

# March Newsletter



*Excellence in dance education*



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Thoughts for the day

“Don’t let what you cannot do interfere with what you can do.” –

John Wooden

# A message from your President



Welcome everyone.

Firstly, I would like to acknowledge the passing of Hilda Easton. A life member of BAL, ex-president, ex-Examiner, she is remembered by all who were taught and examined by her.

COVID has again thrown us some curve balls for another challenging year. However, we have all again adapted and navigated our way through and come out the other side!

We have faced many challenges with exams this last year and we were able to hold live exams in New Zealand, Western Australia and NSW before we were locked down once again. Some of our schools just missed a live exam by 1 day! Thank you to all the examiners who have been able to travel and make this happen. We were again able to support our schools by having video exams for those states and studios that we were just not able to get examiners into – New South Wales, Queensland, Tasmania, New Zealand, South Australia and Victoria.

We know how hard it was but still our main goal was to support every studio, every student and all our members as best we could.

We would also like to send out support to many of our Northern Rivers and Queensland members who have been affected by these terrible floods. We are thinking of you and hope that you are back in the studio really soon.

We are now looking forward to a successful 2022, with exam packs due to be sent out shortly. We are looking forward to supporting all our members to have face to face exams in 2022.

Stay safe,

*Christopher Wood.*

*President.*

# Facebook



BAL has two facebook sites.

1. Closed group – Members only
2. Public Group

We encourage our members to make use of these sites. Post up your events so we can all see how wonderful your students are and see what amazing things you are doing in your schools.

Please “Like” and “Share”

## BAL logo

If you are looking to update your advertising and websites and would like to use the BAL logo, please contact headquarters and it will be emailed through to you

## List of Directors

Christopher Wood	President FBAL
Mary Easton	Vice President FBAL
Robyn Newton	Director FBAL
Elizabeth Pike	Director MBAL
Mike Dorrington	Director MBAL
Lynley Murgatroyd	Director MBAL
Melissa Dance	Director MBAL

## Technical Advisors

<p><b>BALLET GRADES BEG – ADVANCED</b></p> <p>Mrs Robyn Newton</p> <p>Phone: 0408 005 460</p> <p>robyn.newton1@bigpond.com</p>	<p><b>CHARACTER</b></p> <p>Mrs Wendy Kennedy</p> <p>Phone: 0421 566 005</p> <p>wwendykennedy14@gmail.com.au</p>
<p><b>SENIOR BALLET GRADE 6 - ADVANCED</b></p> <p>Mrs Wendy Kennedy</p> <p>Phone: 0421 566 005</p> <p>wwendykennedy14@gmail.com.au</p>	<p><b>TAP 'N' BEATS</b></p> <p>Mr Christopher Wood</p> <p>Phone: 0425 810 314 or 02 9756 0007</p> <p>woody@irdc.com.au</p>
<p><b>JAZZ AND TAP</b></p> <p>Miss Mary Easton</p> <p>Phone 0408 462 926</p> <p>maryeastondancestudios@inet.net.au</p>	<p><b>HIP HOP</b></p> <p>Miss Melissa Dance</p> <p>Phone: 0419 867 204</p> <p>admin@melissadance.com.au</p>

# Summer School 2022

## Technical Clarifications

### ADDITIONAL INFORMATION FOR ELEMENTARY BALLET

#### CENTRE EXERCISE 1 USE OF HEAD

(Information from Technical Manual & Dictionary of Classical Ballet by Gail Grant)

- Ecarte derriere - The head is turned towards the lower arm.
- Ecarte devant - The head is towards the raised arm.
- Efface devant – The arms are in Attitude, The lower arm is the same as the leg that is extended. The head is inclined towards the high arm with the eyes looking out to the audience. The body leans slightly back from the waist.

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#### CENTRE EXERCISE 1: DIRECTIONS OF THE BODY (ENDEHORS) - Use of head

Count 3 - Attitude – L arm raised - look towards raised hand

Count 4 – Close 5th retain arm & head

Count 5 – Ecarte devant – retain head position

Count 6 – Turn to Efface devant – R arm raised, head towards raised arm, eyes to audience

Count 7 – Lower R arm to 2nd – eyes following

Count 8 – Close 5th, arms Bras bas

Repeat all other side

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#### EXERCISE 1 (EN DEDANS)

Count 3 – Efface devant R ft pointed, L arm raised, head towards raised arm, eyes to audience

Count 4 – Close 5th retain head & arm

Count 5 – Ecarte derriere – changing of arms together, raising R, lowering L arm at 2nd head turned to lower arm

Count 6 – Turn body to efface derriere – retain arms head eyes towards hand of raised arm (R)

Counts 7 – Retain leg position – open raised arm to Arabesque efface looking towards raise arm

Repeat all other side

## BEGINNERS BALLET

### SKIPS

Please execute Skips 16 X each candidate to allow the examiner sufficient time to assess and record the mark given.

## GRADE ONE BALLET

### Barre Exercise No.3 – GLISSE AND RETIRE

Preparation: Stand facing barre, feet in 1st position, arms bras bas, head erect, music 4/4

Counts	Steps	Arms & Head
Intro	Hold position	Place hands on barre
&1	Glisse to 2nd position with R foot	Head erect
2, 3, 4	Rest in 1st	
&5	Glisse to 2nd position with R foot	
6, 7, 8	Rest in 1st	
1, 2, 3, 4	Draw R foot to low retire position (low calf)	Head to R ouvert direction
5, 6, 7, 8	Lower R foot to 1st position	Head returns to erect on count 8

- Glisse (Glee-say) Glided or slipped.
  - Emphasis in a Glisse is the movement to 2nd reaching ankle height, fully stretched. It closes with control to 1st position lowering through the foot, toe first.
  - This exercise is done very slowly
- 

## TAP'N'BEATS

### STAGE 6 - CORNER EXERCISE 1

This exercise is shown with lots of twist

### STAGE 6 - DANCE

After the section started with 4 brush heel steps backwards, it is then jump shuffle ball change (**feet crossed, R behind L**), jump shuffle ball change (**not crossed**) then the stamp, stamp. This is not a maxiford as there is no pick up.

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### GRADE 1 JAZZ : BARRE EXERCISE 3

The knees are relaxed on the circular body rolls

# SENIOR MALE BALLET SYLLABI

## PRE-ELEMENTARY MALE SYLLABUS

### ADDITIONAL EXERCISES (IN LIEU OF FEMALE POINTE WORK)

There are now only two centre exercises, followed by the Partnering section.

Please omit:           Centre Ex 1 (Pose Arabesque en l'air)  
                              Centre Ex 4 (Allegro Enchainement)  
                              Centre Ex 5 (Grand Jete, Sissone, Tour en l'air)

Only Centre Ex 2 and 3 are examined, followed by Warm Up Ex for Partnering, and the Partnering section.

Should you require any assistance with the male syllabus or a video copy of the partnering section please contact Mary Easton through Headquarters or at [maryeastondancestudios@iinet.net.au](mailto:maryeastondancestudios@iinet.net.au)

## ELEMENTARY MALE SYLLABUS

The male syllabus is currently undergoing review and will be available shortly.

Please look out for the information which will be sent to all Ballet teachers.

Could all BAL Ballet teachers please make these changes to your notations even if you have no male students in these grades. This will ensure your notations are correct should you have males in the future.

# Stage Performance Solo Examinations

## NEW FROM 2022!

**BAL has introduced a new Senior Ballet Solo which can be taken after passing either Elementary or Elementary Foundation exam. Previously there was only the Junior Solo (after Grade 5 exam) or the Solo Danseuse (after the Advanced exam). This now allows dancers to take a Senior Solo exam where previously none was available.**

Please see your 2022 Teachers Rules & Procedures booklet for further details.



## **Solo Stage Performance exams now available are as follows:**

### **JAZZ SOLOS – OPTIONAL EXAMS**

Each examination consists of two dances in stage costume. This is a stage performance examination, and each dance must be executed with style, expression and personality.

- 1 – Jazz Routine (not Lyrical/Contemporary)
- 2 – Musical Theatre/Musical Comedy Routine

JUNIOR JAZZ SOLO - There is no age restriction; however the candidate must have already passed the Grade 5 Jazz examination.

SENIOR JAZZ SOLO - Candidate must be at least 15 years of age, and must have passed Advanced Jazz examination.

### **TAP SOLOS – OPTIONAL EXAMS**

Each examination consists of two dances in stage costume. This is a stage performance examination, and each dance must be executed with style, expression and personality.

- 1 – Slow Routine
- 2 – Fast Routine

JUNIOR TAP SOLO - There is no age restriction; however the candidate must have passed the Grade 5 Tap examination, or Stage 7 Tap’N’Beats.

SENIOR TAP SOLO - Candidate must be at least 15 years of age, and must have passed the Advanced Tap examination, or Stage 10 Tap’N’Beats.

### **BALLET SOLOS - OPTIONAL EXAMS**

#### **PETITE SOLO (JUNIOR BALLET SOLO)**

Consists of two Classical dances.

- 1 - Classical Dance in ballet shoes. Tutu to be worn
- 2 - Demi- Character Dance in ballet shoes. In costume

There is no age restriction however the candidate must have already passed the Grade 5 Ballet examination.

#### **SENIOR BALLET SOLO – NEW FOR 2022**

Consists of two Classical dances.

- 1 - Classical Dance in pointe shoes or ballet shoes. Tutu to be worn
- 2 - Demi- Character Dance in pointe shoes or ballet shoes. In costume

There is no age restriction however the candidate must have already passed the *Elementary or Elementary Foundation Ballet examination*.

Please be aware that a strong performance in pointe shoes will attract more marks than the same performance in ballet shoes. Wherever capable, candidates are encouraged to enter Senior Ballet Solo examination in pointe shoes.

#### **SOLO DANSEUSE**

This examination is taken after Advanced Ballet. Pointe shoes to be worn throughout.

# Diamond Star Results 2021

<b>6/u TAP (Large)</b>	1 <sup>st</sup> GB Dance Co	2 <sup>nd</sup> Select Dance Co
<b>6/u TAP (Small)</b>	1 <sup>st</sup> Storm the Stage	2 <sup>nd</sup> Storm the Stage
<b>6/u JAZZ (Large)</b>	1 <sup>st</sup> Select Dance Co	2 <sup>nd</sup> GB Dance Co
	HC Select Dance Co	
<b>6/u JAZZ (Small)</b>	1 <sup>st</sup> Dance NRG	2 <sup>nd</sup> Centre Stage
	HC Storm the Stage	
<b>8/u TAP (Large)</b>	1 <sup>st</sup> GB Dance Co	HC Select Dance Co / In Rhythm
	Dance Co	
<b>8/u TAP (Small)</b>	1 <sup>st</sup> Synergy D & F	HC Storm the Stage
<b>8/u JAZZ (Large)</b>	1 <sup>st</sup> GB Dance Co	2 <sup>nd</sup> Dance NRG
	HC Select Dance Co/ In Rhythm Dance Co	
<b>8/u JAZZ (Small)</b>	1 <sup>st</sup> Synergy D & F	2 <sup>nd</sup> Storm the Stage
<b>10/u TAP</b>	1 <sup>st</sup> Dance NRG	2 <sup>nd</sup> In Rhythm Dance Co
	HC Select Dance Co / Centre Stage	
<b>10/u JAZZ (Large)</b>	1 <sup>st</sup> Select Dance Co	2 <sup>nd</sup> GB Dance Co
	HC Select Dance Co / Centre Stage	
<b>10/u JAZZ (Small)</b>	1 <sup>st</sup> BSupreme	2 <sup>nd</sup> Synergy D & F
	HC BSupreme	
<b>8 &amp; 10/u LYRICAL</b>	1 <sup>st</sup> Select Dance Co	HC Select Dance Co / Synergy
<b>8 &amp; 10/u HIP HOP</b>	1 <sup>st</sup> Synergy D & F	HC Select Dance Co/Centre Stage
<b>12/u TAP (Large)</b>	1 <sup>st</sup> Dance NRG	2 <sup>nd</sup> GB Dance Co
	HC Select Dance Co	
<b>12/u TAP (Small)</b>	1 <sup>st</sup> In Rhythm Dance Co	HC Centre Stage / Synergy D & F
<b>12/u JAZZ (Large)</b>	1 <sup>st</sup> GB Dance Co	HC Select Dance Co / Dance NRG

<b>12/u JAZZ (Small)</b>	1 <sup>st</sup> In Rhythm Dance	2 <sup>nd</sup> Centre Stage
	3 <sup>rd</sup> In Rhythm Dance	HC Synergy D & F
<b>12/u MUSICAL THEATRE</b>	1 <sup>st</sup> Select Dance Co	
<b>12/u LYRICAL</b>	1 <sup>st</sup> Select Dance Co	
<b>12/u HIP HOP</b>	1 <sup>st</sup> Synergy D & F	HC Select Dance Co/Centre Stage
<b>14/u TAP</b>	1 <sup>st</sup> GB Dance Co	HC Select Dance Co/In Rhythm D
<b>14/u JAZZ (Large)</b>	1 <sup>st</sup> Select Dance Co	HC Dance NRG / Select Dance Co
<b>14/u JAZZ (Small)</b>	1 <sup>st</sup> Synergy D & F	2 <sup>nd</sup> In Rhythm Dance Co
<b>14/u HIP HOP</b>	1 <sup>st</sup> Synergy D & F	HC Select Dance Co
<b>14/u LYRICAL</b>	1 <sup>st</sup> Select Dance Co	2 <sup>nd</sup> Synergy D & F
<b>14/u MUSICAL THEATRE</b>	1 <sup>st</sup> Select Dance Co	
<b>16/u TAP</b>	1 <sup>st</sup> GB Dance Co	HC Dance NRG/In Rhythm Dance
<b>16/u JAZZ</b>	1 <sup>st</sup> GB Dance Co	HC Select Dance Co / In Rhythm
<b>16 &amp; Open MUSICAL THEATRE</b>	1 <sup>st</sup> In Rhythm Dance Co	HC Select Dance Co
<b>Open Age TAP</b>	1 <sup>st</sup> GB Dance Co	2 <sup>nd</sup> Dance NRG
<b>Open Age JAZZ</b>	1 <sup>st</sup> GB Dance Co	2 <sup>nd</sup> GB Dance Co
	3 <sup>rd</sup> BSupreme	HC Dance NRG
<b>Open Age HIP HOP</b>	1 <sup>st</sup> Synergy D & F	HC Select Dance Co
<b>Open Age LYRICAL</b>	1 <sup>st</sup> Select Dance Co	HC Ann-Maree SoD

**BEST SMALL GROUP – DANCE NRG (6/u JAZZ)**

**BEST LARGE GROUP – GB DANCE CO (OPEN AGE JAZZ)**

**MOST ENTERTAINING GROUP – SYNERGY DANCE & FITNESS (OPEN AGE HIP HOP)**

# Photo Gallery

Bev Birch examiner with Auckland West Dance Academy



At the Barre Dance Company



Grade 5 Jazz



Grade 5 Ballet



Primary Ballet

# Diamond Star 2022



## *Diamond Star Group Competition*

*Sunday 15<sup>th</sup> May, 2022*

**AMBARVALE HIGH SCHOOL**

**Thomas Rose Drive, Rosemeadow**

***SECTIONS FOR SMALL GROUPS*** *(wherever possible)*

***PRIZES FOR MOST ENTERTAINING GROUP,***

***BEST SMALL GROUP & BEST LARGE GROUP***

Entry Fee: \$25.00 per Group

**ENTRIES CLOSE Tuesday 19<sup>th</sup> April, 2022**

**LATE ENTRIES ACCEPTED**

to Tuesday 26<sup>th</sup> April, 2022 with a \$2.00 late fee per group

## **RULES & CONDITIONS OF ENTRY**

- 1. ADJUDICATOR:** The adjudicator's decision is final. At no time should anyone approach or disrupt the adjudicator in any way, including lunch and dinner breaks.
- 2. ADMITTANCE:** The committee reserves the right to refuse admittance to anyone who is intoxicated or abusive.
- 3. AGE:** Age as at 1st January 2022.
- 4. AMATEUR:** This Eisteddfod is open to those whose main source of income is not that of a performer or a dance teacher.
- 5. COMMITTEE:** The Committee reserves the right to amend, refuse or cancel sections where insufficient entries are received, as well as dividing sections.  
The Committee reserves the right to appoint/substitute an adjudicator.  
The Committee reserves the right to amend the programme and alter competition times.  
The Committee's decision on issues not covered in rules will be final.
- 6. COMPETITORS:** Must be ready to compete in the section and order in which their name appears in the programme.  
Competitors will not be transferred from one section to another if incorrectly entered on the entry form, unless the error is the fault of the Committee.  
There can be no rehearsal back stage or on stage at any time.
- 7. DRESSING:** **COMPETITORS ARE ONLY PERMITTED TO GET CHANGED IN THE DRESSING AREAS PROVIDED. NO CHANGING IN THE AUDIENCE AREA.**
- 8. ENTRIES & PAYMENT:** \$25 per troupe entry fee. **All payments and entries must be received by Tuesday 19<sup>th</sup> April, 2022. NO REFUNDS** once payment is made, unless section is cancelled by the organisers. Tax Invoices will not be issued as the Entry Form copy is your tax invoice. Cash only at entry doors (no eftpos).  
Minimum number of students in troupes is four (4).
- 9. PROMPTING:** Strictly no prompting. Anyone doing so may result in disqualification of group.
- 10. PROPS:** All props must be removed at the conclusion of the day.  
Large props must only be brought in or removed in between sessions.
- 11. PROMOTIONS:** The promotion or sale of any products is prohibited at the Eisteddfod unless authorised by the Committee.
- 12. PROTESTS:** Any protest arising out of an adjudicator's decision must be lodged in writing to the Committee table within 30 minutes after the completion of the affected section and accompanied by a \$20.00 fee. This fee will be returned if protest is found valid.

**13. SAFETY:**

We take no responsibility for any injuries or lost property of anyone present at the Eisteddfod. There is to be NO SMOKING on the school premises.

**TAP SHOES CANNOT BE WORN IN THE AUDITORIUM, BY SCHOOL ORDER .**

**14. MUSIC:**

All music must either be on individual CDs (1 track per CD, stating studio name) or Ipod, ipad or mobile phone option is also available.

**Background singing is allowed for Tap routines.**

**15. TIME LIMITS:**

Time limit of four minutes per dance will be strictly adhered to.

## **SECTIONS**

**SMALL GROUPS:** 4 – 10 Competitors (if sufficient entries received)

**LARGE GROUPS:** 11 or more Competitors

Jazz – Hip Hop - Tap - Musical Theatre/Song & Dance -  
Contemporary – Lyrical/Modern Expressive

6/u, 8/u, 10/u, 12/u, 14/u, 16/u, Open Age





- 1. Cheque** [made payable to **Ballet Australasia Ltd**] sent by mail with completed entry form **to BAL, PO Box 593, Darlinghurst NSW 1300.**
- 2. Direct Deposit to BSB 062 016 and Account 10108431. Must use Studio name as Reference. Return the completed entry form via email to [admin@dancebal.com](mailto:admin@dancebal.com) or send by post to above address**
- 3. Credit / Debit Card details by phone on 92831600. Send completed entry form as above. (Credit cards incur a 1% surcharge.)**
- 4. There are no card processing facilities at the entry doors – cash only**

### **AUDIENCE ENTRY TICKETS**

- 1. Audience entry must be pre-paid.**
- 2. All necessary information and a link to the booking site will be sent closer to the event**

Further enquiries contact:

[diamondstargroupday@dancebal.com](mailto:diamondstargroupday@dancebal.com)

OR

Mary Easton 0408 462 926

[maryeastondancestudios@inet.net.au](mailto:maryeastondancestudios@inet.net.au)

OR

Denise Hingston 9283 1600 (9am-4pm Mon-Fri)

# **TCIII & Certificate IV in Dance Teaching & Management**

For new enrolments and teachers already enrolled in the Teaching Certificate III or CUA40313 Certificate IV in Dance Teaching & Management Course, please note the following dates:

Teaching Certificate III and Certificate IV Dance Teaching and Management

July 2022

As an enrolled student you are always welcome to attend any of our teaching course sessions.

Please let us know if you will be attending on the above dates as we are focused on assisting you in completing your assessments and booking practicals.

## **2021 Completions to date**

### **CUA40313 Certificate IV Dance Teaching and Management**

Sarah Hall, Catherine Cvetko, Ashliegh Nieass, Kylie Watts, Cassandra Nieass, Mary Gartlan, Hayley McDonald, Kyara Treuer

### **Teachers Course III**

Kylie Watts

Congratulations to you all for your hard work!!

## **Update - TC III & Certificate IV in Dance Teaching & Management**

BAL continues to offer the TCIII which is a BAL accredited course. Many people choose to complete the TCIII course as it provides an introduction to study and the opportunity to gain a qualification in the industry. The commitment to study is not as intense in comparison to the CUA40313 Certificate IV in Dance Teaching and Management.

However, when attending the course many dance teachers choose to upgrade to the CUA40313 Certificate IV in Dance Teaching & Management as it is an accredited course. Teachers can achieve a Nationally Recognised qualification as well as learn a variety of new skills and teaching methods that can be taken back to their school and implemented.

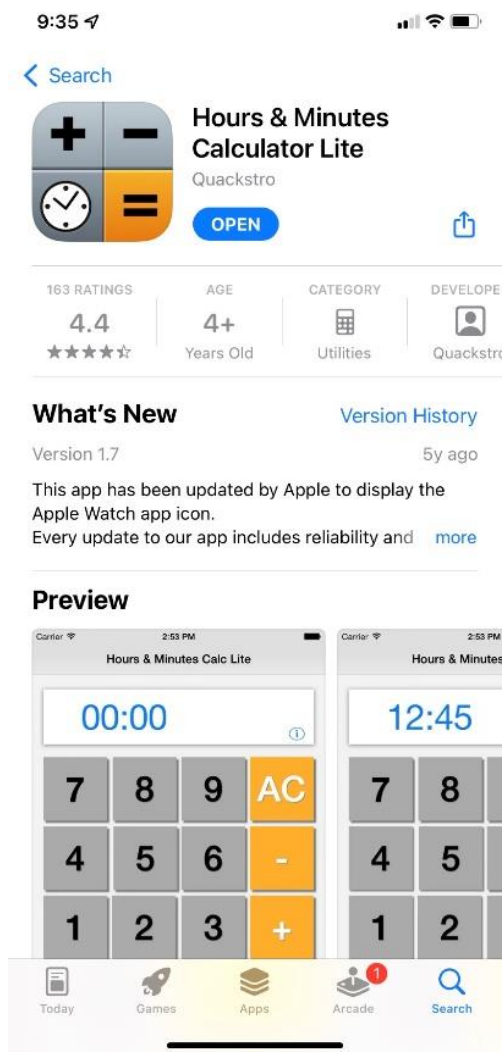
Today the Performing Arts Industry is very competitive. It is imperative that all teachers conducting BAL syllabus classes in any genre in your school, whether casual or permanent, become a BAL Provisional Member. To continue achieving BAL's high standard it is a requirement of membership, regardless of genre or age, that BAL teachers obtain one of these qualifications.

If you are interested in enrolling in either course please contact Donna on 02 9283 1600 to discuss.

# Timetable App

We have found an App that can assist you when you are completing your Exam and program timetables. We use Hours & Minutes Calculator Lite in the office to check the exam timetables that we receive. It works just like a calculator, but it accounts for hours. Wonderful!!

You go to your app store and type “hours & minutes calculator” – Lite is free to download.



# BAL History



**Remember Anatolij Mirosznyk**

**Born in Kyiv, Ukraine in the 1920's, commenced learning the piano at the age of 5.**

**In 1948 he decided to leave his homeland and start a new life in Australia and went on to become a brilliant and famous pianist and composer.**

**He was asked by Miss Enid Hall, our first President and Dorothy Kerr B.E.M., N.D.A.A.I. President, to compose the music for over 600 exercises, with different levels of difficulty for our Ballet Australasia's first Ballet Syllabus. A mammoth job.**

**Many of us remember him playing for our exams at Headquarters. He never forgot us and often came to visit us to see how we were going.**