



Australian Government

Department of Education, Employment and Workplace Relations

CUADAN602A Perform advanced classical ballet technique

Release: 1

CUADAN602A Perform advanced classical ballet technique

Modification History

Version	Comments
CUADAN602A	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 train in the Italian virtuoso style of ballet that combines French ballet technique with a vigorous athleticism and has particular application to solo performances.

Application of the Unit

This unit applies to dancers moving towards professional careers in contexts where advanced ballet technique is required for performing as members of a dance company as a soloist and in other professional contexts.

At this level, dancers are constantly expanding and perfecting their artistry, technique and repertoire across a number of ballet styles and genres. While some supervision and guidance are provided in practice sessions and rehearsals, dancers are expected to display a high level of motivation and sense of responsibility for themselves and others during practice sessions, rehearsals and live performances.

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

<p>1. Excel at a physical conditioning program</p>	<p>1.1. Continuously meet physical conditioning requirements of professional dance work</p> <p>1.2. Demonstrate athleticism, stamina, strength, cardiovascular endurance and flexibility</p> <p>1.3. Minimise <i>risk factors</i> that inhibit the achievement of goals and seek professional assistance when required</p> <p>1.4. Always perform <i>warm-up and cool-down</i> activities in conjunction with dance activities</p>
<p>2. Practise advanced technique</p>	<p>2.1. Practise advanced ballet technique across each <i>section of class work</i></p> <p>2.2. Demonstrate complex <i>performance attributes</i> and quality of movement in sequences of extended difficulty</p> <p>2.3. Show strength, precision and complexity in all aspects of <i>footwork</i>, including pointe work as required</p> <p>2.4. Execute complex variations of ballet repertoire with accuracy</p> <p>2.5. Exhibit a professional level of <i>physical learning and adaptability</i> to incorporate unseen combinations</p> <p>2.6. Demonstrate through ongoing technical strength, diversity and refinement, evidence of advanced self-correction and concentrated response to feedback</p> <p>2.7. Demonstrate athleticism, muscularity, strength and stamina in <i>male-specific vocabulary</i> as required</p>
<p>3. Perform advanced solo variations</p>	<p>3.1. Research and analyse a <i>chosen solo</i> from a defined classical or neoclassical ballet repertoire</p> <p>3.2. Execute repertoire with high level technical accuracy, interpreting music and rhythm</p> <p>3.3. Convey a high level of spatial awareness, including floor and aerial pattern</p> <p>3.4. Execute solo work with a professional sense of musical individuality</p> <p>3.5. Perform solo variations with a high level of individual artistry, interpretation, expression and physical control</p>
<p>4. Develop professional practice</p>	<p>4.1. Develop and refine <i>professional work ethic</i></p> <p>4.2. Develop realistic parameters as a basis for <i>extending scope of performance practice</i></p>

	4.3. Identify <i>regimes and artistic strategies</i> that will refine own performance technique
--	---

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 and with independence as a soloist
 - 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 through dance
- learning skills to:
 - perfect classical ballet techniques through:
 - practising complex movements and sequences
 - a positive attitude to dancing
 - excel at a personal physical conditioning program
- planning and organising skills to:
 - prepare for performances, auditions and competitions
 - plan practice time
- self-management skills to demonstrate professional work ethic
- technical dance skills to:
 - execute high level of competency in each section of class work, including technical requirements, such as:
 - transference of weight
 - placement and coordination of body parts
 - strength and stability
 - posture
 - balance
 - rotation
 - employ physical control throughout solo performances
 - 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
 - demonstrate a high level of spatial awareness, 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
 - observe and interpret the physical body
 - show a consistent level of commitment.

Required knowledge

- advanced technique as it applies to each section of dance work, including:
 - stretching
 - barre
 - centre practice
 - adage
 - pirouettes
 - allegro
 - batterie
 - grand allegro
 - cool down
- principles underlying dance movements and advanced techniques, including:
 - balance
 - spatial awareness
 - successional movement
 - use of breath
 - control of movement
 - muscular strength and flexibility
 - rotation
 - transference of weight
- anatomical foundations, including:
 - articulation of the spine
 - articulation 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
- ballet terminology
- musical rhythms, including:
 - time signatures
 - beat
 - tempo
 - syncopation
- history of ballet
- principles of advanced 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.

Overview of assessment	
Critical aspects for assessment and evidence required to demonstrate competency in this unit	<p>Evidence of the ability to execute:</p> <ul style="list-style-type: none"> • advanced ballet techniques with precision and artistry • advanced enchaînements with accuracy, speed and clarity at a professional standard • personal presentation and artistry through the refinement of individual artistic qualities and expressive interpretation of ballet sequences • effective solo performances from selected repertoire at a professional level.
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 advanced classical ballet technique. <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 for assessment	<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"> • CUADAN603A Extend ballet technique to a professional level

	<ul style="list-style-type: none">• CUADAN604A Extend ballet performance skills to a professional level• CUADAN606A Extend pointe work techniques to a professional level• CUAIND601A Work professionally in the creative arts industry.
--	--

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.

<p><i>Risk factors</i> may relate to:</p>	<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.
<p><i>Warm-up and cool-down</i> may include:</p>	<ul style="list-style-type: none"> • stretching • joint-mobility exercises • flexibility exercises • aerobic activities • anaerobic exercises • coordinated breathing activities • floor work.
<p><i>Section of class work</i> may include:</p>	<ul style="list-style-type: none"> • stretching • barre: <ul style="list-style-type: none"> • passé par terre en tournant in demi-plié to the grand poses • battement tendu jeté in all directions with $\frac{1}{8}$ and $\frac{1}{4}$ turns in $\frac{1}{2}$ counts (5 in a series) • double battement fondu in all directions to 45 degrees in 1 count • battement soutenu in all directions to 90 degrees in 1 count • rond de jambe en l'air single in $\frac{1}{4}$ counts • battement fondu in all directions with $\frac{1}{2}$ turns in 1 count • battement frappé in all directions to pointe tendu and 25 degrees in $\frac{1}{4}$ counts • battement développé passé in all directions at 90 degrees with a full turn

	<ul style="list-style-type: none"> • développé d'ici-delà en dehors and en dedans with a grand rond • grand battement jeté piqué to 90 degrees with a full rond • grandes pirouettes from grand plié • tours passé with a double turn • centre practice: <ul style="list-style-type: none"> • temps lié en l'air to 90 degrees in the grand poses • temps lié en l'air to 90 degrees preceded by a single pirouette and with tours in the grand poses • 2nd, 3rd and 4th Russian ports de bras executed in the grand poses • grand plié with double grandes pirouettes • rond de jambe en l'air with $\frac{1}{8}$ turns rond de jambe en l'air with $\frac{1}{4}$ turns tours passé with a double turn • grand fouetté relevé en dehors and en dedans • grand rond de jambe on the demi-pointe • grand fouetté effacé en face, en dehors and en dedans • triple pirouettes from 5th position • consecutive grandes pirouettes with plié-relevé with double turns • tours piqué and tours jeté with double turns in a series • fouetté rond de jambe en dehors (up to 32 in series, including double turns) • allegro and batterie: <ul style="list-style-type: none"> • bournonville brisé • gargouillade • grande sissonne relevée • grand jeté fouetté • six de volé • temps levé saute à la seconde with a full turn en dedans • brisé télémaque • double rond de jambe saute envelope (male students only) • grand fouetté saute with a full turn landing in attitude or arabesque • double grand jeté passé en avant (male students only) • grand jeté en tournant in a series en manège (male
--	---

	<p>students only)</p> <ul style="list-style-type: none"> • double saute de basque to arabesque (male students only) • cool down.
Performance attributes may include:	<ul style="list-style-type: none"> • strength, flexibility, coordination and cardiovascular endurance • detailed 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 and structurally changing musical time signatures and phrasing for extended sequences • different expressive qualities applied to movement sequences • extensive and changing expressive qualities applied to movement sequences • assured artistic interpretations of sequences and variations.
Footwork may include:	<ul style="list-style-type: none"> • sequences executed at the barre and in the centre • multiple turns in adage and travelling configurations • sequences specific to the professional female repertoire <p>enchaînements that require the full range of movement executed on and off pointe in all directions of the dance.</p>
Repertoire may include:	<ul style="list-style-type: none"> • romantic • classical • modern ballet • original choreography.
Physical learning and adaptability may include:	<ul style="list-style-type: none"> • set exercises or sequences • unseen exercises or 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 • self-correction.
Male-specific	<ul style="list-style-type: none"> • pirouettes

<i>vocabulary</i> may include:	<ul style="list-style-type: none"> • batterie • grand allegro.
<i>Chosen solo</i> may include:	<ul style="list-style-type: none"> • Sleeping Beauty Act 3 • Don Quixote Act 3 (Nureyev) • La Fille Mal Gardée (combination of Act 2 and 3 pas de deux) • Flower Festival of Genzano • Sylvia • Le Corsaire • Flames of Paris • Nutcracker Act 2 • Coppelia Act 3 (Van Praagh) • Blue Bird pas de deux: Sleeping Beauty Act 3 • Peasant pas de deux: Giselle Act 1 • new choreography.
<i>Professional work ethic</i> may refer to:	<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.
<i>Extending scope of</i>	<ul style="list-style-type: none"> • working effectively with tutor or coach

<p><i>performance practice</i> may include:</p>	<ul style="list-style-type: none"> • participating in professional development and other learning opportunities • undertaking training courses • practising systemically • participating in relevant groups or associations • experimenting with own performance • communicating with peers • being involved in a range of relevant performance activities • viewing and reviewing relevant performance events and activities.
<p><i>Regimes and artistic strategies</i> may include:</p>	<ul style="list-style-type: none"> • lectures • seminars • conferences • symposiums • master classes • professional organisations • practical workshops • performance rehearsals • individual training.

Unit Sector(s)

Performing arts - dance

Custom Content Section

Not applicable.