

CLASSICAL AND CONTEMPORARY  
**DEVELOPMENT PROGRAM 2024**



DANCE NORTH ACADEMY

# The program

This program extends and enriches the experience and knowledge of classical and contemporary dance. Our dancers will be working closely with industry professionals every week, with the vision to improve technique and widen our dancers' classical and contemporary vocabulary.

The training will push the bodies of the dancers and stimulate their minds thus diversifying their training and creating a far more versatile dancer. This program aims to create sustainable working habits to excel in the dance industry and to allow the dancers to explore and understand their bodies and what they are capable of.

The program will consist of four levels Petite, Junior, Intermediate and Advanced, which correlate to age and ability.

The Petite level introduces our youngest dancers to the basics required to develop a strong foundation in classical and contemporary technique.

The Junior level will aim to encourage and transition the dancers into the program with longevity and sustainable working patterns in mind. Their timetable will be more concise to allow room for the young dancers to rest and recover.

The Intermediate level will include more classes and levels of intensity due to age and ability differences. The dancers will be exposed to a variety of classes that complete their overall training and foundational development.

The Advanced level will further push the dancers and explore their artistic development and performative skills. The classes will be of higher intensity to better prepare the dancers for their futures in the professional field of dance.

The program aims to create a nurturing environment, with great faculty involved and guest teachers on board. The faculty will be able to support the students and cultivate good working relationships, which will add to their overall development and self-growth.

Overall, the Classical & Contemporary Development Program aims to inspire the next generation of professional dancers and choreographers and allow the students to evolve and form a deeper understanding of dance.

# Classes

## Progressing Contemporary Technique (PCT)

Progressing Contemporary Technique is an innovative program created by Adam Blanch in conjunction with Progressing Ballet Technique, devised as a series of functional exercises to help you explore and develop freedom of movement. To bring awareness to the importance of finding articulation through your body and allowing that discovery to give you an enhanced sense of mobility in contemporary dance.

## Progressing Ballet Technique (PBT)

Progressing Ballet Technique (PBT) is an innovative body-conditioning and strengthening program that has been designed to enhance students' technique by focusing on training the muscle memory required in each exercise in all forms of dance. It is a unique training system using ballet technique-specific exercises to train skill acquisition in a graded and progressive manner from junior through to advanced levels. PBT helps teachers around the world prepare their students to receive the strength they need to achieve their personal best.

## Classical Ballet

Classical ballet will be used to create the foundational strength needed to excel in the dance industry and will elevate the dancer's technique and elongate their line. Classical ballet training will also enhance the use of a dancer's upper body, specifically their hand-eye coordination, sensitivity and overall artistic development which will carry through into other genres. The levels range from Petite, Junior, Intermediate and Advanced, and classes will differ to cater to the development of each level. An open class format will encourage and push the students to explore ballet outside of pure syllabus work. Junior ballet will create a strong foundation and focus on turnout, footwork and musicality. In Intermediate ballet, the students will expand their ballet vocabulary for greater development, pointe work introduction and a focus on movement quality. Advanced ballet will culminate all the work in previous levels and incorporate faster and more complex ballet classes. All levels aim to prepare the students for auditions, competitions, and their futures in the dance industry.

## Contemporary and Contemporary Variations

Contemporary classes will aim to push students' minds and bodies. With the culmination of all training, contemporary will diversify the dancers' movement repertory. Classes will include foundational contemporary training like floor work, release techniques and improvisation, giving the students a greater knowledge of contemporary dance, which will aid their development of style and movement quality. Contemporary Variations will expand the dancers further, exposing them to choreographic development, and differing styles of contemporary and performance.

# Staff & Faculty

Adam Blanch



Adam Blanch studied with Marie Walton Mahon and Karen Thomas in Newcastle and graduated from The Australian Ballet School in 2001. He then joined the Queensland Ballet Company, being promoted to soloist in 2004. He was invited to join Sydney Dance Company in 2005 drawing critical acclaim for his performances in the works of guest choreographers including Rafael Bonachela, Graeme Murphy, Stephen Petronio, Meryl Tankard, Aszure Barton, Kenneth Kvarnstrom, and Emanuel Gat.

Adam joined Garry Stewart's Australian Dance Theatre touring Europe with the company's production of *Be Yourself and G* before moving to the UK where he worked as motion capture artist on the film *World War Z*, was a dancer for ROH2's *DanceLine's* with Wayne McGregor and collaborated on developments and productions with such artists as Akram Kahn, Matthew Bourne and Theo Clinkard. He collaborated with Terry Guilliem on his production of *Faust* and performed at Glyndebourne in Melly Stills' *The Cunning Little Vixen*. He worked with Lynne Page on *The Pet Shop Boys World Tour* and in the development stages of *Spice Girls the Musical*.

Adam has choreographed music videos for such artists as Megan Washington and collaborated on film projects with Emma Freeman and Michelle Aboud. He is currently the Contemporary Director of the internationally renowned Progressing Ballet Technique Program as well as the Australian Resident Choreographer for the Tony Award winning musical Alanis Morissette's *Jagged Little Pill*.

## Catherine Edwards



Catherine Edwards began Full Time training at Halliday Dance Arts Centre in Australia. Following this, she continued her full-time studies at Royal Ballet Upper School in London where as a graduate student she toured with the Royal Ballet Company throughout the U.K. She also performed with The Royal Ballet Company in numerous productions at the Royal Opera House. Upon returning to Australia Catherine worked with Opera Australia touring the country performing works by esteemed choreographers such as Graeme Murphy. Following her dancing career, Catherine went on to complete a Bachelor of Nursing at UTS, working as a nurse in hospitals for years following this.

Catherine then began her teaching career in 1996 at various schools in Sydney. Whilst raising her own four children she has loved the opportunity of teaching so many students. She creates a nurturing and inspiring environment in which her students can grow and develop into technically beautiful and elegant dancers.

## Davide Di Giovanni



Davide started his dance life at Scuola del Balletto di Toscana where he received a full scholarship, joining the junior company at 17. After three years with the Balletto Di Toscana, Davide joined Balletto dell'Esperia in Turin, where he met Jacopo Godani, Gustavo Ramirez Sansano and William Forsythe. He then moved to Munich at 23, where he had the chance to work for the Staatstheater am Gärtnerplatz with choreographers Marco Göcke, Alexander Ekman and Jo Stromgren. He danced *One Flat Thing*, reproduced by William Forsythe, and worked on new creations with Christopher Roman, Nanin Linning, Georg Reischl and Jacopo Godani.

Davide joined Sydney Dance Company in 2017 and first performed with the Company as part of *Orb*. In 2019 he worked for Paris Opera Ballet with big stars such as Eleonora Abbagnato and Stéphan Bullion and in the same year, he made his choreographic debut in *New Breed* production at Sydney Dance Company creating *In Walked Bud*. In 2020 he took part as a dancer in the Hollywood movie set *Carmen* directed by Benjamin Millepied. As a movement director Davide has collaborated with International fashion publications *Love Want* and *Russh*. He created work for International Paris based fashion designer Ludovic De Saint Sernin. He took part in the Australian fashion week directing movement for *Ginger & Smart Resort 22* show, *Luminesce*.

## Danilo Radojevic



In 1977, Danilo achieved international acclaim by winning the Gold Medal at the Moscow International Ballet Competition. His journey continued as he joined the Australian Ballet Company, swiftly rising to soloist. From 1978 to 1981, he mesmerised audiences as a soloist with the American Ballet Theatre in New York City.

In 1981, Danilo became the principal dancer with the American Ballet Theatre, a role he held until 1993. His artistry reached new heights when he became a principal guest artist with the Basel Ballet and the Royal Ballet of Flanders in 1988, showcasing his talent on the global stage.

Since 1994, Danilo has shared his expertise as a member of the ballet faculty at the University of California, Irvine. Join us at Dance North Academy to experience the transformative power of dance under the guidance of a true luminary in the world of ballet.

Dance North Academy is honoured to have such a distinguished figure on board, and we invite you to join us in experiencing the transformative power of dance under the guidance of this true luminary in the world of ballet.

## Vicki Attard



Vicki comes from Mackay, Queensland, where she studied ballet with Dawn Armstrong and Betty Meskell before her acceptance into The Australian Ballet School. In 1985 she joined The Australian Ballet and was promoted to Coryphee in 1987, Soloiste in 1991, Senior Artiste in 1992 and Principal Artiste in 1993. She joined Sydney Dance Company for its 1989 season and rejoined The Australian Ballet in 1990.

Vicki performed all principal roles and many and varied leading roles during her 15-year career with the Australian Ballet. Highlights of Vicki's career included dancing Kitri, Don Quixote on the opening night of the Washington season with David McAllister (current Artistic Director of The Australian Ballet), the title role of Manon in Tokyo with Li Cunxin (current Artist Director of the Queensland Ballet) and the opening and all subsequent performances of Cio Cio Sa in Madame Butterfly for the New York season with Damien Welch.

Vicki retired at the end of 1999, and immediately undertook and received a Graduate Diploma in Dance Instruction.

Most recently Vicki was appointed Interim Director of the Houston Ballet Academy by the company Director Mr. Stanton Welch AM. She maintained the position for 2 and a half years where she oversaw 1,000+ students, 7 full time faculty members as well as co-managing the second company HBII.

Vicki continues to instruct and adjudicate within Australia and abroad.



## Jasmin Durham



Jasmin Durham was originally born in Hong Kong but moved to Canberra three months later with her family. She started learning ballet at the age of three at the Lisa Clark Dance Centre, later studying jazz, tap and contemporary dance.

In 2009, Durham moved to Melbourne to study at The Australian Ballet School. She performed on The Dancers Company Tour in 2010 and 2011 before joining The Australian Ballet in 2012.

She's perhaps most well known for her roles in Jiří Kylián's *Petit Mort* (2014) and Richard House's *Control* for the Bodytorque DNA program. This year, she also danced as the Lead Hungarian in Graeme Murphy's *Swan Lake* and the Stepmother in Alexei Ratmansky's *Cinderella*.

## Pearl Arrowsmith



Pearl Arrowsmith was trained in Australia before joining the European School of Ballet in 2019.

She has been following ESB Teacher Trainee Program while preparing for auditions as a Trainee. She teaches ballet and pointes classes, repertoire as well as preparatory work.

# Levels & Pricing

**Petite:** Primary - Grade 2

**Junior:** Grade 3 - Grade 4

**Intermediate:** Grade 5 - Intermediate

**Advanced:** Advanced Foundation +

*Based on students' current RAD ballet grade*

\$160 per term

\$580 per term

\$1,225 per term

\$1,150 per term



# Timetable

## Monday

**North Manly Studios | 2/2-4 William St, North Manly 2100**

### **Junior**

4:00 – 5:00 pm	Junior Contemporary
5:15 – 6:15 pm	Junior Open Classical Ballet

## Wednesday

**North Manly Studios | 2/2-4 William St, North Manly 2100**

### **Intermediate**

4:00 – 4:45 pm	Intermediate Contemporary Improvisation and Conditioning / Pointe
4:45 – 6:00 pm	RAD Intermediate Ballet
6:00 – 7:00 pm	Intermediate Open Classical Ballet
7:00 – 8:00pm	Intermediate Contemporary

### **Advanced**

4:00 – 5:30 pm	Advanced Contemporary Improvisation and Conditioning / Pointe
5:30 – 6:45 pm	Advanced Contemporary
6:45 – 8:00pm	Advanced Open Classical Ballet

## Friday

**Narraweena Studios | 74 Oceana St, Narraweena 2099**

### **Petite**

4:00 – 4:45 pm	Petite Open Classical Ballet
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**North Manly Studios | 2/2-4 William St, North Manly 2100**

### **Intermediate**

4:00 – 5:00 pm	Advanced/Intermediate PBT & PCT
5:00 – 6:30 pm	Intermediate Contemporary
6:30 – 7:45 pm	Intermediate Open Classical Ballet

### **Advanced**

4:00 – 5:00 pm	Advanced/Intermediate PBT & PCT
5:00 – 6:30 pm	Advanced Open Classical Ballet
6:30 – 7:45 pm	Advanced Contemporary

# Saturday

**Narraweena Studios | 74 Oceana St, Narraweena 2099**

## **Junior**

9:00 – 10:00 am Junior Contemporary  
10:00 – 11:00 am Junior Open Classical Ballet  
11:00 – 11:45 am Junior Conditioning

## **Intermediate**

8:30 – 10:00 am Intermediate Open Classical Ballet  
10:00 – 11:00 am Intermediate Conditioning

## **Advanced**

11:00 – 12:30 pm Advanced Open Classical Ballet  
12:30 – 1:00pm Advanced Conditioning

# Contact

If you'd like to find out more about the CCDP, we are more than happy to answer any questions you may have regarding the program or application process.



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