

# Quality Training Program

*"...here was a Melbourne ballet school on an admirable pedagogic mission.."*

*"Former Australian Ballet principal artist Christine Walsh directs the Australian Conservatoire of Ballet using the Vaganova teaching method, and the Russian classical influence was clear in this program.  
...precisely defined technical and expressive components outlined in the Vaganovan logic."*

- The Australian, August 2009

Christine Walsh AM

Director

The Australian Conservatoire of Ballet  
and Ballet Conservatoire

Christine Walsh's professional ballet and teaching career has spanned 45 years in Australia and internationally. After graduating from The Australian Ballet School, Christine joined The Australian Ballet in 1972 rising quickly to the rank of Soloist. In 1976, after studying with the world-renowned Russian teacher Madame Marika Besobrasova, Christine danced as Demi-Principal with Roland Petit's Ballet de Marseille. In 1978, Christine returned to The Australian Ballet, and was promoted to Principal Artist where she danced all the major Principal roles in the ballets Swan Lake, Giselle, Sleeping Beauty, La Sylphide, Romeo and Juliet, Onegin, La Fille Mal Gardée, Coppelia and many others. Christine danced the title roles in the ABC Simulcast videos of Sleeping Beauty and Giselle. Christine Walsh's invitations to dance internationally have been numerous, including representing Australia at the Bolshoi Theatre in Moscow for the 40th Anniversary of UNESCO in 1986, dancing with Central Ballet of China and Shenyang Ballet, dancing Giselle with the Kirov Ballet in St. Petersburg, and Giselle and La Sylphide with the Kiev Ballet. In 1989 she made a guest appearance for the 20th Anniversary of Ballet Philippines in Manila and in 1988, Christine distinguished herself by dancing the principal role in Sleeping Beauty for the Royal Bicentennial Gala performance for Her Majesty Queen Elizabeth II in London at the Royal Opera House, Covent Garden.

Since retiring from full-time dancing in 1989, Christine has appeared as Guest Principal Artist with The Australian Ballet and has concentrated her efforts on teaching, coaching, choreographing and directing productions with her theatrical production company Christine Walsh Enterprises and her full-time classical ballet school, The Australian Conservatoire of Ballet in Melbourne which she directs with Ricardo Ella. The school is renowned for its professional full length ballet productions with its own ACB Orchestra. In 1990, she organized a tour of The Australian Stars of Ballet to the Philippines, which brought together principal dancers from Australia and a corps de ballet from the Philippines for performances in both Manila and the provinces, and in 1991 the tour of The West Australian Ballet in the Philippines. Since 1995, Christine has produced several ballets in Japan and has organised events such as dance festivals in various countries including The Australian Tour of Ballet Philippines in co-operation with The Embassy of the Philippines and Australian Embassy (Philippines), as part of a cultural exchange program and bilateral agreement with the Cultural Centre of the Philippines.

In 1994, Christine created The Australian Conservatoire of Ballet (now called Ballet Conservatoire) a classical ballet training and examination program based on the Russian (Vaganova) method of classical ballet. Her classical ballet training and examination program is now being taught by over 300 ballet schools in Asia and Australia. Christine completed a Graduate Certificate in Visual and Performing Arts from RMIT University in 1993 and has written full time courses which have been accredited by the Australian Department of Education as Post Secondary Vocational dance courses - CUA40113 Certificate IV in Dance, CUA50113 Diploma of Dance (Elite Performance) and CUA60113 Advanced Diploma of Dance (Elite Performance). In 1991, Christine Walsh's achievements and ongoing services to ballet were acknowledged when she was named in the Australia Day Honour's List as a Member of the Order of Australia.



BALLET  
CONSERVATOIRE  
Australia

A Quality Classical Ballet Training  
and Examination Program of the  
Australian Conservatoire of Ballet  
Devised by Christine Walsh AM



*"...precisely defined technical and expressive components outlined in the Vaganovan logic."*

# A Quality Training Program in Classical Ballet

Learn the Ballet Conservatoire classical ballet training and examination program, based on the Russian Vaganova method and gain an understanding of this world renowned system.

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## BALLET CONSERVATOIRE LEVELS

**Pre-Primary** (5-6 years)- the enjoyment of dance, whilst beginning to learn the discipline of classical ballet training and musicality.

**Primary**(6-7 years) - more formal commencement of classical ballet training, but still including free expression work.

### **Preparatory Level 1, Level 1, Level 2, Level 3 and Level 4**

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(7-14years) - Careful development of the classical ballet technique, vocabulary of steps and expressivity.

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**Level 5 and Senior Level** (13-16 years) - Intermediate and advanced levels of classical ballet technique training.

**Excellence** (15 years and over) - Virtuosity and solo training in preparation for a professional career in classical ballet.

*Ballet Conservatoire teacher seminars and student examinations conducted annually.*

## Ballet Conservatoire (Previously the Australian Conservatoire of Ballet Syllabus)

Classical Ballet Training and Examination Program  
Based on the Vaganova Method of Classical Ballet

After 55 years experience as a professional dancer, dance educator and coach both in Australia and internationally, former Principal Artist of the Australian Ballet, Christine Walsh A.M. has spent the last 30 years honing and developing the classical ballet training and examination program she authored, Ballet Conservatoire. This program is based on the foundation principles of the Russian method of classical ballet specifically the Vaganova philosophy. During the directorship of her own ballet school and using her wealth of experience, Christine adapted these principles to become a 12 year training and examination program. This enables ballet students from 5 years of age to study the program as part-time students, who are unable to undertake full-time training until their mid-teenage years.

The Ballet Conservatoire training and examination program emphasizes correct placement, use of artistic epaulement, musical dynamics and performing quality which are all inherent in the Vaganova method. In addition to this, the program aims to develop in the student a professional attitude which will assist them in the pursuit of a career either as a professional dancer or teacher. This program is designed for the dedicated ballet teacher who has an understanding of constructing general open classes and not uniquely teaching from a syllabus manual. It is desirable that the teacher has had some performing experience in order to impart artistic performing quality which is essential.

The Australian Conservatoire of Ballet, Victoria



Patron: Dame Margaret Scott AC, DBE

Presently, this program is being taught by over 400 teachers in Australia, United Kingdom, USA, Japan, Taiwan, India, Singapore, Thailand, Indonesia, Malaysia, China, Hong Kong, Macau, South Africa and the Philippines.

The success of this training program has resulted in Ballet Conservatoire trained students being accepted into the Royal Ballet School, Royal Ballet, ABT Studio Company, American Ballet Theatre, English National Ballet School, Dutch National Ballet School and Company, Northern Ballet Theatre, Norwegian Ballet Company, San Francisco Ballet School and Company, Houston Ballet, Colorado Ballet, Hamburg Ballet School, John Cranko Ballet School, Staatsoper Berlin, Badisches Staatstheater Karlsruhe, Australian Ballet, Queensland Ballet and West Australian Ballet and other international ballet and dance companies.

