



The Cecchetti Times

The Cecchetti Society of Canada

October 2016

Founded 1949

Vol 4 No 1

Inside this Newsletter

Examination Fees.....	2
New Councilor.....	2
New Examiner	3
National Summer Conference	4
Envisioning Meeting	8
CICB International Competition 2017	9
CSC Teacher Website Form	10
From the Archives.....	11
Notes from Council & Examiners.....	16
Reminders from Head Office.....	18
New Members & Upgrading Teachers... 19	
Margaret Saul Scholarship.....	20
CSC Contacts.....	21
2017 Membership Renewal Invoice.....	22

International Professional Development for Canadian Examiners

Diane van Schoor was the invited Guest at the Canadian Board of Examiners meeting Feb 3-5, at Canada's National Ballet School in Toronto.

After a wonderful day of observing classes at the school, we discussed Cecchetti principles, general expectations for examining Licentiate and Fellowship and the future of this great method.

We reviewed in depth the Final Diploma syllabus as a group and Miss van Schoor initiated many stimulating and thought provoking discussions. In all our discussions Miss van Schoor shared her knowledge and artistry with great generosity and encouraged everyone's input. It was a motivating and inspiring three day meeting for us all.



Diane van Schoor with Valentia Gurovsky and Examiners February 2016

Left to right: Carina Bomers, Joyce Shietze, Christine Richardson, Jane Wooding, Suzanne Plante, Valentia Gurovsky, Bleiddyn Bellis, Diane van Schoor, Margaret Dalwood, Deborah Bowes and Rosalie Deligioridis

Examination Fees as of January 1, 2017

Examination Fees Dancers			Examination Fees Teachers		
Primary		\$51	Intermediate - B		\$143
Standard 1		\$56	Advanced I – B		\$180
Standard 2		\$61	Advanced II - B		\$198
Standard 3		\$63	Fast Track Inter / Adv 1		\$200
Standard 4		\$66	Related Subjects 1 or 2		\$150
Standard 5		\$71	Associate		\$588
Standard 6		\$76	Associate Diploma		\$510
Senior Certificate		\$120	Licentiate Assessment		\$200
Grade 1		\$68	Licentiate		\$600
Grade 2		\$73	Fellowship Assessment		\$200
Grade 3		\$78	Fellowship		\$725
Grade 4		\$87	Diploma		\$600
Grade 5		\$94	F.T. Inter / Adv 1		\$230
Grade 6		\$100	Fast Tracking Assessment		\$200
Presentation Classes		\$55	F.T. Associate / Licentiate		\$725
Intermediate - A		\$143	Affiliate Assessment		\$200
Advanced I - A		\$180			
Advanced II - A		\$198			
Diploma		\$600			

New Councilor



Taryn Samson - Klassen a native Calgarian received her early training under Gillian Howatt. She began her professional training at the Royal Winnipeg Ballet School and then at the National Ballet School. Taryn later returned to Calgary where she continued her training at the School of

Alberta Ballet. She trained for several years under the direction of Murray and Nancy Kilgour and was a member of the first ever graduating class of the Professional Graduate Program (formerly pre-professional). She also performed with Alberta Ballet Company. Taryn also spent two summers at the Banff Center for the Arts Summer Dance Program and was a part of the National Artist's

Program performing at the 2003 Canada Winter Games.

After suffering several injuries, Taryn began her teaching career in Calgary over 10 years ago. She joined the faculty of the School of Alberta Ballet's Professional Division as a full-time teacher in 2011. Taryn has worked to refine her teaching skills under the mentorship of esteemed teachers such as Murray and Nancy Kilgour, Joyce Shietze and Ashley McNeil. Taryn was promoted to Head of Junior School, Professional Division in 2013.

Taryn holds her Licentiate with the Cecchetti Society of Canada and was the 2013 recipient of the Margaret Saul Scholarship Award. Taryn also holds the Enrico Cecchetti Final Diploma which she achieved through the mentorship and guidance of Nancy Kilgour. Taryn is also a certified Fitness Table T.C.P instructor.

In addition to her ballet and teacher training Taryn has had many years of management experience. She has managed several retail operations and was the office manager for The Fitness Table Calgary. In her current position as Head of Junior School at the School of Alberta Ballet, Taryn is responsible for all day to day operations as well as long term planning for the junior levels of the Professional Division. Her tasks

include scheduling, parent communication, program planning and managing, planning and execution of summer school and full time programming, to name a few. This experience has given Taryn a vast understanding of ballet programming from both an artistic and administrative position.

Taryn Samson-Klassen LCSC-CICB, Enrico Cecchetti Diploma

New Examiner



Amy's passion for ballet began with the accomplished ballet teacher Nancy Campbell in Hamilton, Ontario followed by Patricia Bradshaw at the Burlington Dance Academy. Summer dance training included Quinte Ballet School in Belleville, The School of Dance in Ottawa, and the George Brown College School of Dance in Toronto.

After moving to Toronto and completing a Bachelor of Science degree in psychology at the University of Toronto, Amy entered the National Ballet School's Teacher Training Program. Since graduating in 1992, Amy has taught ballet to students of all ages, from beginner to advanced levels, at numerous dance schools in and around

Toronto, as well as secondary school, and post-secondary school dance courses.

Throughout her continued professional development Amy has studied with a multitude of renowned international teachers, including Glenn Gilmour, Nancy Kilgour, and Diane van Schoor.

A devoted student and teacher of the Cecchetti Method, Amy holds the Enrico Cecchetti Final Diploma.

In addition to her teaching positions, Amy has held a variety of management roles for dance programs across the Greater Toronto Area. Specific managerial roles include: Principal of Interplay School of Dance, Principal of the Post-Secondary Program at George Brown College School of Dance, and also co-developer of the Bishop Strachan School Summer Arts Workshop in Dance & Art.

Currently, Amy teaches at the Pickering School of Ballet / Interplay and the Sean Boutilier Academy of Dance.

Amy Hoffman, Fellow & Examiner, CSC-CIBC, Enrico Cecchetti Diploma

From Studio to Stage and Everything In-between – Cecchetti National Summer Conference 2016



Summer School 2016 / by Kristen Sawatzky

As teachers we are constantly giving everything we have to our students and those around us. It is rare that we get opportunities to be the recipients.

The Cecchetti National Summer Conference 2016 was one of those rare opportunities for me. Teachers and students from all over Canada gathered in Winnipeg, Manitoba at the beautiful Royal Winnipeg Ballet studios for four days of education, inspiration and comradery.

The talented guest faculty was headed once again by the iconic Diane van Schoor who was gracious enough to share with the teachers and students her vast experience and knowledge of classical ballet and the Cecchetti method. This year's theme "*From the Studio, to the Stage*" was brought to life through each class and wrapped up

with an informal demonstration by the students in the studio theatre.

We began day one by observing an inspiring class taught by Ms. van Schoor to the Intermediate/Advanced class. She began the class by expressing that although the theme of the conference was "*from studio to stage*" this is something that is an integral part of her teaching in every class. She often quoted "the theatre is your classroom" and demonstrated how important this was for a dancer's daily training.

The class moved methodically through her theme of ronds de jambes and rotation of the hip and shoulder. Each enchaînement challenged the students to further analyze and enhance the use of their own rotation. Following the students class, it

was our turn to get up and experience for ourselves Ms. van Schoor's teaching.

She kept the same theme for the teacher's class depicting various progressions along the way. After lunch we gathered in the studio theatre which had now been set with lighting and curtains for an Advanced 2/ Diploma lecture where Ms. van Schoor brilliantly illustrated just how perfectly the Cecchetti method and Cecchetti himself always brought his class work from the studio to the stage.

An unexpected treat for this class was the addition of Mr. Roland Thompson accompanying on the piano. Ms. van Schoor taught and guided School of Alberta Ballet graduate and Winnipeg native Kendra Woo, through several set enchaînements including the ballotté step from Advanced 2 and the first and second Monday steps from Diploma.

She coached Kendra to not only refine the technique but to parallel the technical with the artistic principles. Ms. van Schoor in a very short amount of time was able to portray the scenes and the mood as if we all stepped right into Giselle's world and demonstrated how Cecchetti's masterful work can be taken directly to the stage.

Following this inspirational demonstration we participated in a Diploma class where Ms. van Schoor continued to stress the importance of the parallel between the technical and artistic principles that make Cecchetti's work so incomparable. Day one came to an end after an energetic and uplifting character class taught by Kristina Washchyshyn.

The students were having an obviously wonderful time exploring new movements and styles. Ms. Washchyshyn guided students through a detailed class including barre and centre work before teaching them an excerpt from the Czardas in Swan Lake. The students worked in partners and quickly demonstrated the new steps with excitement and enthusiasm.

Day two started off with another exceptional class taught to the Intermediate/ Advanced students by Ms. van Schoor which focused on fouetté movements. Students were once again challenged to

not only focus on the technical aspects of their dancing but to be aware of their audience and dance with artistry and performance. The teachers also met this challenge in Ms. van Schoor's teacher's



Kendra Woo moving into repose / by Kristen Sawatzky

class where we experienced the continuity of the fouetté theme. After lunch we were once again delighted by Ms. van Schoor's Diploma lecture and presentation. She began by discussing the value of linking steps.

She engaged Kendra Woo to demonstrate a short enchaînement entirely composed of linking steps which highlighted each of their technical function and distinct rhythm. Carrying on with the "studio to stage" theme Ms. van Schoor coached Kendra through four more unique and equally fascinating Diploma enchaînements.

She began with the fourth Thursday step emphasizing the use of musicality and artistic nuances to demonstrate the style of "Sylphide". Second she chose in contrast the fourth Saturday step to which she fondly refers to as "The Dinorah Step". With Ms. van Schoor's coaching Kendra was able to depict the image of Dinorah playfully dancing with and chasing her shadow. The next step Ms. van Schoor chose to showcase was the third Saturday step, affectionately known to many as

“The Chewing Gum Step”. The step as it appears in Sir Frederick Ashton’s *Les Rendezvous* shows the effective use of “chassé” as a linking step. The final step of the afternoon was the third *autour de la salle* which brings itself to the stage in *“La Esmeralda”*. Contrasting the soft, delicate nuances of the previous *Sylphide*, Ms. van Schoor demanded a commanding presence to accurately interpret the



Diane van Schoor / by of Kristen Sawatzky

character. All four steps though so unique were all united in their effective use of linking steps to show dynamic rhythm and aid in technical execution. Once again joined by Mr. Thompson, the steps were only enhanced with the attention to musical details and expert guidance from Ms. van Schoor. It truly was an inspiration to witness the figurative and literal marriage between teacher and musician to achieve the true value of Cecchetti’s work. After another teacher’s diploma class we joined the students for a lecture. Guest speaker, Aman Hussain, gave an informative session on the topic of performance enhancement and how teachers and

students can prepare themselves mentally for the rigours of ballet training and performance.

Day three followed a similar schedule to that of day two though I chose to take the opportunity to observe Ms. Jane Wooding as she taught the Grade 5/6 students their open ballet class. Ms. Wooding’s kind nature and demanding hand combined to achieve incredible results from the group before her. Her skillfully constructed class challenged the students to explore and refine their use of weight transfer and left us all feeling inspired. The third and final Diploma lecture given by Ms. van Schoor began with a discussion on *port de bras* and all the Cecchetti theories that are encompassed within it.



Jane Wooding / by Kristen Sawatzky

Three Diploma steps were highlighted in the continuation of the *“Studio to Stage”* demonstration. The fourth Tuesday step, the fourth Friday step and the first diagonale were all coached and performed to showcase their unique qualities. Following the Diploma work, Monique Lavoie shared her vast knowledge of conditioning for

dancers by leading the students through a series of exercises designed to support dancer's technique. Her fun yet challenging class allowed the dancers to develop more awareness of how their body functions and how essential quality core conditioning is to compliment any dancers training. Day three finished with an insightful presentation by Jacqui Ladwig that took us inside "*The Dancing Brain*". Ms. Ladwig helped both teachers and students to better understand the stages of learning and how the study of motor learning and motor control can deepen our understanding of how dancers learn.



Roland Thompson playing for Diploma / by Kristen Sawatzky

The final day of the course continued to enlighten and inspire us, despite the exhaustion that was setting in! Getting one more opportunity for a teacher's class and Diploma class with Ms. van Schoor proved we could never get enough. Ms. van Schoor continued to share her wisdom and experience and allowed us to deepen our understanding of the Cecchetti method. How blessed we were not only to have Ms. van Schoor share her knowledge and stories with us but combined with Mr. Thompson's exemplary accompaniment created an experience none of us will soon forget. What better way to finish off a week revolving around the "*Studio to Stage*" theme than with an informal presentation by the students in the studio theatre. In just a few short days, the students prepared repertoire, variations and contemporary choreography to present. Jane Wooding, Caroline Gruber and Danielle Matte all worked tirelessly with the students to give them the opportunity to present their hard work to an audience and truly experience the process required to go from the studio to the stage.

A dancer's thirst for knowledge is never fully quenched. As teachers we continue to pursue opportunities to learn and grow in order to better support the needs of our students. After these four days, both teachers and students alike, left feeling stimulated and refreshed to take on a new year. With new tools in my pocket and a refreshed spirit I feel ready to challenge myself and my students to achieve a new greatness. I am honoured to be a part of a Society that gives teachers the opportunities to come together to grow in our knowledge and passion for teaching and the art of classical ballet.

Taryn Klassen, Licentiate CSC-CICB, Enrico Cecchetti Diploma

Envisioning Meeting

On August 6th this year the Cecchetti Society of Canada's Examiners, Council, Provincial Representatives and Administrator, 20 participants in all, spent the day in Winnipeg at a facilitated workshop envisioning the future of the Society. While this was a new experience for many, each participant brought a positive, open-minded and invaluable perspective to the discussions. The atmosphere was energetic yet respectful and collegial yet distinct. Overall the day affirmed both our common goals and the individualized needs of our members in this vast and diverse country we are fortunate to call home.

We began at 9 am with our facilitators, Brad Lutz and Jane Helbrecht of Acuity HR Solutions, introducing themselves and outlining the day's agenda. Jane and Brad were delightful to work with, keeping us on track with a light touch and encouraging both 'blue sky' and concrete suggestions for each of the topics that was introduced. In addition to the members at the table, the Provincial Representatives contributed ideas from their members, which greatly enhanced our discussions.

Themes that emerged from our discussions included increased media presence and membership development. Many of the media related ideas were timely as they can be incorporated into the new website. With regard to membership development, initiatives such as working with dancers' transition

centres, mentorship for new members and translation of materials into both official languages were prioritized. Support for current members was also discussed at length with increased communication, advertising support, enhanced professional development, long distance travel assistance and meaningful acknowledgement of volunteers agreed upon as important initiatives.

Another area of discussion centered on identifying the qualities that make the Cecchetti Method, and our Society, unique. The need to promote the strengths and standards that are exclusive to the Method, and which make it an inimitable choice for all sections of the dance community, need to be outlined and advertised. Our exceptional lineage, examination-qualified teachers, and ability to offer programs to the full spectrum of today's dance students are invaluable assets.

This was a day to remember, and one I felt privileged to attend. Going forward, our task will be to explore the inspired and creative ideas that came out of the day, implement the ones that are currently feasible and plan for those that require increased funding and new partnerships.

Deborah Bowes
Fellow and Examiner

IMPORTANT NOTICE!

New Membership Renewal Invoice for 2017

Membership renewal applications will no longer be sent out by Canada Post. 2017 renewal applications will be sent electronically to your e-mail address we have on file November 1, 2016. It is very important you ensure we have your correct e-mail address and your personal membership information is up to date. View the new Membership Invoice at the end of the newsletter.

Cecchetti International Classical Ballet Competition

Florence, Italy July 31-August 5, 2017



Competition Divisions:

Junior division:

- 14-16 years of age (at onset of competition)
- Must have passed Intermediate examination
- Will demonstrate the 1st set of Port de Bras in video and in non-syllabus class on stage.
- See list of approved variations
- Contemporary piece not to exceed two minutes

Senior division:

- 17-20 years of age (at onset of competition)
- Must have passed Advanced One examination
- Will demonstrate the 2nd set of Port de Bras
- See list of approved variations.
- Contemporary piece not to exceed two minutes and thirty seconds

Competitors must be a student and not a professional dancer i.e. anyone who is employed as a full time dancer with a professional dance company. This includes dancers who are not currently employed but have been in the past.

CICB Junior and Senior Divisions Approved Variations and Required Elements

For a complete list of required Approved Variations and Required Elements to include on audition DVD go to www.cicb.org

2017 CICB Required Classroom Exercises

CICB 2017 Important Dates to Remember:

- Application and DVD submission deadline is January 15, 2017
- Competitor arrival date Saturday, July 29 or Sunday, July 30, 2017
- Competition begins Monday, July 31, 2017
- Competitors depart Sunday, August 6, 2017

For more information contact CICB Delegate Joyce Shietze

Cecchetti International conference in Italy—all Canadians have their own panel to vet who goes to the competition. For the junior category, age 14-16 the panel can award \$1500. To a worthy candidate (a portion of or the entire amount or not awarded at all) Candidates must be training in Canada. CSC has a link to the CICB on our website.

TEACHERS! SUBMIT APPLICATION BELOW FOR ADVERTISING ON THE CSC WEBSITE



Dear Member,

If you would like to be listed on the CSC website, or if you are already on the website and your information has changed, please fill out the following form and return it by post or e-mail to the CSC Head Office. You may list as much or as little as you wish.

I (please print) _____ give permission to the Cecchetti Society of Canada to advertise the following information on the Cecchetti Society of Canada Website. I will update the Society immediately of any changing information.

Signature _____

Date _____

Please provide any of the following information as you would like to appear on the web:

Name:	
Qualifications:	
Telephone:	
Mobile:	
Email:	
Website:	

Information for this part of the website is collected and updated quarterly. Deadlines for submissions of contact information for posting are: **January 1, April 1, July 1, & October 1.**

From the Archives

MEMORIES OF JACK BICKLE 1913 -1996

This comes to you with thoughts shared with several friends who were in ballet classes with me in Windsor, Ontario 55 years ago. Several are part of a local company and still performing. You do the math, but it certainly explains and is proof of the benefits of dance especially dance taught by the right teacher.



Jack Bickle, c. 1943 / Courtesy of Dance Collection Danse

Some were very young during our peak stages as Ballerinas and others were considered “young adults”. Some danced with different teachers at studios in Windsor, Ontario, but the luckiest of all were those of us who studied with Jack Bickle, The Ballet Master of the Cecchetti Society.

Jack was one of the first examiners for the Cecchetti Society and travelled to several other countries as their representative to fine tune students learning the method in order to perform with skills required to pass the exams with the best of grades.

There were eight grade levels at that time, and those who chose to become professional dancers or teachers and/or owners of their own studios needed the Cecchetti method of dance to become accredited. Cecchetti, like Mr. Bickle, was the method for serious dancers.

Often schools or programs in Arts related schools will educate students in more than one method, but in my day it was Cecchetti and Jack Bickle. They were synonymous.

I was an adult student of Mr. Bickle’s from about the 60’s when I was in my late 20’s and I believe that he did not retire until he was in his 80’s. Getting to know him at every stage was more than what one would refer to as “interesting”.

It was like sharing a gift with a mind and body that was every dancer’s dream. Jack was 90 when he entered a retirement home and when my friends and I would visit him there as often as we could there was always a time out for him to run to the back of the lounge and come down the floor doing perfect pirouettes or choosing to stand with one leg supported on the ground

and other lifted as close to his ear as possible in perfect pose without any sign of losing his balance. He made the assisted living home a happy place to be when he would dance through the facility, perfect posture, perfect technique and the true joy that dance can bring to the dancer or the observer.

When our small group would meet in his studio, there would be about 8 of us per class. His studio was very small, approximately 15 feet wide and 100 feet deep, mirrors on one side of the room and ballet barres on both sides, piano at the entrance door and large poodle nearby waiting to greet the dancers any time she awoke.

Typical of most dance class, center floor moving from one end to the other of the studio using different combinations was the reward for all the hard work of perfecting technique while at the barre, but the studio being so tiny it made most of us look like professionals when we attempted just two pirouettes at best managing not to lose our balance or turn our bodies the wrong way.

My recollection is that he was born in England but performed in many other countries learning new techniques, teaching and examining wherever he was needed. Taking an exam under his keen eye did not cause most students fear or discomfort because while perfect technique and good comprehension skills were required, the loving and kind spirit of this caring man was obvious. Most dancers are geared to do their best at all times and it was always a pleasure to receive a kind comment or correction from the Master himself.

If there was a down side to this man it was the gift of gab and he often got side-tracked telling an important story about something he wanted to share with us. While so doing, it could be a lengthy stay at the barre trying to remain interested and staying focused because we had to be ready to return to the reason we were there whenever he was ready.

We all became very skilled at the technique of listening because he often told us many wonderful stories of his years as a performer in some unique location at a place so many of us had never heard of before.

In addition to being an examiner for the Cecchetti Society of Canada those of us who studied with him recall that he went to Australia for long periods of time to examine students, and spent weeks and weeks training

and enjoying his time there. He was indeed loved and respected by all who came in contact with him, even though there was a different side to him as Jack Bickle the interesting young man who loved what he did and was able to enjoy every new experience that came his way.

My daughter was in her early teen age years when she joined our adult ballet class and many times we all joined in laughter when she would perform a perfect adage portion of her class, standing center floor and because of the narrowness of the room the unfortunate students to the right or left of her had to maneuver space in order to be able to perform the same patterns, but Jack was always there to raise her arms and get her out of the way so as not to interfere with the others in the room.

There are many remembrances similar to this with legs as well as arms as other students tried to show off their skills within the confines of the size of the studio. None of this was a negative in any of our evaluations of the outcome of the resulting product.

When Jack died after several years in the retirement home it was a very sad time for many of his students and I can still remember the beautifully choreographed

farewell to Mr. Bickle created by some students, other teachers who knew him well. The attendance of those in the church confirmed what I have tried to convey to you. He was a gentleman, a brilliant teacher, a very talented performer even when he was a resident in the retirement home, but above all he loved his friends, cherished his students, was faithful to his church and his community and will always be remembered as “The Ballet Master of the Cecchetti Society”, our mentor, and we loved him dearly.

(At this point in time I would like to share with our readers the fact that I have just discovered that all of the archival dance information that involves Jack Bickle is stored at *DANCE COLLECTION DANSE in Toronto* and it will be made available to us in order to obtain a professional outline of the Jack Bickle from Windsor, Ontario that we have lightly touched upon in this personal introduction. It is our intention to share this important time in his life with our readers once the information is available to us).

Madelyn Weingarden

A former Cecchetti member, Madelyn had her own school in Windsor, Ontario from 1977 until 2005.



Jack Bickle rehearsing members of the All Clear Show, Royal Canadian Air Force, 1943 / Courtesy of Dance Collection Danse

Upcoming Workshops 2016

QUEBEC WORKSHOP Sunday, October 23, 2016

Cecchetti Quebec is very excited to be hosting a full day workshop on teaching preparatory levels on October 23 with Joanna Abbatt, an expert in anatomy and physical constraints of young children, teaching the first half and Pascale Lalonde, director of the recreational program at the École Supérieur de Ballet du Québec teaching how to approach preparatory ballet classes. An interesting day for anyone working at this level.

At this time we would like offer our congratulations to Jacqueline Simoneau, the daughter of Linda South-Simoneau – one of our members who performed in the synchronized swimming duet category at the Rio Olympics, finishing 7th overall.

Wishing everyone a wonderful year 2016-17.

Hélène Brodeur csc-prov-qc@cecchettisociety.ca

ONTARIO WORKSHOPS

Ontario Cecchetti Majors' Workshop – Sunday, November 6, 2016 at NBS

Grade 6 to Advanced 2 levels

Syllabus and non-syllabus classes including pedagogy classes for teachers and flamenco and contemporary classes for students

Ontario Cecchetti Grade's Workshop – Sunday, February 26, 2017 at NBS

Grade 1 to Grade 5 levels

Syllabus and non-syllabus classes including creative movement, character, flamenco, contemporary and history of dance classes.

Registration form and schedule is available on the CSC website

Anyone interested can contact Anne-Marie Pilon-Gerdun: csc-prov-on@cecchettisociety.ca

Upcoming Workshops 2016

CECCHETTI SOCIETY OF CANADA/ALBERTA FALL WORKSHOP

Sunday November 13, 2016

At the newly renovated
Edmonton School of Ballet
8205-90 Avenue 3rd Floor

Guest Examiners

Joyce Shietze & Margaret Dalwood

csc-prov-ab@cecchettisociety.ca

Upcoming Workshop 2017



THE CECCHETTI SOCIETY OF CANADA/BC PRESENTS:

The 31st Annual Cecchetti Classical Ballet Awards
and Competition

Sunday 29th January 2017

SHADBOLT CENTRE FOR THE ARTS,
Deer Lake Park, Burnaby, BC

The performance will be held at the James Cowan Theatre from 1:30-4:30 pm followed by a short Reception

GUEST ADJUDICATOR:

Janice Gibson

Tickets may be purchased at the door. Suggested donation price \$10.00

For more information: csc-prov-bc@cecchettisociety.ca

Upcoming Workshop 2017

CECCHETTI SOCIETY OF CANADA/BC



SPRING WORKSHOP
Saturday, March 11th and
Sunday, March 12th 2017

SHADBOLT CENTRE FOR
THE ARTS
Deer Lake Park, Burnaby, BC

For more information:

csc-prov-bc@cecchettisociety.ca

Sheila's adventures in retirement



Henry and Sheila Kennedy

A little different from what one might envisage but looking after my husband, Henry, is proving very fulfilling with so much help and kindness from so many people.

Then it was a big surprise when we received an invitation to see the Duke and Duchess of Cambridge when they were in BC and the Yukon last week. The occasion was at The Cridge Centre for the Family, the oldest charitable organization in BC, founded in 1873 as the BC Protestant Orphans' Home; the very same building where Henry and his brother arrived 86 years ago.

It is no longer an orphanage but now caters for a wide diversity of ailments and family problems that are valued by William and Kate. They were truly amazing in their genuine interest and empathy and we managed to be there.

Sheila

Notes from Council and Examiners

Starting January 2017

1. The new minimum daily time requirement for examinations will be 6 hours per day.
2. Two standard candidates will be allowed to enter exams. As three is the minimum number, the school will be required to pay for the missing candidate.
3. New Presentation Class fee will be \$55.00 per candidate for all levels.
4. Any candidate may re-take an examination after 6 mos. The candidate must pay for it again and the higher mark will stand. This does NOT apply to qualifying examinations.
5. To enter an Advanced 2 candidate, the instructor must have themselves hold Advanced 2 and Licentiate certificates.
6. All examiners are willing to teach and examine the standard levels. They would all need to be given sufficient time for review.
7. Workshops for the standards need to have your best musician.
8. Absolutely no photos or video are allowed during workshops. All in-studio cameras must be turned off.
9. Diploma Candidate application forms have 2 signature lines 1st line is the candidate 2nd line is the candidate or coach from the last 6 months. The office needs to know who the coach is so the coach is not invited to examine.
10. Note to Teachers: Please insure that you phone the examiner at the hotel before 8pm in on evening before your examinations to establish details of transportation.
11. Reminder to teachers: Please remember to photocopy and retain a record of your students' quick results for use later when upgrading. Any school hosting an examiner-in-training will be paid \$15.00 per day.

Working on the new Grades Music



Peter Dala, Joyce Shietze and Matt Skopyk / by Margaret Dalwood

My Experience with Presentation Classes

Three years ago the Cecchetti Society of Canada implemented Presentation classes as an alternative to the Grades and Standards for examination purposes. As an examiner I have seen first-hand the pleasure and joy the children have shown in presenting their hard work alongside their classmates, where in the past the opportunity may never have been afforded to them.

In my own teaching practice I also have employed the Presentation classes. Like so many of my colleagues I may have a few children within a class, who although are diligent in their studies, may not be examination material.

However, I have also used the Presentation classes for other dancers as well, and this is what I have been asked to share.

I shall use two students as an example without using names.

The first student had to stop her classes due to financial restrictions. Upon her return, I was at a loss as to where to place her. Although extremely talented there were too many holes in the basic technical skills. The first year, she entered her Standard 3 and her grade 3 as Presentation classes. The following year she successfully passed her grade 4 examination.

The second student sustained a lower leg injury in the summer. In November she was scheduled to enter her grade 6, unfortunately her injury kept her from jumping until the end of October leaving her off the examination schedule. The student did a grade 6 as a Presentation class instead. Fifteen months later she successfully passed her Intermediate exam with the rest of her class.

Why did I use the Presentation classes for both these dancers? In each individual's case they could spend more time on the weakened areas without feeling the frustration of being excluded or punishment of being held back. The pressure of an examination was removed and both dancers were able to successfully return to their respective level and training program.

In short, I am so pleased with how the Presentation classes may be used to benefit so many dancers with individual needs. I hope to continue to include them as an option alongside the grades and standards.

Respectfully,

Margaret Dalwood
Fellow and Examiner
CSC-CICB, FISTD

2017 CICB Competition News

Members of the Panel for the CICB Competition have \$1,500 to award to a promising Canadian competitor to help with travel and accommodation expenses.

The deadline of January 15, 2017 is coming up soon for all Canadian students who would like to represent Canada in Florence, Italy this coming summer. Dates of the competition are July 31 to August 5, 2017.

Application for Canadian adjudication is available at www.cecchettisociety.ca [Go to News and Events page.](#)

Details of the competition are available at www.cicb.org

Reminders from Head Office

- No videos, camera shots or recordings are allowed during examinations and workshops
- Examinations: all candidates must be numbered consecutively. Example: if there are 60 candidates, the numbers will run from 1 to 60. The students will wear numbers corresponding with the numbers on the timetable, and with the numbers on the examination reports. Where a day is being shared by more than one studio, the host studio is responsible for creating the timetable which includes all studios involved. There should not be two candidates with the same number on the same day in the same studio, even if the candidates are from separate schools.
- Make sure all candidate's birthdates fall within the guidelines for submitting candidates for each level of examination.

CSC Sales & Membership

Thank you to all the members who submitted their membership dues early or before the deadline. It's that time of year again and 2017 membership renewal invoices will be mailed early November 2016.

Your membership renewal cannot be processed unless you fill out the renewal invoice completely. All information must be completed and returned with your membership invoice and payment.

Members who apply for the **“Reduced Membership Rate”** must sign the declaration on the renewal invoice and submit with payment in full by January 31, 2017. Should the member's renewal form be received after January 31, 2017, full membership fees are \$340.00. The reduced rate will **NOT** apply after January 31, 2017.

Upon receipt of payment of dues, and PD receipts (if applicable), membership cards and tax receipts will be issued. **Note:** please advise us if there are any changes in your personal contact information.

Ads, Articles and Submissions for the newsletter: Please submit ALL communication to be published in Microsoft Word... Pictures should be 300 dpi in JPG file format.

I look forward to hearing from you.

Kind regards,
Brian Sheffield

➔ Not all teachers took advantage of taking a workshop to reduce membership fee by \$50 last year. Please note that you might ask for a private lesson with the examiner at your students' examination session. If you applied early **it should be easily arranged.**

Christmas Holiday Hours of Operation

CSC Head Office and Sales & Membership will be closed for the holidays from December 19 and re-open on January 3, 2017.

Happy Holidays to all!

New Members and Upgrading Teachers

Congratulations to all members who have upgraded their status this past year, and welcome to all new Associates of the Cecchetti Society of Canada!



Enrico Cecchetti
1900ca

Associate:

Hannah Arras MB
Lisa Brooks MB
Eleanor Bull ON
Michelle Fracchia-West SK
Kathryn Prowse NL

Seira Shimamura MB
Alyssa Wagar MB
JoAnne Zayak AB

Associate Diploma:

Anne-Marie Ludwig BC
Julie Morgan-Thompson AB

Elizabeth Walker AB

Licentiate:

Sarah McLeod ON

NEW MEMBERS: If your name has been omitted from this list, please e-mail Brian Sheffield at csc-sales_membership@cecchettisociety.ca

Beverley Miller Endowment Fund

Our fund established in fond memory of Beverley Miller continues to grow in a GIC. This endowment may be used by the organizers of National and /or Provincial Cecchetti workshops for lectures on the History of Ballet. Please help us to insure that the memory of this great teacher will live on by donating and by using the money to include History of Ballet lectures in our workshops.

If you would like to contribute, cheques should be made payable to the Cecchetti Society of Canada and clearly marked for the Beverley Miller Endowment Fund. Please be generous with your donations.

Cecchetti Pioneers

Hello friends,

Recently, Sheila Kennedy asked me to research the lives of Maestro Guillermo del Oro and Miss Olga Fricker for the book **Cecchetti Pioneers Volume 2**. It's an exciting project and so important to remember these master teachers who have contributed to the Cecchetti Society lineage. I have been enjoying these moments walking back through time and gleaning facts, personality traits and perhaps the essence of the lessons, which form what we are imparting today in studios across Canada, however, I need your help!

This is a plea to our membership for information, anecdotes and photographs (with permission) about Maestro del Oro, Miss Fricker or any other individual who studied under Enrico Cecchetti. You can email me a bbballet@sympatico.ca or call me at home 705-765-3708 to share fond memories or hard facts.

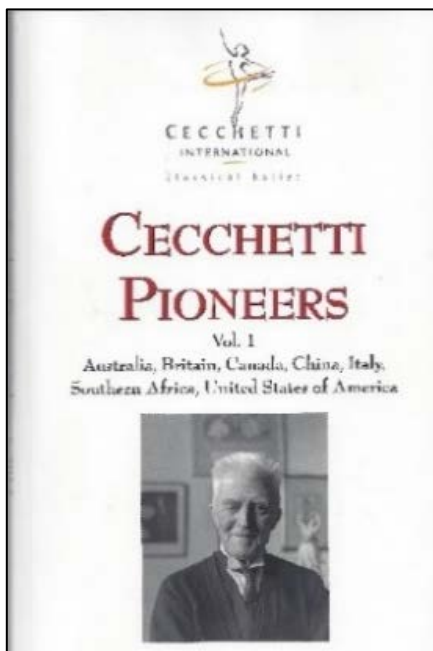
If you haven't already picked up a copy of **Cecchetti Pioneers Volume 1**, compiled by Sheila Kennedy, I suggest you do!

Sincerely,

Evelyn Finlayson-Kelly

Over 20 articles from Australia, Canada, China, Italy, Southern Africa, United Kingdom and United States...\$15 with all proceeds to Cecchetti International - Classical Ballet

To order Cecchetti Pioneers contact Amy Hoffman amyhoffman@sympatico.ca



Margaret Saul Scholarship

- a professional development award -

An exciting development for the Margaret Saul Scholarship!

Margaret Saul, directly or indirectly has touched us all. Her love of people and dance, her pursuit of excellence in teaching, her encouragement and generosity of spirit shared with her students live on in the Margaret Saul Scholarship.

One timely reminder of this is an endowment to the Margaret Saul Scholarship which has just been received from Britain from the Estate of Ms. June Marian Rope for 5,000 pounds Sterling (about \$8,500 Canadian depending on exchange rates).

Sheila Kennedy conversed with Ms. Rope some time ago in the capacity of a friend of a friend.

June Rope apparently trained as an adult student with Miss Saul in England before Miss Saul left for North America. Apparently, Ms. Rope was forever influenced because decades after Miss Saul's death she generously thought to give to the Scholarship which continues Miss Saul's desire to encourage teachers to continue to deepen and broaden their Cecchetti heritage.

To make a Bequest in your Will is a very thoughtful and special action. You are giving life to the Scholarship in continuing with the spirit of generosity established by Margaret Saul many decades ago. New generations of teachers are the beneficiaries!

Perhaps others may consider doing this as well!

Janet Hagsivas, Fellow CSC-CICB
Secretary/Treasurer
Margaret Saul Scholarship



Photo courtesy Bob Cadwallader

Reminder

A reminder to all that **November 1, 2016** is the deadline for applications for the 2017 scholarship of \$850.00 towards an enrichment project for yourself, or a group. Applicants are reminded that the mandate of the scholarship is to assist study apart from one's regular teachers. It is never too soon to start thinking about it.

APPLICATION FORMS from are available from:

Janet Hagsivas; 45 Annette Cres.; St. Albert, AB T8N 2Z8
ph.(780) 458-2141; email JLHAGISAVAS@hotmail.com

Application forms, please state whether you require English or French, single or as a group.

Cecchetti Society of Canada 2016–2017 Contacts

ADMINISTRATIVE COUNCIL

CHAIR	Joyce Shietze 705-645-3770	204-391C Manitoba Street, Bracebridge, ON P1L 0B6 shietze@live.ca
VICE-CHAIR	Mary Ross 613-822-4039	4052 Otter Tail Crescent, Ottawa, ON K1V 1R1 maryross@rogers.com
PROV REP LIAISON	Karen Jardine 807-346-1243	240 Poplar Avenue, Thunder Bay, ON P7B 1V9 karen@experiencedance.com
SECRETARY	Catherine Walker 403-803-8300	3 Plezant Street, Dartmouth, NS B3A 3B1 hillwalkerc@gmail.com
TREASURER	Taryn Klassen 403-813-5929	562 Cranston Drive SE, Calgary, AB T3M 0L5 tarynK@albertaballet.com

HEAD OFFICE

Susan Sheffield
705-684-9991
office@cecchettisociety.ca

SALES AND MEMBERSHIP

Brian Sheffield
705-684-9991
csc-sales_membership@cecchettisociety.ca

PROVINCIAL REPRESENTATIVES

Please contact your Provincial Representative with idea's, suggestions and to volunteer to help out with organizational details for workshops or examinations in your area.

ALBERTA	Anne McCready	csc-prov-ab@cecchettisociety.ca
BRITISH COLUMBIA	Ivana Matovina	csc-prov-bc@cecchettisociety.ca
*MANITOBA/SK		csc-prov-mb@cecchettisociety.ca
ATLANTIC BRANCH	Sandra Blackmore	csc-prov-nf@cecchettisociety.ca
ONTARIO	Anne-Marie Pilon-Gerdun	csc-prov-on@cecchettisociety.ca
QUEBEC	Hélène Brodeur	csc-prov-qc@cecchettisociety.ca

PROVINCIAL COMMITTEES AND EXAM CO-ORDINATORS - (*Elections for NL are pending)

British Columbia		Ontario	
Provincial Rep	Ivana Matovina	Provincial Rep	Anne-Marie Pilon-Gerdun
Treasurer	Jessica Atkinson	Treasurer	Marie Ann Longlade Link
Secretary	Amy Laithwaite	Secretary	Galen Ireland
Member	Rachel Allan	Member	Suha Ozler
Member	Linda Klassen	Member	Leah Schwarzli
Exam Co-ordinator	Ivana Matovina	Exam Co-ordinator	Catherine Glasser
Alberta		Quebec	
Provincial Rep	Anne McCready	Provincial Rep	Hélène Brodeur
Assistant to Rep	Jennifer Mariani	Assistant to Rep	Neva Shelton
Treasurer	Cally Kuebler	Treasurer	Catherine Gonthier
Secretary	Krista Soleski	Secretary	Pascale Grenier
Member	Taryn Klassen	Exam Co-ordinator	Muriel Valtat
Exam Co-ordinator	Judy Chan		
Manitoba/Saskatchewan		*Newfoundland	
Provincial Rep	Kaylah Ainslie	Provincial Rep	Sandra Blackmore
Assistant to Rep	Leanne Sanders	Treasurer	Janine Fraser
Treasurer	Cheryl Scott	Secretary	Michelle Newhook
Secretary	Lisa Brooks	Member	Megan Fowlow
Member	Kelly Jedic	Exam Co-ordinator	Sandra Blackmore

2017 Membership Renewal Invoice

Take advantage of the **EARLY BIRD RATE** of \$290.00 if membership renewal is paid prior to **January 31, 2017**. Each of the amounts below include your membership to the CSC (Cecchetti Society of Canada), and CICB (Cecchetti International Classical Ballet).

If a membership lapses for 3 years, membership status and qualifications may be revoked. Resignations must be submitted to Head Office in writing.

All Sections: must be filled in completely in order to renew your membership.

Section A: Membership Rates (Please select the ANNUAL FEE you are paying)

The Canadian subscription rates for 2017 are as follows:

<input type="checkbox"/> Early Bird rate payable by January 31, 2017	\$290.00
<input type="checkbox"/> Membership rate payable after January 31, 2017	\$340.00
<input type="checkbox"/> Less: Professional Development Credit (receipt must be attached)	(\$50.00)
<input type="checkbox"/> Life members (35 years of membership as Licentiate, *optional CICB Membership donation)	*\$10.00
<input type="checkbox"/> Affiliated members	\$359.00
<input type="checkbox"/> *Reduced rate (<i>The reduced rate is only available until January 31, 2017</i>) (Please sign declaration below if applicable)	\$167.00
<input type="checkbox"/> Donation to the Beverley Miller Endowment Fund (tax receipts are issued for donations of \$20 or greater)	\$ _____

TOTAL PAYMENT REMITTED: \$ _____

***REDUCED RATE DECLARATION:** I declare that I am not teaching Ballet and not advertising CSC credentials during this coming year.

Sign if applicable _____

Section B: Membership Status (Please select your current membership status)

Associate Associate Diploma Licentiate Fellow Affiliate Life

DATE of most recent qualifying exam: _____

Section C: Contact Details (Please fill out completely and print clearly)

Name: _____ Membership #: _____

Address: _____ City: _____ Prov: _____ Postal Code: _____

Date of Birth: _____ Home Phone: _____ Cell Phone: _____

Personal Email: _____

Studio Name: _____ Studio Phone: _____

Continued on next page

Section D: Payment Method (Please select your payment method)

Cheque Money Order Credit Card

Cheques and money orders are made payable to: *Cecchetti Society of Canada*

If paying by credit card, please fill in the section below:

VISA MASTERCARD (Please print clearly)

Card Number: _____ Expiry Date: _____ CCV: _____

Name of credit card holder: _____

Address of credit card holder: _____

Signature of credit card holder: _____ Date: _____

Receipt and membership card will be mailed upon receipt of payment.

I have read and accept the Code of Professional Conduct and Standards of Good Practice.

Yes, I would like to receive communication from CSC thru Mailchimp mass e-mail service.

SIGNED DATED

RETURN THIS FORM BY MAIL OR E-MAIL ALONG WITH PAYMENT AND PROFESSIONAL DEVELOPMENT RECEIPT TO:

Brian Sheffield
Sales & Membership
525 Lorne Street
Gravenhurst, ON P1P 1N1
E-mail: csc-sales_membership@cecchettisociety.ca

[IF SUBMITTING FORM BY E-MAIL PLEASE EITHER SCAN OR SEND PDF – CELLULAR PHOTOS NOT ACCEPTED.](#)
