

**ASIA BALLET ACADEMY COLLABORATION
WITH UNIVERSITI TEKNOLOGI MARA (UiTM)**

STUDENT HANDBOOK
UNIVERSITY PROGRAM



In association with Ivy Chung Ballet Asia



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**UNIVERSITI
TEKNOLOGI
MARA**

Perfecting the Arts, Creating the Future

ABOUT THE PROGRAM

Perfecting the Arts, Creating the Future

Students will continue their professional journey through our extensive network in the creative industry for global internship opportunities and open doors to bigger career prospects.

Learning Outcomes

- To enhance their knowledge in ballet and music
- To cultivate students' technical capabilities in classical ballet while nurturing their artistic growth as dancers. □
- To provide students a chance to continue their professional journey through our extensive network in the creative industry for global internship opportunities and open doors to bigger career prospects.

MODULES

Acting Skills

There will be exercises designed for self-exploration, learning how to develop a character and examining a monologue. Students will be trained to better communicate between movements, expressions, and emotions. An overall performance depends on how well a dancer's technique resonates with self-expression and the delivery of emotions to an audience.

Anatomy

Research into the principles of anatomical laws can better regulate body mechanics and movement patterns-improving exercises in alignment, turnout and core strengthening. Understanding of anatomy will continue to apply in dancing whereby students are able to transfer scientific knowledge to the acquisition of overall technique in ballet.

Ballet History

The origins and progression of ballet are influential for students to identify the complex role dance has contributed to the society, culture and history. Students can appreciate the dynamics of ballet that thrives alongside human experience and deepen their understanding of the art form to embody this literacy through performances.

MODULES

Ballet Pointe

The module looks into this technique in ballet that creates an impression flight with airiness and fleetness. Pointe work is further improved in body alignment, foot placement and transitions from to and en pointe. Students will be prepared in stages of exercises and incorporation of ballet techniques while en pointe.

Ballet Repertoire

Students will learn and dance to well-known classical ballet performances that they know and love. This new learning concept can give fresh insights and assess students at their own pace by performing variations of choreography be it a solo, pas de deux or corps de ballet.

Ballet Teaching Methods

The multiple facets of teaching from practical observation, application of principles to analysing major ballet methodologies are designed to deliver essential knowledge, technique and practice required to adopt a vocational teaching role. Personal skill developments are nurtured to discover individual teaching styles to reinforce career pathway.

Ballet Technique

The Vaganova method takes progression into consideration for students to perfect this form of classical ballet. Groundwork to adopt a conscious approach to the movement of the entire body will be highlighted—from the upper body, arm, legs to feet. The succession of training can command a harmony of movement and widen the expressive range of the dancer.

MODULES

Character Dance

This module familiarises students with a stylized version of folk or national dances where both movement and music are incorporated and staged not only in classical repertory but contemporary works. Many character dances are adapted into ballet to develop artistry, refine technique and improve versatility. The choreography adds to strength, coordination and rhythm training.

Contemporary Dance and Choreography

Students to draw training methods and techniques from classical ballet and modern dance. Contemporary dance showcases an eclectic mix of styles, forms, and dynamics that encourage freedom of movement especially while connecting with the mind. Roots in classical techniques are explored with meaning to expand boundaries in the art form.

Dance Career Planning

Focus on students to discover and cultivate their individualities as well as skills to prepare for a professional career. A range of approaches will guide the transition for students as they realize the industry knowledge together with the necessary network to get ahead in a dance career.

MODULES

Dance Research

A holistic approach to dance education, creative and analytical thinking skills are developed and valued as students recognize and use dance to research and create dialogue to further enhance knowledge about the discipline.

Student will learn the following in this module:

1. Basic written composition skills.
2. Research skills.
3. Referencing skills.
4. Dance analysis skills.
5. Dance discourse.

Visual Arts

As one of the major art forms, students will be experimenting with various techniques and mediums to cultivate imagination and creative thinking. Get a broader view of the visual arts on how it may be interpreted and students to realise their own points of view in the role of artists, artworks, the world, and audiences.

Fundamentals Psychology

Basic concepts of psychology are employed as a scientific approach to the study of behaviour. Students can develop an understanding of psychology as a discipline that governs various aspects of life and formulate solutions to challenges that are generally encountered in psychological settings.

MODULES

Etiquette Class

Learn to apply stage makeup that help accentuates facial features in a theatrical environment. Students with better versatility in makeup skills can use it to complement their stage presence by finding a balance between the appearance, character and dance style.

Music

There is a practical and theoretical overview of different musical styles in ballet. Students begin by cultivating a musical understanding and sensitivity before getting acquainted with music history lessons and terminologies, rhythm training, analyzing counterpoints and corresponding compositions with choreography. Expressive scores and the ways of manifestation will be influential to a meaningful dance.

Nutrition

Students will learn the dependency between nutrition and dancing. A healthy and well-nurtured body is key to optimize every rehearsal and performance so students will be engaged with proper nutrition care that fuel movements, improve endurance, build strength, and overcoming dance injuries.

COURSES AND INFO

Professional Enhancement Certificate in Dance

A short program for applicants to train, grow and explore the technical and artistic aspects with our educators in the dance industry. The 2, 3 or 5-day Professional Enhancement Certificate program is available to candidates who have basic ballet background.

Professional Diploma in Dance

This course is made for candidates to build their foundation on elementary ballet techniques, introductory lectures, fine arts and get a fundamental start on ballet teaching methods. Graduates will have the practical experience and knowledge needed to join a professional dance company.

The Two-Year Professional Diploma Program is available to candidates who have a pass in English for Sijil Pelajaran Malaysia (or equivalent qualification) and have an intermediate dance background. Admission to this course is only by audition.

Executive Advance Diploma in Dance

This course is made for candidates to continue on elementary ballet techniques, introductory lectures, fine arts and get a fundamental start on ballet teaching methods. Graduates will have the practical experience and knowledge needed to join a professional dance company.

The Two-Year Executive Advance Diploma Program is available to candidates who have a pass in English for Sijil Pelajaran Malaysia (or equivalent qualification) and have an intermediate ballet background. Admission to this course is only by audition.

COURSES AND INFO

Executive Degree in Dance

This course is made for candidates to advance their artistry with intermediate ballet techniques, comprehensive lectures, and an introductory session on dance career planning. Local or overseas internship program further prepares graduates to be nurtured in their artistic potential as a professional ballet dancer.

The Four-Year Executive Degree Program is available to candidates who have a Diploma in Dance (or equivalent qualification), pass in English for Sijil Pelajaran Malaysia (or equivalent qualification) and have a strong ballet background. Admission to this course is only by audition.

Executive Master in Dance

This course is made for candidates to master their artistry with advance ballet techniques, intensive preparation combined with thorough ballet teaching methods. The modules will benefit those who wish to refine their art as dancers, advance into choreography positions or become dance instructors.

The Two-Year Executive Master Program is available to candidates who have a Degree in Dance, pass in English for Sijil Pelajaran Malaysia (or equivalent qualification) and have a strong ballet background. Admission to this course is only by audition.

FEES

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| Admission Fee | RM 1000 |
| Tuition | RM 1590 Monthly |
| Professional Enhancement Certificate in Dance | Depends on the short term course tuition |
| Russian Ballet Association Teacher's Certificate Course | RM 7400 |

AUDITION & SELECTION REQUIREMENTS

| Year | Programmes | Credit |
|------|------------------------------------|--------|
| 1 | Professional Diploma in Dance | 53 |
| 2 | Executive Advance Diploma in Dance | 55 |
| 3 | Executive Degree in Dance | 51 |
| 4 | Executive Master in Dance | 51 |

- Pass on SPM English (C & Above)
- In addition to meeting the Academy pre-requisites for entry into their chosen programme, applicants will be invited to attend an audition and interview to ascertain their suitability for entry into the school.

| FIRST YEAR - PROFESSIONAL DIPLOMA IN DANCE | | |
|---|--------------------------------------|-----------|
| TERM 1 | Ballet Technique (Vaganova Level 1) | 6 credits |
| | Basic Ballet Pointe | 6 credits |
| | Basic Ballet Repertoire | 6 credits |
| | Basic Contemporary Dance | 6 credits |
| | Etiquette Class | 3 credits |
| | Introductory Dance Anatomy | 6 credits |
| | Nutrition | 3 credits |
| TERM 2 | Ballet Technique (Vaganova Level 1) | 6 credits |
| | Basic Ballet Pointe | 6 credits |
| | Basic Ballet Repertoire | 6 credits |
| | Basic Character Dance | 6 credits |
| | Introductory Dance Music | 6 credits |
| | Fundamentals Psychology | 3 credits |
| | Introductory Visual Arts | 3 credits |
| | Introductory Ballet Teaching Methods | 3 credits |
| SECOND YEAR - EXECUTIVE ADVANCE DIPLOMA IN DANCE | | |
| TERM 1 | Ballet Technique (Vaganova Level 2) | 6 credits |
| | Elementary Ballet Pointe | 6 credits |
| | Elementary Ballet Repertoire | 6 credits |
| | Elementary Contemporary Dance | 6 credits |
| | Elementary Ballet History | 6 credits |
| | Elementary Dance Anatomy | 6 credits |
| | Introductory Acting Skills | 3 credits |
| TERM 2 | Ballet Technique (Vaganova Level 2) | 6 credits |
| | Elementary Ballet Pointe | 6 credits |
| | Elementary Ballet Repertoire | 6 credits |
| | Elementary Character Dance | 6 credits |
| | Elementary Dance Music | 6 credits |
| | Elementary Visual Arts | 3 credits |
| | Elementary Ballet Teaching Methods | 3 credits |
| | Elementary Psychology | 3 credits |

| THIRD YEAR - EXECUTIVE DEGREE IN DANCE | | |
|--|--------------------------------------|-----------|
| TERM 1 | Ballet Technique (Vaganova Level 3) | 6 credits |
| | Intermediate Ballet Pointe | 6 credits |
| | Intermediate Ballet Repertoire | 6 credits |
| | Intermediate Contemporary Dance | 6 credits |
| | Intermediate Ballet History | 6 credits |
| | Intermediate Dance Anatomy | 6 credits |
| TERM 2 | Ballet Technique (Vaganova Level 3) | 6 credits |
| | Intermediate Ballet Pointe | 6 credits |
| | Intermediate Ballet Repertoire | 6 credits |
| | Intermediate Character Dance | 6 credits |
| | Intermediate Dance Music | 6 credits |
| | Introductory Dance Career Planning | 3 credits |
| | Intermediate Ballet Teaching Methods | 3 credits |
| FOURTH YEAR - EXECUTIVE MASTER IN DANCE | | |
| TERM 1 | Ballet Technique (Vaganova Level 4) | 6 credits |
| | Advanced Ballet Pointe | 6 credits |
| | Advanced Ballet Repertoire | 6 credits |
| | Advanced Contemporary Dance | 6 credits |
| | Advanced Ballet History | 6 credits |
| | Advanced Dance Anatomy | 6 credits |
| TERM 2 | Ballet Technique (Vaganova Level 3) | 6 credits |
| | Advanced Ballet Pointe | 6 credits |
| | Advanced Ballet Repertoire | 6 credits |
| | Advanced Character Dance | 6 credits |
| | Advanced Dance Music | 6 credits |
| | Dance Career Planning | 3 credits |
| | Advanced Ballet Teaching Methods | 3 credits |

FACULTY OF UNIVERSITY PROGRAM 2020



Benjamin Loh
Music

Mr. Benjamin Loh started piano lessons at the age of 10. Obtained ATCL in Piano pedagogy and furthered his studies in Ecole Normale de Music, Paris under the tutelage of Professor Pierre Etcheverry, student, assistant and replacement of Professor Jean Milcaux (final assistant of the legendary Alfred Cortot).

His love for music drives him to pursue and continue his lessons with Professor Etcheverry.

Passionate in sacred works like Gregorian chants and Polyphony, he continues to promote and to teach these forgotten art which is the foundation and basis of western classical music.



Cathy Luk

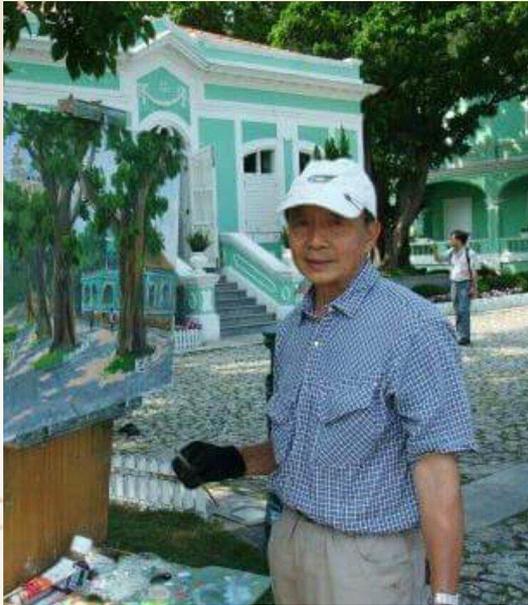
Ballet pointe, Ballet Repertoire, Ballet Technique and Etiquette Class

Cathy Luk was born and raised in Hong Kong . She started her professional training at Ivy Chung School of Ballet. After graduating from the secondary school, she has been accepted to the Hong Kong Academy for Performing Arts (HKAPA), major in Ballet(2014-2015). She has then joined the Columbia Classical Ballet , SC, USA as an apprentice for the 2016-2017 season, where she danced roles in the Swan Lake, Nutcracker, Wizard of Oz among others. She was appointed as the ballet teacher of Ivy Chung School of Ballet and Director Assistant of the Canaan Dance in 2014-2017. She was a former dancer of Arts Ballet Theatre of Florida, Miami, USA in 2019.

Cathy has participated in many international and local ballet competitions , and was awarded numerous honorary awards, including the World Ballet Competition Finals 2017 and 2018 in Orlando, Florida, USA, the Star of Canaan Dance International Ballet Competition 2017 in which she was awarded 4th place in Senior Soloist, the American Dance Competition 2014 and 2016, the Open Dance Contest , and the Hong Kong Challenging Cup 2016 in which she was awarded the gold medal.

She was also awarded the full tuition scholarship of the Summer Intensive Program of Russian Technique at Arts Ballet Theatre of Florida from the Miami International Ballet Competition 2018 and the full scholarship of the Summer Intensive of the School of Cadence Ballet.

Besides her own professional performing career, she was also the Ballet Mistress of the Fairy Doll production and the Don Quixote in 2019 with the Asia Ballet Academy.



Chung Yiu
Visual Arts

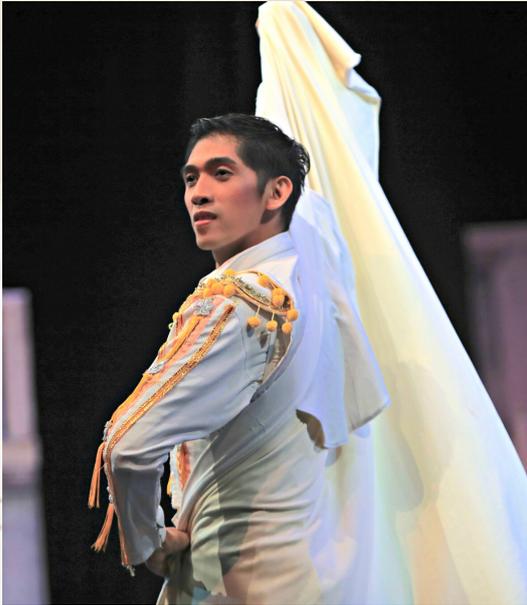
Chung Yiu was born in Guangdong, China in 1939. He studied at the Hong Kong Fine Arts Institute in 1965. In 1975, he was an apprentice of the famous painter Ma Jia Bao and followed his master until his death. Chung Yiu is a member of Hong Kong Artistic Club, Hong Kong Chinese Artistic Club and Ontario visual Arts of Canada, executive member of Hong Kong Artist Society and Ex-president of Art Combination Club.

Since the 1980s, Chung Yiu's paintings have been exhibited in many different countries around the world such as Canada, Australia, Korea, Hong Kong, China and Macau. In 1993, Chung participated in the Paris Chinese Overseas Art Festival of France and his work was exhibited at the Pantages Theatre in Toronto, Canada. His work was exhibited in the China 10th anniversary Art Festival and in the Hong Kong Art Festival in 2006.

Chung Yiu has held solo oil painting exhibitions at the Chinese University of Hong Kong, Design First Faculty, the Hong Kong City Hall, Taiwan, Toronto and Calgary of Canada. Chung Yiu also took part in charitable solo oil painting exhibitions to raise fund for the Medecins San Frontieres (MSF), North Korea Relief Fund, The Red Cross (Flooding in eastern China) and Lifeline Express (Road for Sight). Chung Yiu received appreciation letters from World Vision Canada in 1997 and Medecins San Frontieres (MSF) in 2002.

His works are collected by many galleries and institutes, such as Hung Fu Temple in Guai Zhou China, G. Zen Art Gallery in Kao Hsiung Taiwan, Ling Nan Oil Painting Research Organization in China, the Hong Kong University, Chinese University of Hong Kong, La Salle College and S.K.H Tin Wan Chi Nam Primary School. The Hong Kong Central Library has also put Chung Yiu's paintings on CD-ROMs for educational use.

Chung Yiu's paintings are based on the beauty of all types of natural life and beautiful scenery. His excellent use of color and his technical use of his paint brushes make everything come to life.



Glenn Ragel
Boys Technique and Pas de Deux

Glenn was 13 years old when he got his scholarship to attend the ballet class for boy's of the Ballet Manila School under Osias Barroso. Since 1998, he participated in the annual culminating concerts of the Ballet Manila School and performed lead role in ballet such as the Enchanted Garden, Ecolo, Masquerade and The Magical Bird. In Year 2003, Glenn attended and accomplished classical ballet training under workshops and master class by Russian Artist Sergey Vikulov, Tatiana Udalenkova, Lisa Macuja Elizalde, Natalia Raldugina and Osias Barroso. He also competed in 2003 Asian Pacific Ballet Competition, Tokyo, Japan.

At the young age, he also dances lead role in a classical ballet production such as nutcracker Prince in Nutcracker, Landkadem and Ali in Le Corsaire, Man in Vision and Blue. Pas de trios in in Swanlake and Peasant Pas Deux in Giselle. He becomes a company artist of Ballet Manila and touring group. Glenn experience in international tours such as five USA cities, USA 2004, Aberdeen Youth Dance Festival, Scotland 2003, East meet West in London and Ireland 2011, Korea Festival at Gyeong-gi Korea 2011-2016, Russia and Vietnam 2017. He performed in corps works in Ballet Manila Global Choreographer from 1990–2010, such as Nutcracker, Swan Lake, Giselle Ledorsaire, Sleeping Beauty, Cinderella, La Bayadere, Bloom, Pinocchio, Carmen, Ibong Adarna, Re configured, Aramica EL & DWA, Arnis, Rebel, Romeo & Juliet, Don Quixote, Alon Ng Buwan, Misfit & Mavericks.9



Hiu Tung Yu
Anatomy, Ballet History, Nutrition and Fundamentals Psychology

Professional Profile Throughout Miss Yu's career, her experiences as a dance student, performer and researcher have enabled her to believe in a holistic development for dance artists. As a dance student in Shenzhen (China), where she was under rigorous ballet training in a professional arts school, her hard work led to recognition as an outstanding performer in numerous international ballet competitions, including Prix de Lausanne (Switzerland). She was invited to dance with Houston Ballet, performing in several productions and touring with the company in North and Central America. She has also performed in different styles of dance productions in Hong Kong, where she developed her teaching career at the same time, training pre-professionals and adults.

Yu's interest in bringing a scientific approach to traditional ballet training has driven her to pursue further study and research. After completing a Master of Fine Arts in Dance at the Hong Kong Academy for Performing Arts, she was granted the Hong Kong Jockey Club Music and Dance Fund scholarship, allowing her to study a Master of Science in Dance Science at Trinity Laban Conservatoire of Music and Dance in London, the world's leading institution for dance science research. Her MSc thesis study was presented in the International Association for Dance Medicine and Science conference this year.

Promoting a holistic approach to a healthy dance practice has been the aim of her teaching in recent years. Yu is passionate to implement the knowledge and skills she has acquired in her teaching, sharing them in classes and workshops. She believes in dancers as "artistic athletes". Through the optimisation of the dancer's potential as an elite performer, working on areas such as physiology, psychology, nutrition and biomechanics, her aim is to nurture the next eminent dance generation in a healthy and injury free individualised training environment.

Education

London, Trinity Laban Conservatoire of Music and Dance – Master of Science in Dance Science with Merit, 2018
Hong Kong, Hong Kong Academy for Performing Arts – Master of Fine Arts in Dance with Distinction, 2017
China, Shenzhen Arts School – Graduate Diploma in Ballet, 2010

Employment History

Hong Kong – Hong Kong Academy for Performing Arts
Part-time teacher for academic studies for degree students, Gifted Young Dancer Programme, and Extension and Continuing education for Life Ballet courses
Hong Kong – The Hong Kong Polytechnic University Research assistant in the department of Rehabilitation Sciences
Hong Kong – Hong Kong Ballet Group Ballet Mistress and rehearsal assistant for La Sylphide and Le Conservatoire production
Hong Kong – Gravity Ballet Professional coaching for pre-professional dancers and adult ballet teacher for beginners to professionals
London – OneDance UK Healthier Dancer Programme intern
London – Acton Ballet School, Finchley Ballet School, the Betty Wivell Academy Ballet teacher and body conditioning instructor for young dancers and pre-professionals
Hong Kong – Gravity Ballet Adult ballet teacher and body conditioning instructor for beginners to professionals
Hong Kong – Shelly Lo Jazz and Ballet School Ballet and Jazz teacher for young children and teenagers
Houston – Houston Ballet 2nd company member

Scholarships and Awards

Hong Kong Jockey Club Music and Dance Fund – Awardee (2017) Trinity Laban Award – Scholar (2017)
Ohel Leah Synagogue Scholarship – Awardee (2016)
Helena May Scholarship – Awardee (2015, 2016)
Seoul International Dance Competition – Semi-finalist (2013), Bronze (2009)
Prix de Lausanne – Finalist (2010)
New York Youth America Grand Prix – Bronze (2010)
National Dance Competition of China: Tao Li Cup – Silver (2009)
Helsinki International Ballet Competition – Semi-finalist (2009)
Beijing International Ballet Invitational Competition for Dance Schools – Gold (2008)



Ivy Chung

Ballet Pointe, Ballet Repertoire and Ballet Technique

Ivy started her professional ballet training at the Hong Kong Academy for Performing Arts (HKAPA) in 1989. In 1993, Ivy graduated as an honorary student with Highest Distinction in her class, and she was awarded the Overseas Scholarship by Hong Kong Jockey Club Music and Dance Fund. She was appointed as Associate Executive Director of the Kirov Academy of Ballet Washington DC.

She began her career as a professional dancer in the Universal Ballet Company of Korea, Ontario Ballet Theater and the Hong Kong Ballet. She worked with various famous ballet artists: Galina Kekisheva, Roy Tobias, Stephen Jefferies, Wayne Eagling, Galina Ulanova etc. She was also awarded the Favorite Dancer Award thrice by the Friends of Hong Kong Ballet. She has been invited as a ballet teacher and choreographer internationally.

In 2002, she founded her own school, Ivy Chung School of Ballet and Ivy's Ballet Company in Hong Kong. Her productions were invited to perform at the "Hong Kong Original Dance Works Spectacle" of 2010 Hong Kong Dance Festival, the Hong Kong Ballet Group's "Young Ballet Stars Gala Performance", and the Hong Kong Dance Expo 2011. She also obtained the Registered Teacher Status of the Royal Academy of Dance and The Commonwealth Society Teachers of Dancing. She also a mentor of the Certificate of Classical Ballet Teaching Studies. She has served on the jury for many ballet competitions, National Ballet Competition of Taiwan and Malaysia Grand Prix etc.

With Ivy's dedication to her students, different recognitions were awarded to her, including: 'Gold Award' in "2009 National Outstanding Arts Teacher Award", 'Elite Society Award' and 'Silver Award' in "The Second Youth Arts Festival - Arts Education", 'Silver Award' in "The Second Toddler Arts Festival - Arts Education", 'Gold Award' in Arts Education and 'Excellent Instructor Award' in the "6th Dé-Yi-Shuang-Xin Hong Kong Selection", 'Outstanding Instructor Award' in the "4th China Youth Arts Festival - Hong Kong Selection" awarded by the China Artist Association. Ivy was presented with the Best Choreography Award for Modern Dance Section in the 39th and 40th Hong Kong School Dance Festival. In 2013, Ivy appointed Honorary President of Hong Kong Youth Art Appreciation Association and Adjudicator of Hong Kong Dance Federation.

Ivy founded Canaan Dance in 2014, which is an international dance education organization. Under the direction of Ivy, Canaan Dance organizes workshops, auditions and international ballet competition to nurture young dancers in Asia, and provide them with scholarships and opportunities to study professionally abroad. She founded the Star of Canaan Dance International Ballet Competition, which is supported by the American Ballet Theater, Arts Ballet Theater of Florida, Royal Ballet School, the English National Ballet School, Elmhurst Ballet School, Orlando Ballet School, Kirov Academy of Ballet Washington DC, the Universal Ballet Company of Korea, the Shanghai Dance School, the Vassiliev Academy of Classical Ballet, the Ballet Centre of Fort Worth, the School of Cadence Ballet in Canada, Cheng Ballet in Singapore and Soki Ballet School in Japan.

On behalf of Canaan Dance, Ivy is the Audition Director (Asia) of the School of Cadence Ballet, the Vassiliev Academy of Classical Ballet, Ballet Centre of Fort Worth and The Kirov Academy of Ballet (2014 -2017).

Ivy's participate in charity functions. Her students has taken part in performances for charity shows such as "Dancing from our Hearts" and "Si Chuan Earthquake Donation" supported by "the World's Vision", "Dance for Light" organized by "Lifeline Express", "Ginger Bread Dance" organized by "Children's Heart Foundation", "Joyful (Mental Health) Foundation", ballet performance organized by "Against Child Abuse Ltd", and many more.



Kenny Shim
Contemporary Dance and Dance Research

Kenny Shim completed his BA in Contemporary Dance at Trinity Laban Conservatoire of Music and Dance, and subsequently his Post Grad at London Contemporary Dance School (Masters in Contemporary Dance Performance). He joined the EDge Dance Company (London) 2016. During his training in the U.K., Kenny has worked with choreographers and company's members from around Europe such as Wayne McGregor, Tom Roden, Alexander Whitley, Phillippe Blanchard, Gary Lambert, Alison Curtis-Jones, Lea Anderson, Joseph Toonga, Jeanne Yasko and Fred Ghedrig. With an aptitude in choreography, Kenny has crafted works that have toured Europe namely, 'Within' and 'Rite'. Recently, Kenny produced his debut production: TRIPLE BILL of Contemporary Dance Works, featuring two new choreographies - Winged Wolves and the Bamboo Mew and Pieces of Three Movements. He is also the commissioned choreographer for the 15th & 16th Boh Cameronian Arts Award (arts awards that has been devoted to recognising outstanding Malaysian art practitioners). Kenny has a strong interest in film and has collaborated with Chicago based NEON 35 MEDIA Company in choreographing the recent H&M advert. He is also the movement director of the acclaimed musical The Edge, 10th Anniversary production written by Nick Choo, directed by Christopher Ling.



Kiki Fan
Ballet pointe, Ballet Repertoire and Ballet Technique

Kiki Fan graduated from Shenzhen Arts School and pursued Diploma in Dance (Ballet) at The Hong Kong Academy for Performing Arts. A former artist of Beyond Dance Theater, and apprentice of Universal Ballet Company of Korea, she began teaching at Ivy Chung School of Ballet. As the Principal Dancer of Ivy's Ballet Company, she was awarded a multitude of awards, including Silver Award, Star of Canaan Dance International Ballet Competition 2016, Traditional Excellent Award, Outstanding International Award, American Dance Competition 2014, 2nd Place of Senior Ballet Division, American Dance Competition 2014 and Participation Award of Tsukuba International Ballet Competition Japan 2010, and more.



Miao Zong
Contemporary Dance and Pas de Deux

Dancer, Choreographer, founder and the President of The Arts East a Arts and Cultures association in France.

Born in Beijing (China), he began studying ballet at the age of 13 at the Beijing Dance Academy, in August 1993, he obtained his degree and later that year was invited to join Le Jeune Ballet de France by director of the company Mr. Robert Berthier. During his 25-year international career, Miao Zong has danced as a soloist with The National Ballet of Caracas in Venezuela Ballet Théâtre du Capitole in Toulouse, and Boston Ballet in the United States, before joining Ballet de l'Opéra National du Rhin in 2004. He has also been a guest dancer with National Ballet of China and Chemnitz Ballett in Germany.

His repertoire includes many leading roles in pieces such as George Balanchine's Mozartiana (2nd cast following Ethan Stiefel in the principal role), Theme and Variations, Rubies (Jewels), Prodigal Son... In addition, he has danced Franz in Enrique Martinez's Coppélia, Mercutio in John Cranko's Romeo and Juliet, Benvolio in Romeo and Juliet by Rudi Van Danzig, Espada in Noureev's Don Quichotte, Madge in La Sylphide by Diana Bjorn, Sir Ashton's La Fille Mal Gardée (danced alongside Carlos Acosta), Vincente Nebraska's Cinderella, Romeo and Juliet, Our Waltzes, Percussion for Six Men, the title role in Lucinda Child's Mandarin Merveilleux, he has also danced numerous classical and contemporary ballets by Bournonville, Petipa, Béjart, Kylian, Forsythe, Peter Martins, Mark Morris, Nanette Glushak, Maina Gielgud, David Nixon, Jacopo Godani, Michel Rahn, Richard Tanner, Robert North, Ben Van Cauwenberg, Val Caniparoli, Johan Inger, Nacho Duato, Bertrand D'at, Ed Wubbe, Azure Barton....

He has also participated in numerous ballet galas, dancing alongside such world-renowned stars as the Paris Opera's Patrick Dupond, Marie-Claude Pietragalla and Cyril Atanassof...

In 2004 he made his choreographic debut with Le Chant de Dieu, a solo that he danced for "RAW DANCE" at Boston Ballet. Because of its success, Mr. Peter Martins (director of the New York City Ballet and New York Choreographic Institute) invited him to create a new piece for The School of American Ballet - the prestigious dance school founded by George Balanchine in 1934, there he created Entre Nous in 2005 and Invisible Voice in 2007. He also created 天地人 (Heaven, Earth and human); "?", and Lettre Souffie D (a collaboration with Mulhouse symphony Orchestra) for the Ballet l'Opéra National du Rhin. Bolé-Ro for The Arts Ballet Theatre of Florida in Miami USA; Yellow River for celebrate the 66th Chinese National Day at the General Consulate of China in Strasbourg France.

On 2001, he obtained his state diploma DE issued by the Ministry of Culture in France as a ballet professor. Occasionally, he gives classes to the company dancers and is also guest professor at the Conservatory of St. Louis, Centre Chorégraphique de Strasbourg in France.



Rashna Homji-Jefferies
Acting Skills

Formerly a soloist dancer with London's Royal Ballet and a senior soloist with The National Ballet of Canada, Rashna's teaching career started when she was invited to teach at The Royal Ballet School in 1984. She has also taught at The Arts Educational School in London, The English National Ballet School and Rambert Dance School. She was Lecturer of Ballet at The Hong Kong Academy for Performing Arts where she also staged many ballets.

Companies she has taught include The National Ballet of China, Shanghai Ballet Company, English National Ballet and the Hong Kong Ballet where she was also Ballet Mistress and Rehearsal Director.

Further to her teaching experience, in 1983 with fellow dancer Jeanetta Laurence she founded Dance Directory, an agency for free-lance dancers and choreographers. This ran successfully for nine years. In 1992 she was appointed Ballet Administrator, a senior management position, for The Royal Ballet Schools (junior and senior sections).

She was appointed Artistic Director for the Hong Kong Ballet Group (1997) and Dance Director for the Suzhou Ballet Theatre, which she formed alongside Stephen Jefferies in 2007.

Presently, Rashna pursues a free-lance career as consultant, teacher, repetiteur and coach.



Stephen Jefferies
Pas de Deux

**Governor of The Royal Ballet, The Birmingham Royal Ballet and The Royal Ballet School
Former Principal of Royal Ballet Company
Former Artistic Director of Hong Kong Ballet
Former Principal of National Ballet of Canada** He studied at the Royal Ballet School (1967-9) and joined the Royal Ballet in 1969, performing with its touring company. In 1976 he left to spend one season as a principal dancer with the National Ballet of Canada, but returned to the Royal in 1977 as a principal dancer at Covent Garden. His career was marked by his exceptional interpretative skills and he was widely regarded as one of the finest dance-actors of his generation. He was particularly praised for his roles in the MacMillan repertoire, including both Mercutio and Romeo, Lescaut in *Manon*, and Crown Prince Rudolf in *Mayerling*. He created roles in MacMillan's *Ballade* (1972), *The Poltroon* (1972), *Isadora* (1981), and *Different Drummer* (1984); Bruce's *Unfamiliar Playground* (1974); Peter Wright's *El amor brujo* (1975); Tetley's *Dances of Albion* (1980); Bintley's *Adieu* (1980), *Consort Lessons* (1983), *The Songs of Horus* (1985), *Still Life at the Penguin Café* (1988), *The Planets* (1990), and *Cyrano* (title role, 1991); Corder's *L'Invitation au voyage* (1982); and Eagling's *Frankenstein, the Modern Prometheus* (1985). While in Canada he created the role of Morris in Kudelka's *Washington Square* (1977). He also appeared in Minoru Miki's opera *An Actor's Revenge* at the Old Vic in 1979 (he was the only performer who didn't sing) and in the Lloyd Webber musical *Song and Dance* at London's Palace Theatre in 1982. In 1995 he left the Royal Ballet to take up a post as director of the Hong Kong Ballet.



Vladimir Issaev
Ballet Teaching Methods and Character Dance

Mr. VLADIMIR ISSAEV is currently Ballet Master, Choreographer & Artistic Director of his own school Vladimir Issaev School of Classical Ballet and of the professional company Arts Ballet Theatre of Florida. He began his ballet studies at the Choreographic School of Voronezh, obtaining the degree of "Ballet Artist" in 1973. After working as a ballet dancer for several years at the Opera House of Ufa and the Opera House of Odessa, he was admitted at the State Institute of Arts Lunacharsky G.I.T.I.S. in Moscow where graduated in 1986 as Ballet Master and Master Choreographer with the highest grades and honors of the Institution. In 1987 he moved to Venezuela where worked with Choreographer Vicente Nebrada at the Ballet Nacional de Caracas-Teresa Carreño.

He relocated to Miami in 1997. Since then he has worked with the most prestigious ballet schools and companies in South Florida such as Miami City Ballet School for five years, Magda Aunon School of Ballet, Orlando Ballet, among others and several international companies, International Ballet competitions and a guest teacher for the most important ballet schools around the world such as the Vaganova Ballet Academy of Saint Petersburg, Russia; The National Ballet School of Beijing, The National Ballet School in Lima, Peru and the Korean Universal Ballet. As a Choreographer he has staged several ballets in Russia, United States, Puerto Rico, South Africa, Japan and Venezuela.

Vladimir Issaev was received numerous awards such as "Best Choreographer" in Palm Springs, California; Honorable Merit Diploma from the Terpsihora Foundation for the Advancement of the Arts of Dance of Saint Petersburg, Russia, in recognition for his outstanding performance enhancing the art of classical ballet on the Vaganova Style in the United States; Most influential teacher by the National Advancement for the Arts of the US and Best Educator in the Arts by the Florida Alliance of Arts Educators. Vladimir Issaev has been appointed to the Advisory Board of the Classical Dance Alliance and the UNESCO International Dance Council. Also a recipient of Miami Life Awards 2015, Mr. Issaev continues to represent the United States of America in different International Festivals and Ballet Competitions where he is continuously invited as a juror and director.

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