



**Australian Government**

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

# **CUADAN605A Perform pas de deux at a professional level**

**Release: 1**

## CUADAN605A Perform pas de deux at a professional level

### Modification History

Version	Comments
CUADAN605A	This version first released with <i>CUA11 Live Performance Training Package version 1.0</i>

### Unit Descriptor

This unit describes the performance outcomes required to refine and consolidate technical skills and knowledge in the art of partnering to perform pas de deux repertoire across classical and contemporary styles of ballet in preparation for a professional performance career.

### Application of the Unit

This unit applies to dancers who are moving towards professional careers in contexts where complex ballet technique and versatility are required for performing as members of a professional dance company. They may be part of an ensemble or a soloist dancer who has been chosen to perform a pas de deux applying advanced partnering technique.

At this level, dancers are constantly refining their technique and perfecting their artistry across complex ballet repertoire, including the ability to work with a variety of partners effectively and convincingly.

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 their partner 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

<b>Element</b>	<b>Performance Criteria</b>
<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. Prepare for pas de deux with partner</p>	<p>1.1. Research and analyse chosen <i>pas de deux work</i></p> <p>1.2. Cooperate, show consideration and develop rapport with partner during the rehearsal process and seamlessly adjust to a change of partner when required</p> <p>1.3. Practise timing and weight centring in accomplishing adage, pirouettes, promenades and lifts with partner</p> <p>1.4. Rehearse complex lifts and counterbalances with grace, balance and control</p> <p>1.5. Exhibit a professional level of <i>physical learning and adaptability</i> to incorporate unseen combinations across different <i>teaching methods</i></p> <p>1.6. Demonstrate through ongoing technical strength, diversity and refinement, evidence of advanced self-correction and concentrated response to feedback</p> <p>1.7. Display correct technical requirements of pas de deux</p>
<p>2. Execute pas de deux in professional level performances</p>	<p>2.1. Demonstrate complex <i>performance attributes</i> and quality of movement</p> <p>2.2. Show strength, precision and complexity in all aspects of <i>footwork</i>, including pointe work as required</p> <p>2.3. Sense when female dancer needs to leave a balance, or needs to be steadied, and be there to offer support (male only)</p> <p>2.4. In supported pirouettes or finger turns, sense how many turns to do, matching it to partner, and instinctively phrase the choreography with the music</p> <p>2.5. Apply the flexibility, sense of line and clear positions essential to the form</p> <p>2.6. Emulate the style and intention of pas de deux <i>repertoire</i> across <i>ballet styles and genres</i> through partnering techniques</p>
<p>3. Apply technique in professional level performances</p>	<p>3.1. Undertake <i>preparations</i> appropriate to <i>performance contexts</i></p> <p>3.2. Ensure that <i>personal presentation</i> is appropriate to performance contexts</p> <p>3.3. Apply <i>performance psychology techniques</i> to preparations</p> <p>3.4. Rehearse performances repeatedly until perfected</p> <p>3.5. Sustain focus and concentration to produce performances that show artistry, rhythm and musicality and convey the story and mood of the dance</p> <p>3.6. Convey choreographic intent of dances through confident</p>

	<p>and precise execution of ballet dance techniques</p> <p>3.7. Contribute to debriefing sessions to evaluate the quality of performances and to discuss ways of improving individual or partnering technique</p>
4. Develop professional practice	<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> <p>4.3. Identify <i>regimes and artistic strategies</i> that will refine own performance 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 partnership
  - demonstrate cooperation, consideration and develop rapport with partner
  - 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 and pas de deux techniques through:
    - practising complex movements and sequences repeatedly with partner
    - a positive attitude to dancing
  - excel at a personal physical conditioning program
- planning and organising skills to:
  - research and analyse pas de deux from classical and contemporary ballets
  - 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
  - demonstrate professional work ethic
- teamwork skills to work collaboratively with partner in dance classes and performances
- technical dance skills to:
  - execute high level of technical and performance skills in a partnership situation
  - employ physical control throughout performances, including pas de deux
  - demonstrate timing and weight centring techniques with partner, applying them to lifts and counterbalances
  - demonstrate a high level of spatial awareness in partnering, including floor patterns and aerial pathways
  - sense needs of partner and adapt appropriately
  - emulate the style and intention of pas de deux repertoire through partnering techniques.

### Required knowledge

- specialised knowledge of pas de deux repertoire and performances

- 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 partnering techniques
- performance contexts, including staging and personal presentation.

## 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>• execute physical and conceptual understanding of the fundamental technical principles in classical ballet as they relate to pas de deux</li> <li>• demonstrate advanced partnering skills, including travelling steps, supported adagio and pirouettes and lifts to the professional level</li> <li>• synchronise instinctively in a duo situation</li> <li>• work with a partner harmoniously and with rapport and confidence</li> <li>• apply professional practice.</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>• fully equipped dance studios</li> <li>• appropriate music or accompanists.</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>• observation of practice and performance through full practical demonstration</li> <li>• verbal or written questioning to test knowledge as listed in the required skills and knowledge section of this unit</li> <li>• video recordings of performances or practice sessions</li> <li>• case studies and scenarios as a basis for discussing components of classical ballet technique, repertoire and performance and partnering skills as they relate to pas de deux.</li> </ul> <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>
<b>Guidance information for assessment</b>	<p>Holistic assessment with other units relevant to the industry sector, workplace and job role is recommended, for</p>



	<p>example:</p> <ul style="list-style-type: none"><li>• CUADAN603A Extend ballet technique to a professional level</li><li>• CUADAN604A Extend ballet performance skills to a professional level</li><li>• CUAIN601A Work professionally in the creative arts industry.</li></ul>
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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.*

<p><b><i>Pas de deux works</i></b> may include:</p>	<ul style="list-style-type: none"> <li>• Sleeping Beauty Act 3</li> <li>• Don Quixote Act 3 (Nureyev)</li> <li>• La Fille Mal Gardée (combination of Act 2 and 3 pas de deux)</li> <li>• Flower Festival of Genzano</li> <li>• Sylvia</li> <li>• Le Corsaire</li> <li>• Flames of Paris</li> <li>• Tchaikovsky pas de deux</li> <li>• Nutcracker Act 2</li> <li>• Coppelia Act 3 (Van Praagh)</li> <li>• Esmerelda (Garth Welch)</li> <li>• Giselle Act 1 (Van Praagh)</li> <li>• Blue Bird pas de deux: Sleeping Beauty Act 3</li> <li>• Peasant pas de deux: Giselle Act 1</li> <li>• newly created choreography.</li> </ul>
<p><b><i>Physical learning and adaptability</i></b> may include:</p>	<ul style="list-style-type: none"> <li>• set exercises or sequences</li> <li>• unseen exercises or sequences</li> <li>• sequences from a range of techniques, such as:             <ul style="list-style-type: none"> <li>• Royal Academy of Dance (RAD)</li> <li>• Cecchetti</li> <li>• Vaganova</li> <li>• French</li> <li>• Balanchine</li> </ul> </li> <li>• execution of extended sequences to right and left sides without prompting</li> <li>• self-correction.</li> </ul>
<p><b><i>Teaching methods</i></b> may include:</p>	<ul style="list-style-type: none"> <li>• Russian</li> <li>• French</li> <li>• Cecchetti</li> <li>• RAD.</li> </ul>
<p><b><i>Technical requirements</i></b> may</p>	<ul style="list-style-type: none"> <li>• placement and coordination of body parts</li> <li>• strength and stability</li> <li>• posture</li> </ul>

include:	<ul style="list-style-type: none"> <li>• hand grips and hand placement for balance</li> <li>• relationship between partners.</li> </ul>
<b>Performance attributes</b> may include:	<ul style="list-style-type: none"> <li>• strength, flexibility, coordination and cardiovascular endurance</li> <li>• detailed musicality with attention to nuances of interpretation</li> <li>• movement qualities to movement sequences</li> <li>• strong sense of individuality and 'presence' in the execution of sequences</li> <li>• sensibility in sequences of increasing difficulty</li> <li>• alternative and structurally changing musical time signatures and phrasing for extended sequences</li> <li>• different expressive qualities applied to movement sequences</li> <li>• extensive and changing expressive qualities applied to movement sequences</li> <li>• assured artistic interpretations of sequences and variations.</li> </ul>
<b>Footwork</b> may include:	<ul style="list-style-type: none"> <li>• sequences executed at the barre and in the centre</li> <li>• multiple turns in adage and travelling configurations</li> <li>• sequences specific to the professional female repertoire</li> </ul> <p>enchaînements that require the full range of movement executed on and off pointe in all directions of the dance.</p>
<b>Repertoire</b> may include:	<ul style="list-style-type: none"> <li>• romantic</li> <li>• classical</li> <li>• modern ballet</li> <li>• original choreography.</li> </ul>
<b>Ballet styles and genres</b> may include:	<ul style="list-style-type: none"> <li>• contemporary ballet</li> <li>• modern ballet</li> <li>• neoclassical</li> <li>• ballet-masquerade</li> <li>• ballet-melodramatique</li> <li>• romantic</li> <li>• imperial.</li> </ul>
<b>Preparations</b> may include:	<ul style="list-style-type: none"> <li>• familiarisation with performance environment (space, location, size) and audience</li> <li>• preparation of space to ensure safety of self and others</li> <li>• mental preparation</li> <li>• immediate physical preparation</li> <li>• rehearsal appropriate to audience</li> <li>• awareness of time lines leading up to and immediately before performance</li> </ul>

	<ul style="list-style-type: none"> <li>• props</li> <li>• costumes or clothing</li> <li>• make-up</li> <li>• equipment</li> <li>• appropriate footwear</li> <li>• scores</li> <li>• sheet music</li> <li>• tapes</li> <li>• competitions and auditions: <ul style="list-style-type: none"> <li>• rules</li> <li>• judging criteria, including: <ul style="list-style-type: none"> <li>• general appearance</li> <li>• costumes</li> <li>• technique</li> <li>• execution</li> <li>• showmanship</li> <li>• entertainment value (the 'x' factor)</li> <li>• level of difficulty</li> <li>• originality and creativity</li> <li>• choreography</li> <li>• synchronisation</li> <li>• versatility.</li> </ul> </li> </ul> </li> </ul>
<b><i>Performance contexts</i></b> may include:	<ul style="list-style-type: none"> <li>• professional production</li> <li>• solo</li> <li>• ensemble</li> <li>• corps de ballet</li> <li>• audition</li> <li>• competition.</li> </ul>
<b><i>Personal presentation</i></b> may include:	<ul style="list-style-type: none"> <li>• costumes</li> <li>• accessories</li> <li>• make-up</li> <li>• hair</li> <li>• posture</li> <li>• way of moving.</li> </ul>
<b><i>Performance psychology techniques</i></b> may include:	<ul style="list-style-type: none"> <li>• visualisations</li> <li>• affirmations</li> <li>• relaxation techniques</li> <li>• mental rehearsal</li> <li>• maintaining a work-life balance.</li> </ul>
<b><i>Professional work</i></b>	<ul style="list-style-type: none"> <li>• attentive behaviour in creative practice</li> </ul>

<b><i>ethic</i></b> may refer to:	<ul style="list-style-type: none"> <li>• awareness of: <ul style="list-style-type: none"> <li>• substance abuse</li> <li>• addictive behaviours</li> <li>• expectations of others</li> <li>• eating disorders</li> <li>• effective management of personal finances</li> <li>• balanced diet</li> <li>• energy levels and personal limitations</li> <li>• stage and theatre etiquette</li> </ul> </li> <li>• developing strategies to: <ul style="list-style-type: none"> <li>• cope with performance anxiety</li> <li>• maintain motivation</li> </ul> </li> <li>• effective personal hygiene habits, such as: <ul style="list-style-type: none"> <li>• clean and short nails</li> <li>• clean and tied-up hair</li> <li>• clean hands</li> </ul> </li> <li>• ongoing dedication to a physical conditioning exercise program</li> <li>• maintaining concentration, focus and physical alertness in all performance activities</li> <li>• maintaining costumes and other apparel</li> <li>• maintaining a work-life balance</li> <li>• punctuality and reliability</li> <li>• working creatively with individual differences.</li> </ul>
<b><i>Extending scope of performance practice</i></b> may include:	<ul style="list-style-type: none"> <li>• working effectively with tutor or coach</li> <li>• participating in professional development and other learning opportunities</li> <li>• undertaking training courses</li> <li>• practising systemically</li> <li>• participating in relevant groups or associations</li> <li>• experimenting with own performance</li> <li>• communicating with peers</li> <li>• being involved in a range of relevant performance activities</li> <li>• viewing and reviewing relevant performance events and activities.</li> </ul>
<b><i>Regimes and artistic strategies</i></b> may include:	<ul style="list-style-type: none"> <li>• lectures</li> <li>• seminars</li> <li>• conferences</li> <li>• symposiums</li> <li>• master classes</li> </ul>

	<ul style="list-style-type: none"><li>• professional organisations</li><li>• practical workshops</li><li>• performance rehearsals</li><li>• individual training.</li></ul>
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## **Unit Sector(s)**

Performing arts - dance

## **Custom Content Section**

Not applicable.