



**Australian Government**

**Department of Education, Employment and Workplace Relations**

# **CUADTM601A Teach high level classical ballet dance technique**

**Release: 1**

## CUADTM601A Teach high level classical ballet dance technique

### Modification History

Version	Comments
CUADTM601A	This version first released with <i>CUA11 Live Performance Training Package version 1.0</i>

### Unit Descriptor

This unit describes the performance outcomes, skills and knowledge required to apply safe dance practice to the teaching of high level classical ballet dance techniques.

### Application of the Unit

Private dance teachers who specialise in teaching classical ballet apply the skills and knowledge in this unit.

Typically these teachers are working in private dance studios, professional companies or venues where flooring is appropriate for the safe teaching of dance.

At this level, private dance teachers are working with students who already have well-developed technique and performance skills. Teaching methodologies, therefore, tend to be more tailored to individual needs. Students could also be involved in determining the structure of training programs, which could be based on a specific syllabus or set of teaching resources which the teacher has developed.

### Licensing/Regulatory Information

No licensing, legislative, regulatory or certification requirements apply to this unit at the time of endorsement.

### Pre-Requisites

Not applicable.

### Employability Skills Information

This unit contains employability skills.

## Elements and Performance Criteria Pre-Content

Element	Performance Criteria
<i>Elements describe the essential outcomes of a unit of competency.</i>	<i>Performance criteria describe the performance needed to demonstrate achievement of the element. Where bold italicised text is used, further information is detailed in the required skills and knowledge section and the range statement. Assessment of performance is to be consistent with the evidence guide.</i>

## Elements and Performance Criteria

1. Prepare for dance classes	<p>1.1. Ensure dance elements or movements for classes are safely sequenced</p> <p>1.2. Identify and minimise the effect of <b>risk factors</b> relevant to the teaching of classical ballet classes</p> <p>1.3. Check that learners are wearing appropriate practice clothing and footwear</p> <p>1.4. Demonstrate appropriate <b>warm-up techniques</b></p>
2. Demonstrate high level classical ballet techniques	<p>2.1. Demonstrate to learners correct posture and <b>body alignment</b> appropriate to high level classical ballet technique and movement</p> <p>2.2. Demonstrate isolation and coordination of the upper and lower body in highly complex movement sequences</p> <p>2.3. Demonstrate balance, flexibility, coordination, stamina and control and articulation of individual body parts in an integrated manner in a range of <b>techniques</b></p> <p>2.4. Emphasise the importance of control, attention to detail and memory when demonstrating highly complex series of steps or enchaînements</p> <p>2.5. Demonstrate the timing and phrasing relationship between classical ballet movement and the <b>accompanying music</b> through dance that displays, musicality, phrasing, sensitivity and a convincing interpretation at a high level</p> <p>2.6. Follow <b>safe dance practice</b> in teaching activities</p> <p>2.7. Demonstrate appropriate <b>cool-down techniques</b></p>
3. Maintain expertise	<p>3.1. Use feedback from <b>relevant personnel</b> about the quality of classes to identify areas of own teaching practice that could be improved</p> <p>3.2. Use a range of <b>sources</b> to stay abreast of current <b>industry issues and trends</b></p> <p>3.3. Identify and participate in <b>professional development activities</b> as required</p>

## Required Skills and Knowledge

*This section describes the skills and knowledge required for this unit.*

### Required skills

- communication, teamwork and organisational skills to:
  - respond appropriately to constructive feedback on own performance as a dance teacher
  - present confidently in teaching situation
  - generate and communicate ideas
  - formulate responses to complex problems that may arise in a teaching context
- group facilitation skills to ensure that:
  - every learner has an opportunity for participation and input
  - group cohesion is maintained
  - behaviour that puts others at risk is observed, interpreted and addressed
- learning skills to:
  - provide feedback to learners by identifying areas of weakness
  - assist learners to plan their practice time
  - maintain own expertise by taking advantage of ongoing professional development opportunities
- listening skills to:
  - monitor and adjust teaching as required
  - maintain correct tempo and phrasing in movement sequences
- literacy skills to:
  - write and interpret instructions or feedback for the learners
  - identify, synthesise and evaluate information and concepts from a range of sources
- problem-solving skills to:
  - memorise highly complex exercises and routines
  - respond appropriately to the unexpected in a teaching situation
- self-management and planning skills to:
  - plan teaching sessions
  - maintain an appropriate standard of personal presentation in a teaching context
- technical skills to demonstrate high level classical ballet techniques, such as:
  - at the barre
  - in the centre
  - highly complex slow balancing, turning, and low, medium and high-elevation movements
  - highly complex enchaînements of ballet movements.

### Required knowledge

- anatomical foundations, including:
  - articulation of the spine
  - engagement of the feet
  - bases of support, including feet, legs, hands, arms and torso
  - range of motion of the joints

- differentiation of the legs and pelvis
- Australian Guidelines for Dance Teachers
- classical ballet repertoire
- classical ballet principles and techniques
- dance teaching terminology
- graded progress requirements according to dance society levels
- issues and challenges that arise in the context of teaching classical ballet
- OHS principles relevant to a teaching context
- safe dance practice relevant to a teaching context
- teaching and performance protocols.

## Evidence Guide

*The evidence guide provides advice on assessment and must be read in conjunction with the performance criteria, required skills and knowledge, range statement and the Assessment Guidelines for the Training Package.*

<b>Overview of assessment</b>	
<b>Critical aspects for assessment and evidence required to demonstrate competency in this unit</b>	<p>Evidence of the ability to:</p> <ul style="list-style-type: none"> <li>• demonstrate high level classical ballet technique</li> <li>• apply safe dance practice in teaching activities, including correct warm-up and cool-down techniques</li> <li>• demonstrate highly complex enchaînements within specified exercises</li> <li>• demonstrate musicality, expression, phrasing and correct timing, tempo and sensitivity in movement sequences</li> <li>• interact effectively and constructively with learners</li> <li>• maintain expertise.</li> </ul>
<b>Context of and specific resources for assessment</b>	<p>Assessment must ensure access to:</p> <ul style="list-style-type: none"> <li>• relevant resources and equipment</li> <li>• opportunities for teaching high level classical ballet in either a real or simulated situation</li> <li>• a venue with adequate space and appropriate flooring.</li> </ul>
<b>Method of assessment</b>	<p>A range of assessment methods should be used to assess practical skills and knowledge. The following examples are appropriate for this unit:</p> <ul style="list-style-type: none"> <li>• direct questioning combined with review of portfolios of evidence</li> <li>• third-party workplace reports of on-the-job performance</li> <li>• verbal or written questioning to test knowledge as listed in the required skills and knowledge section of this unit</li> <li>• direct observation, or video recordings, of candidate teaching a high level classical ballet class</li> <li>• case studies and scenarios as a basis for discussion of methods, strategies and other issues involved in preparing for and teaching a high level classical ballet class.</li> </ul> <p>Assessment methods should closely reflect workplace demands (e.g. literacy) and the needs of particular groups</p>

	(e.g. people with disabilities and people who may have literacy or numeracy difficulties, such as speakers of languages other than English, remote communities and those with interrupted schooling).
<b>Guidance information for assessment</b>	<p>Holistic assessment with other units relevant to the industry sector, workplace and job role is recommended, for example:</p> <ul style="list-style-type: none"><li>• CUADTM508A Refine dance teaching methodologies.</li></ul>



## Range Statement

*The range statement relates to the unit of competency as a whole. It allows for different work environments and situations that may affect performance. Bold italicised wording, if used in the performance criteria, is detailed below. Essential operating conditions that may be present with training and assessment (depending on the work situation, needs of the candidate, accessibility of the item, and local industry and regional contexts) may also be included.*

<b><i>Risk factors</i></b> may include:	<ul style="list-style-type: none"> <li>• inappropriate or worn-out footwear</li> <li>• trip hazards in the venue or facility, for example power cords</li> <li>• unsafe flooring.</li> </ul>
<b><i>Warm-up techniques</i></b> may include:	<ul style="list-style-type: none"> <li>• barre and floor exercises</li> <li>• exercises for areas, such as: <ul style="list-style-type: none"> <li>• body conditioning and strength development</li> <li>• flexibility</li> <li>• isometric control</li> <li>• coordination improvement and enhancement exercises</li> <li>• muscle contraction and release</li> </ul> </li> <li>• isolation and mobility of body parts</li> <li>• slow and relevant stretching</li> <li>• slow and deep breathing.</li> </ul>
<b><i>Body alignment</i></b> refers to:	<ul style="list-style-type: none"> <li>• proper alignment of the torso, limbs, spine and shoulders, such as: <ul style="list-style-type: none"> <li>• ear over the shoulder over the hips</li> <li>• knee over the ankle.</li> </ul> </li> </ul>
<b><i>Techniques</i></b> must relate to teaching the precise and highly competent execution of:	<ul style="list-style-type: none"> <li>• allegro: <ul style="list-style-type: none"> <li>• pas assemblé with ½ turns</li> <li>• assemblé battu with ½ turns</li> <li>• double assemblé battu</li> <li>• jeté battu with ½ turns</li> <li>• brisé volé 2 in a series (1 = volé front and back)</li> <li>• pas ballonné en tournant</li> <li>• ballotté at 90 degrees</li> <li>• rond de jambe saute en tournant</li> <li>• double rond de jambe saute</li> <li>• sissonne collée</li> <li>• grand pas de chat</li> <li>• six de volé</li> <li>• grande sissonne ouverte en tournant</li> </ul> </li> </ul>

	<ul style="list-style-type: none"> <li>• fouetté saute from de côté to de côté</li> <li>• grand fouetté effacé saute</li> <li>• grand jeté passé développé</li> <li>• grand jeté renversé</li> <li>• grand jeté en tournant to croisé or effacé</li> <li>• grande cabriole fermée and ouverte in directions at 90 degrees</li> <li>• temps levé à la seconde with a ½ turn en dedans</li> <li>• renversé saute</li> <li>• pas ciseaux en avant and en arrière</li> <li>• jeté élancé en diagonale and en manège</li> <li>• révérence</li> <li>• temps de poisson</li> <li>• brisé volé 4 in a series (1 = volé front and back)</li> <li>• double sissonne en tournant also finished in open poses (male students only)</li> <li>• double sissonne tombée en tournant (male students only)</li> <li>• fouetté saute battu</li> <li>• grand fouetté saute with ½ and ¾ turns</li> <li>• grand fouetté saute battu (male students only)</li> <li>• grand jeté entrelacé with fouetté</li> <li>• grand jeté entrelacé battu</li> <li>• double tours en l'air to the knee (male students only)</li> <li>• double grand assemblé en tournant (male students only)</li> <li>• double saute de basque (male students only)</li> <li>• double demi-caractère saute de basque (male students only)</li> <li>• saute de biche</li> <li>• grand rond de jambe saute</li> <li>• barre: <ul style="list-style-type: none"> <li>• battement tendu jeté in all directions with and without plié in ¼ counts</li> <li>• battement tendu jeté in all directions with ⅛ and ¼ turns in ½ counts 3 in a series</li> <li>• battement tendu pour batterie in 1 count</li> <li>• battement piqué en rond in ½ counts</li> <li>• rond de jambe par terre with ½ turns in 1 count</li> <li>• rond de jambe par terre combined with soutenu en</li> </ul> </li> </ul>
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	<p>tournant in 1 count</p> <ul style="list-style-type: none"> <li>• battement fondu in all directions to 90 degrees in 1 count</li> <li>• battement fondu with tombé en tournant in 2 counts</li> <li>• battement fondu with fouetté in 1 count</li> <li>• double battement fondu in all directions at 45 degrees in 1 count</li> <li>• ½ tours in all open positions at 45 and 90 degrees in 1 count</li> <li>• single and double battement frappé in all directions in ½ counts</li> <li>• single and double battement frappé in all directions with ¼ and ½ turns in 1 count</li> <li>• petit battement serré sur le cou-de-pied en fondu</li> <li>• battement battu serré devant and derrière</li> <li>• grand temps relevé en tournant to the grand poses</li> <li>• flic flac en tournant to the grand poses</li> <li>• développé in all directions preceded by a single pirouette</li> <li>• développé passé in all directions in 1 count</li> <li>• développé passé en tournant in all directions</li> <li>• développé ballotté in all directions in 2 counts</li> <li>• développé balancé in all directions in 2 counts</li> <li>• grand fouetté in 1 count</li> <li>• grand rond de jambe in 2 counts</li> <li>• passé par terre en tournant at 90 degrees</li> <li>• grand battement jeté balançoire in 1 count</li> <li>• grand battement jeté développé and enveloppé in all directions in 1 count</li> <li>• grand battement jeté piqué with demi-rond in 1 count</li> <li>• grand battement jeté with grand fouetté in 1 count</li> <li>• single pirouettes finished in the grand poses</li> <li>• double pirouettes sur le cou-de-pied and retiré also finished in the small and grand poses</li> <li>• single tours piqué en dehors and single tours jeté en dedans</li> <li>• battement tendu jeté on the demi-pointe in all directions in ½ counts</li> <li>• grand rond de jambe jeté with relevé in 1 count</li> <li>• battement fondu in all directions to 45 or 90 degrees with ¼ turns and ½ turns</li> </ul>
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	<ul style="list-style-type: none"> <li>• battement frappé to à la seconde only in ¼ counts</li> <li>• triple frappés in all forms as double frappé</li> <li>• temps relevé en tournant with a double turn at the discretion of the teacher</li> <li>• temps relevé en tournant in the grand poses</li> <li>• arabesque penchée and en arrière on the demi-pointe</li> <li>• développé in all directions preceded by a double pirouette</li> <li>• développé d'ici-delà on the demi-pointe</li> <li>• grand battement jeté with full rond en dehors and en dedans to 90 degrees in 2 counts</li> <li>• double pirouettes finished in the grand poses</li> <li>• double pirouettes sur le cou-de-pied and retiré from grand plié</li> <li>• up to 32 in series</li> <li>• centre practice: <ul style="list-style-type: none"> <li>• rond de jambe par terre with ½ turns in 1 count</li> <li>• single and double battement frappé in all directions with ⅛ turns in 1 count</li> <li>• flic flac en tournant finishing demi-pointe</li> <li>• arabesque penchée in 4th arabesque</li> <li>• développé passé in 1 count</li> <li>• développé en tournant to effacé devant</li> <li>• grand fouetté with ½ and ¾ turns in 1 count</li> <li>• grand fouetté écarté in 2 counts</li> <li>• grand rond de jambe in 2 counts</li> <li>• double pirouettes into double tour passé</li> <li>• double grandes pirouettes</li> <li>• single and double grandes pirouettes finished with a fouetté</li> <li>• consecutive grandes pirouettes with plié-relevé up to 16 in a series</li> <li>• grande pirouette sautillée in all the grand poses up to 16 counts</li> <li>• fouetté rond de jambe en dehors up to 16 in series</li> <li>• grand battement jeté in all forms as at the barre for this level, excluding grand battement jeté balançoire</li> <li>• temps lié en tournant en l'air from grand plié in 8 counts</li> <li>• grand plié with double pirouettes also finished in the grand poses</li> </ul> </li> </ul>
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	<ul style="list-style-type: none"> <li>• grand plié with single grandes pirouettes</li> <li>• grand fouetté écarté in 2 counts 16 in a series</li> <li>• demi rond de jambe on the demi-pointe</li> <li>• battements divisés en quatre in all directions and alignments with a ½ turn</li> <li>• triple pirouettes en dehors and en dedans</li> <li>• pirouettes en dehors and en dedans finished in all open positions on the demi-pointe</li> <li>• fouetté rond de jambe en dehors.</li> </ul>
<b><i>Accompanying music</i></b> may include:	<ul style="list-style-type: none"> <li>• instrumental</li> <li>• live or recorded</li> <li>• vocal.</li> </ul>
<b><i>Safe dance practice</i></b> may include:	<ul style="list-style-type: none"> <li>• correct execution of dance steps</li> <li>• appropriate clothing and footwear</li> <li>• doing exercises and performing routines on flooring appropriate to genre and style of dance, including: <ul style="list-style-type: none"> <li>• sprung softwood</li> <li>• tarket</li> <li>• sprung parquet</li> <li>• tongue and groove hardwood</li> <li>• resined for ballroom and Latin dance</li> <li>• non-slip for ballet</li> <li>• wood for tap and Spanish</li> </ul> </li> <li>• nutrition and diet</li> <li>• understanding the body's capabilities and limitations, including: <ul style="list-style-type: none"> <li>• alignment</li> <li>• flexibility (mobility)</li> <li>• strength (stability)</li> <li>• cardiorespiratory endurance</li> <li>• muscular endurance</li> </ul> </li> <li>• warm-up and cool-down procedures, such as: <ul style="list-style-type: none"> <li>• gentle stretch</li> <li>• aerobic exercises</li> <li>• anaerobic exercises</li> <li>• breathing exercises.</li> </ul> </li> </ul>
<b><i>Cool-down techniques</i></b> may include:	<ul style="list-style-type: none"> <li>• barre and floor exercises</li> <li>• exercises for areas, such as: <ul style="list-style-type: none"> <li>• body conditioning and strength development</li> <li>• flexibility</li> </ul> </li> </ul>

	<ul style="list-style-type: none"> <li>• isometric control</li> <li>• coordination improvement and enhancement exercises</li> <li>• muscle contraction and release</li> <li>• isolation and mobility of body parts</li> <li>• slow and relevant stretching</li> <li>• slow and deep breathing.</li> </ul>
<b><i>Relevant personnel</i></b> may include:	<ul style="list-style-type: none"> <li>• colleagues</li> <li>• dance school director</li> <li>• mentors</li> <li>• other teachers</li> <li>• parents</li> <li>• students.</li> </ul>
<b><i>Sources</i></b> may include:	<ul style="list-style-type: none"> <li>• print publications</li> <li>• resources available through dance societies</li> <li>• television shows</li> <li>• websites.</li> </ul>
<b><i>Industry issues and trends</i></b> may relate to:	<ul style="list-style-type: none"> <li>• Australian Guidelines for Dance Teachers</li> <li>• dance teaching methodologies</li> <li>• emerging trends in different dance disciplines and genres</li> <li>• employment opportunities for dancers</li> <li>• safe dance practice.</li> </ul>
<b><i>Professional development activities</i></b> may include:	<ul style="list-style-type: none"> <li>• industry events, such as: <ul style="list-style-type: none"> <li>• conferences</li> <li>• expositions</li> <li>• festivals</li> </ul> </li> <li>• workshops and seminars organised by dance societies or industry associations.</li> </ul>

## Unit Sector(s)

Performing arts - dance teaching and management

## Custom Content Section

Not applicable.