



Australian Government

Department of Education, Employment and Workplace Relations

CUADAN503A Perform repertoire for corps de ballet

Release: 1

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Modification History

| Version | Comments |
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| CUADAN503A | 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 complex technical skills to the corps de ballet in dance companies through specified classical ballet repertoire.

Application of the Unit

This unit applies to those who perform classical ballet repertoire as a member of the corps de ballet. Corps dancers have to perform more frequently than other company members, often in every program during a run, and they must be adept at blending pantomime with technique and moving in unison to ensure background support to soloists and lead dancers.

While some supervision and guidance are provided in practice sessions and rehearsals, dancers are expected to be self-directed and display a high level of motivation, ballet technique and sense of responsibility for themselves and others.

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 |
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| <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

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| <p>1. Maintain a physical conditioning program</p> | <p>1.1. Meet realistic physical conditioning goals aimed at improving own dance technique</p> <p>1.2. Apply a range of techniques to improve stamina, strength and flexibility</p> <p>1.3. Identify <i>risk factors</i> that may inhibit the achievement of goals and seek professional advice as required</p> <p>1.4. Take fatigue, personal limitations and boundaries into account when undertaking physical conditioning program</p> <p>1.5. Always perform <i>warm-up and cool-down</i> activities in conjunction with dance activities</p> |
| <p>2. Perfect own ballet technique</p> | <p>2.1. Apply complex <i>ballet technique</i> across each <i>section of class work</i></p> <p>2.2. Display confidence across <i>performance attributes</i></p> <p>2.3. Show developed strength and complexity in <i>footwork</i>, including pointe work as required</p> <p>2.4. Execute classical ballet repertoire with accuracy</p> <p>2.5. Exhibit <i>physical learning and adaptability</i> to incorporate unseen combinations with speed and verve across different <i>teaching methods</i></p> |
| <p>3. Merge technique within corps of dancers</p> | <p>3.1. Orient self in relation to other dancers and particularly to hold and move from one geometric pattern to another</p> <p>3.2. Practise classical ballet phrases and <i>repertoire</i> repeatedly and side by side with other dancers comparing and synchronising group movements</p> <p>3.3. Apply acting and pantomime skills through movement, gesture and emotion to provide added fullness to scenes</p> <p>3.4. Execute group work with a high sense of cohesion, flow and movement in unison, giving the appearance of one single entity</p> <p>3.5. Convey a high level of spatial awareness and respond to visual cues from other dancers in performing complex patterns</p> <p>3.6. Present variations and repertoire with a high level of artistry and assurance across <i>ballet styles and genres</i></p> |

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| <p>4. Perform corps de ballet dances from the defined classical ballet repertoire</p> | <p>4.1. Undertake <i>preparations</i> appropriate to <i>performance contexts</i></p> <p>4.2. Ensure that <i>personal presentation</i> is appropriate to performance contexts</p> <p>4.3. Apply <i>performance psychology techniques</i> to preparations</p> <p>4.4. Sustain focus and concentration to produce performances that show correct musical and rhythmic interpretation</p> <p>4.5. Convey appropriate artistic quality, interpretation and expression through confident and precise execution of ballet dance techniques</p> <p>4.6. Demonstrate <i>complex spatial arrangements</i></p> <p>4.7. Contribute to debriefing sessions to evaluate the quality of performances and to discuss ways of improving individual and ensemble technique</p> |
| <p>5. Maintain expertise</p> | <p>5.1. Apply <i>professional work ethic</i> to all practice and performance activities</p> <p>5.2. Incorporate <i>injury-prevention techniques</i> into all dance and movement activities</p> <p>5.3. Use feedback from teachers and mentors to identify and develop ways to improve own ballet dance technique as well as group work</p> <p>5.4. Regularly view performances by industry practitioners as a way of sourcing new ideas and trends, maintaining motivation, and improving own technique</p> |

Required Skills and Knowledge

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

Required skills

- communication skills to:
 - work collaboratively as part of an ensemble
 - respond appropriately to feedback on own skill development and performance
 - consult with peers and mentors, including interpersonal skills relating to listening, questioning, gaining feedback and giving information
- initiative and enterprise skills to:
 - work creatively with music and dance
 - dance with artistry and assurance
 - communicate mood, style and grace using acting techniques, pantomime and technical expertise
- learning skills to:
 - develop strong ballet techniques through:
 - practising complex movements and sequences
 - a positive attitude to dancing
 - develop and implement a personal physical conditioning program
- planning and organising skills to:
 - prepare for performances, auditions and competitions
 - plan practice time
- self-management skills to:
 - arrive punctually at classes, rehearsals and performances
 - dress appropriately
 - observe dance discipline and follow direction
 - apply safe dance practices and identify risk factors relevant to dancers
 - demonstrate professional work ethic
- teamwork skills to work collaboratively with others members of the corps
- technical dance skills to:
 - execute high level of competency in each section of class work
 - employ physical control throughout performances especially for corps work
 - respond to different time signatures
 - maintain correct posture, weight placement and alignment in fully rotated turn-out position
 - retain and reproduce complex movement sequences
 - show alignment and extensions in combinations of a high level of difficulty
 - reproduce complex movement sequences on both sides of the body
 - show facility and speed in directional changes
 - develop a high level of spatial awareness in group movements, including floor patterns and aerial pathways
 - exhibit a high level and range of coordination of limbs, torso and head
 - exhibit confidence in creating movement sequences
 - demonstrate complex spatial arrangements:

- relationship to group members
- correct floor patterns
- aerial pathways
- individual artistic quality
- articulate a comprehensive knowledge of the philosophical nature of the discipline
- show a consistent level of commitment.

Required knowledge

- role of corps de ballet dances within the structure of a ballet
- well-developed knowledge of each section of dance work, such as:
 - stretching
 - barre
 - centre practice
 - adage
 - pirouettes
 - allegro
 - batterie
 - grand allegro
 - cool down
- principles underlying dance movements and techniques, such as:
 - relationship with gravity
 - spatial awareness
 - successional movement
 - use of breath
 - folding
 - extending
 - rotating
 - shifting weight
- 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
- risk factors in ballet for the physical body, including health and wellbeing issues
- ballet terminology
- stage terminology, geography and directions
- musical rhythms and their relationship to dance, including:
 - time signatures
 - beat
 - tempo
 - syncopation
- ways to prepare for performances, including an understanding of performance
- principles of professional work ethic
- psychology techniques

- main periods in the history of ballet
- principles of classical ballet.

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.

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| Overview of assessment | |
| Critical aspects for assessment and evidence required to demonstrate competency in this unit | <p>Evidence of the ability to:</p> <ul style="list-style-type: none"> • perform complex combinations of classical ballet technique and repertoire consistently over time • work in unison and perform as one entity as a member of the corps harmoniously working together with a sense of rapport and confidence • express individual artistic quality and interpretation applying acting techniques and pantomime • prepare mentally and physically for professional performances, including a demonstrated commitment to dance • demonstrate professional work ethic • use correct dance and staging terminology. |
| Context of and specific resources for assessment | <p>Assessment must ensure access to:</p> <ul style="list-style-type: none"> • fully equipped dance studios • appropriate music or accompanists. |
| Method of assessment | <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"> • observation of practice and performance through full practical demonstration • verbal or written questioning to test knowledge as listed in the required skills and knowledge section of this unit • video recordings of performances or practice sessions • case studies and scenarios as a basis for discussing components of classical ballet technique and repertoire as applied to a corps de ballet. <p>Assessment methods should closely reflect workplace demands (e.g. literacy) and the needs of particular groups (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).</p> |
| Guidance information | Holistic assessment with other units relevant to the industry |

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| for assessment | sector, workplace and job role is recommended, for example: <ul style="list-style-type: none">• CUADAN501A Refine ballet technique• CUADAN502A Refine ballet performance skills• CUADAN509A Refine pointe work techniques• CUAOHS501A Maintain a high level of fitness for performance• CUAPRF503A Prepare for and perform in a competitive environment. |
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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.

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| <i>Risk factors</i> may relate to: | <ul style="list-style-type: none"> • consistency of a physical fitness regime • own ambition • expectations of others • injury-prevention strategies • gender issues • body image and eating disorders • insufficient hydration • poor nutrition • incorrectly fitting footwear • gender-appropriate performance techniques. |
| <i>Warm-up and cool-down</i> may include: | <ul style="list-style-type: none"> • stretching • joint-mobility exercises • flexibility exercises • aerobic activities • anaerobic exercises • coordinated breathing activities • floor work. |
| <i>Ballet technique</i> may include: | <ul style="list-style-type: none"> • embodiment of the principles of alignment in combinations of increasing difficulty • controlled balances in a wide range of positions: <ul style="list-style-type: none"> • ouvert • croisé • á la seconde • effacé • ecarté • multiple turns in open and closed positions of increased difficulty • self-correction and concentrated response to feedback • high levels of ongoing strength, flexibility, coordination and cardiovascular endurance • spatial awareness in relation to self and others with a greater depth and range. |
| <i>Section of class work</i> | <ul style="list-style-type: none"> • stretching • barre: |

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| may include: | <ul style="list-style-type: none"> • complex footwork in transition to and from pirouettes and balances <p>coordination of épaulement throughout the barre</p> <ul style="list-style-type: none"> • advanced adages • turns in open positions • sustained balances in open and closed positions • battement tendu jeté in all directions with and without plié in ¼ counts • battement tendu jeté in all directions with ⅛ and ¼ turns in ½ counts (3 in a series) • battement tendu for batterie in 1 count • battement piqué en rond in ½ counts • rond de jambe par terre with ½ turns in 1 count • rond de jambe par terre combined with soutenu en tournant in 1 count • battement fondu in all directions to 90 degrees in 1 count • battement fondu with tombé en tournant in 2 counts • battement fondu with fouetté in 1 count • double battement fondu in all directions at 45 degrees in 1 count • ½ tours in all open positions at 45 and 90 degrees in 1 count • single and double battement frappé in all directions in ½ counts • single and double battement frappé in all directions with ¼ and ½ turns in 1 count • petit battement serré sur le cou-de-pied en fondu • battement battu serré devant and derrière • grand temps relevé en tournant to the grand poses • flic flac en tournant to the grand poses • développé in all directions preceded by a single pirouette • développé passé in all directions in 1 count • développé passé en tournant in all directions • développé ballotté in all directions in 2 counts • développé balancé in all directions in 2 counts • grand fouetté in 1 count • grand rond de jambe in 2 counts • passé par terre en tournant at 90 degrees • grand battement jeté balançoire in 1 count |
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| | <ul style="list-style-type: none"> • grand battement jeté développé and enveloppé in all directions in 1 count • grand battement jeté piqué with demi-rond in 1 count • grand battement jeté with grand fouetté in 1 count • single pirouettes finished in the grand poses • double pirouettes sur le cou-de-pied and retiré (also finished in the small and grand poses) • single tours piqué en dehors and single tours jeté en dedans • battement tendu jeté on the demi-pointe in all directions in ½ counts • grand rond de jambe jeté with relevé in 1 count • battement fondu in all directions to 45 or 90 degrees with ¼ turns and ½ turns • battement frappé to à la seconde only in ¼ counts • triple frappés in all forms as double frappé • temps relevé en tournant with a double turn at the discretion of the teacher • temps relevé en tournant in the grand poses • arabesque penchée and en arrière on the demi-pointe • développé in all directions preceded by a double pirouette • développé d'ici-delà on the demi-pointe • grand battement jeté with full rond en dehors and en dedans to 90 degrees in 2 counts • double pirouettes finished in the grand poses • double pirouettes sur le cou-de-pied and retiré from grand plié • up to 32 in series • centre practice: <ul style="list-style-type: none"> • rond de jambe par terre with ½ turns in 1 count • single and double battement frappé in all directions with ⅛ turns in 1 count • flic flac en tournant finishing demi-pointe • arabesque penchée in 4th arabesque • développé passé in 1 count • développé en tournant to effacé devant • grand fouetté with ½ and ¾ turns in 1 count • grand fouetté écarté in 2 counts • grand rond de jambe in 2 counts |
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| | <ul style="list-style-type: none"> • double pirouettes into double tour passé • double grandes pirouettes • single and double grandes pirouettes finished with a fouetté • consecutive grandes pirouettes with plié-relevé (up to 16 in a series) • grande pirouette sautillée in all the grand poses (up to 16 counts) • gouetté rond de jambe en dehors (up to 16 in series) • grand battement jeté in all forms as at the barre for this level excluding grand battement jeté balançoire • temps lié en tournant en l'air from grand plié in 8 counts • grand plié with double pirouettes (also finished in the grand poses) • grand plié with single grandes pirouettes • grand fouetté écarté in 2 counts (16 in a series) • demi rond de jambe on the demi-pointe • battements divisés en quatre in all directions and alignments with a ½ turns • triple pirouettes en dehors and en dedans • pirouettes en dehors and en dedans finished in all open positions on the demi-pointe • fouetté rond de jambe en dehors • adage: <ul style="list-style-type: none"> • difficult balances in closed and open positions • high level of basic port de bras • further extension in the 'line' of the body through épaulement • pirouettes: <ul style="list-style-type: none"> • multiple turns to open positions • sustained endings in most open positions • double turn diagonally and around the room sequences • sustained fouettés (women) • sustained pirouettes à la seconde (men) • allegro and batterie: <ul style="list-style-type: none"> • extended sequences of jumps with musicality and 'presence' demonstrating correct épaulement • all types of jumps with equal ease • execution of multiple beats |
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| | <ul style="list-style-type: none">• pas assemblé with ½ turns• assemblé battu with ½ turns• double assemblé battu• jeté battu with ½ turns• brisé volé (2 in a series, 1 = volé front and back)• pas ballonné en tournant• ballotté at 90 degrees• rond de jambe saute en tournant• double rond de jambe saute• sissonne collée• grand pas de chat• six de volé• grande sissonne ouverte en tournant• fouetté saute from de côté to de côté• grand fouetté effacé saute• grand jeté passé développé• grand jeté renversé• grand jeté en tournant to croisé or effacé• grande cabriole fermée and ouverte in all directions at 90 degrees• temps levé à la seconde with a ½ turn en dedans• renversé saute• pas ciseaux en avant and en arrière• jeté élancé en diagonale and en manège• révérence• temps de poisson• brisé volé (4 in a series, 1 = volé front and back)• double sissonne en tournant, also finished in open poses (male students only)• double sissonne tombée en tournant (male students only)• fouetté saute battu• grand fouetté saute with ½ and ¾ turns• grand fouetté saute battu (male students only)• grand jeté entrelacé with fouetté• grand jeté entrelacé battu• double tours en l'air to the knee (male students only)• double grand assemblé en tournant (male students only) |
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| | <ul style="list-style-type: none"> • double saute de basque (male students only) • double demi-caractère saute de basque (male students only) • saute de biche • grand rond de jambe saute • grand allegro • cool down. |
| Performance attributes may include: | <ul style="list-style-type: none"> • musicality with attention to nuances of interpretation • movement qualities to movement sequences • strong sense of individuality and 'presence' in the execution of sequences • sensibility in sequences of increasing difficulty • alternative musical time signatures and phrasing as the structural basis of the exercises • different expressive qualities applied to movement sequences • reliance on individual interpretation • inclusion of repertoire in class work. |
| Footwork may include: | <ul style="list-style-type: none"> • greater assurance in completing multiple turns on pointe • sequences that demonstrate a developed capacity to transfer weight in all pathway directions <p>enchaînements with style and confidence.</p> |
| Physical learning and adaptability may include: | <ul style="list-style-type: none"> • set exercises and sequences • unseen exercises and sequences • sequences from a range of techniques, such as: <ul style="list-style-type: none"> • Royal Academy of Dance (RAD) • Cecchetti • Vaganova • French • Balanchine • execution of extended sequences to right and left sides without prompting. |
| Teaching methods may include: | <ul style="list-style-type: none"> • Russian • French • Cecchetti • RAD. |
| Repertoire may include: | <ul style="list-style-type: none"> • La Bayadere: <ul style="list-style-type: none"> • Shades • Coppelia: <ul style="list-style-type: none"> • Girlfriends' dance |

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| | <ul style="list-style-type: none"> • Grooms' Dance • Bridal Couples' Dance • Don Quixote: <ul style="list-style-type: none"> • Seguidilla • Gypsies • Dryads • Fandango • La Fille Mal Gardée: <ul style="list-style-type: none"> • Flute Dance • Stick Dance • La Sylphide: <ul style="list-style-type: none"> • Reel • The Merry Widow: <ul style="list-style-type: none"> • Act One Waltz • Act Two Pontevedrian Dances • Onegin: <ul style="list-style-type: none"> • Act 1 Finale • Act 3 Polonaise • Raymonda: <ul style="list-style-type: none"> • Act 1 waltzes • Jugglers • grand pas classique • Romeo and Juliet: <ul style="list-style-type: none"> • Tarantella • Lily Maidens • Swan Lake: <ul style="list-style-type: none"> • Act 2 Swans. |
| <p><i>Ballet style or genre</i> may include:</p> | <ul style="list-style-type: none"> • contemporary ballet • modern ballet • neoclassical • ballet-masquerade • ballet-melodramatique • romantic • imperial. |
| <p><i>Preparations</i> may include:</p> | <ul style="list-style-type: none"> • familiarisation with performance environment (space, location, size) and audience • preparation of space to ensure safety of self and others • mental preparation • immediate physical preparation • rehearsal appropriate to audience |

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| | <ul style="list-style-type: none"> • awareness of time lines leading up to and immediately before performance • props • costumes or clothing • make-up • equipment • appropriate footwear • scores • sheet music • tapes • competitions and auditions: <ul style="list-style-type: none"> • rules • judging criteria, including: <ul style="list-style-type: none"> • general appearance • costumes • technique • execution • showmanship • entertainment value • level of difficulty • synchronisation • versatility. |
| <i>Performance contexts</i> may include: | <ul style="list-style-type: none"> • professional production • corps de ballet • audition • competition. |
| <i>Personal presentation</i> may include: | <ul style="list-style-type: none"> • costumes • accessories • make-up • hair • posture • way of moving. |
| <i>Performance psychology techniques</i> may include: | <ul style="list-style-type: none"> • visualisations • affirmations • relaxation techniques • mental rehearsal • maintaining a work-life balance. |
| <i>Complex spatial arrangements</i> may include: | <ul style="list-style-type: none"> • relationship to group members • correct floor patterns • aerial pathways • individual artistic quality. |

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| <p><i>Professional work ethic</i> may refer to:</p> | <ul style="list-style-type: none"> • attentive behaviour in creative practice • awareness of: <ul style="list-style-type: none"> • substance abuse • addictive behaviours • expectations of others • eating disorders • effective management of personal finances • balanced diet • energy levels and personal limitations • stage and theatre etiquette • developing strategies to: <ul style="list-style-type: none"> • cope with performance anxiety • maintain motivation • effective personal hygiene habits, such as: <ul style="list-style-type: none"> • clean and short nails • clean and tied-up hair • clean hands • ongoing dedication to a physical conditioning exercise program • maintaining concentration, focus and physical alertness in all performance activities • maintaining costumes and other apparel • maintaining a work-life balance • punctuality and reliability • working creatively with individual differences. |
| <p><i>Injury-prevention techniques</i> may include:</p> | <ul style="list-style-type: none"> • warming up and cooling down before and after class and performance • wearing appropriate clothing and footwear • applying intent and focus while dancing • not overstretching • wearing appropriate bandaging and bracing where appropriate to support body • appropriate diet and rest • using appropriate equipment, such as barre, mirror and sprung floors • attention to teacher. |

Unit Sector(s)

Performing arts - dance

Custom Content Section

Not applicable.