia Borovansky in 1939. She was a member of the Borovansky Ballet and became one of the company's most admired ballerinas in the 1940s and early 1950s. She assisted Madam Borovansky in designing the original syllabus.

Queensland - The Charles Lisner Award

Keen to learn ballet, Charles took classes at the Borovansky Academy and was engaged by the Borovansky Ballet Company in 1945. He went on to establish what is now known as the Queensland Ballet Company.

South Australia - The Maxwell Collis Award

Max trained at the Elizabeth Street studios of Edouard and Xenia Borovansky, which he described as "rich and rewarding". He would eventually be offered a place in the original Borovansky Company as a soloist. Following a distinguished International career, he established the South Australian Ballet Company.

Victoria - The Lija Svalbe Award

Latvian born ballerina Lija Svalbe arrived in Australia with her family and taught classes at the Borovansky Academy. She assisted Madam Borovansky in designing the original syllabus and was one of the first examiners for the syllabus.

Western Australia - The Kira Bousloff Award

Madam Kira Bousloff danced with the Borovansky Company and was a valued friend of Xenia Borovansky. She was a contributor to the original syllabus and went on to establish what is now known as the WA Ballet Company.

Special Awards

Special Award Medallions

A Special Award Medallion may be issued to an examination candidate with the highest examination mark of 88% and over, in each grade or major level within each individual school. Only one medallion per level will be issued.

Garth Welch Award

This award is for boys; who are considered by the examiner, to show great potential and a positive attitude and is named after the A.I.C.D. inaugural President.

Should an examiner see such a boy, they will complete the Garth Welch Award nomination outlining their reasons for nominating the boy. The Examination Board will review all nominees from around Australia and decide on the recipient.

This monetary award will be forwarded to the recipient's school for future tuition in the Borovansky syllabus.

Please note that this is not an annual award.

A.I.C.D. Borovansky Scholarships

Student Scholarships will be awarded annually to Borovansky Syllabus examination candidates partaking in Grade 6, Intermediate and Advanced 1. These scholarships are for candidates who obtain Honours in their respective level.

The National Examination Coordinator reviews all examination results from around the country at the conclusion of all examination sessions and scholarships are awarded to the candidates with the highest marks. These monetary scholarships are sent to the recipient's school for future tuition in the Borovansky syllabus. Those with the highest marks may be awarded a scholarship or part-scholarship for their level. Scholarships may be awarded on a 1st, 2nd, 3rd basis. The A.I.C.D. Examination Board, will confirm scholarship recipients following the completion of the examination sessions in any given year.

Madam Xenia Borovansky

Photo courtesy of the National Library of Australia

Aims of the Syllabus

This syllabus aims to foster and develop;

* A love of dance and
* 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.

Results & Categories

Borovansky Assessments

Pre-Primary:
Assessment only. Reports, Certificates and Badges will be awarded to successful candidates. NO Mark or grade is given.

Primary, Grades, Majors:
Reports, Certificates and Badges will be awarded to successful candidates. NO Mark or grade is given. Certificate will state 'for successfully completing'

Borovansky Examinations

Primary, Grades, Majors:
Reports, Certificates and Badges will be awarded to successful candidates sitting an examination.

NO actual mark is stated on the report or certificate but a grade is given.

Required level not achieved - Less than 50%
Pass 50-54%
Merit 55-64%
Commended 65-74%
Highly Commended 75-84%
Honours 85-100%

Solo Seal:
A Certificate will be awarded to successful candidates.

Required level not attained - Less than 80%
Pass 80-90%
Pass with Distinction 90-100%

Borovansky Majors –3

SOLO SEAL AWARD

Candidates for the Solo Seal Award should have received Honours in their Advanced 2 examination.

Solo Seal is an award and should be approached and presented as a solo performance, not as a regular examination.

Professional and mature artistry should be demonstrated as well as a professional level of technical ability.

Candidates present an adage to demonstrate artistry, line and strength of technique, a series of virtuoso enchaînements and three repertoire solos from different periods of classical ballet.

Rationale of the Syllabus

The general philosophy of Xenia Borovansky and the original syllabus 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.*

Borovansky Assessments

The A.I.C.D. uses the Borovansky Syllabus as the basis for Assessments.

This is for students who may not have the technical ability to achieve the examination but still wish to partake and receive a report on their progress.

The Assessments are sorted into levels, with each level linked to the Borovansky Syllabus.

Students taking an assessment may be grouped with examination candidates; there is no need to separate into groups of those taking assessments and those taking an examination as they should all be executing the same exercises, enchaînements and dances.

It is clearly stated on the reports, whether a candidate is partaking of an examination or assessment.

Borovansky Grades

The Borovansky Syllabus is a set syllabus and all documented exercises should be shown within the examination, with the exception of Pre-Primary; where teachers have the choice to use the syllabus or create their own class. Similarly, where there is a choice of exercises and/or dances within the syllabus.

The A.I.C.D. encourages each teacher to express a personal style therefore, arm placement, head positions, port de bras and other embellishments may be added or excluded by the teacher according to the capabilities of the candidates being examined and the personal creativity of the teacher.

PRE-PRIMARY—Assessment ONLY

Pre-Primary is the first level of the Borovansky syllabus, and as such, includes the introduction of steps that will allow students to progress into future grades of the syllabus. However, it is important that teachers experiment with their young students, creating a class environment where steps, that are not specifically listed in the syllabus, are included so as to aid in the development of the students' skills level.

Pre-Primary provides an introduction into "turn out" by working from a parallel position and then first position. Body awareness is also initiated at this level which encourages good posture and the stretching of the feet, this will be used for allegro in future levels. It also introduces 'Rhythm Steps' like skips and gallops; in a structured form with music, this is to increase their awareness of musicality and coordination.

PRIMARY—Examination or Assessment

Primary is the first level of the syllabus where students, when at the barre, turn sideways. They are also introduced to the retiré, where they learn the 'drawing up' of the foot along the supporting leg; this is executed facing the barre so that turn-out and 'sickled' feet can be addressed comfortably.

It initiates the use of 3rd position of the feet. This is only shown at the barre; thus, allowing these young students to develop postural stability and hip turnout before moving into the centre.

At Primary level, students are familiarised with ¾ tempo, this aims at developing the students 'listening ears' by teaching them to clap in time with this rhythm.

Borovansky Majors –2

ADVANCED 1—Examination A or B, or Assessment

Advanced 1 is a beautifully choreographed level, designed to incorporate all of the previously learnt steps into fluid exercises at the barre and enchaînements in the centre.

New in this level, are the battement glissé relevé which later appears in the centre work, triple battement frappé and the flic flac which build strength in the foot for pointe work and allegro. Fouetté rond de jambe at the barre as well as the pirouettes de suit in the centre, prepares the student for the full fouetté rond de jambe which is performed in the next level. Adage at the barre incorporates fouetté of adage, penché, and grand rond de jambe which develops the students flexibility, strength and control for adage in the centre.

Pirouettes are taken up a step in this level, to turn in attitude and arabesque positions and to end in open positions. The allegro section is a progression from Intermediate but also introduces new and more advanced steps into the students repertoire.

Boys present a series of enchaînements with virtuoso male steps, as well as a male solo while girls have a series of pointe work studies. These sections are designed not only to show off learnt skills and virtuoso but also the increase and development of performance skills.

ADVANCED 2—Examination A or Assessment

Exercises at the barre are deliberately long in Advanced II, so that the candidate can demonstrate strength and stamina. This is also the case with the centre work.

The allegros are beautifully choreographed to incorporate a wide variety of technical and virtuoso steps while giving the student the opportunity to demonstrate their ability to perform with dance quality.

A high level of technique and dance quality is expected from both female and male candidates, at this level.

Advanced 2 is the end of the Examination Syllabus

Borovansky Majors –1

Female candidates at the following Major levels are eligible to sit either:

a. Major Examination A; which is the syllabus as written including all pointe work executed on pointe. Maximum mark 100%

b. Major Examination B; which is the syllabus as written including all pointe work but executed on demi-pointe. Maximum mark 84%

c. Borovansky Assessment; which is all of the syllabus work including the pointe work; but demonstrated on demi-pointe. This is for students who may have started classical ballet at a later age and who may not have the technical ability to achieve the examination.

INTERMEDIATE—Examination A or B, or Assessment

Intermediate is the first of the major examinations and it is recommended that candidates for this level are attending at least three classical ballet classes per week. This level consolidates all of the previous levels technical steps into longer and more strengthening exercises at the barre and with a focus on centre practice for stability, strength, control and body alignment.

The boys exercises are designed to improve ballon, batterie and pirouette skills.

Pointe work has a focus on relevé from two feet to one and introduces the student to pirouettes on pointe.

In this level, the Character work includes barre exercises and a Sevillana dance to develop the students knowledge in the Spanish style. This flamboyant, stylistic flare is represented in ballets such as Don Quixote and the Spanish Dance in Swan Lake, as two examples. This aids in broadening the students' performance skills.

Borovansky Grades -2

GRADE 1—Examination or Assessment

Grade 1 introduces the use of the five positions of the feet; at the barre, which is an extension on the three positions shown at the Primary level. Students are also introduced to En Croix, where they execute both the tendus and grand battement to all positions; en avant, de côté and en arrière.

Many of the Grade 1 exercises and/or enchaînements in the centre, highlight 3rd position of the feet rather than 1st position; which was prominent at the Primary level. They are also introduced to the glissade and sauté, which utilises exercises they have been learning at the barre.

In Grade 1, students are acquainted with the arm positions of 3rd and bras croisé. The Borovansky arms follow the Russian method; for third position one arm is in 2nd position and the other is in 5th, for bras croisé one arm is in 2nd position and the other is in 1st. It is important to note that some children do find the bras croisé arm position quite difficult to achieve without compromising their postural stability and placement. If a student is not capable of achieving this arm position initially, it is advised that they put their hands on their waist or girls could hold their skirts.

Grade 1 also introduces preparatory steps for Character dance, which is enhanced upon and executed in future levels.

GRADE 2—Examination or Assessment

The very first exercise at the barre utilises the retiré executed in Grade 1 but extends the exercise to a retiré passé. Similarly, the rises exercise learnt in Grade 1 is extended to include a cambré.

Although it is encouraged that most of the exercises commence in 5th position, it is vital to not force turnout in these young students. It is acceptable to use 3rd position for those students who cannot yet attain a stable 5th.

For the port de bras, students are introduced to the croisé position and 1st arabesque arms. The waltz de côté studied at Primary and Grade 1 is extended to include en avant and en arrière and the glissade derrière is incorporated into an enchaînement. There is a strong emphasis in this grade to develop an understanding of the cou-de-pied position, which will be extended and enhanced in future grades. For Grade 2, development is achieved through the polka en avant and petit jeté, and the pas de bourrée ordinaire. Other new step additions for Grade 2 include: chassé and pas de basque, as well as precise character dance exercises.

Borovansky Grades –3

GRADE 3—Examination or Assessment

Grade 3 is the level where students should be encouraged to achieve a correct 5th position of the feet utilising the turn out from the hips. However, it is always worth remembering that some students may never attain a stable 5th position and therefore it is anatomically safer to allow them to stand in a solid 3rd position while continuing to encourage greater hip turn-out.

It is also the level where it is recommended that students try to achieve a higher leg line of 90° when executing exercises like the grand battement rather than the 45° required for Grade 2. There is also a strong emphasis on the transference of weight both at the barre and in the centre, which leads to the execution of exercises en avant and en arrière; as in the pas de basque. The progression of the syllabus can be seen in exercises like the Grand Plié and Battement Fondu. The 1st arabesque arm position studied in Grade 2 is extended to include 2nd arabesque and an enchaînement containing both arm positions is performed in the centre. Similarly, the waltz studied in previous grades develops into a circular waltz placing an emphasis on 'dance quality'.

At the barre, students are introduced to rond de jambe and the performance of an Adage. In the centre, they learn preparation exercises for pirouette en dehors and assemblé soutenu.

GRADE 4—Examination or Assessment

The Grade 4 Borovansky syllabus is the level where students are required to achieve a correct 5th position of the feet utilising the turn out from the hips. However, this may not be possible for all students therefore, you should always adopt appropriate Safedance practices for each individual student.

The progression of the syllabus can be seen in exercises like the Demi and Grand Plié where the grand plié is now executed in 1st, 2nd and 5th positions and also introduces the demi plié in 4th position. The Battement Fondu executed à terre in previous grades, now lifts en l'air. There is also a greater emphasis on the use of the arms; especially at the barre.

The développé at the barre, studied in Grade 3, is expanded so that students now execute développé en croix. The pas de bourrée utilising the cou-de-pied position is developed in Grade 4 and performed en tournant. Students also execute pirouette en dehors, extending the preparation exercise learnt at Grade 3.

At the barre, students are introduced to Battement Frappé and in the centre, they learn pas de chat, sissonne fermé en avant and develop exercises previously learnt, as in; pirouette and jeté temps levé.

Borovansky Grades –4

GRADE 5—Examination or Assessment

Grade 5 is the first level where female students may perform pointe work if they are assessed to be physically mature and strong enough. The student should learn the pointe work on demi pointe before progressing onto pointe if/when they are ready. Pointe work is not compulsory for examination but the pointe exercises must be shown either on demi pointe or pointe in the exam. Male candidates perform a series of enchaînements that have been specifically designed for males in this age bracket.

There is an introduction to the ecarté position and the plié at the barre is extended to include a grand plié in 4th position. Students are introduced to; petit fondu and battement fouetté à la seconde as well as petit battement. There is emphasis on safely developing hip rotation and this is executed both at the barre and in the centre. The exercises in the centre become more like enchaînements where the dance quality and artistry is both encouraged and developed. This allows students to perform, not just execute exercises by rote learning.

There is a strong emphasis on the Character work associated with classical ballet and this is demonstrated by both the Mazurka and Hungarian enchaînements.

GRADE 6—Examination or Assessment

Grade 6 is the final grade level of the Borovansky syllabus and it is expected that students who have studied the various prior grades, should have developed a strong technique and a complete understanding of the classical ballet genre.

Double battement frappé is introduced at the barre to develop an understanding of batterie steps in the centre.

There are two adages in the centre to develop different qualities. One is more technical for strength and other more lyrical to develop a sense of artistry. The ecarté position is developed from Grade 5 to be en l'air with a relevé and new steps such as fouetté raccourci, turns en diagonale and grand jetés are introduced.

Pointe work is developed further to incorporate centre exercises. It is strongly recommended that if a student is new to pointe work in Grade 6, that they firstly master the Grade 5 pointe exercises for a few weeks before proceeding with Grade 6 exercises. Again, the pointe work is not compulsory in Grade 6 but if the student is still not ready for pointe work, the exam candidates must perform the exercises on demi pointe to demonstrate to the examiner that they are aware of correct pointe work technique and the body awareness necessary to proceed to the major levels of the Borovansky Syllabus.

Male variations are also extended to reflect an increase in competence.