



CECCHETTI
INTERNATIONAL

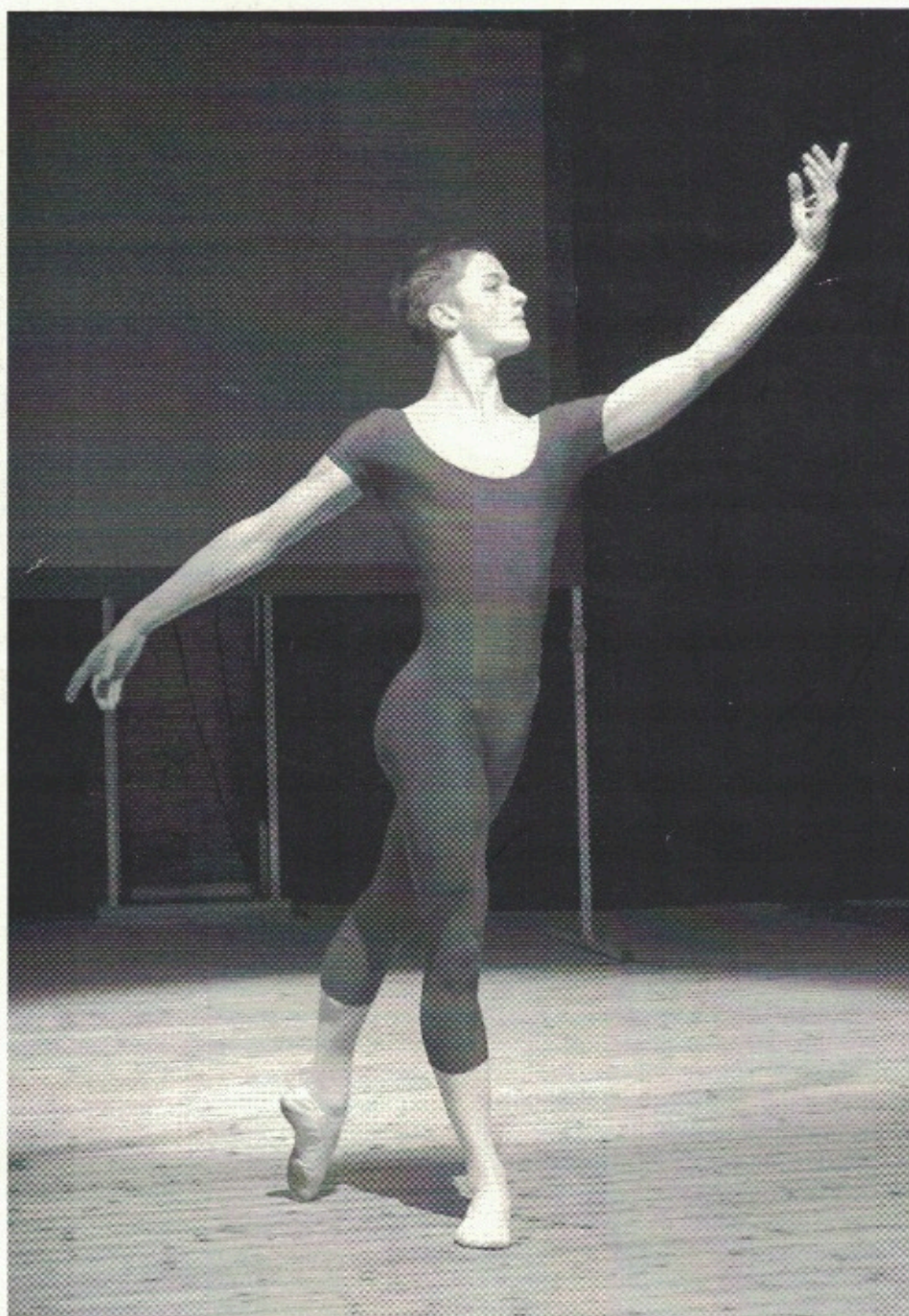
classical ballet

Cecchetti International Classical Ballet

Annual Newsletter No. 12, 2006

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*Benjamin Griffiths from English National Ballet School,
dancing at the Blasis/Cecchetti conference in Paris, October 16/17, 2006
photo courtesy of www.dansomanie.net*

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*ALWAYS WELCOME: suggestions for further Cecchetti
Pioneers, comments, articles, photographs, videos, web
sites, book & music titles for the next newsletter. Please
mark CICB and send at any time to hskn@telus.net*

MESSAGE FROM THE CHAIRMAN

At various times around the world on Sunday 29th and Monday 30th of October, 2006 the Corporate Members of our organization settled at their telephones, and called in to our **2nd international teleconference**. To organize the time at which each member should call in is quite a difficult operation, as we are very far flung, and our time zones are all very different. We had 11 participants - a full house- and the delegates called in from all over the USA, from South Africa, Canada, and Australia. This was a most productive and cordial meeting of the voices.

We discussed our financial statement for the year, and thanks to the sale of Sheila Kennedy's publication "Notes for Dancers" which she so generously donated to us, we

have a small surplus. If you haven't bought a copy of these, please contact your corporate members as it is a must for any Cecchetti devotee.

We also discussed our website, and how we will be updating and upgrading it. There are plans to include more generic material, articles and historical data on the CICB site.

The 2008 Event in Canada. All the International members of CICB are extremely excited about the plans for a Summer Course, and an International Competition to be held in Calgary, Alberta in the summer of 2008. We agreed to work hard to bring our students and competitors from all over the world to celebrate this Cecchetti event. Please put this in your 2008 diary,

and let's get as many as possible to come to Canada for this exciting event. Let's make the Cecchetti Summer Course, and the Cecchetti International Competition the biggest happening in the dance world for 2008. Spread the word and start saving up for travel expenses. Calgary is a great city, and the venue is wonderful, so let's all get together and have a great time.

We all acknowledge Sheila Kennedy's huge contributions to our organization. She is the engine which drives us all. She is our editor for the newsletter, our international treasurer, and has also overseen the creation of the web site. Her knowledge of the Cecchetti work is infinite and her energy is incredible. Thank you Sheila for everything!!!

Up-coming Events 2007

Australia

Jan. 4 - 10, Victoria International Residential Summer School, Ormond College Melbourne University, contact: Sandra Allan 03 9783 6804

Jan. 15 - 19, WA Australia Summer School, WA Academy of Performing Arts, contact: Mary Purshouse 08 9377 7925

Jan. 17, 18, 19, New South Wales: Sydney Summer School, St. Scholastica's College, Glebe, Residential & Day Students, contact: Kay Cranwell 0416 239 042

July Winter School Queensland: St. Margaret's Anglican Girls School, Ascot, contact: Janice Heale 0418 875 724

Canada

July 21 - 28, Kelowna, BC Glenn Gilmour, Jane Wooding, others tba. contact: jennifer.hill-bernard@shaw.ca or www.cecchetti.ca

CCA

Jan. 25, Ballet Day

July 14-21, Teachers' Seminar, Kate Simmons, contact: ccainfo@aol.com office ph. 734-379-6710

CUSA

no final dates for summer school yet but those interested contact mushijima@socal.rr.com tel. 714 845-6034 or www.cecchettiusa.org

UK

July 28 - Aug. 3, Junior Summer School (age 10 to 16 years) at The Arts Educational School, Tring, Herts: Tel: +44 1245 293781 (24-hr voicemail) or email cjss@cecchetti.co.uk

Aug. 3 - 10, Students' Summer School (age 15 upwards, holding a minimum of Intermediate), Chichester (alongside the Teachers' Course): Tel: +44 1245 293782 (24-hr voice mail) or email cssc@cecchetti.co.uk

Aug. 3 - 10, Teachers' Summer School, Chichester: Tel: +44 1245 293783 (24-hr voice mail) or email ctss@cecchetti.co.uk

Alternatively, anyone interested is very welcome to contact: +44 1245 267314 or by email: eswan@cecchetti.co.uk

2008

CECCHETTI INTERNATIONAL BALLET COMPETITION

in conjunction with

Cecchetti Society of Canada
Summer School

July 26-Aug.2, '08, Calgary

hosted by

The School of Alberta Ballet &
The Cecchetti Society of Canada/AB

please watch for information

www.cecchetti.ca or www.cicb.org

IMPRESSIONS OF AN ITALIAN DANCER ON THE CECCHETTI METHOD

a comment by Pier-Paolo Gobbo, a dancer amongst those most actively involved in the Blasis/Cecchetti events [see Blasis/Cecchetti events. "UN'ARTE, E NON UNO SPORT" page 6] Paris, October 24, '06

Held on October 16 & 17, 2006, the Paris conference on the Italian School of Dance, entitled "From Blasis to Cecchetti", proved to be an exceptional moment of debate and discovery for all participants – teachers, professional dancers, vocational students and balletomanes as well as the general public.

Speaking for myself, a young Italian dancer, encountering here for the first time Cecchetti's work, through Richard Glasstone (a South African who has been teaching for many years now in England, and is a Senior Examiner for the Cecchetti Society), I experience it as the serendipitous discovery of a treasure-trove that is not merely worthy of preservation – it must actively be promoted. As is well known, the Russian school everywhere prevails in Italy, and to a degree, that our own, Italian tradition is overshadowed, indeed brushed aside, as dusty, outdated, even obsolete. Wherever one looks in the world today, classical dance has become a standardised commodity, at the expense of national specifics, abraded away by a tendency to conform to whatever current fashion may dictate.

On those grounds, the Blasis/Cecchetti conference has served its purpose, in placing centre stage the origins of classical dance, its line of descent through the painting and sculpture of the Renaissance and neo-classical period, and in seeking to point to the dense field of ideas that should, in actual fact, lie behind each movement, as opposed to the contemporary preoccupation with movement as an end in and for itself. The object being to restore the dance in all its fullness, both of meaning, and of beauty. *Épaulement*, *port de tête*, and *port de bras* are thus three principles of the greatest importance, described by Professor Glasstone as "the alphabet of dance", lending the dancer's body depth, perspective, light and shade. That is what enables him to convey to his public the style and the characteristics peculiar to the musical, dramatic and geometric notions intended by a given work of art.

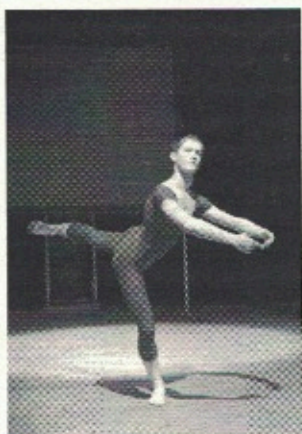
In order for class to unfold in a properly-balanced way, the Cecchetti method lays down a programme for each day of the week, not unlike that defined by Auguste Bournonville in Denmark. Professor Glasstone insisted that the barre be rigorously task-orientated, designed to enable the dancer to grasp the principles that will finally emerge in the centre work, notably the dynamics for the jump. As a result, Cecchetti's barre is neither "choreographed",

nor is it done simply to provide a warm up. But the barre is short, to leave plenty of room for centre practice. The latter opens with *port de tête* and *port de bras*, followed by a "repeat" of much of the barre, before moving on to *temps d'adage*, and *allegro*.

Enrico Cecchetti's language of steps and *enchaînements* translate his own, Italian, origins, into a radiant form of dancing that, though joyful, is nonetheless serene, musical, and eloquent. Two students kindly "lent" to the conference by English National Ballet School, Benjamin Griffiths and Ruth Brill, demonstrated, and very brilliantly at that, during Professor Glasstone's conference and two master classes. Both are possessed of the skills demanded by Cecchetti: precision coupled with spontaneity, control with speed, rigour with brio and virtuosity.

What most impressed me (and I imagine that I was not alone in this), is first, the expressive range afforded by *épaulement*, that is both strictly functional in technical terms, on account of the oppositions (in classical dance, lest we forget, "form is function"). Secondly, the calm, sunny and natural use of the head and neck, which use now tends to be sacrificed to sky-high legs (that mean a rigid upper-body and neck, and the rigid facial expression that goes along with them). Equally important, from my standpoint, was to find in Cecchetti's class a pure, simple academic form of movement, free of parasitical gesturing that drags the dance towards mannerism.

Cecchetti's teaching, now as in the past, rests on principles that are independent of



Benjamin Griffiths from English National Ballet School. Photo courtesy of www.dansomanie.net

CECCHETTI PRINCIPLES

by Athol Willoughby O.A.M. Australia

The fundamental great principal essayed by MAESTRO CECCHETTI was firstly developed from sound geometrical laws and precepts relating to curves, straight lines and right angles by that great C19 Italian pedagogue of the classical dance—CARLO BLASIS: The starting point of which was the law of equilibrium and of balance as applied to the human body. Becoming a precise formula for the training of a classical theatrical dance this balance consisted of the balance of the class, balance of the arms and balance of line built around a perfectly centered body. By using his cane across his fingers MAESTRO CECCHETTI could easily demonstrate the horizontal plane of the arms and line of the working leg supported by the vertical line of the other leg as the main law of arabesque. The same manner of demonstration could also be used to present his ideas relating to the balance of arms during *port de bras*.

Further principles were that dancers and students should strive for purity and simplicity of movement at all times without additional frills and that above all female dancers should appear to be graceful. He also insisted that the weight of the body should be well lifted off the hips to give an air of lightness at all times, along with the ability to cover the stage with speed. To assist in establishing the above principles Cecchetti followed in the footsteps of Blasis by setting down a list of theoretical precepts, which were recorded by Cyril Beaumont in "The Manual" in 1922. (Please refer to the latest edition of *The Manual* commencing page 21, where the principles are detailed under 14 separate headings)

time and place, principles that will never "go out of style", the truthfulness of which place them in direct dialogue with the other great art forms. These principles, that correspond to anatomical good sense, in other words, to the artist as a human being, reflect constructive ideas and values, and set up what might fairly be described as a fraternal environment for the Paris presentations. Certainly, I for one should be delighted if such events, where one can learn and exchange with others, took place more often, as this would help to give classical dance back its status, its weight, and its richness, and pass its values on to the next generation.

CECCHETTI COURSES around the world 2006

Ashburton Academy of Dance, New Zealand, Winter Cecchetti Ballet Dance School 2006

by the Grade 5 & 6 Cecchetti Ballet
Students of the Ashburton Academy of
Dance, South Is. N.Z.

From July 1-4 '06, the Ashburton Academy of Dance hosted a Cecchetti Ballet Winter Dance School. "Winter" being the operative word as two and a half weeks before Ashburton and the surrounding districts suffered the worst snowstorm since 1945!

Megan O'Kane from Melbourne, Australia was the guest tutor. Classes from the Primary Ballet Syllabus through to Elementary were taught with 48 students attending.

The classes were really enjoyed by all of us who attended despite the cold, one morning it was still -4°C at 11.30am!! As well as our examination syllabus class, Miss Megan taught each class a "Repertoire Dance". Our Grade Five Ballet Class were not too sure about learning a "Pig Dance" from Beatrix Potter but we soon discovered it was much harder than we first thought and it was really fun to do.

After a day's rest, we had a Jazz Dance School from July 6-9 with 76 students attending.

Miss Megan taught all the classes from "Baby Jazz" to "Senior Jazz" from 9am to 5.30pm!! We were all very impressed how fit and flexible she was! She never seemed to get tired or cross! We learnt heaps of "new moves" and found muscles we didn't know we owned!

Thank you to Miss Megan for a great eight days of dance and thank you to our teacher Miss Charmaine Quaid for organising the Dance School - it wasn't that easy as she didn't have any power from the snow storm for five days - and all the schools were shut for a week because of the snow - no Ballet classes either!!

We are looking forward to another Dance School next year.

Quebec City, Canada

by Wanda Walters
from Newfoundland, Canada

Working, as we all do, in our own little corners of a large country, I was very excited while planning my trip to the annual Cecchetti National Conference in beautiful Quebec City.

Beginning with the opening wine and cheese on Saturday evening of July 15, up to and including a closing performance given on July 23 - the conference was a continu-

ous source of knowledge, fellowship and inspiration. There were even two very enjoyable tourist events planned for us, an evening dinner cruise on the Louis-Joliet and a day of touring which took us to Montmorency Falls, into the old walled city of Quebec and even across the St. Lawrence River through some of the most beautiful farmland in the country. The biggest problem during the entire course was not having the ability to "clone" myself so as to be able to take advantage of everything at once.

Each day of the schedule was filled from 8:45 AM up to 6:15 PM and for many of us there were also meetings or additional lectures in the evenings. The day began with an hour and a half warm-up class given at either the Grade 5/6, Grade 6/ Intermediate or Advanced 1/ 2 level. While dancing at 8:45 AM is not something that most of us do, the classes were beautifully designed and well worth getting out of bed for. After a short break, we divided into four separate studios. Each day offered a choice of Grade 6 syllabus followed by Musical Theatre, Intermediate Syllabus with Pointe, Advanced 1 with Pointe or a one hour teaching class covering topics such as teaching men or pirouettes followed by a one hour Diploma class.

After a break for lunch, it was back to the studio. The afternoons offered a variety of classes suitable for Grade 6 to Diploma level. Two different levels of Modern were given by Linda Marchand and Michelle Cormier. National Dance for Grade 6/ Intermediate was taught by Suzanne Plante and Joyce Shietze taught Character Repertoire to the Advanced 1/ 2 level. In the second half of the week the afternoon also offered a choreographic workshop with Raymond Lukens, during which the dancers learned the always challenging Pas de Quatre from Swan Lake. In the main studio Richard Glasstone continued for another one hour Diploma class. After a short break this was followed by Advanced 2 syllabus taught either by Mr. Glasstone, Christine Richardson or Joyce Shietze. After one last break, the day ended with Anatomy and Stretch presented by Thérèse Cadrin Petit on the first two days or Associate preparation with Joyce Shietze on the next four days.

After supper, many of us were back for more in the evenings. Preparation for Licentiate and Fellow with Sheila Kennedy was on the agenda for three evenings. The annual general meeting of the Canadian Cecchetti Society was held on the Friday

evening. As well, there were two different evening conferences with more about the background of the Cecchetti work. An evening in English was presented by Richard Glasstone and one in French by Vincent Warren.

The opportunity to have so many distinguished Cecchetti scholars in one place at one time was an event not to be missed. It was such a privilege to be able to take advantage of the combined years of experience and the vast knowledge which were so generously passed on. I would like to say congratulations and thank-you to the members of the organizing committee who hosted this year's Canadian National Cecchetti conference - Josée Beauséjour, Lyne Binette, Hélène Brodeur, Suzanne Plante, Mélisa Roy, Neva Shelton, Dominique Turcotte and Christine Williams. Also, a very warm thank-you to the staff and senior students at the École de Dance de Québec. You made us feel very welcome and at home in your beautiful facility.

Chichester, UK

by Vanessa Gardner, Britain

When I opened the letter telling me that I had won the Betty Major Scholarship, I was thrilled! I had been to summer school for various days over the years but never had stayed for a week. When the timetable arrived with the huge selection of classes I was as excited as a child with a never ending box of candy. The Grade work was covered in detail and divided into adages, Pirouettes and Allegro through the grades which showed a clear progression of the exercises from Grade 1-6.

There was a perfect mix of set and unset major work plus interesting and thought provoking lectures on *Exam preparation and planning* (Linda Davies), *Licentiate coaching* (Gillian Hurst), *The vocational child & A dance teacher's perspective on turnout* (Diane van Schoor), *Things Anatomical* (Shirley Hancock) and *The Genre Essay* (Maureen Christie). For me, the highlight of the week was Linda Davies' clear and inspirational class on *port de bras*.

It was wonderful to be taught each day by so many superb teachers who were so generous with their expertise, help and advice, not only in their allotted classes but also in their free time.

Having the student course running alongside gave a great sense of fun to the whole week. I had not realized that we would be given the opportunity to play! The

beach party was a huge success as well as a very enjoyable theatre to *Carousel* at Chichester Festival Theatre. The last treat, the grand finale of a fantastic week, was the students' performance which included a demonstration of the Cecchetti vocational work, pas de deux, contemporary and Spanish. They performed beautifully.

On a personal note I would like to thank all the teachers and colleagues for all their support and Elisabeth Swan and Geoff Wheatley for their amazingly calm and efficient organization and care. I felt proud to be a member of the Cecchetti Society and look forward to repeating the summer school experience next year.

Cecchetti USA. Las Vegas

by Kathy Koester

July 30-Aug.5, '06: Cecchetti USA held its summer school for teachers and dancers at the University of Nevada in Las Vegas, NV. Over 100 people attended the summer school. Guest Instructor was Kathleen Mitchell, rehearsal mistress of Boston Ballet. She is also the shoe mistress of Boston Ballet and gave an informative lecture on pointe shoes. Other instructors included: Betty Seibert, Marnell Himes, Deborah Vinton, Heidi Wright, Beverly Feder, Jan & Ray Smith and many others. Teachers were treated to music classes with Nina Pinzarrone, pianist with San Francisco Ballet and pianist of several CD's, one in particular "Together Again" with Glenn

Gilmore. The ending demonstration choreographed by Betty Seibert and dedicated in memory of Stephanie Hall, who recently passed away with cancer, was a testimony to what Cecchetti trained dancers can do in a small amount of time. It was a great display of talent. Everyone had a wonderful time and cannot wait for next year's summer school.

CCA, Michigan, USA

by Theresa Lungaro-Mifsud,
FISTD and examiner, Malta

Practically every summer since I have been teaching, I have tried to link my summer holidays to a dance course – whether a week long or even a seminar of a couple of hours' duration. My studies have taken me to many dance capitals in Europe – London, St. Petersburg, Frankfurt, Amsterdam.

This year was even more special – I was invited to the United States to attend the annual summer school organized by the CCA in Holland, Michigan. As the recipient of the Margaret Marsh Award, given annually by the Cecchetti Faculty of the ISTD (London), I became the first Maltese dancer to attend this international dance seminar.

Having survived the first couple of days – which are always a rude reminder of the intensity of studying dance vocationally, this time combined with a dose of jet lag – I felt I could cope with the rigours of each day.

Several inspiring teachers coached us

through our steps, each one of us striving to perfect our rendition and playfully trying to ignore our tell-tale bodies, which kept hinting at the fact that we really should attend classes more frequently. Cara Drower (Senior Examiner, Cecchetti Faculty UK), Olivier Munoz (Prix de Lausanne silver medalist), Lynn and Chris Tabor (ex-soloists with Les Grands Ballets Canadiens) and Pamela Moore (Director, National Ballet, Maryland) were a few of the dynamic faculty members who not only gave inspirational classes, but they were always ready to encourage us to try just a little harder to reach better results. I was also lucky enough to see some younger students take classes as part of their two-week summer camp programme, the second week of which coincides with the teachers' programme. Again, even though in their second week of the intensive programme, they listened intently to their teachers and professionally tackled all their steps.

A wonderful performance at the Knickerbocker Theatre in downtown Holland brought this amazing week to an end. Daily rehearsals had been included in the Junior Programme timetable and by the end of the two weeks each group performed their dances beautifully in a full theatre. *Summer dances* (a classical number by Olivier Munoz) and *Rhythm* (a colourful character dance by Peter Pawlyshyn) were two of my favourite dances. However, Christopher Tabor's modern ballet *Esprit d'Equipe* undoubtedly stole the show. Mr. Tabor's daring and innovative choreography was performed by the senior group of dancers who confidently leaped, chasséd and spun.

The most mind blowing thought during my stay in Michigan was that even though I have trained mainly on the tiny island of Malta, here I was thousands of miles away from home, in a huge and amazing country and I knew exactly what I was expected to do. Dance really showed it has no boundaries. Not physical and certainly not geographically (let's face it – I had no idea that there was a town called Holland in Michigan and not many Americans knew Malta existed!) *It is astounding that the Cecchetti method is alive and thriving all over the world and it really brings people together.*

Honorary members of CICB to date

Mary Jane Duckworth ... UK	Eduard Greyling Southern Africa
Richard Glasstone UK	Denise Schultze Southern Africa
Monica Mason UK	Louis Godfrey Southern Africa
Diane van Schoor UK/Southern Africa	Carole Chadwick .. Canada

At the 2005 CICB Conference the Chairman brought to the attention of the members the number of Cecchetti trained dancers who hold prestigious and influential positions in the international dance world. The following list is a work in progress.

Franco De Vita	Principal of the Jacqueline Kennedy Onassis School, American Ballet Theatre
Richard Glasstone	Royal Ballet School, Freelance International Teacher and Coach
Mary Goodhew	Birmingham Royal Ballet School
Margaret Illmann	Principal Classical Faculty, West Australian Academy for the Performing Arts
Murray Kilgour	Principal of the School of Albert Ballet, Canada
Nancy Kilgour	Senior Pedagogue School of Alberta Ballet
Raymond Lukens	Freelance International Teacher and Coach
Monica Mason	Artistic Director, The Royal Ballet Company
Anthony Randazzo	Ballet Master, Boston Ballet Company
Veronica Tennant	Film Producer and Director
Diane van Schoor	Principal The Royal Ballet School White Lodge
Denise Schultze	Free Lance International Teacher and Coach

Congratulations

to Sarah Williams, 2005 CICB newsletter cover picture, who has been accepted as an apprentice with The New York City Ballet Company.

Blasis – Cecchetti Conference “UN’ARTE, E NON UNO SPORT”

by K.L. Kanter <http://auguste.vestris.free.fr>

Following the Bournonville bicentenary celebrated at Paris in December 2005, Anne-Marie Sandrini, Superintendant of Dance for the Paris Conservatories, decided to pursue the enquiry and hold, on October 16th and 17th 2006, a public event around the figure of Carlo Blasis, and his student at one remove, Enrico Cecchetti.

The Mayor of Paris and the City’s cultural authorities, along with the *Conservatoire national de région* and the *Conservatoire national supérieur de musique et de danse* therefore invited, at Madame Sandrini’s suggestion, Salvatore Rotolo, a Paris-based scholar specialising in the Renaissance and the history of ideas, Professor Flavia Pappacena from the National Academy of Dance at Rome (author of several scholarly works on Carlo Blasis, and editor of Grazioso Cecchetti’s compendium of his father’s technique) and Richard Glasstone (former Senior teacher of boys at the Royal Ballet School, now guest teacher at ENBS and Rambert School, and well-known to this journal’s readers).

The two-day event, well-attended by roughly 150 participants overall, with large groups from the Paris conservatories and teacher-training schools (*Diplôme d’état*), representatives of the Paris Opera and its School, private dancing schools, pianists and musicologists, art historians, museum curators, and the general public, and in which the *Maison des Conservatoires* and the *Société Auguste Vestris* cooperated, fulfilled its teaching mission: students as young as 12 found they could follow the beautifully-gauged and illustrated explanations.

On the Monday, the proceedings were opened by Sig. Paolo Grossi, Cultural Attaché of the Italian Embassy at Paris.

Salvatore Rotolo, who, like Professor Pappacena, presented a slide-show, was assisted by “living sculpture”, to illustrate the intensity of the exchange over the centuries, between the metaphysical ideas in the work

of Piero, Masaccio, Leonardo ... and the classical dance: by a stroke of good luck, the Italian dancers Enny Bogianckino, Andrea Colaiani and Pier-Paolo Gobbo all happen to be studying at Paris, and lent themselves to an experiment untried since the 1820s, when Irene Bude practised “attitudes” in the sculptor Thorvaldsen’s Rome studio.

Between the Renaissance and Carlo Blasis (1795 -1878), there is a missing link, and that has been supplied by Professor Pappacena’s research. She showed how Raphael had studied and copied the *affreschi* found in Roman Villas early in the 16th Century, and how he created a style first known as “grotesque” - found in “grottos”. In France, by the early 18th Century, this Raphaelesque style became known as “arabesque”.

Between 1749 and 1765, the next wave of influence was archaeological work at Herculaneum (near Pompei), that led to the discovery of extraordinary dancing figures. These were to have a enormous impact on Canova, who opened his Rome studio in 1779, and on many of his contemporaries. Their influence continues down through Blasis to Cecchetti, as one

saw from Professor Pappacena’s slides of figures from Blasis’ *Traité*, shown alongside photographs of one of Cecchetti’s great disciples, Margaret Craske, in 1925.

Professor Pappacena then gave a masterly demonstration of how the concept of “arabesque” developed over time, and what Affects have been associated with its myriad forms (fear, flight, aspiring to the Heavens ...). Her presentation concluded with a reconstruction, thanks to new software known as “Life Forms”, of exercises and enchaînements from Saint Léon’s “Sténochorégraphie”. Although well-documented by several different contemporary sources, these enchaînements seem physically impossible to us today, doubtless because we have lost the science of opposition.

Acquainted, as they are, with the philosophical, theological and scientific background to the art works they showed, Professors Rotolo and Pappacena, created quite a stir, as the dance world would seem to be a little out of practice with thinking “across the lines” of seemingly-unrelated disciplines.

Monday’s third speaker was Richard Glasstone, who then, on the Tuesday, gave a master class for Paris teachers in the morning, followed, in the afternoon, by a class for advanced CNR and CNSM students. To mark the occasion, English National Ballet School generously sent two advanced students to assist, Ruth Brill and Benjamin Griffiths, of whom more anon. Julie Cronshaw, formerly a student of Mr. Glasstone at RBS, now a student of Roger Tully and head of the Highgate Ballet School, also travelled to Paris to dance in the demonstrations.

This writer had little-or-no familiarity with Cecchetti’s work until the summer of 2006. From watching but three classes, it does recall Bournonville’s great Schools, albeit in a different “tone of voice” - Cecchetti seems to like “close-packing”, as the physicists say - a greater density of moves per bar of music. Certain forms that seem to recur, such as “tête et jupon”, I find most unattractive, and probably superfluous to the technique as such, being a hangover from the “danza grottesca” or perhaps, from the ubiquitous “serva” of the *Commedia dell’arte*. Just as one hopes that the “Mercury” gesture, a metaphor for man’s relation to the heavens, does not become a stylistic tic, but will be used sparingly, and only where the arrival of that metaphor is called for. Overall, though, in our day, when so-called “classical” theatrical dance is in the main, reduced to a most unclassical picking up of the leg, spinning dizzily, and effecting the splits in all manner of positions, Cecchetti’s method is so far above and ahead that he is not, as our American friends would say, in the same ball park. “Un’arte, e non uno sport”, in the words of another Italian artist.

It was quite thrilling to see a proper chassé, for example, going deep into and across the floor and then growing up like a flower out of it, or Mr. Griffith’s wonderful *assemblée*, with the push-off leg right off the floor, his *brisés en tournant* with a completely relaxed head and shoulders (the spitting image of Blasis’ own drawings), and Miss Brill’s marvellous *temps levé à la*

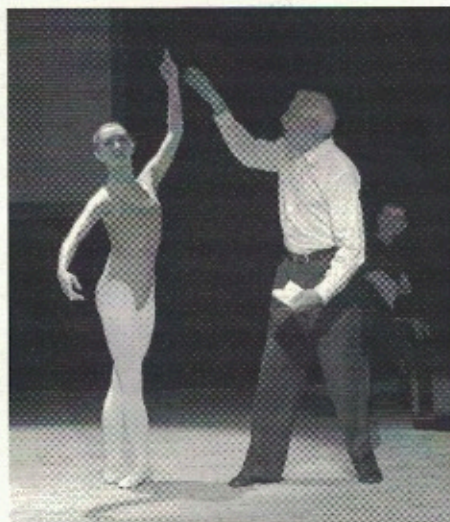


Photo courtesy of www.dansomanie.net
Richard Glasstone with Ruth Brill

seconde, like a flash of blinding light in the midst of a dark-and-difficult *renversé* combination.

In the tradition of Blasis and his Renaissance masters, Cecchetti wants forms that are strongly *épaulé*. This, as Giulia Menicucci, now teaching at Lucca, has pointed out, foreshortens the body visually

(making the dancer look marginally "shorter" or better, "ramassé"), as opposed to the tense, ramrod-straight lines that have prevailed since the turn of the Twentieth Century. Cecchetti, like Bourmonville, draws the body into a powerful, curving pathway, winding about the line of *aplomb* like a tendril about the vine. Since, from an anatomi-

cal standpoint, there is virtually no straight line in the human body - a seething mass of "Riemannian surfaces" - the artificial construct would rather seem to be the "straight line" approach, while that of Cecchetti would be most in tune with Nature, and how Nature is pleased to move.

RESOURCES and syllabus changes www.cicb.org

BOOKS

Betty Oliphant: The Artistry of Teaching - scheduled for release in December 2006 compiled and edited by Nadia Potts, with DanceForms illustrations by Rhonda Ryman, published by Dance Collection Danse Press/es. It will be the first in a series of manuals that cover the range of Oliphant's 60-year career as a teacher renowned for training some of the world's most remarkable dancers. Before her death, Oliphant spent five years recording her unique approach to ballet training in collaboration with Nadia Potts. The collection of Oliphant's classes, will include descriptions of exercises supplemented by her views on the influence of Enrico Cecchetti, Class Structure and Preparation, Dance Examinations, Auditioning Students, and many more of her observations and teaching concepts, peppered with captivating photographs of Oliphant's years at the esteemed National Ballet School in Toronto. ISBN 0-929003-62-4, 225 pages include illustrations and photographs \$60.00 CDN retail

Cecchetti members (worldwide) - single copy - 30% discount = \$42.00 each (plus M&H)

Cecchetti Societies - 10 copies or more - 40% discount = \$36.00 each, (plus M&H) for the societies to resell to their members.

Contact: Dance Collection Danse www.dcd.ca email: talk@dcd.ca
145 George Street, Toronto, ON M5A 2M6 Canada, also see www.cicb.org

Notes for a Dancer compiled by Sheila Kennedy - to use in conjunction with the Cecchetti Manuals, orders through your own society or by email hksen@telus.net

Classical Ballet Terms - An illustrated dictionary by Richard Glasstone

This dictionary traces both the historical background and linguistic origins of ballet terminology and addresses the problems of correct spelling regarding gender. Available from Dance Books Ltd. The Old Bakery, 4 Lenten Street, Alton, Hampshire GU34 1HG UK www.dancebooks.co.uk price £10.00, plus postage

Rhyman's Dictionary of Classical Ballet Terms: Cecchetti by Rhonda Rhyman. A Dictionary of contemporary classical ballet terms. Clear concise word descriptions of over 900 ballet terms with pronunciations, includes historical notes from Maestro Cecchetti's 1894 Manuel

Available from Dance Collection Danse, 145 George Street, Toronto M5A 2M6 Canada publisher of Livia Brillarelli's **Cecchetti: A Ballet Dynasty**
Tel: 416-365-3233 Fax: 416-365-3169
eMail: talk@dcd.ca
<http://www.dancecollectiondanse.on.ca/dancecol>

DVD

A Pairing of Swans - Gemini Award Nominated for the Best Performance and Best Direction in a Performing Arts Program or Series - Evelyn Hart - Rex Harrington and others. Conceived and Directed by Veronica Tennant. "It is a beautiful DVD not only for the breathtaking performances, but its sharing the process of creating dance on film" Karen Kain, C.C., Artistic Director, The National Ballet Company of Canada. www.apairingofswans.com

CCA have a new **Advanced (2)** CD played by Carlos Fagunda for sale www.cecchetti.org.

A change in CANADA candidates may now enter Advanced (2) as category A dancer without having passed Intermediate and Advanced I. Pre-requisites for all other exams remain unchanged.

CECCHETTI BALLET AUSTRALIA INC. - TEACHER PROFESSIONAL DEVELOPMENT

As a Registered Training Organisation (RTO) it is necessary to constantly provide Professional Development (PD) to our members and to ensure that their approach to teaching is constantly growing. Today's students demand innovative teaching methods, and a variety of teaching/learning tools in the classroom. The results of our surveys showed that you - our members wanted more Professional Development and we have taken steps to ensure that you receive it.

As of 2007, it will be necessary for ALL Active teachers to complete the PD form and submit it to their state office by October 30th of each year. The PD form will be enclosed in the 2007 Spring Edition of the Newsletter. Failure to complete and submit the form will result in your

exam entries for the forthcoming year not being accepted.

The required number of Professional Development sessions will be three per year, where a member falls short of a PD session for the year they must document the reason the session was missed and this will be judged on an individual basis.

Professional Development may be internal or external. The following sources are recommended, but not exclusive: Internal - State Refresher, Annual Congress, Examiner Class (post exam session), Associate Diploma Workshops. External - Anatomy lectures, Pilate's course, History lectures, Music lectures, IADMS conference, Australian Ballet workshops, First Aid, Tanya Pearson workshops.

Australia's New Name CECCHETTI BALLET AUSTRALIA INC.

The AGM in Australia this year saw the Cecchetti Society of Australia change its name. For many years it has been felt that our name gives no indication of what we do and our break from London gave us the autonomy to make the change. Members voted by proxy and at the AGM with an overwhelming majority to change the name to **Cecchetti Ballet Australia** giving a clear indication of who we are, **Cecchetti**, what we do, **Ballet**, and where we are, **Australia**. Carole Hall, Chairman Cecchetti Ballet Australia Inc.

As of the Autumn 2007 edition, Australian members will be given the option to receive their copy of the Cecchetti Newsletter as a PDF emailed directly to them. It is anticipated that this initiative will save many trees and maybe even a forest or two.

CECCHETTI PIONEERS series – THE THREE GRACES OF NATAL

by Lynda Palmer, September 2006

So named by David Poole, Nancy Hooper-Graham, Dorothea McNair and Eileen Keegan were the pioneer teachers of the Cecchetti Method in Natal, South Africa.

They were very different in temperament, but the one feature common to them all, was their love of and belief in the Method. They were very aware of their responsibilities as custodians of the Method which they taught with great intelligence and integrity.

NANCY HOOPER-GRAHAM

1904 - 1969

Nancy Hooper, the first Cecchetti teacher in Natal, became a member of the Society in 1925 and began teaching in Durban in 1926. She studied ballet with Marie Rambert, mime with Karsavina, Greek with Ruby Ginner and ballroom with Josephine Bradley. In later years, during regular trips to London to further her studies, she took Spanish with Brunelleschi and attended National classes with Helen Wingrave. Among her many pupils were Dorothea McNair and Eileen Keegan.



Nancy Graham/Hooper – "Dance Manequin" from Frederick Ashton's first ballet 1926 "The Tragedy of Fashion." Photo courtesy of Mrs. Palmer from Graaff-Reinet, Eastern Cape

After the Second World War, Nancy Hooper moved to Pietermaritzburg from where she built up a large studio, started the University Ballet Club and choreographed many musicals for the Philharmonic Society. It was here that she taught Michael Maule until he was 14, after which his family moved to Durban and he continued his studies with McNair and Keegan. Ian Murray was a student at the Ballet Club where he worked very hard and was later taken into the Sadler's Wells Company.

In 1960 Nancy Graham decided to move to London, England permanently and took over some of Nora Roche's pupils when Roche taught at the Royal Ballet School. She also resumed National classes and was awarded Honours for her Advanced National

Examination, which she took at the age of 61.

She was steadfast in her refusal to enter pupils for Eisteddfodau, believing that children should dance for the sheer joy of it unless of course, they were preparing for an examination, when the necessary discipline should be instilled.

Nancy will always be remembered for her great vivacity, her love of dance and dancing. Anyone who loved to dance was loved by her. There exists a Nancy Graham Bursary Fund to assist Cecchetti students in Natal and a Memorial Cup is presented to the best Grade III in Britain.

DOROTHEA McNAIR ? - 1994

Dorothea McNair begged her mother to enrol her for lessons with Nancy Hooper after seeing her dance at a charity performance in Durban. She was Hooper's first student.

After successfully passing her Grade examinations, she went to England to study the Major work as did so many South Africans. No Major examinations were held in South Africa at that time. As had her teacher before her, she went to Marie Rambert for ballet, Karsavina for mime and she also studied with Sokolova. She was told by Rambert that she would never be a dancer but that she would be a fine teacher.

The first pupil, with whom Rambert entrusted McNair, was a young man, Billy Cook, who worked as a clerk in the Smithfield market thus being unable to attend the usual morning class. He was inspired by Ashton's "The Tragedy of Fashion" and wanted to know more about ballet. McNair put him through his Cecchetti Elementary (Adv.1) and Intermediate (Adv.2) examinations. Once Cook decided to join the Rambert Company he changed his name to Antony Tudor.

McNair's physique was quite unsuited to classical ballet. However, this enabled her to understand the frustration of students un-

able to perform naturally, the difficult exercises set by Cecchetti. Her vitality and encouragement given so freely to students who were able to convince her of their sincerity in learning the Method, was memorable. Corrections were not only given, but the means of achieving them were so clearly described. Rambert's prediction was correct, she was a fine teacher.

Dorothea McNair taught at the Ripman School for several years before returning to Durban from where she began to teach. Here she never had a large studio and rarely more than 14 or 16 pupils, all of whom were Major students. Later on she and Eileen Keegan joined forces and taught together. As Nadia Nerina has testified, this was a marvellous combination of personalities and knowledge.

McNair went on to teach at the University and also pioneered a full time ballet course at the Durban Technical College. She later taught in Pietermaritzburg where she trained small children for the first time. She thoroughly enjoyed this new experience and in the mornings, was able to teach the Method as Cecchetti originally did, going through the days of the week and not dividing the exercises into syllabi for examinations. Past students all over the world are forever grateful for what she taught them.

In Natal, the Dorothea McNair Memorial Cup is awarded to the best student taking a qualifying examination at any level. This trophy has also been awarded to the most outstanding student teacher candidate.

EILEEN KEEGAN 1914-2000

Eileen Keegan was the youngest of the trio. She came to Nancy Hooper as a pupil in Grade II and remained with her until she too went to Britain to further her studies. Keegan went to Margaret Craske for her Cecchetti Major work. She studied Spanish dance with Otera in Spain and with Brunelleschi in London. She also took the



Michael Maule – Photo courtesy of Mrs. Palmer from Graaff-Reinet, Eastern Cape



Nadia Nerina – Photo courtesy of Mrs. Palmer from Graaff-Reinet, Eastern Cape

opportunity of taking classes outside the Craske studio and enjoyed classes with Mary Skeaping, Lydia Kyasht and Nicholas Legat. She also took lessons in National Dance with Algeranov and Hungarian dancing with Derra de Moroda. A great deal of knowledge accompanied her return to Durban.

Keegan danced with several Companies before settling down to teach. She toured with Molly Lake's Company as well as with the Oxford Blazer Concert Party. For a year she danced with the Ballet Russe de Monte Carlo with whom she toured extensively. This theatrical experience was to stand her in good stead, when she staged her first ever full evening of Ballet in Durban in



Eileen Keegan, circa 1940

1939. A year later, she founded the Durban Ballet Club for whom she invited Cecily Robinson from Cape Town to produce *Les Sylphides* and *Carnaval*.

As with the other two "Graces," Eileen Keegan produced many fine dancers and teachers. All her pupils agree that one learnt a lot more than classical ballet in her studio. Keegan's temperament was quite different to the others and an aura of serenity always pervaded her classes, unless, of course, a student displayed a lack of respect for the Method. Her eyebrows would rise in a quizzical expression when members showed a lack of concern for the Cecchetti Society.

Greatly loved by all her students, she

earned the respect of teachers throughout the country, whether or not they taught the Cecchetti Method. Once she built her studio in the garden of her home in Kloof, she generously allowed the studio and her pianist to be used for many promotion and refresher classes. All who attended these classes, left inspired to work harder.

To preserve her memory and all that she stood for when alive, an Eileen Keegan Bursary fund has been instituted to assist teachers to attend Summer Schools outside of South Africa.

It is small wonder then, that the Cecchetti Method is very strong in Natal or Kwa-Zulu Natal, as it is now named. The legacy of the Three Graces lives on and the wonderful example set by these three teachers, has influenced numerous existing studios today. Many past and present South African Examiners come from these studios.

The Cyril Beaumont Award Competition, Pretoria, South Africa

by Jennifer Louw

This exciting and probably the most prestigious event on the Cecchetti calendar took place Dec.1-4 '05. The first three days (preliminaries) were held at the Pro Arte Alphen Park Studios, days two and three being open to the public, and the final performance at the Breytenbach Theatre. Hats off to members from Kwazulu Natal and Free State who travelled to Pretoria to attend all three days' proceedings! It was indeed a pity that, with the exception of teachers involved, Gauteng members did not take the opportunity of experiencing the wonderfully enriching and vibrant build-up to the final performance. The preliminary trials took the form of a daily unset class conducted by Ms. Liane Lurie who also coached the candidates' two variations, the first being pre-prepared (either from the classical repertoire or of the competitor's own choice) and the second from the classical repertoire this being set, taught and coached during the competition. This second variation was Raymonda's solo from Act 3 of the ballet of the same name in which every candidate's assured pointe work and stylish use of épaulement were shown to advantage. In her beautifully constructed classes Liane Lurie's own experience and knowledge acquired through her years of performing both locally and internationally were evident in the demands made on the candidates. She extended the dancers by the use of various aspects of style and technique, with interesting use of Port de Bras and insistence on artistic inter-

pretation. It was gratifying to see the link between the Cecchetti method and Bournonville style being utilised and so successfully achieved by the candidates. This once again focussed attention on the need and importance of young dancers experiencing exposure to varying styles, thereby broadening their dance education. Liane Lurie's quiet and encouraging manner together with her professional approach created a calm atmosphere in which the young dancers responded and visibly developed in confidence over the four-day duration of the competition. Assured and supportive accompaniment was provided for the classes by Ferdi Geyer.

To everyone's delight all six candidates participating in the preliminary trials qualified for the finals and the exciting atmosphere backstage and in the auditorium of the Breytenbach Theatre on the final night was almost tangible.

The teachers of the candidates are deserving of the highest praise for the standard achieved by their pupils and the dancers themselves are to be congratulated on their excellent work-ethic, professional attitude and, not least, each and everyone's lovely performance. The winner, announced

by Dr. Eduard Greyling, was 16 year old **Elizabeth Nienaber**. All participants are wished much success in their future dance careers.

The culmination of a very special and memorable event was the presentation of the



South African Cecchetti Dedication Award to Ms. Lynne Fouché, who was honoured by Artistic Director, Gail Myburgh in her speech as follows: "Ms. Fouché, in the auditorium tonight are a number of guests who have joined us, not only to support the contestants of the Cyril Beaumont Bursary Award Competition, but also very specially to be here for the presentation of a different, yet equally prestigious award.

On behalf of the Council of Management of the Cecchetti Society of Southern Africa, it is my honour and profound privilege to bestow on you, **Ms. Lynne Fouché**, the South African Cecchetti Dedication Award for your immense and invaluable contribution to the Cecchetti Society in this country over many years and for all that you have so generously given of yourself to facilitate and ensure the growth, development and artistic integrity of the Society, the Method and Classical ballet in general." skdoc.

ACROSS THE WORLD

by Desiree Peralejo, AISTD (Cec. & National), NBS-TTP Dip., R.A.D. (RTS)

I came to Canada's National Ballet School in 2003 filled with excitement and enthusiasm to study the art and science of teaching ballet. Having this rare opportunity to be a part of this prestigious school was beyond my wildest imagination. I was like a child in Willy Wonka's factory! Where I come from and where I was trained (Philippines), dance education was, and still is not as popular as it is in North America or in Europe. Dance educators in the Philippines need to travel across the world to satisfy their yearning for further studies. Mine took me to NBS. Here I was introduced to ISTD's National Dance and the Cecchetti Ballet Method. These dance forms were foreign to me since most of the dance schools in the Philippines teach RAD As soon as I learned that I could also acquire teaching accreditations for National Dance and Cecchetti Ballet, I was determined to accomplish these examinations.

My time at NBS had been eye opening and very meaningful. Aside from the wonderful facilities, I met teachers whom I truly admire and cherish. At the back of my mind, I too would one day like to be one of them, and share all the experiences with my own students. Sharing the likeness of, Mr. Gilmour's charm and brilliance; Ms. Brake's eye for corrections; and Ms. Bomers' creativity and artistry, the experiences I encountered with the Cecchetti teachers have been emotional and heart warming.

After NBS, I am now back in the real world having my own students to teach. I was fortunate that Mrs. Kennedy introduced me to Ms. Wendy Cliff of the Cecchetti Society of Australia. My students and I are now aiming to participate in the 2008 Cecchetti Society of Australia examinations. Incidentally, this will be the first Cecchetti examination in the country. This is the immediate goal my school aspires to accomplish. With determination and discipline learned from the NBS experience, we look forward to taking Philippine ballet to another level! Wish us luck!

*Developing Basics
for Children -
Interdisciplinary
Studies for Arts
& Sciences*



Dance Medicine Conference in S. Africa

by Yvonne Barker, Minette de Klerk, Gail Myburgh, Maryka Nel and Julia Powell

On May 6 & 7 '06, an enormously successful weekend, Dance Medicine Symposium was held at the South African Ballet Theatre studios in Johannesburg. The superbly organised symposium was conceived, co-ordinated and hosted by Ms. Lindy Badenhorst, a respected Pilates and Gyrotonic practitioner, who was resident at the Royal Ballet School, U.K. for five years.

The opening address was delivered by South African born Diane van Schoor, Ballet Principal of the Royal Ballet School, White Lodge, who also delivered an articulate and informative paper, the content of which covered, "a ballet teacher's perspective on turn-out".

It was most gratifying to have met a significant number of Cecchetti course attendees representative of Gauteng, Cape Town, the Eastern Cape and Kwazulu Natal and much was imparted by knowledgeable professionals, whose subject matter covered topics such as: postural assessment and correction; lower limb alignment and rehabilitation; jumping mechanics; the shoulder girdle and upper body; understanding the hip joint; lumbar-pelvic integration and musculo-

skeletal problems.

A heartening and inspiring informal talk was given by Mr. Iain MacDonald, Principal Dancer with the South African Ballet Theatre, who related details of his hip replacement operation and subsequent rehabilitation, which enabled him to fully resume his professional performing career.

The two-hour, gruelling "work-out" in integration training and dance specific

stretching was mentally and physically challenging to all participants, whilst a talk on nutrition proved interesting and enlightening.

Thirty eight aspirant students auditioned for the Royal Ballet Summer School Scholarship during the two-day

convocation with classes conducted by Ms. Karen Beukes, Principal Dancer and Ballet Mistress of the South African Ballet Theatre.

The Symposium culminated with the announcement of the winner of the Scholarship, James Fraser of Johannesburg, by Ms. van Schoor. We continue to value and appreciate her genuine and generous interest in the Cecchetti Society and Dance in South Africa and applaud her successes with pride.



Dance Medicine Conference

CONGRATULATIONS to the 2006 LUCIE SARONOVA GOLD MEDAL CANDIDATES



left to right. Back row: Christopher Ead, Ashleigh Hills, Lina Kim, Simon Dow, Margaret Illmann, Teegan Carr, Eliza Mulholland. Front row: Rebecca Rodwell and Kyla Moore.

Photo: Wendy Cliff

WRITING ESSAYS – a guide to Essay Writing

by Alan Brissenden, courtesy of Cecchetti Ballet Australia

These notes are freely adapted from Colin Norman, *Writing Essays: A Short Guide*, 2nd edition, issued by the Department of English, the University of Adelaide.

What an essay is - an essay can be described as 'a fairly brief piece of nonfiction that tries to make a point in an interest way' (Crews 5), by presenting a thesis—a central organizing idea—about its subject, and tries to persuade a reader to accept that thesis. It usually states that central idea clearly and explicitly in the first paragraph. The paragraphs which follow discuss and analyse the idea, supported by facts and concrete evidence. In other words, an essay does not just express personal opinion; it makes a reasoned appeal to a reader's good sense and judgment.

You can present your thesis 'in an interesting way by:

- Choosing and arranging your words carefully
- Designing your essay well, so that it has a recognizable beginning, middle and end
- Making sure it is unified, in that only what is essential to the central argument is included and everything inessential is left out
- Ensuring that it hangs together, in that the sentences flow on from one to the next, paragraphs are similarly linked, and the end echoes the beginning.

Writing interestingly also means that you do not distract your reader, so a good essay is correct in its punctuation, grammar and spelling, has clearly marked references, and has been carefully proofread to see there are no mistakes.

Three Stages of Writing - writing an essay is a process, not just a putting down of things on a perhaps alarmingly blank sheet of paper in a one-off event. We can think of the process as having three stages:

1. Pre writing - this is the most time-consuming—don't skimp on it. The main activities are reading, thinking, planning and organizing. Jot down ideas as you go, making sure when taking notes that you record carefully the details of author, title, place and date of publication for a book, or issue number and date for a magazine, and page numbers. Note down website details

and the date you consult the site (because websites can change rapidly). An enormous amount of information is available on the web, but probably only a fraction of it is reliable, so don't depend on its for accuracy. Consult your teacher.

Develop your own ideas (don't be surprised if you have to have several goes at doing this)

Try to work out a plan of your essay early so that you can do your research along clear lines, instead of being

distracted into byways, however interesting they may seem at the time.

2. Writing - this is where you produce your first draft. Do it as quickly as you can, and don't worry too much about spelling, punctuation, or sentence structure at this stage. The important thing is to get your ideas down. Don't stop to think of the right word if it won't come; leave a blank and keep on writing. Let your main ideas begin to take shape. You might like to go on to Stage 3 as soon as you have finished the first draft, while your ideas are still fresh.

3. Rewriting - 'Rewriting is not just a matter of changing a few words—it may involve major changes in the text. Furthermore your first draft may require not one but several revisions. Reorganize the entire sequence of your argument if necessary.... The introduction, in particular, may need complete recasting; often it is not until you near the end of your endeavors that you discover best how to define and introduce your central thesis—or even what that central thesis really is' (Norman 5). The editing facilities on your computer (e.g. cut and paste) come in handy here. Show your work to someone else. Good writers always do this. A fresh pair of eyes brings a fresh point of view. Put your draft aside for a couple of days, or even a few hours, and then look at it again. "During revision...check your notes for additional arguments and details, or for supporting quotations; eliminate points that no longer seem relevant; make sure the argument flows smoothly from one point to the next. Rewriting, you will discover, is a form of thinking; as you write, your own ideas will become clearer to you' (Norman 5).

Having made your major changes, prepare your final copy, following the required conventions of format and documentation. Proofread the printout very carefully, checking for errors in spelling and punctuation,

and check that your quotations are accurate, so that both these and any borrowed ideas which are not direct quotations are fully acknowledged—you don't want to be accused of plagiarism.

Be careful that your spellchecker is the language you want!

Some Hints

1. Write clear, vigorous sentences.

Avoid long words. Use mostly short, concise sentences, leaving out words that are not really necessary. Use definite, specific words. 'She did twenty pirouettes' is more incisive than 'She did a large number of pirouettes'.

2. Write with nouns and verbs, and use adverbs and adjectives only occasionally.

To say a ballet is 'lovely' doesn't tell us much about the work; instead, say why it is. Avoid such vague adjectives. Similarly, avoid weak adverbs such as 'very' and 'terribly'.

3. Develop your essay through paragraphs.

'The standard paragraph is a group of sentences developing a single idea' (Norman 15). Begin your paragraph with a topic sentence, that is, 'a strong sentence expressing the idea you propose to develop next' (Norman 15).

A paragraph is like a miniature essay, so should be unified and coherent; 'just as arguments in an essay support the central thesis, so sentences in the paragraph develop, explain, and illustrate the topic sentence' (Norman 16).

Link your sentences, and your paragraphs, by using words such as but, however, nevertheless, although (to imply contrast or change) and, also, furthermore, too (to add to or amplify what you have said) consequently, so, that is, therefore, to summarize (to restate or conclude).

Grammar and punctuation - Here are a few common errors to be avoided.

1. Incomplete sentences - Wrong: She couldn't dance on Monday. Having sprained her ankle. Right: She couldn't dance on Monday because she had sprained her ankle.

2. Faulty agreement: subjects and verbs - Wrong: The fall in ticket prices were unexpected. Right: The fall in ticket prices was unexpected. ('fall' is singular, and so needs a singular verb, 'was unexpected'.)

3. Faulty agreement: pronouns and

nouns - Wrong: If a student needs experience, they should get up on stage. Right: If students need experience, they should get up on stage. (If the student's gender is known, then 'If a student needs experience, she (or he) should get up on stage' would be correct.)

4. Squinting modifiers: 'Squinting' because they look two or more ways at once - Wrong: He gave a talk about *Swan Lake*, which was brilliant. Was it the talk or *Swan Lake* that was brilliant? If the talk, then Right: He gave a brilliant talk about *Swan Lake*. If the ballet, then Right: He gave a talk about a brilliant *Swan Lake*.

5. Dangers: these may seem to refer to the wrong thing, sometimes comically - Wrong: Coming into the studio, the clock struck ten. Right: As we were coming into the studio, the clock struck ten.

6. Wrongly placed apostrophes - Add an apostrophe, with no following 's', to form the possessive plural of most nouns. e.g. dancers' shoes, the four walls' mirrors, students' tights. The exceptions are plurals not ending in 's', e.g. women's, men's, children's. Add an apostrophe followed by 's' for the possessive case of indefinite pronouns e.g., one's, anyone's, anybody's, someone else's

Now this is important! The possessives from pronouns—his, hers, its, yours, ours, theirs—do not take apostrophes. **It's** stands for **it is**. Wrong: The theatre had it's lights on. Right: The theatre had its lights on. Right: It's a brightly lit theatre.

Note *Eats, Shoots, & Leaves* by Lynne Truss is a good recent book about Punctuation. It's great fun to read and, what's more, it's a runaway bestseller.

Format

1. Use good quality blank white A4 paper, unless you are submitting a handwritten essay, when you should use faintly lined A4 paper.

2. DoubleSpace your text, leaving wide margins at top, bottom and sides (3 to 4 cm)

3. Number all pages in the top right hand corner.

4. Staple the pages together in the top left hand corner.

5. Unless otherwise required, do not put your essay in a binder. It may look attractive, but it adds bulk and can make the pages hard to turn.

Documentation - of the many methods available, documentation in the text is

MAESTRO CECCHETTI DIPLOMA

CICB will keep the complete list of holders around the world on record, for any members to access.

Please notify CICB Secretary, Carole Hall – cdunstan@ozemail.com.au of any new Diploma holders to enable her to keep the records current.

Congratulations to CCA Leslie Parreco 2006

neat and concise, and has been used in these notes. To make clear that you are using another person's words, information, or ideas, you place brief acknowledgements in your text. After the relevant text give, in brackets, the author's (or authors') last name(s) and a page reference, with no comma between. e.g. 'From Adelaide, van Praagh flew with the company to Sydney' (Sexton 173). You may also need to use endnotes to explain something further, give more detailed references or add something that doesn't fit in with your text. But note that endnotes should be kept to a minimum; comments that don't fit easily into your text may often well be best omitted. Notes are numbered consecutively, indicated by an Arabic numeral above the text, and after marks of punctuation, except a dash. Endnotes appear on a new page at the end of your text, but before the list of works cited (see below). Both bracketed references and endnotes identify sources which are described in full in the list of works cited.

There are several ways to list books and articles, which should be arranged in alphabetical order according to

author. The following forms, which include the books quoted in these notes, are frequently used.

Book: Crews, Frederick. *The Random House Handbook*. 2nd ed. (New York: Random, 1977)

Norman, Colin. *Writing Essays: A Short Guide* (Adelaide: English Department, The University of Adelaide, nd [no date]).

Northey, Margot. *Making Sense: A Student's Guide to Writing and Style*. Revised ed. (Toronto: Oxford University Press, 1987).

Sexton, Christopher. *Peggy van Praagh: A Life of Dance* (South Melbourne: Macmillan, 1985).

The International Association for Dance Medicine & Science in Australia

The 17th Annual Meeting of IADMS, Canberra, a conference for dance practitioners, teachers and movement specialists, health professionals and dance scientists was held in Canberra, Oct. 25-28 '06- see www.iadms2007.com

Journal article: Haythorne, Harry. 'Rediscovering the past', *Dance Australia* 141 (2005-06), 35-6.

Book chapter: Potter, Michelle. 'Personal Gestures; Early choreography of Edouard Borovansky', in crusader

Hillis, *Heritage and Heresy: Green Mill Papers 1997* (Braddon: The Australia Dance Council (Ausdance), 1998), 59-66.

A Final Word - 'Plagiarism is a form of stealing; as with other offenses against the law, ignorance is no excuse' (Northey 12). (Note that as this is a direct quotation from a North American book, it keeps the North American spelling 'offenses' for offenses').

The following must be acknowledged in your text or in an endnote.

1. Direct quotation of someone else's words. 2. Paraphrases of someone else's words. 3. Facts and information derived from someone else. 4. Ideas derived from someone else.

Facts and information which are common knowledge (e.g. Margot Fonteyn was a great British ballerina; William Shakespeare's plays were performed in the Globe Theatre) do not need acknowledging, nor do well known proverbs or sayings, such as phrases from the Bible. Careless note taking can inadvertently lead to plagiarism, so be scrupulous to distinguish between direct quotation, paraphrases and your own original ideas when you are summarizing a book, article, or information from the web. And just including a source in your list of works cited does not constitute acknowledgment.

Acknowledgement must be made in the appropriate place in your text or in an endnote (Norman 39-40).

Good luck, and happy writing.