



# FOREWORD

In February 2003, the Arts Council commissioned Yannick Marzin to research and write up a model for vocational dance training relevant to the Irish situation. The study was to focus on specialist vocational training needs of aspirant dancers in Ireland between the ages of 12 and 18, who may ultimately seek to make a career in theatre dance. The model was not intended for application in any particular geographic area or existing facility.

The report builds on three previous Arts Council reports: *The Dancer and The Dance* (Brinson:1985); *Shall We Dance?* (Todd and Leatherdale:1998); and *The Creative Imperative* (Everitt:2000). Each of these reports highlighted the need for government to assume responsibility for the provision of an adequate training for a career in dance.

In 1999, Minister Síle de Valera, Department of Arts, Heritage, Gaeltacht and the Islands, commissioned Peter Renshaw to undertake a feasibility study to consider the establishment of an Irish Academy for the Performing Arts (IAPA). This study was another factor in prompting the current research. It became evident during the Renshaw investigation, that documentation on curriculum requirements having relevance to the Irish situation, was not readily available. The IAPA Interim Governing Authority was stood down in 2003, due to capital funding not being available to progress the project. In announcing his decision Minister for Education and Science, Mr. Noel Dempsey T.D., indicated that responsibility for the establishment of an Academy would transfer from his Department to the Minister for Arts, Sport and Tourism and other options for the development of an Academy, in tandem with projects of a similar nature, would duly be considered.

The report proposes a pre-vocational (12-15 years) and vocational (15 – 18 years) model using an 'adapted timetable' approach to ensure that mandatory state secondary education requirements are met and that a high-quality dance training is delivered. It includes a comparative survey of provision for vocational dance education in twelve European countries. It draws on relevant practice in other performing arts areas, and one exemplar in sport is used.

In June 2004 the Arts Council convened a focus group to consider the report's findings. The group was comprised of individuals from the dance sector, the education sector; representatives from the Department of Education and Science and the Association of Professional Dancers in Ireland; and relevant Arts Council staff members. The meeting was chaired by Mary Nunan, Arts Council board member. Two key conclusions were reached: that the report should be disseminated and that the Arts Council should set up a wider forum to debate the needs of vocational dance education, to include all of the stakeholder interest groups.

I am delighted to present the report as a working document aimed at informing and stimulating further debate. I would like to congratulate Yannick Marzin who has produced an excellent model for discussion. It is hoped that the report will be seen as a valuable resource for future planning by government agencies, by educational institutions, the dance sector and others seeking to advance the case for vocational dance education and training in Ireland.

**Mary Cloake**  
*Director*  
August 2004

## **The Author**

Currently Company Director with Compagnie Carolyn Carlson (Paris) Yannick Marzin was the Director of Administration and International Affairs at the Conservatoire de Paris (dance department), from 1993 to January 2003. In his role at the Conservatoire de Paris, he was instrumental in the reconfiguration of programmes and facilities when it moved to a new purpose-built campus at Cite de la Musique. Through his international work with the Conservatoire he has had first-hand experience, and has developed links with most of the leading dance education centres, worldwide. As a result of earlier research by the Arts Council's Dance Officer, a two-week visit by the Conservatoire's Junior Ballet took place in April 2002. The group toured to venues in Dublin, Derry, Cork and Limerick. Jointly organised by the Arts Council/An Chomhairle Ealaíon and Arts Council of Northern Ireland, the visit involved performances, workshops and lecture demonstrations for Irish audiences, dance students and teachers. A seminar on vocational dance training in Ireland was organised in Dublin by the Association for Professional Dancers in Ireland to coincide with the visit. M. Marzin had familiarised himself with the Irish situation and saw, in situ, the various practices and standards which inform programmes here.

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# CHAPTER 1

## Approach to a Dance Curriculum

Dance, when compared to education and training in other arts disciplines, is particular because it involves a high-level of physical training. It has some similarities with a high-level sports training, but it should not be confused with sports training or physical education, as the ultimate aim is to develop professional dancers who are performing artists. The status of the dancer as an artist is comparable to that of an actor, musician or fine artist.

### Entry age of students

The fact that vocational training in dance is most effective when started at a young age further distinguishes it from other arts disciplines, where training is usually at third-level.

There is an inherent ambiguity around creating an excellent dance vocational training. In most disciplines (artistic or otherwise), it is assumed that peak capabilities are reached by attending a tertiary educational establishment. This is not the case in dance. Dancers begin their peak performing years in the late teens and early twenties, so their formative years must be earlier.

Vocational dance training must train the body and, at the same time, develop artistic talent. Educating artistic sensibility, which cultivates the mind, can start at any age. However, preparing the body for a career in dance, which is equivalent in physical terms to a professional athlete, needs to start very young. The objective of this kind of training is for the student to acquire adaptable, high performance physical capabilities. Adaptability is needed in order to dance all forms of dance, and maximum performance is necessary to dance intensively at the highest level.

The physical capabilities required by a dancer to follow a successful career in dance are suppleness, balance, plasticity, virtuosity, resistance, strength and energy. It is easier to work with students who have not yet started training. With young students it is possible to

teach good working habits, to develop the musculature and to work on the line and axis of the body while they are still supple and malleable. Dance students must of course have the physical aptitudes expected of a professional dancer and the physical preparation must be carried out extremely carefully to avoid any injury – physical or psychological.

Across Europe, there is a considerable difference between the age at which training in ballet begins (8 years onwards) and the age at which training in contemporary dance begins (usually after 18 years, following academic studies).

Ballet is built on the representation of physical grace and beauty and thus requires perfect plasticity from dancers. In ballet, vocational dance training has in general been inspired by the traditional French model which started at the beginning of the 18th century in training young children. Only if training in this discipline starts at a young age is it possible to reproduce the positions required in ballet (of legs, arms, hips) with agility and strength. A training that begins at eight years old, and lasts for approximately ten years, means that the student will sustain all of his/her capabilities, in terms of physical resilience and virtuosity. More mature dancers are less represented in ballet companies and when they are cast, it is usually for character roles.

In contemporary dance, technical capacity and virtuosity are not always the most sought after elements. Contemporary dance is not built on coded movement. More conceptual in approach, contemporary dance was initially nurtured by strong creative personalities, rather than virtuoso technicians. In addition, the abstract, montage nature of contemporary dance which dispelled the narrative form, required greater maturity from dancers. Less publicised by the media and less penetrable as an art form because of its abstract nature, contemporary dance was therefore less well-known by the general public and by children, who identified more easily with roles in traditional ballets (princes and princesses) than with dancers in leotards sometimes dancing in silence on a bare stage.

Contemporary dance training has therefore often developed within the university system where the artistic dimension could be associated with other forms of artistic expression such as theatre, movement research, modern art, etc.

The young starting age for ballet training allows the best preparation of physical capacities, but it also creates certain issues:

- It engages the young dancer in an exclusive training process which due to lack of time is difficult to combine with academic forms of learning, and leads to a career which starts at 18 and, at best, ends at 45.
- It concentrates on imparting excellent technique to the detriment of developing artistic creativity. Effects of this can be seen today, for example, in the very small number of choreographers who make pieces using the rules of ballet, point work in particular.
- Artists run great risks in terms of physical injuries and might have to cease dancing suddenly without ever having thought of doing anything else from a very young age.

In contemporary dance, because training is often carried out by schools in the higher education stream, students leave with a qualification which has value in the larger job market. But there are also disadvantages inherent in a training which starts this late:

- Weak technique that is difficult to improve at this stage of physical development, even if compensated by qualities in interpretation.
- This leads to a lack of competitive edge, compared to dancers who have received an excellent technical training, and thus a difficulty in entering the job market through auditions. (Even contemporary choreographers start an audition with barre exercises.)

Given the evolution of choreographic creation over the past decade, where contemporary dance now employs dancers with excellent technical skills, as well as strong performing personalities; and where the repertoire of ballet companies includes more and more contemporary dance, it would seem important

to conceive a vocational dance training :

- Which starts at about 12 years of age and finishes at about 19.
- Where excellent technique is taught within a choreographic training, but without force.
- Where ballet and contemporary dance co-exist without incompatibility.
- Where the student is encouraged to take responsibility for him/herself as an individual.
- Where the academic environment allows him/her to follow normal school studies which can be resumed should they decide to stop dancing.

Training a generation of dancers with excellent technique, with strong artistic and aesthetic sensibilities and who been properly supported in welfare terms, will automatically effect contemporary practice. This will, in turn, impact on the recognition of contemporary dance by the general public.

Universities and third-level colleges, which may not be the best places to situate vocational dance training, can however play an important role for dance and dancers. The short performance career means that dancers will need to think about retraining. Teacher training, choreographic research, dance notation, courses in arts management, dance/movement therapies, etc., are some of the many areas where third-level institutions could provide further training for dancers.

### **Adapted timetable**

An adapted timetable is a scheduling system whereby students in the 12-18 age group follow their dance training and their academic studies at the same time. They have a double timetable: one for dance training and the other for their secondary school studies. This is in contrast to students following dance courses within the higher education system. Here students can follow dance as their major subject, qualifying with a third-level certificate or degree in dance.

Schools must find a balance between the requirements of the mandatory secondary education and a vocational dance training. It

is essential to find the optimum balance between the two courses, in order to prevent the young student from being 'locked' into in the vocational field, and instead to develop the student's academic capabilities and broader cultural knowledge and skills. Special care must be taken to encourage students to finish their academic studies and not to abandon them before the end.

There will always be some students who are not capable of dealing with both academic and dance training. However, it is important to make access to secondary education as comfortable as possible for the students, who are effectively taking on a double work-load compared to their peers.

It is also important to find a daily balance between the two courses. The time allocated to academic studies has to be enough to allow the student to complete secondary education, but at the same time the vocational training as a dancer has to be compatible.

Close links between the teaching staff on both sides are necessary, but the vocational training has to take precedence. Mandatory secondary education requirements must be met; however, the tendency could be to forget the principal mission of developing a professional dancer, in favour of an academic preparation for university. This will not allow the student to follow their chosen path, which is to enter the professional arena of dance.

Whether or not a school for teaching dance should be under the authority of the Arts Ministry rather than the Education Ministry is debatable.

### **Length of vocational dance training**

The length of training differs according to the type of dance, typically longer for ballet than for contemporary dance. Ballet schools organise vocational training to produce dancers for their associated companies. It takes between seven and ten years to train a dancer in this type of structure.

In contemporary dance, the size and number of professional companies in many countries has often not allowed the development of such clear objectives. However, subsidies in Europe for contemporary dance companies have created a viable, highly mobile European job market for the best dancers.

Technically, there is today very little to distinguish the organisation of vocational training in contemporary dance from that of ballet. This is because both disciplines now aim to turn out dancers with interpretative qualities of the highest level and an adaptability to dance in any style, training therefore must be sufficiently long to develop optimum balance, suppleness and strength.

Starting from the assumption that it takes seven to ten years to train a dancer, two distinct phases can be defined:

- an initial preparatory 'pre-vocational' phase (12-15 years)
- a secondary pre-professional 'vocational training' phase (15-19 years)

The initial pre-vocational phase is extremely important for students from the psychological point of view. A student's potential can be ruined because of mediocre training at this stage by, for example, being over-forced. Care must be taken to ensure that students who decide to leave dance at the end of the pre-vocational phase, do so without any psychological or academic problems.

It is therefore essential to structure the pre-vocational phase so as to find an optimum balance between physical realities, psychological development, academic learning and dance training. This pre-vocational phase should also be less intensive than the following vocational training stage.

### **Subjects covered by the curriculum**

The current merging of the aesthetics between ballet and contemporary techniques requires great adaptability from dancers. It is therefore essential to teach students both disciplines.

Ballet, when correctly taught, has the great advantage of giving an excellent basis to all dancers. The student learns how to be extremely attentive to the positions and how to distinguish all the different parts of his/her body through the memorisation of a refined and coded technique. Once learnt, he/she can work on the quality of execution of movement and develop physical traits such as grace and virtuosity.

Students who have never studied ballet and are starting late will never fully catch up, because their body is not supple enough. Also, over-forced training in ballet at any age can have dramatic consequences on students whose bodies or personalities are not adapted to this discipline. However, there is today an increasing development of courses in ballet adapted to dancers who may not be able to, or do not want to become soloists, but will become excellent dancers within contemporary dance companies.

Kinesiology, or the analysis of dance movement, plays a key role in supporting a technical training. Kinesiology is an important contributing factor for the development of the individual as an artist and a technician, and is an essential part of vocational dance training.

Other important subjects for young students are improvisation and composition. These subjects allow the adolescent student to go beyond technique and develop his/her creative and imaginative capacities.

It is important to give students opportunities for presenting their own work, created in improvisation and composition classes. This contributes to a creative and artistic environment within which the students play an active role. This is also important for the development of students' artistic qualities.

### **Contacts with the professional world**

The greater the links the school has with choreographers and professional dancers the stronger its links with the professional world are. This means that the ultimate aim of getting students into the professional dance world will be more successful. This aim is

essential and must not be considered pejorative in any sense. Dance training is above all a professional training and a professional dancer dances for a living. A dancer who does not dance loses his/her professional identity whereas, a student who has followed training in accounting or medicine finishes with a diploma which is negotiable in many fields. In dance, experience counts, and the best training will provide multiple dance experiences at a high level with confirmed dance professionals.

The link between the professional world and the training establishment often depends on its status, its finance and the way it is organised.

These differ from school to school: they are inherent in the Ballet schools which are part of an Opera or a professional company, but they are far less frequent at universities. Links between ballet schools and the companies to which they are associated are very close; the schools train dancers for the companies. This obviously makes the training highly efficient in placing students professionally – most of them become dancers with the company. However, it also reduces professional opportunities as it prepares students for just one repertoire. It also tends to reduce the development of the dancer's artistic personality, in that ballet schools generally favour technique to the detriment of creativity.

In contemporary dance, the links with the professional world are less obvious. At some schools which were developed during the '90s 'school companies' have been set up. Half-way between professional activity and training, these companies allow students to work with renowned professional choreographers on repertory pieces or new productions and to tour with these programmes. This allows:

- the schools to show their work and therefore increase their reputation and their level of recruitment;
- the students to discover what it is like to perform under quasi-professional conditions;
- the students to meet the choreographers, which extends their personal network and can sometimes lead to professional opportunities.

## Status

Depending on the source of funding, dance schools are either public or private.

When a school is developed as a private initiative, the status of the school is private. The way the training is organised therefore depends entirely on the choices of the choreographer or the director of the school. The dancer being trained does not have recognised student status.

Status is often determined by the link the school has with its principal provider of subsidies, and this orients the organisation of its programme. If the training course is run within the higher education system the authority it relies on will be the Ministry of (Higher) Education, or equivalent. The advantage is the guarantee of high-level training leading to a recognised higher education diploma. This helps the dancer if and when they should decide to transfer to another field of study.

On the other hand, the disadvantage is that the training course is often not close to the professional world, and does not have great autonomy. This makes it difficult to develop initiatives such as working with professional choreographers, developing productions, recruiting professionals on the basis of criteria other than academic qualifications and the strategic positioning of the school with regards to other dance schools, choreographers (future employers) and future students.

An effective training course in dance must be able to react, or even be pro-active, in the content of its programme and in its dealings with the professional dance world. For example, it is important for a dance school to be able to manage its own communications, an essential tool in building reputation. This can be difficult within a university structure which is dealing with a wide range of subjects, staff and students.

Other types of courses exist, whereby dance is part of a performing arts school, where several arts areas exist together. These courses bring together several arts disciplines and can

facilitate synergy between teachers and students of the different disciplines. The principal disadvantage is that these courses are generally created for students at a higher education level. They do not correspond to the needs of dance training, when students must be involved at secondary education level.

## Physical environment and facilities

These are an important factor because one needs to take into account elements necessary for the prevention of risks inherent in intensive physical training. It is necessary, for example, to provide natural light, adequate height and a particular kind of flooring. The spaces must also be large enough for groups of 8 to 20 and be available daily. Most schools also have a library and boarding facilities, if the school takes in students under the age of 18.

As well as studios, a school needs a stage where pieces can be shown. This is important because performing on a stage is a fundamental part of the student's experience and learning how to do it needs professional and technical training. The stage space also needs to take into account the same safety criteria as the studios (flooring, ceiling height, backstage access, etc.)

## Diploma

Even if the existence of a diploma is not a determining factor for a dancer auditioning for a job, it can be important within the overall scheme of their career.

A dancer will be chosen by a choreographer on the basis of artistic criteria – because they have the required technique, the physique and the performance qualities. However, a diploma is important because a dancer's career is marked by a several aspects:

- professional activity is often irregular, many companies are not permanent structures, especially in contemporary dance;
- professional activity is physically intense (it can regularly involve performing more than 6 hours a day, 6 days a week ) and unless care is taken it has a real risk of injury;
- because of its physicality, even in the best-

case scenario, a dancer will only continue performing regularly until about 40-45 years old. Even where roles can be more adapted to age, it is rare to find dancers performing beyond the age of 45.

The qualification that dancers receive at the end of their vocational training can facilitate their access to other forms of training at a later stage in their career. For example, in many countries, attendance at university is helped if one already has a certificate of higher education. (However, more and more universities are prepared to validate professional experience as a form of entry requirement.)

In many countries, the term 'vocational training' suffers from a negative connotation, in comparison to the notion of 'higher education'. One option for qualification status in Ireland might be a combination of the Leaving Certificate together with a dance diploma, giving an equivalence that would allow the student to pick-up a university course in its second year, in certain designated disciplines. However, this may be difficult to bring about.

### **Staff**

There are 3 types of staffing requirements which need to be integrated into a school dedicated to vocational dance training:

- teaching staff (dance techniques & other disciplines)
- medical staff
- administrative staff

In a country where there is little or no tradition of professional dance training the make-up of the teaching team is critical. A team of strong personalities who may work in opposition to each other will be difficult to manage. Care needs to be taken to make sure that the team can work together and ideally, some form of common experience is an advantage. Team work between all members of the teaching staff is essential as this is the only way that teachers can work in synergy

and ensure a real follow through on all aspects of the student's development. This teaching team could also be a catalyst in terms of developing training courses specifically for teachers, in order to ensure high level teachers in the long term.

Concerning the director, as indicated in the Arts Council report *Shall we Dance?* (Todd and Leatherdale:1998), it is not necessarily important to recruit a well-known name, but it would be preferable to find someone capable of going beyond existing teaching models and interested in proposing a new one. Experience in higher-level arts education and the network deriving from that could be important in recruiting teaching staff, and for the promotion of qualifying students into the professional dance world at a European level.

The medical team is there to provide, primarily, preventive medical support and follow through on any serious medical problems which will have been treated by external members of the medical profession. Ideally the medical team should be composed of an osteopath, a doctor specialising in sports medicine and a doctor specialising in nutrition issues. Their contacts with the teaching and administrative teams should be frequent and regular. This medical team should be involved from the outset, with the analysis of medical files presented by students when they apply to the school.

The administrative team should be made up of a director and team capable of creating a welcoming and supportive environment. Ideally the team should comprise people with experience of the world of performing arts. This will enable them to position the role of the school within an arts environment.

### **Number of students**

Vocational dance training is a highly selective training, because of the students' age, the length of training, and the nature of a dancer's profession.

Vocational dance students often experience the most intensive period of training during their adolescence, a period of important

physical and psychological change. Some students, for example, can experience a radical physical transformation and may decide they no longer have a physique adapted to dance. Psychologically, a student may decide that he/she wants to change direction completely. The fact that the training lasts so long means that there are more occasions when students might consider abandoning it. It is wiser for a school to be frank with students and parents regarding the progress and future potential of students, given the demanding nature of the training and of a career in dance.

The dance profession regularly puts people in competitive situations. Dancers usually undergo auditions to find work and have to stay at the top of their physical capacities to give the best of themselves when auditions arise.

All this is to explain why, in most cases, the number of students recruited during the early years of training is always higher than the number actually finishing the training. Whereas the recruitment process will select only those students with a real physical and artistic potential to finish the course, it is always the case that a certain number will opt, or be advised, to transfer to other areas of study.

Considered on a national scale, one should evaluate the optimum number of students capable of reaching a professional level, by taking into account the level of initial/pre-vocational training that already exists nationally, and the job market. This latter should be considered from a national and European point of view. Training dancers for a European job market also means taking into account other courses available in other countries, and the evolution of current choreographers work.

## CHAPTER 2

### Curriculum components and time allocation

This chapter will propose a structure and give a detailed description of the subjects which should form an optimum vocational dance training in Ireland.

One of the challenges that faces a prospective school of dance in Ireland is to decide on the scope of the curriculum to be offered, notably in the choice of how to position the role of ballet training within the syllabus. In countries where ballet training exists, it is usually the predominant type of pre-vocational training offered. Schools in these countries have evolved their training programmes by offering a continued ballet training to those students most suited to that discipline, and orienting to contemporary dance those students who have an aptitude or a preference for the techniques and qualities required of contemporary dance artists.

A dance school offering a vocational training in contemporary dance must envisage providing quality ballet training as well, even though that training's objective may not be to form dancers who will have a career as a ballet dancer. Ballet training is an excellent basis and provides complementary skills for contemporary dance students.

A knowledge of ballet technique is necessary now even for contemporary dancers; many companies commence auditions with a ballet class.

Trends over the past decade show a tendency for established contemporary choreographers to work within both contemporary and neo-classical registers. The blurring of borders between disciplines is also happening with dancers. A dancer trained in contemporary dance techniques might take up a contract with a jazz dance company. A dancer trained in contemporary dance techniques might present themselves for audition at the Kylian Company. A choreographer interested in the qualities of a particular dancer might ask them to work on their ballet technique before recruiting them. Large ballet companies now habitually perform pieces from contemporary

repertoire as well as the more traditional classical repertoire.

The recommendation of this study is that there is a balance between the two disciplines throughout the entire duration of the training course.

This has the advantage of giving young Irish dance students who wish to join ballet companies or schools abroad the opportunity to follow a high-level initial training in their own country. For those pupils who wish to try for a career in ballet, a careful evaluation of their potential and their integration possibilities should be carried out by the school's teaching team.

Together with courses in contemporary and ballet techniques, the curriculum should include courses in improvisation and composition. These should aid the dance student's development as a dancer but also open the student to the skills development necessary for choreography. This is important in the context of a school in Ireland which, if successful, should herald an acceleration in the possibilities and opportunities for dancers and dance companies in the country. It is important to give students the basis for expanding their aptitudes in choreography, to encourage the next generation of choreographers and companies. These artists are vital for evolving the dance dynamic in Ireland and they will, in turn, provide employment opportunities for the younger dancers graduating from the school.

It is further recommended that teaching be accompanied by a training in kinesiology. This is an analysis of human movement and anatomy. It gives dancers a physiological understanding of their bodies in motion, when performing a specific movement. This physical research and analysis is progressively deepened, allowing each dancer to develop a personal understanding and 'reading' of how their own anatomy functions in performance, therefore learning how to overcome difficulties. The aim is to facilitate the students' physical learning without forcing the body into complex and difficult movements. It aims at understanding physical 'blockages' and to work in a way that 'unlocks' the body

into advanced performance modes. This results in the dancer acquiring a greater understanding of their own body, allowing them to pace themselves and avoid injury. Subjects such as the history of dance and music are also important. The history of dance should engage the student's critical analysis faculties and give him/her an indispensable background for understanding aesthetic trends.

Music should be given particular attention, particularly given its importance in Irish culture. This allows dance students to develop an integration or inspiration from music as part of their work. This could lead to interesting collaborations with Irish musicians and composers, in new or traditional styles.

Elements of the proposed curriculum are:

**I – Contemporary dance techniques**

**II – Ballet techniques**

**III – Improvisation and composition**

**IV – Repertory**

**V – Dance contact**

**VI – Kinesiology and anatomy**

**VII – Body preparation**

**VII – Musical studies**

**VIII – History of dance and performing arts**

**I – Contemporary dance techniques**

Contemporary dance techniques are the major component of the course. From the first to the 5th year, students should follow a minimum of 5 hours per week of contemporary dance classes.

No specific contemporary dance technique should be privileged over another. Techniques should be taught in daily classes allowing the students to develop the body, and build a 'steps' vocabulary.

The first two years are particularly demanding physically for the students. Years 3 and 4 are less so, as students have developed articulate bodies and physical strengths and resistance. By this stage, female students have almost reached physical maturity and male students have gained much of their physical strength.

An example of the weekly time table and its delivery by 3 principal teachers is shown below.

Years	Contemporary technique
Year 1	5
Year 2	5
Year 3	5
Year 4	8
Year 5	7
<b>TOTAL</b>	<b>30</b>

*Teaching goals for years 1 and 2*

- acquire strong basic technique
- acquire optimum physical fitness as related to dance (body posture, balance, coordination, strength, suppleness etc.)
- develop physical endurance
- develop the process of learning and memorising movement
- understand the qualities of different movements
- develop musical and rhythmic skills

*Teaching goals for years 3 and 4*

- reinforce techniques described above with renewed physical potential
- accelerate learning capacities

*Teaching goals for final year 5*

- mature technique and develop artistic performing skills
- learn to work under the pressure of performance and touring

**II - Ballet techniques**

Ballet, within the context of a course where the major discipline is contemporary dance would focus on complementing the development of contemporary dance techniques and expanding their overall dance education. Ballet should be taught continuously throughout the 5 year course.

Weekly timetable for ballet

Years	Ballet technique
Year 1	5
Year 2	5
Year 3	5
Year 4	6
Year 5	4
<b>TOTAL</b>	<b>30</b>

*Teaching goals from years 1 to 5*

- develop a quality of precision in movement
- reinforce contemporary dance skills
- develop an understanding of the history of dance

### III - Improvisation and composition

Improvisation and composition are subjects which should be taught throughout the 5 year course. The number of hours should be increased progressively becoming more important in the 4th year where students can work on their own projects. To motivate and underline the importance of these subjects students, especially the older ones, should be given the opportunity to perform in front of an audience in small venues. Regular presentations of students work should be planned.

This subject complements the skills acquired in contemporary and classical ballet techniques and reinforces teaching of those skills. Taught in workshop format, the students are put into a creative process and have to learn to observe and analyse, which is essential to their training.

Weekly timetable for improvisation and composition

Years	Improvisation and composition
Year 1	2
Year 2	2
Year 3	2
Year 4	5
Year 5	3
<b>TOTAL</b>	<b>14</b>

*Teaching goals from years 1 to 5*

- develop a work process which develops skills of observation, experimentation and analysis
- foster creativity
- mature technical skills
- develop a sense of stage presence and artistic personality
- increase awareness of the student's potential through individual, pair and group work

### IV - Repertory

Repertory classes should be part of the curriculum in the 1st and the 4th year. Taught as a studio class, it is often useful to present work-in-progress pieces from repertory classes during the school year. During the 4th year, repertory classes can be dedicated to the preparation of a repertory that the students will perform in the following year.

Weekly timetable for Repertory

Years	Repertory
Year 1	2
Year 2	0
Year 3	0
Year 4	3
Year 5	0
<b>TOTAL</b>	<b>5</b>

*Teaching goals years 1 and 4*

- physical and intellectual contact with the notion of contemporary repertory
- study of styles and techniques of different choreographers
- create a background of references and enhancing the students knowledge of a history of the performing arts

- prepare students in the process of learning to perform a choreographic piece and develop their role performing skills

### V – Dance contact

Dance contact consists of learning to experiment with skills similar to those taught in improvisation workshops, but concentrating in particular on weight transfer, coping with physical risk, experimental lifts and falling techniques which are often used by contemporary choreographers. Starting at 1.5 hours in the first year, it should be increased to 2 hours by the fourth year.

Weekly timetable for Dance Contact

Years	Dance Contact
Year 1	1,5
Year 2	0
Year 3	0
Year 4	2
Year 5	0
<b>TOTAL</b>	<b>3,5</b>

#### *Teaching goals years 1 and 4*

- teach students difficult techniques and how to cope with the risks of injury
- develop an understanding of their own capacities and how to work with other performers
- develop a cohesive group among the students, invaluable for creating a harmonious atmosphere in the school

### VI – Kinesiology and anatomy

Kinesiology is learning how to adapt knowledge of anatomy to movement in dance. Anatomy and kinesiology should be taught as an independent class, but there should be very close collaboration and presence between the kinesiology teacher and the dance teachers. The former can help students overcome difficulties and can also advise teachers on the physical challenges individual students may have with particular movements or techniques., for example and arabesque. The kinesiology teacher should be a facilitator in helping both teachers and students to achieve optimum performances from students without forcing the body.

Weekly timetable for Kinesiology and anatomy

Years	Kinesiology and anatomy
Year 1	3
Year 2	2
Year 3	2
Year 4	3
Year 5	2
<b>TOTAL</b>	<b>12</b>

#### *Teaching goals from years 1 to 5*

- develop an anatomical understanding of the body
- recognise signs of tiredness and injuries
- understand the specificities of different dance techniques

### VII – Body preparation

Taught as complementary to warm up techniques and kinesiology, body preparation should be integrated into the first two years and the fourth when students have a very intensive programme

Weekly timetable for Body preparation

Years	Body preparation
Year 1	3
Year 2	1,5
Year 3	0
Year 4	1,5
Year 5	0
<b>TOTAL</b>	<b>6</b>

#### *Teaching goals*

- develop an analysis of what students will cover in a class and what they will take away from it
- how to prepare their bodies for a class
- how to prepare body to prevent injury

### VII – Musical studies

Taught in the first through to the 4th years, this subject covers aspects of music essential for the development of a dancers, tempos, change in tempos, measuring rhythm, memorising musical sequences etc.

Traditional Irish music and rhythms should also

be given special attention.

Weekly timetable for musical studies

Years	Musical studies
Year 1	2
Year 2	1
Year 3	1
Year 4	2
Year 5	0
<b>TOTAL</b>	<b>6</b>

*Teaching goals years 1 to 4*

- develop an auditive analysis
- look at the relationship of music/dance within traditional Irish culture
- develop a sense of curiosity for all types of music and looking at examples of the treatment of music by choreographers and the creative collaboration between choreographers and composers

Weekly timetable for historical studies and the performing arts

Years	History of dance
Year 1	3
Year 2	1
Year 3	0
Year 4	2
Year 5	0
<b>TOTAL</b>	<b>6</b>

*Teaching goals – years 1, 2 and 4*

- develop a critical analysis and references for dance and other arts

## VIII – History of dance and Performing arts

Taught during the first two years and the 4th year, the object of this subject is to integrate the history of dance into a wider cultural context and look at the links between different arts.

Students should be immersed in dance, performing arts in general and other artistic events such as exhibitions. Discussion and analysis of what they have seen is essential to balance the academic approach of history of dance. It is important to envisage a consequent budget for audio visual equipment and material such as videos and DVDs – there is comparatively little written material concerning the history of dance and obviously dance needs to be seen as well as read about.

## CHAPTER 3

### Student issues

#### Entry requirements

Proposed entry requirements for the programme are :

- have successfully completed a post-primary school
- dance abilities, demonstrated through examination which consists of taking a contemporary dance and a ballet class in front of the admission jury
- creative abilities, demonstrated through the performance of a piece of dance composition (4 minutes long)
- understanding of demands of training course and dance as a profession shown through an interview
- have passed a medical examination showing that the candidate possesses the physical abilities necessary and does not show any locomotive or any other deficiencies

#### Admission process

After an initial selection process, verifying that the candidate has filled the education and medical requirements detailed above, candidates should be selected on the basis of an audition, assessed by a selection panel. The medical assessment should be carried out by a medical professional who is fully appraised of the physical demands of dance training.

The composition of the selection panel is very important. It should be composed of internal and external (to the school) examiners, representing the major disciplines taught at the school. An ideal panel would be :

- Director of the Vocational Dance Programme (VDP)
- Contemporary dance teacher from the VDP
- Classical ballet teacher from the VDP

- Contemporary dance teacher from an internationally recognised dance school
- Dance expert from the Arts Council or other governmental arts organisation

The audition classes should be given by teachers from the VDP (not on the panel).

#### Timing of auditions

Given a school year starting in September, the admission process should be started early enough in the year (March-April, for example) so that the student can organise practical issues, if attendance at the school requires moving from somewhere else in Ireland.

#### Location of auditions

Auditions can be located at the school itself, or at appropriate locations in different towns or cities, if felt this would encourage wider participation.

### EVALUATION OF STUDENT PROGRESS AND EXAMINATIONS

#### Diploma in Dance

Successful completion of the five-year course, should lead to a diploma qualification: the Irish National Diploma of Dance. In order to gain this diploma, students would have to successfully complete five certificates in subjects covered during their time at the school:

- Dance (taken in the 4th year, exam based on presentation of one piece chosen from contemporary repertory, one imposed piece and one composition)
- Interpretation (based on performances in the 5th year)
- History of dance (written examination and continual assessment)
- Musical studies (written examination and continual assessment)

- Kinesiology & anatomy (written examination and continual assessment)

### **Examination system**

Continual assessment and examinations taken each year will monitor students progress. At the end of each term it is useful for all teachers to meet and discuss the overall progress of each student in order to assess their progress. Following this assessment, each student should receive a report card with marks and remarks. The student should also have a personal meeting with the director or main teacher (depending on study year).

### **Diploma equivalencies with other national dance schools**

There is currently no diploma equivalency between major vocational dance schools in Europe. This is partly due to the very different administrative status of each school and their link (or lack of) to the Arts or Education ministries in their countries.

Strategically, it would be preferable to create a diploma which is recognised by the Irish higher education system. Once an Irish National Diploma of Dance is established, equivalencies with other European schools could be discussed. This is important mainly in the case of students seeking at some stage in their career to teach in a country where a specific diploma is required (France, for example), or seeking to retrain. However, it is not important for a dancer auditioning for work in a company in Ireland or anywhere else, since a choreographer will not look at the diploma the dancer has obtained but at the dancer's creative and performance abilities.

## CHAPTER 4

### Staffing Structures

The recommendations set out below outline the roles and functions relating to the staff which a school of this nature would need to achieve its objectives.

Actual staff numbers will of course depend on the size of the school and the stage of its development. In some cases it might be possible for one person to deal with multiple tasks, or for part-time and/or contractual staff to be taken on for certain positions.

#### ADMINISTRATIVE STAFF

##### I - Director:

The dance school should have one Director or Chief Executive, who is in charge of the teaching, support and administrative staff.

This person should ideally have a wide experience in the field of dance education and training, at the higher level. Also, a director will need to have experience in the area of production and programming in the performing arts. This background will allow the director to position the school competitively, in the international context. She/he should be able to define and promote the school's distinctive qualities at national and European levels.

The medium-term (6 years) objective should be to position the school as being among the best dance schools in the world. This will be achieved by the quality of the teaching staff, the level and progress of the students recruited and by the amount of financial support (public and private) advanced to the school. The fact that a school of this kind has not previously existed in Ireland could present an advantage, if its staff, syllabus and organisation contribute to a new wave of energy in dance:

- for dance teaching at a European level
- for the community of dancers and dance teachers in Ireland
- for arts professional and teachers

Extremely rapidly, this school must be seen to

be an excellent, innovative school. For this reason, the school must become a very open place, which is dynamic and pro-active in its relationship with potential partners:

- Department of Arts, Sport and Tourism
- Department of Education and Science
- The Arts Council
- Dance and ballet companies in Ireland, Europe and the rest of the world
- Professional choreographers in Ireland, Europe and the rest of the world
- The media
- Other existing dance and performing arts schools
- Fine arts and music schools and universities in Ireland
- Higher education dance schools throughout Europe
- Irish arts community
- Renowned teachers and maitres in the dance field
- Potential partners in the private sector

The Director's job will be to work simultaneously on three levels:

- on the school itself, structuring and fine-tuning the course, creating and directing a teaching team and administrative staff
- working with Irish partners and creating strong relationships with the Arts Council and Government Departments, interacting with the arts and university communities, the media and general public – to develop information, knowledge and profile about dance as a career, in education and as an art form
- working with international partners, future employers of students trained at the

school, guest teachers etc.

The Director's expertise should encompass teaching, professional training, comprehension of artistic trends and also the economic realities of the performing arts. In the context of setting up the school he/she should have recognised managerial experience and have proven competence in external relations and communication. Her/his professional experience should have been at a sufficiently high level to benefit the school with a range of contacts and potential partners internationally.

Traditionally, dance schools (and other arts or music schools) are heavily characterised by the personality of the person who runs them, often for a very long period of time. It might be interesting in this case to consider nominating a director for a relatively short contractual period (for example 3-6 years) and limiting the number of times the contract can be renewed. Obviously, the person needs to occupy the position for a sufficiently long period of time to achieve the objectives assigned, but the advantage of regular renewal is to maintain a dynamic and ensure that the teaching is kept relevant to the greater dance eco-system beyond the school.

The Director should have an assistant manager and probably secretarial assistance and would direct an administrative team who will manage the various aspects of the school.

II- Director of Studies (responsible for the teaching team and course content)

This person needs to have the relevant teaching expertise to implement and oversee the school's educational programme.

This person will be responsible for managing student recruitment, student welfare, the evaluation of the course content, continual assessment and exams. He/she will be in charge of relations with the secondary school students attend to follow their academic studies and they will develop evaluation mechanisms, internal regulations and student reports. He/she will also ensure that the school's library, archive and course resource

materials are properly managed and kept up to date.

The position requires someone with proven record in arts education and should be someone with an excellent background in dance, including the economic realities of dance (job market, etc). The Director of Studies must have an extremely open vision and be capable of being a primary actor in an innovative project, which does not favour one dance discipline over another. They should have an excellent knowledge of Irish culture and the Irish educational system, at all levels. Together with the Director, this person would be responsible for managing good relations with parents and teachers.

The Director of Studies would manage a team made up of:

- person responsible for planning and organisation of timetable, exams, meetings etc.
- person responsible for monitoring pupils progress, welfare issues, boarding facilities etc.
- person responsible for managing and maintaining the school library, archive, video and other resource materials
- an administrative assistant

### III - Financial and Administrative Director

Responsible for the administrative and financial aspects of the school, this person will set up and manage the accounts, pay roll, payment of invoices, including setting up the IT support and recording systems to run the school. This person will be responsible for establishing relations with suppliers and clients and manage a team comprised of :

- an accountant
- an administrative assistant

#### **IV - Communications Director**

This person will be responsible for communications and external relations. This position holds a particular importance during the first years when the school is new and needs to build recognition and establish reputation. In terms of media relations, the communications director would need to design a campaign, possibly in collaboration with other dance organisations, to raise the profile and status of dance as a career.

The communications director would also develop mechanisms to assist with students' professional integration and follow-up of their careers, keeping in touch with ex-students (alumni association etc). Equally, this person would be responsible for developing a communications strategy for promoting the school to future potential employers and candidates.

This position would require someone with a proven experience in the area of communications, either from a private or public structure, highly organised and who enjoys personal contact and public speaking.

#### **V - Building and Equipment Maintenance**

The number of personnel required for these aspects will depend to a large extent on the nature of the building(s), where the school is situated and how intensively it is used. However, it is an aspect that will need careful consideration and must not be overlooked by competent individuals. A building used for a dance school requires constant maintenance to ensure that the building conforms to health and safety regulations. A Building Manager should be responsible for:

- Building Maintenance
- Security
- Supplies and Equipment, including IT

Some of these tasks can be contracted to external suppliers; however, a competent manager is needed to coordinate this area.

#### **VI - Technical and Production Manager**

Should the school decide to integrate a dance company as part of the training programme (for example in the 5th year), a suitably qualified person will be needed to deal with all of the technical elements and production programming.

## TEACHING STAFF

The principal responsibility of the teaching staff is, of course, to teach students in the vocational dance programme. However, given the specific issues concerning dance training in Ireland, the possibilities of also integrating training courses for dance teachers in Ireland at the inception of the dance school, should be considered.

As in any school, but perhaps more so in dance given the overall goal of dance training, care must be taken in recruiting teaching staff to ensure complementarity between the teachers to form a harmonious, dynamic team.

### *Permanent teachers – on contract*

Subject	Number of teachers	Contract hours per week	Total hours Per week	Number of weeks per year	Hours per year (37 weeks)
Contemporary	3	10	30	34 to 40	1100
Ballet	2	12,5	25	"	925
Improvisation-composition	1	14	14	"	518
Repertory	1	5	5	"	185
Dance contact	1	3,5	3,5	"	129,5
Body preparation	1	6	6	"	222
Musical studies	1	6	6	"	222
Kinesiology	1	12	12	"	444
History of Dance	1	6	6	"	222
Ballet master	1	30	30	"	
TOTAL	13		137,5	"	5087,5

### *Permanent staff (musicians to accompany all contemporary and ballet classes)*

Accompanists	4	14	56	„	2072
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### Master-classes

Subject	Number of teachers	Contract hours per week	Total hours Per week	Number of weeks per year	Total number of hours per year
Contemporary	5	20	100	5	100
Ballet	2	20	40	2	40
Improvisation-composition	1	20	20	1	20
Repertory/reconstruction	5	25	75	5	75
TOTAL	12		235	13	235

### Support Staff

It is recommended that the following staff be employed on a regular, if not permanent basis to support the students in the physical challenges and needs imposed on them during the training programme.

- Physiotherapist
- Nutritionist

### SALARY LEVELS

The salary levels indicated here are based on the experience of employing permanent teachers and guest teachers at the Conservatoire de Paris. It should be noted that in structuring a teacher's hours (usually 12-18 hours per week) consideration should be given to the fact that some teachers will teach hours elsewhere. Also, many senior teachers will also have performing commitments. These additional commitments should be considered as advantageous and, where possible the timetable should, or in the case of senior teachers will have to, accommodate such endeavour.

In the case of a school in Ireland, which will aspire to becoming a teaching centre at international level, it will be necessary to employ a certain proportion of teachers from outside Ireland. Salary levels will need to reflect the earning power that these individuals command in their own job market.

### Senior Teachers

A senior teacher is someone who has had an illustrious performing career with internationally renowned companies and proven experience in teaching at a high level. A teacher of this level will charge approximately €450 per day (5 hours) for a master class. On average, a senior teacher of this type would have net earnings of between €40 000 and €60 000 per year from teaching classes at different establishments. These figures should be used as minimums, if the school in Ireland wants to attract high level teaching staff to work permanently (on basis of approximately 40 weeks a year) at the

school, as well as providing master-classes for teacher training etc.

### Junior Teachers and Accompanists

A junior teacher is someone who has also had a performing career at a high level but has not yet had the same level of teaching experience. A teacher at this level will have net earnings of between €20,000 and €40,000 per year from teaching at different establishments.

Accompanists, usually percussionists for contemporary dance classes and pianists for ballet classes, will be experienced musicians who have additional training in the particularities of accompanying a dance class. These individuals would usually command a similar level of net earnings as junior dance teachers.

### Guest Teachers (master-classes)

These teachers will be at the same level as senior teachers or performing artists and choreographers. Teachers at this level earn between €50-€100 net per hour plus travel, per diem and accommodation.

# CHAPTER 5

## Length of Programme

The question of the length of the programme is essential. If it is agreed that it takes a minimum number of years to train a dancer correctly, the age at which this training needs to start is just as important. To obtain the best results, a dancer’s training should start early.

Given the situation in Ireland, where a complete training model (pre-vocational and vocational) is not yet in place, two options regarding length of programme are suggested as follows:

- **Option A** considers only the initial subject of this study – a vocational dance training
- **Option B** proposes the organisation of a two-stage training, to include a pre-vocational dance training.

## Dance Training and Academic Studies

Finding the right balance between a student’s dance training and academic studies is of paramount importance. The following table shows the student’s age and their parallel obligations of dance classes and academic studies. The proposals here take into consideration the importance of not forcing young dance students to abandon academic studies. On the contrary, for all the reasons looked at previously, a dancer’s career can be short and difficult, a good academic background which allows students to change and follow another line of study at any point during their training, or subsequent career, is essential. That is why the structure and time commitment of dance classes must be adapted to the student’s academic commitments and not the other way round. In broad terms what is set out here is the number of hours necessary to carry out high-level dance training, respecting a student’s academic commitments.

Dance classes should be structured in terms of hours per subject. The minimum and maximum number of student’s necessary will be looked at briefly. Organisation of the school day, continual assessment, exams etc. will not be looked at here.

## Secondary Studies in Ireland, integrating the Transition Year

AGE	12-13	13-14	14-15	15-16	16-17	17-18	18-19	19-20
Academic Studies			Junior Cert	Transition year	Leaving Cert			
OPTION A				YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5
OPTION B	YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5	YEAR 6	YEAR 7	YEAR 8

**OPTION A: FIVE-YEAR COURSE**

This first option corresponds to what we could call the vocational dance programme. It is an intensive programme, it has a heavy class load, starts at fifteen years of age and lasts for five years.

However, this programme will only work if the students have already undergone previous dance training. It assumes that students will have studied dance in other schools, at the level described in the pre-vocational training in Option B.

**Secondary Studies in Ireland, integrating the transition year**

<b>AGE</b>	12-13	13-14	14-15	15-16	16-17	17-18	18-19	19-20
Academic Studies			Junior Cert	Transition year		Leaving Cert		
OPTION A				YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5

During Year 3, the year that students sit the Leaving Certificate, they will have less dance classes. The following two years have a heavier class load.

**Characteristics:**

- 5 year course
- Final year organised like a touring ballet
- Students aged between 15 and 20 years
- 5 day-course compatible with academic studies
- Number of weeks per year: between 34 and 40

**Dance training weekly schedule:**

Years	Curriculum									Total
	Contemporary	Ballet	Improv. composition	Repertory	Dance Contact	Body prep.	Musical studies	Anatomy kinesiology	Dance history and art culture	
Year 1	5	5	2	2	1.5	3	2	3	3	26.5
Year 2	5	5	2	0	0	1.5	1	2	1	17.5
Year 3	5	5	2	0	0	0	1	2	0	15
Year 4	8	6	5	3	2	1.5	2	3	2	32.5
Year 5*	7	4	3	0	0	0	0	2	0	36
<b>TOTAL</b>	<b>30</b>	<b>25</b>	<b>14</b>	<b>5</b>	<b>3.5</b>	<b>6</b>	<b>6</b>	<b>12</b>	<b>6</b>	<b>127.5</b>

\* During the fifth year, the students rehearse approximately 20 hours per week

### Academic studies

The number of hours suggested here needs to comply with mandatory requirements and maximise on adapted hours where possible.

Total number of hours per week – yearly overview

	Academic studies	Dance Training	TOTAL
Year 1	10	26.5	36.5
Year 2	20	17.5	37.5
Year 3	20	15	35
Year 4	0	32.5	32.5
Year 5	0	36	36

The first year, known as 'Transition Year' is organised to allow more time for dance training, over academic studies. This is to give students a good basis in dance before their academic workload becomes more intense.

### Number of students per year

	Mini	Maxi
Year 1	8	20
Year 2	8	18
Year 3	8	16
Year 4	8	14
Year 5	10	16
<b>TOTAL</b>	<b>42</b>	<b>84</b>

There is a minimum number of student intake required for dance classes to take on the necessary dynamic for students to find a level of support and emulation among themselves. Reconstruction of repertory pieces and the organisation of a touring year in the final year also requires a minimum number of students to recreate interesting work, in terms of choreographic reference.

To progress from one year to another, students need to be evaluated on their capacity to apply themselves, their interpretive abilities and also their physical capacities. For reasons discussed elsewhere in this study, there will be a natural drop in numbers. It is recommended, therefore, that the recruitment process in the first year(s) should ensure an adequate student intake. This is important to develop and maintain student numbers, throughout the remainder of the school's programme.

However, while it is always difficult to evaluate the potential and progress of 'border-line' students, it should be understood that the teaching team will not advance a student if it is felt that he/she does not have the qualities required for a career in dance.

In the 5th year, if the number of students is not considered sufficient to work on repertory pieces, it should be possible to recruit from outside the school, opening up the possibility of involving young professional or semi-professional dancers, or students trained elsewhere. Collaboration of this kind in the final year can have a positive effect on the dynamic between students and their work.

### Enrolment policy

Is there a correlation between a student's level in dance and their age?

This question will occur often, depending on the level of candidates. The relationship between a student's age and their level in dance has no logical equation, particularly in Ireland where no substantive training exists for pupils at a very young age.

It is possible that older students, (17-18 years old for example, especially boys) may wish to join the school with a level of dance corresponding to that of a Year 1 student. If the school is convinced that this student could be trained, then regulations should be flexible enough to allow enrolment based on dance ability, not academic level. However, such flexibility and scope in terms of recruitment can lead to complex timetabling issues. For example, in Year 1, it could be that there will be ten students aged fifteen and two aged seventeen, all following academic studies but with different academic timetables.

**OPTION B: EIGHT-YEAR COURSE  
(structured as 3+5 or 4+4)**

**Secondary Studies in Ireland, integrating  
the transition year**

AGE	12-13	13-14	14-15	15-16	16-17	17-18	18-19	19-20
Academic Studies			Junior Cert	Transition year		Leaving Cert		
OPTION B	YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5	YEAR 6	YEAR 7	YEAR 8

Option B proposes the provision of a three or four year preparation course, to prepare students for the vocational training course. It proposes a structured dance training from the age of 12 years onwards, which coincides with the student's entry into secondary education.

The advantages of beginning a structured training at this age are discussed elsewhere in this study. The younger a dancer starts his/her training, the better his/her capacity will be to absorb and sustain the training, having a positive effect on his/her potential career and his physical abilities. A career must not be judged only on the renown of the companies which a student will work for. It must also take into consideration the way in which a dancer evolves as an artist, in lifelong terms.

While it may not be absolutely necessary for the pre-vocational dance training to be in the same building as the vocational dance school, it is very important that there be intensive cooperation between the two. At a national level, there could be more than one pre-vocational programmes.

**Organisation of the Pre-Vocational Dance Programme**

Given the student's age, it is strongly recommended that this training is organised in close collaboration with the secondary school establishments concerned.

Administrative links need to be agreed (who the dance teaching team report to, what their status is, who is responsible for the construction of dance studios etc.) If the total duration of dance training is to be 8 years, it can be split in either of two ways, as follows:

	Pre-vocational	Vocational
OPTION B1	3 years	5 years
OPTION B2	4 years	4 years

AGE	12-13	13-14	14-15	15-16	16-17	17-18	18-19	19-20
Academic Studies			Junior Cert	Transition year		Leaving Cert		
OPTION B1	YEAR 1B	YEAR 2B	YEAR 3B	YEAR 4B	YEAR 5B	YEAR 6B	YEAR 7B	YEAR 8B
OPTION B2	YEAR 1B	YEAR 2B	YEAR 3B	YEAR 4B	YEAR 5B	YEAR 6B	YEAR 7B	YEAR 8B

The difference between B1 and B2 is the Transition Year. This year could be integrated into either cycle (vocational or pre-vocational). Both options present advantages and disadvantages. In the case of a pre-vocational programme lasting 3 years, students leave the school to join a vocational school somewhere else. This vocational dance school, should, have a very high level teaching and facilities, therefore, in theory, the earlier a student arrives at a school like this, the better.

However, in this case, the school which organises the pre-vocational training, may feel a sense of frustration that students leave at the moment (after Junior Certificate) that they have more time to invest in dance classes, which could have a negative effect on the overall dynamic of the school.

In the case of students who do not go on to follow a vocational dance programme at the end of their Junior certificate, either because they have not got into the school or because they do not wish to become professional dancers, different options should be envisaged. One of these might be that they can stay on after the 3 years of dance training and continue to study dance, without envisaging becoming a professional..

### **Objectives of a Pre-Vocational Cycle**

The major objective of a pre-vocational school should be to provide a high level initial training for entry into a vocational dance school :

- Provide excellent choreographic base
- Not to pressure students into neglecting their academic studies
- Choose the most appropriate orientation following the pre-vocational cycle.

### **Contents**

5 day-course organised in consideration of the academic studies.

**Pre-Vocational Dance Training – Weekly Schedule**

Years	curriculum								Total
	Comtemporany	Ballet	Improv. composition	Repertory	Body preparation	Musical studies	Anatomy kinesiology	Dance and history of art	
Year 1		5			1.5	1	1.5	1	10
Year 2	1.5	3.5	2		1	1	1	1	11
Year 3	2	3	2		1	1	1	1	11
Year 4	5	5	2	2	3	2	3	3	25
<b>TOTAL</b>	<b>8.5</b>	<b>11.5</b>	<b>6</b>	<b>2</b>	<b>5</b>	<b>4</b>	<b>5</b>	<b>5</b>	<b>47</b>

Number of weeks per year : 34  
(approximately)

**Academic studies**

The number of hours has to be confirmed per year between what is mandatory and what can be adapted.

**Number of hours per week for students in pre-vocational cycle**

	Academic studies	Dance Training	TOTAL
Year 1	20	10	30
Year 2	20	11	31
Year 3	20	11	31
Year 4	10	25	35

**Number of students per year from the choreographic point of view\***

	Mini	Maxi
Year 1	12	20
Year 2	12	20
Year 3	12	20
TOTAL	36	60

\* The number of students here is determined from a point of view of teaching dance. At an academic level, this number should be confirmed on the basis of criteria relating to each individual establishment.

It will also look at the practical and logistical aspects of a dance school and give recommendations concerning the teaching team, allocation of teaching hours, and

facilities necessary.

Given the situation in Ireland, where there is currently no established pre-vocational or vocational dance school, the different issues relating to the age at which dance training should begin are looked at and two models are proposed based on earlier and later start dates.

# APPENDICES

## Appendix A

### European models: an analysis

This study has been developed from an analysis of twelve major European vocational dance schools :

BELGIUM	PARTS - Brussels
GERMANY	Folkwang Hochschule Essen John Neumeier - Hamburg
FINLAND	Finnish National Opera Ballet School - Helsinki Theatre Academy of Finland (dance dept) - Helsinki
FRANCE	Paris Opera Ballet School Conservatoire National Supérieur de Musique et Danse de Paris Centre National de Danse Contemporaine d'Angers
NETHERLANDS	Rotterdamse Akademie
SPAIN	Institut del Teatre de Barcelona Real conservatorio profesional de danza - Madrid
SWITZERLAND	Rudra - Lausanne

The schools chosen for analysis reflect a variety of administrative situations (public and private) and educational status (secondary level, higher or university status, or autonomous). They have also been in existence for varying lengths of time, over three centuries in the case of the Paris Opera School and less than ten years in the case of PARTS in Belgium.

What the schools have in common is that their principal activity is to train dance students to become professional dancers. This is the only aspect of activity which has been analysed. Other activities, such as training dance notators (e.g., at the Conservatoire de Paris) or training dance teachers (e.g., at the Theatre Academy of Finland) are not being looked at here. Each school is analysed under the following criteria :

- Entry age of students
- Adapted time table
- Length of vocational dance training
- Subjects covered by the curriculum
- Contacts with the professional world
- Status
- Physical environment and facilities
- Diploma (type of qualification awarded)
- Staff
- Number of students
- When founded

## BELGIUM

Vocational training is not well developed and has no regulatory structure in Belgium. Since the 80's, the practice of dance has increased substantially, which has led to the development of private courses and workshops.

The French-speaking part of Belgium does not have any vocational training courses although the situation of early training courses from the age of five, is well developed. The position is different in the Flemish speaking part of Belgium, which counts three vocational schools :the Stedelijk Instituut vor ballet of Antwerpen, the Hoger Instituut voor Dans and PARTS. PARTS, as a federal and private school, welcomes students from all over Belgium and abroad.

### PARTS - Performing Arts Research and Training Studio

PARTS is a school of contemporary dance for dancers and choreographers. During the first two years, subjects taught focus on technique, improvisation and composition. The remaining years focus on the research of the student's own artistic personality. The aim of the school is to help each student to develop his/her own self-confident personality, to become a successful artist. Training is defined like an artistic project, a dynamic process where the teachers defend artistic orientation. PARTS also gives importance to other subjects such as Fine Arts, Photography, Philosophy, Psychology, Sociology.

The curriculum is in two cycles, the first two years are devoted to technique and the second cycle works more like a specialisation in dance or choreography. It is possible to enter the third year directly.

The link with the company of Anne Teresa de Keersmaecker creates artistic stimulation. The company's repertory is restaged for the school. The choreographer gives workshops in improvisation.

Status: non profit organisation Foundation: 1995

Activity	Vocational School in Dance and Choreography
Specialisation	Contemporary Dance + music and theatre
Curriculum	4 years (2+2)
Subjects	Ballet and contemporary dance every day, tai-chi chuan, kinesiology, improvisation, composition, dance/music, singing
Academic studies	No
Age	Between 18 and 25
Number of students	60, 10 to 30 dancers per class
Teachers	5 permanent + guest teachers and choreographers
Contact with professionals	Anne Teresa de Keersmaecker + invited choreographers
Diploma	School diploma (not recognised by Belgian authorities)
Facilities	5 studios, vegetarian canteen

## FINLAND

In Finland, a distinction is made between artistic tertiary studies and artistic vocational training. Tertiary studies are the responsibility of the Department of Higher Education, within the Ministry of Education. There are four schools with this status including the Academy of Theatre, which offers a training course in dance.

Vocational studies are taught at the Conservatoires of Turku, Oulu and Kuopio and at the school of Art and Communication of Turku.

The Finnish National Opera Ballet School trains professional dancers for the Finnish Opera Ballet.

### FINNISH NATIONAL OPERA BALLET SCHOOL

The Finnish National Opera Ballet School is open to pupils from the age of 9. The training is 10 years long. It is organised during the day after academic studies. The last 3 years are open to students coming from other schools and is defined as "the vocational section". In 2000, more than 65% of the dancers of the National Opera Ballet came from the school. The majority of the teachers also come from the school. The method taught is based on Vaganova.

Status: school attached to the Finnish National Opera Ballet

Foundation: 1922

Activity	Vocational Dance School
Specialisation	Ballet (Vaganova)
Curriculum	10 years for the full curriculum 3 years for the vocational training
Subjects	Ballet, modern, character dance, pas de deux, history of dance, music, anatomy, make up
Academic studies	Yes part time
Age	From the age of 9
Number of students	160 in total, from 5 to 16 per class
Teachers	10 permanent + guest teachers
Contact with professionals	With the National Opera Ballet, tours in Finland and abroad
Diploma	School diploma (vocational dance diploma)
Facilities	9 studios, library, theatre

## THEATRE ACADEMY OF FINLAND

The dance department of the Theatre Academy is the only tertiary dance training given in Finland. The studies programme is 4 or 5 years long, with both practical and theoretical subjects. The qualification is a Master's degree. The dance options are dance performance or teaching dance.

Status: state university

Foundation: 1943 - 1983 for the dance department

Activity	Tertiary studies in dance performance Tertiary studies in teaching dance
Specialisation	University
Curriculum	Dance BA in dance : 3 years - full time MA in dance : 4 or 5 years - full time Phd in dance Teaching MA in dance education 4 years
Subjects	Ballet, contemporary dance, jazz, choreography, acrobatics, contact-improvisation, history of dance, kinesiology, Alexander Technique, music
Academic studies	No
Age	From the age of 18
Number of students	37
Teachers	5 permanent + guest teachers
Contact with professionals	With the National Opera Ballet, tours in Finland and abroad
Diploma	BA, MA, Doctorate
Facilities	4 studios, library, 2 classrooms

## FRANCE

Vocational training in France counts : 2 Conservatoire Nationaux Supérieur de Musique et de Danse - Paris and Lyon, the Paris Opera Ballet School and the Centre National de Danse d'Angers, supported by the State (Ministère de la Culture) and one private school: l'Ecole Supérieure de Cannes.

Initial training is organised by the cities and the Regions from the age of 5 at the various Conservatoires de Région and Ecoles Nationales de Musique et de Danse. A number of private courses and workshops exist as well.

### THE PARIS OPERA BALLET SCHOOL

Created in 1713, the Paris Opera Ballet School is the oldest school in Western Europe. From the beginning the curriculum has been 6 years long. In 1876, the school moved to the theatre at Palais Garnier. The school moved to Nanterre (suburb of Paris) in 1987 to a new site organised in three new buildings for dance practice, academic studies and dormitory. The students are trained with the aim of becoming dancers at the Paris Opera Ballet.

Status: State school subsidised by the Ministry of Culture

Activity	Pre-vocational Dance School Vocational Dance School
Specialisation	Ballet
Curriculum	6 years
Subjects	Ballet, adage, contemporary dance, folk dance, character dance, mime, history of dance, music
Academic studies	Yes from the age of 7/8 to 18
Age	Between 8 and 18
Number of students	130
Teachers	48 permanent
Contact with professionals	Paris Opera Ballet
Diploma	National diploma in dance (tertiary level)
Facilities	10 studios, 12 classrooms, library, auditorium

### THE CENTRE NATIONAL DE DANSE CONTEMPORAINE D'ANGERS

Created in 1978, the first director appointed was Alwin Nikolais for three years. The CNDC, associated with the National Choreographic Centre of Angers, was the first vocational contemporary dance training set up in France. It was an essential key in the development of contemporary dance creation in the eighties. There isn't a defined curriculum but a series of workshops and focus on touring during the second year.

Many famous choreographers have been trained there, like Découflé, Chopinot. With the introduction of contemporary dance programmes at both the Conservatoire of Lyon and Paris, its importance changed and it has lost its exclusive position as the only centre for contemporary dance training.

Status: Non profit organisation subsidised by the Ministry of Culture and the city of Angers

Creation: 1978

Activity	Vocational Dance School
Specialisation	Contemporary dance
Curriculum	2 years
Subjects	First year Contemporary dance, repertory, musical studies, butoh, theatre, African dance, history of art, yoga, kinesiology  Second year Research, performance, tours, composition
Academic studies	No
Age	From 18 to 22
Number of students	40
Teachers	3 permanent, 7 guest teachers per year
Contact with professionals	National Choreographic Centre of Angers, choreographers in residence
Diploma	School diploma
Facilities	7 studios, 1 classroom, library

### THE CONSERVATOIRE NATIONAL SUPERIEUR DE MUSIQUE ET DE DANSE DE PARIS

The first dance classes were introduced in 1925 for girls and 1947 for boys. Classes were taught by teachers who came from the Paris Opera Ballet. The Conservatoire was linked to this ballet company until the eighties.

In 1990, the Conservatoire moved to a new building and increased the importance of dance within the Conservatoire (primarily a music school) by creating a fully-fledged dance department, whereas previously there were just a series of dance classes with no specific administrative or other facilities.

The Dance department is now composed of two sub-departments, Dance and Notation. There are two different training courses in dance: ballet and contemporary dance. Each training course is organised in the same way and lasts for 5

or 6 years. The notation department also offers two different training courses, in Laban or Benesh notation.

From the 1st to the 4th year, the students go to the lycée (secondary school) where they take the baccalauréat (leaving certificate). The diploma they take at the Conservatoire is a national diploma with a university equivalence of a 'license' (roughly BA standard). Students must pass exams in 5 subjects in order to obtain the diploma (dance, interpretation, music studies, kinesiology, history of dance).

The fifth year of the dance curriculum is run like a pre-professional company. 12 choreographers are invited per year for work sessions of 6 weeks (creation or reconstruction of pieces). The ensuing programme is toured in France and abroad.

Status: National school subsidised by the Ministry of Culture.  
Foundation: 1795, 1990 for the Dance Department

Activity	Vocational Dance School Vocational training for notators
Specialisation	Dance Department Contemporary dance Ballet Notation Department Labannotation Beneshnotation
Curriculum	Dance Department 5 or 6 years Notation Department 2 or 4 years
Subjects	Dance Department  Contemporary dance : contemporary dance, ballet, improvisation-composition, repertoire, dance contact, kinesiology, musical studies, history of dance  Classical Ballet : ballet, adage, pas de deux, folk dance, contemporary dance, improvisation-composition, dance contact, repertoire, kinesiology, musical studies, history of dance  Notation: notation, repertoire, kinesiology, musical studies
Academic studies	Yes for the dancers, part time in a public school near by.
Age	From 12 to 20
Number of students	170 (140 in dance, 30 in notation)
Teachers	37 permanent, 20 guest teachers per year + 15 pianists & percussionists
Contact with professionals	During the 5th year with the company. The 6th year which is optional allows students to remain enrolled at the Conservatoire and conserve student status while carrying out an apprenticeship in professional companies.
Diploma	National Dance Diploma (equivalence BA)
Facilities	6 studios, 4 classrooms, library, 2 theatres, dormitories

## GERMANY

The public schools recognised by the state include the Hochschulen and the schools linked to the Opera houses or to professional companies. The majority of these schools concern ballet training. Three of them propose contemporary dance training: the Palucca Schule in Dresde, the Hochschulen of Essen and Frankfurt.

A difference is made between vocational dance schools linked to the Opera houses and the professional companies (John Neumeier's school, Cranko's school, München school, etc.) and the Hochschulen which are under the authority of the Länder and depend directly on the Higher Education system. The vocational schools don't deliver a tertiary diploma.

### BALLETT ZENTRUM HAMBURG JOHN NEUMEIER

The school is directly linked to the company. The main subject is ballet, taught by a majority of Russian dancers.

Status: public school with subsidies from the regional government.

Creation: 1978

Activity	Pre-vocational Dance School Vocational Dance School
Specialisation	Ballet
Curriculum	6 years for the pre-vocational programme (10 to 16) 2 years for the vocational programme (16 to 18)
Subjects	Ballet, pas de deux, composition, repertory, history of dance, anatomy
Academic studies	Yes in different schools
Age	Between 10 and 18
Number of students	150
Teachers	11 permanent + 6 pianists
Contact with professionals	The company
Diploma	School diploma in ballet
Facilities	9 studios, 2 classrooms Boarding facilities

## FOLKWANG HOCHSCHULEESSEN

Founded in 1927 by Kurt Jooss, creator of a group called Folkwang Tanzstudio, who directed it until 1968, the Folkwang Hochschule was the first school devoted to music, theatre and dance in Germany. Pina Bausch and Suzanne Linke were also both directors of the school. The focus is put on creativity, improvisation and composition.

Status: university with subsidies from the state and the Nordrhein-Westfalen region.

Creation: 1927

Activity	Pre-vocational Dance School Vocational Dance School Vocational School for Dance teachers
Specialisation	Modern Dance and Contemporary Dance
Curriculum	Contemporary techniques : Jooss, Laban, Wigman, ballet, jazz, theatre, improvisation ; composition
Subjects	Ballet, pas de deux, composition, repertory, history of dance, anatomy
Academic studies	No
Age	Between 16 and 29
Number of students	100
Teachers	13 permanent
Contact with professionals	PinaBausch company
Diploma	National diploma in dance or teaching
Facilities	7 studios, library

## NETHERLANDS

### ROTTERDAMSE DANSACADEMIE

The Rotterdamse Dansacademie is the oldest vocational dance school created in the Netherlands. The school moved recently into a new building in association with music. Since the school moved the name of the new organisation is: University of professional education in music and dance Rotterdam (HMTR).

The school of dance includes a pre-vocational, a vocational and dance teacher training.

Activity	Pre-vocationalDanceSchool VocationalDanceSchool Vocational School for Dance teachers
Specialisation	Contemporary dance Choreography Dance teaching for ballet, contemporary dance and jazz
Curriculum	Dance performance major (training in contemporary dance) : 3 or 4 years - full time Choreography program : 2 years - full time Dance teaching program - 4 years - full time Dance individual program : 1 or 2 years - full time Dance therapy : 3 years part time
Subjects	Ballet, contemporary dance, jazz, improvisation, pas de deux, folk dance, repertory, history of dance, music, anatomy, kinesiology, dance-therapy, movement analysis (Laban system)
Academic studies	Yes
Age	
Number of students	
Teachers	52 permanent
Contact with professionals	Invited choreographers, stage in company
Diploma	Dance performance major certificate Performance major with choreography file Diploma of higher vocational education
Facilities	12 studios, 1 library, 1 theatre, 4 classrooms, cafeteria

## SPAIN

Spain created a new system of evaluation and for vocational dance training in 2000: the LOGSE.

Three levels exist :

Elementary: for boys aged between 8 to 12, for girls aged between 8 to 10.

Secondary: for students who passed the exam at the end of the elementary level (boys between 12 to 16 and for girls aged between 12 to 14)

Third level: for students who passed the exam at the end of the secondary level (16 to 20 for boys and 14 to 18 for girls).

## REAL CONSERVATORIO PROFESIONAL DE DANZA

This ballet and Spanish Dance school prepares students for the first two levels of the LOGSE.

Status: National State School

Creation: 1960

Activity	Pre-vocational Dance School Vocational Dance School
Specialisation	Ballet and Spanish Dance
Curriculum	Elementary level : 4 years Secondary level : 6 years
Subjects	Ballet : repertory, character dance, repertory, contemporary dance, music, history of dance, anatomy Spanish Dance : ballet, escuela bolera, folk dance, flamenco, music, history of dance, anatomy
Academic studies	Yes, from the secondary level
Age	Elementary level : from 8 to 12 Secondary level : from 12
Number of students	280
Teachers	25 permanent
Contact with professionals	
Diploma	Vocational dance school diploma (at the end of the secondary level)
Facilities	11 studios, library

## INSTITUT DEL TEATRE

The Institut was created in 1913 to investigate and promote the performing arts. Originally created in 1923, to train drama, dance was integrated in 1934. In 1970 contemporary dance was added to the curriculum. In 1986, the Institut was attached to the university of Barcelona. In 1988, it obtained its autonomy.

Status: State school financed by the region of Barcelona with a private administration (administrative staff are not civil servants).

Activity	Pre-vocational Dance School Vocational Dance School Vocational School for Dance teachers
Specialisation	Contemporary Dance, Ballet and Spanish Dance
Curriculum	Secondary level : 6 years The curriculum in Ballet and Contemporary Dance is common the first 4 years. Specialisation starts in the fifth year.
Subjects	Contemporary Dance and Ballet : Technique, improvisation, contemporary dance, make up, folk dance, anatomy, music - specialisation in contemporary dance: acrobatics, tai chi chuan, singing - specialisation in ballet: repertory, pas de deux, variations, point work, nutrition Spanish Dance : ballet, contemporary dance, folk dance, flamenco, music, history of dance, anatomy, make up
Academic studies	Yes but not linked to the Institute
Age	from 12 to 18
Number of students	198
Teachers	43 permanent
Contact with professionals	Company It dansa, which is financed by the school but is not part of the curriculum. The company is autonomous and recruits from outside as well as within the school, performances, tours, invited choreographers
Diploma	Vocational dance school diploma
Facilities	12 studios, 1 library, 3 theatres, 1 museum

## SWITZERLAND

There is no national diploma for dance in Switzerland. The majority of training provision (initial and vocational) are private initiatives. The main schools are:

the school of the Genève Ballet created in 1969,

l'Institut Jacques Dalcroz created in 1915,

the Stiftung Schweizerische Ballettberufsschule and Rudra.

## RUDRA BEJARTLAUSANNE

Its specificity is its multi-disciplinarity. The students aged between 16 and 20 work 8 hours a day, 6 days a week. They have 4 hours of mandatory ballet classes per day during the entire training.

This school is supported by the Béjart Ballet, Lausanne. This is the second school that Béjart has directed, after MUDRA (1970-1987) which was based in Brussels when Béjart was directing the Ballet du XXème siècle at the Théâtre de la Monnaie in Brussels. Many company directors and choreographers have been trained at MUDRA, like Maguy Marin, Anne-Teresa de Keersmaeker, Hervé Robbe, etc.

Creation: 1992

Status: private school (foundation)

Activity	Dance training
Specialisation	Multi-disciplinarity, work with Maurice Béjart and the company
Curriculum	2 years
Subjects	Permanent classes : ballet Masterclasses, workshops : Graham, Limon, Flamenco, circus, theatre, kendo, etc.
Academic studies	No
Age	from 16 to 20
Number of students	35
Teachers	5 permanent
Contact with professionals	BéjartLausanne Ballet
Diploma	No diploma
Facilities	4 studios, 1 library, 1 music room

## Appendix B

### Music, Drama and Sport Training Models: Analysis

This section of the study looks at the situation of dance training in comparison to other arts education areas (drama and music), to establish the particularities involved in the development of dance artists. One of the major differences in dance as an arts discipline is the intensive physical training involved. In some aspects high level dance training has similarities with high level sports training. However, dance training cannot be confused with training in sports or physical education, as the aim in dance is to produce professional artists. A dancer's training is the same as that of an actor, musician or fine artist.

Another key difference is the fact that vocational training in dance is most effective when started at young age, before the dance student has left secondary education. This distinguishes it from training in other fields, which is predominantly at third level. In the case of drama or music training there is rarely any problem with incorporating third-level academic studies into a highly charged arts curriculum. The situation in dance is more ambiguous, dancers are often disadvantaged when presenting for retraining or further studies. In music, child prodigies are the exception and not the rule, and in these very unusual cases, the onus of organising academic studies is generally borne by the family.

For this reason, I have chosen to detail here the training provided in France by the Institut National Supérieur d'Éducation Physique (INSEP) as well as the Conservatoire national supérieur de musique de Paris (Music) and the Conservatoire national d'art dramatique (drama).

**Music Training** - Conservatoire national supérieur de musique de Paris (CNSMDP)

The Conservatoire national supérieur de musique de Paris was founded in 1795 to provide musicians for La Garde Républicaine. Over the past two centuries it

has developed to become one of the world's foremost centres of music training. Many composers, conductors, teachers and musicians trained at the school, have gone on to become internationally renowned artists.

Today, the CNSMDP is organised into 7 departments :

- Classical and contemporary instrumental disciplines
- Vocal studies
- Musicology and analysis
- Jazz and improvised music
- Sound Engineering
- Early Music
- Teacher Training

Each department has its own entry requirements, structure and teaching objectives. For the purposes of this study, the two departments where comparison will be the most useful are the department of Classical and contemporary instrumental disciplines and Vocal studies.

Before entering the CNSMDP, students train at Conservatoire National de Région (over 20 throughout France) and/or have private lessons with teachers. Some of the students in aesthetics or musicology follow a training at the university in the same time.

The majority of students have the Baccalaureat (eq. Leaving certificate). The CNSMDP Diploma is recognised as equivalent to a B.A degree. This allows the music departments to participate in the European Credit Transfer System, which is more difficult for the vocational dance schools in Europe.

### I - Classical and contemporary instrumental disciplines

Some aspects of a music career can be compared to a dance career. Both often require training which starts at a very early age and both can be practiced professionally

at an early age. A musician doesn't need a diploma to get a job but must excel during audition and with the orchestra. Both are international, a musician will work in France or abroad as a soloist or in an orchestra. The main differences concern the length of the career and the process involved in becoming a soloist..

Musicians often have a "mentor" relationship with a maestro who can be very important in their personal artistic development and also in building their career. Competitions can also be very important for a musician. Last, but not least, the music industry offers commercial development possibilities, which don't exist to anything like the same level in Dance.

### Summary of Classical and contemporary instrumental disciplines at the Conservatoire national supérieur de musique de Paris

Activity	Classical contemporary disciplines
Instrumental Specialisation	Strings Woodwinds Brass Keyboard Chamber music
Diplomas	Undergraduate Graduate
Course length	<b>Undergraduate course</b> Chamber music : 1 or 2 years Strings, woodwind, percussion, piano : 3 or 4 years <b>Graduate course</b> 1 or 2 years
Entrance examinations	Age limits <b>Undergraduate course</b> Under 22 for Violin, Cello, Flute, Oboe, Clarinet, piano Under 26 for Viola, Double bass, bassoon, fagott, saxophone, trumpet, tuba, percussion, guitar, horn Under 28 for piano accompaniment, bass trombone <b>Graduate course</b> Under 30
Academic studies	Only for the youngest students less than 10%
Number of students	700
Number of teachers	149 and 26 accompanists
Contact with professionals	During the graduate course through recitals and international competitions
Facilities	Multimedia library, theatres, teaching rooms 73 music teaching/practice rooms 3 lyric art classes (100 m2, each) 4 stages for rehearsals (170sqm, each) 4 stages for orchestras (from 60 sqm to 120 sqm) 1 stage for jazz students (100 sqm) 1 organ auditorium (250 seats) 1 auditorium (380 seats) 1 auditorium (190 seats) 1 electroacoustic studio Library : 1000 m2 Audiovisual studio

**II – Vocal Studies**

The department includes three specialisations :

- Voice with the aim of training artists to work in opera, choir, concert or recital
- Vocal accompaniment with the aim of training pianists to accompany singer classes
- Vocal coaching with the aim of training choir and vocal coaches

A singing career starts at an older age because the voice must reach a sufficient level of maturity before training can start. The job market is international. Potential career development depends on the quality of the voice and the repertoire that can be sung by the student.

Vocal studies at the Conservatoire national supérieur de musique de Paris

Activity	Vocal studies
Specialisation	Voice Vocal accompaniment Vocal coaching
Diplomas	Undergraduate Graduate
Course length	Undergraduate course Voice : 3 or 4 years Vocal accompaniment : 2 or 3 years Vocal coaching Voice : 2 or 3 years  Graduate course 1 or 2 years
Entrance examinations	Age limits Undergraduate course Under 26 for women Under 28 for men  Graduate course Under 30 for women Under 32 for men
Academic studies	No students under 18
Number of students	80
Number of teachers	40 and 15 accompanists
Contact with professionals	Through production (once every two years), personal auditions
Facilities	Multimedia library, theatres, teaching rooms 73 teaching/practice rooms 3 lyric art classes (100 m2, each) 4 stages for rehearsals (170sqm, each) 4 stages for orchestras (from 60 sqm to 120 sqm) 1 stage for jazz students (100 sqm) 1 organ auditorium (250 seats) 1 auditorium (380 seats) 1 auditorium (190 seats) 1 electroacoustic studio Library : 1000 m2 Audiovisual studio

### **Drama Training – Conservatoire national supérieur d’art dramatique – Paris (CNSAD)**

Originally part of the Conservatoire national supérieur de musique et de déclamation founded in 1795, the Conservatoire national supérieur d’art dramatique (CNSAD) became a separate institution in 1946.

CNSAD is one the most famous drama schools in France. Many stage and film actors of note have been trained at the CNSAD. It is a national, independent institution directly subsidised by the Ministry of Culture.

Students do not need to have the Baccalauréat to apply to the CNSAD. The training is not academic and is essentially focused on acting techniques and dramatic texts. Students come from private drama schools which specifically prepare students for the entrance examination (audition) for the CNSAD.

In terms of career development, actors (like musicians) can work far longer than dancers. Roles exist at all ages and physical stamina does not have the same importance. Actors may work variously in theatre, in the film or television industries.

Summary of drama training at the Conservatoire supérieur d’art dramatique

Courses	Main body of courses consists of different acting techniques and wide ranging study and preparation of dramatic texts from all periods.
Subsidiary Courses	Considered as complementary to the main body of classes in acting techniques. History of theatre, poetry Music, voice and diction Movement Cinema
Diploma	Undergraduate diploma
Course length	3 years
Entrance examinations	Age limits between 18 and 24
Academic studies	No
Number of students	90
Number of teachers	28
Contact with professionals	During the last year, directors are invited to set up productions
Facilities	library, one theatre and a number of classrooms

**Sports training – Institute national supérieur d’éducation physique – Vincennes (INSEP)**

Founded in 1975 with the merger of two existing sports institutions (see history in annexe), INSEP is based in the Bois de Vincennes (a suburb to the East of Paris). It is a national institution, funded by the Ministry of Youth and Sport (Jeunesse et Sport). Its role is to provide students with the finest physical sports training and facilities, while allowing them to pursue their academic studies without interruption and in the best conditions possible.

To this end, the training provided takes into account some of the following elements :

- the young age of students
- the heavy physical demands inherent in intensive elite sports training
- the relatively short career span, constructed around a physical peak at a very young age
- risk of physical injury

INSEP is organised into various departments :

- Academic and Professional Training for Athletes, which provides initial training for INSEP Athletes and develops modules of continuing education for sportsd professionals.
- Athletic Information
- Medical Department

The main sports covered are :

Athletics, badminton, basketball, baseball, boxing, cycling, fencing, gymnastics, judo, wrestling, swimming, tennis, table-tennis, archery, volleyball, rugby, football.

Coaches and teaching staff:

140 coaches are available for 700 trainees at all levels.

INSEP has created a framework which encourages students to continue their academic studies through partnerships with schools providing secondary courses at different levels

Level of academic	Diploma	Subject	Number of students concerned in 2002	Number of studies teachers
Secondary studies	Leaving Certificate (Baccalauréat)	general, professional or technical	166	60
Professional studies	BEP for pupils who don't have the abilities to pass a leaving Certificate	Sales (business studies?)	71	21
Post secondary	Undergraduate diploma	Communication and Information in the field of sport	nc	nc

INSEP has developed a unique structure whose function is to help implement an optimum balance between academic studies and athletic studies at a higher education level, called the Permanent Assistance Unit. This unit was created for young athletes at a particularly high level (team members, medal winners at a national, international and / or Olympic level) who have very heavy sports agendas to cope with their academic studies. It helps the student who feels overwhelmed, providing counselling and practical help in catching up and replacing lessons, and reaching deadlines. Private lessons can be organised in all subjects, with strong attention given to languages, computer sciences and audio-visual skills.

Sports federations, associated with INSEPR, organised on different levels (departmental, regional, trans-regional and national) select the students. The students are selected on the basis of their sports performance. They are selected by coaches who then recommend them to INSEPR to follow intensive courses.

Academic studies are organised around the availability of the sports students. Their potential sports career is given preference over academic studies. The most promising sports students are the ones who have the least time to follow academic studies and INSEPR will try and organise and adaptation of their academic studies if the student wishes. INSEPR also organises specific catch-up classes in different classes for students who require it.

Students can study for different types of diplomas :

- State athletic instructor (primary level) 131 students
- State athletic instructor (secondary level) 73 students
- Professional level athletic instructor
- Coaching and management training

INSEP is based on a 34 ha site and has at its disposal considerable facilities in order to cover teaching in the number of sports indicated :

- 1 covered stadium
- 2 outdoor athletic tracks
- 7 badminton courts
- 1 covered cycling stadium
- 6 combat surfaces (judo)
- 2 swimming pools
- 6 covered tennis courts
- 4 indoor volley ball courts
- 1 rugby pitch

An audio-visual library is available to all students and teachers and professionals. This consists of the establishments vast audio-visual heritage, made up of photos, & 16 mm films spanning a time period from the 30s to the 70s.

### **Medical department**

The medical department provides expert sports medicine staff for students and teachers at INSEP, to professional sports people as well as the general public.

*Emergency Unit* (around 7,000 people pass through this service, professionals, trainees, visitors and staff).

*Health care centre* gives 12,000 consultations a year. Open to the general public.

*Medical supervision of training.* Each resident athlete has a thorough check-up at the start of the competition, carried out in close collaboration with the sports trainers.