

*Joanne O' Kelly
School of Dance*



JO'KSOD



Transition program



Transition program

The JOKSOD Transition Program (JTP) is **an audition only program** for students that are looking for a pathway to transition to full-time dance. It complements our JOKSOD Extension Program (JEP) and provides additional training for students that are looking for a career in dance. JTP will support the defining and strengthening of technique and artistry for dancers whilst providing skills, knowledge and an understanding of the full time dance world.

JTP is only available for students that are in Year 9 and above at High School and has been developed to ensure that it works alongside your academic studies. Our philosophy is to ensure that at this stage to stay at school for education whilst enhancing training at the same time through this program to give you more chance to achieve in the industry.

Our Classical Stream of JTP includes a full day of dance (Monday) and covers:

- Classical class
- Progressive Ballet Technique (PBT)
- Conditioning and Pilates
- Variation studies
- Character dance
- Contemporary dance

The aim of the program is to give dancers a taste of what it is like to do full-time dance and help prepare students for the big transition.

JOKSOD has an array of experience teachers lined up for this program that is launching in 2024 and it is open for students at any dance school.

So if you are interested in a career in full-time dance and want to explore an excellent transition program that will set you on the right path, then get in touch to organise an audition at enrolment@joanneokellyschoolofdance.com.au



Our Transition Program Teachers



Classical Class, Variations studies, Pointe, Male and Female coaching teachers



Amy Harris

Amy was born in Ararat, Victoria and began jazz and tap classes at her local ballet school at the age of three. From the age of ten, Amy trained in the Cecchetti method with Carole Oliver School of Ballet in Ballarat, and as a Cecchetti scholar won bronze and silver medals. In 1999, aged 15, Amy successfully auditioned for The Australian Ballet School. She joined The Australian Ballet in 2002 and was promoted to coryphée in 2007, soloist in 2011 and senior artist in 2012. In 2018 she was promoted to principal artist on stage after her performance as Tertulla in the world premiere of Lucas Jervies' Spartacus. In November 2023 after 22 years with the Australian Ballet, Amy retired from the stage on Marguerite from 'Marguerite and Armand'



Adam Thurlow

Born in Melbourne, Adam began his dance training with Lorraine Blackburn OAM, where he studied the Cecchetti ballet syllabus obtaining Honours in all major exams. Joining the Australian Ballet, he quickly rose through the ranks, becoming a Soloist within just two years before moving to London in 2002, having been offered a Soloist position with the world-renowned English National Ballet. Adam then became the first Australian to join the Opera National de Paris and subsequently embarked on a freelance career. Adam has been a frequent Guest Principal Artist with the Melbourne Ballet Company. His experience as a teacher, coach, ballet master, associate director & choreographer has led him to develop some unique techniques that help unlock dancers' hidden potential.



Emma Koppelman

Emma Koppelman danced with The Australian Ballet for five years previously training with The Australian Ballet School. She recently auditioned successfully for a season with English National Ballet and will be dancing in their season of Cinderella in London. She has performed regionally, interstate and internationally with The Australian Ballet, dancing numerous classical and contemporary works. In her graduating year at The Australian Ballet school, she was chosen to undertake an exchange with Canadas National Ballet School in Toronto, Canada. Later that year she was given a contract to The Australian Ballet Company.

Pilates, strength and conditioning teacher



Anne-Marie Ludwig-Cox

ABS Diploma; Cecchetti Ballet (Licentiate L.C.B.A.-C.I.C.B.) is a graduate of the Australian Ballet School. Upon Graduation Anne Marie was offered a contract with the "Singapore Dance Theater" where she performed many diverse Soloist and Principle Roles. She was also contracted with the "London Ballet Theatre " and "Tiroler Landestheater Innsbruck Austria. After a 10 year career with Ballet, Anne Marie moved her professional career to Musical Theatre and had incredible opportunities overseas. Since returning she has obtained her Licentiate Cecchetti in Ballet Teaching, Cert IV Allied Health Assistant in Physiotherapy / Occupational Therapy, Cert IV in Pilates, Xtend Barre Instructor, and is a popular Guest Teacher for full-time and part-time students.

Character Dance and Dance History



Hannah Bertram

Hannah Bertram has professionally trained and performed in many areas and dance genres for over 23 years, including Ballet Cecchetti, and Vaganova), Jazz, Contemporary, and Character. Hannah has successfully obtained a certificate 2,3, and 4 in Classical Ballet and Performing Arts, Cert 4 in Dance Teaching & Management, Diploma in Cecchetti Ballet, and a recognised teacher in the International Character Dance Syllabus. Through her years of training, she has trained with the highly respected Ms. Christine Walsh at the Australian Conservatoire of Ballet and the Victorian College of The Arts, working with some of Australia's most recognised and respected teachers, choreographers, and dancers. ✨

Plus, additional special guest teachers throughout the year! ✨

Character Dance - Purpose of study



Generally, Character Dance training begins after a solid foundation in Classical Ballet has been established. Character dance utilises classical ballet technique and vocabulary, extending the students range of movement, stylistic, dynamic & musical experience building a greater diversity of skill and versatility.

Performance enhancement - character role coaching

Principal & Soloist roles often require characterisation as well as technical prowess.

A greater range of movement possibilities through

- increased flexibility
- increased strength
- increased agility
- increase balance & control

Understanding of movement dynamics & musicality through the use of

- different rhythms & accents
- different tempi
- syncopation

Understanding of movement "characteristics" through the use of

- different posture
- different gesture
- different gait

Understanding of dance development through the use of

- research techniques
- research materials
- audio-visual resources

Communication, Progress and Assements

We would like all of our Transition Program Teachers to really get to know each individual student including their goals and aspirations. All dancers must fill in the goals and personal information form one week prior to commencing the program. This will help us as a Team work with dancers to potentially help them to reach their goals and aspirations.

** Dancers will have many opportunities to discuss future goals, what the life of a ballet dancer entails and looks like, strengths and weakness's and advice on copying with full time dance, with our experienced faculty who have a wealth of knowledge in this area and have all danced professionally on the Australian and World stage.*

- Dancers will have at least 3 assessments per year.
- Dancers will have approx. 4 x one on one interviews with our classical Ballet teachers being either Amy Harris, Adam Thurlow or Emma Koppelman to discuss progress, strengths and weakness's, progress and implement strategies together to achieve goals.
- Parents will receive 2 - 3 reports per to communicate feedback on how their child is progressing.



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