



**Australian Government**

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

# **CUADTM410A Teach Cecchetti Ballet method at intermediate level**

**Release: 1**

## CUADTM410A Teach Cecchetti Ballet method at intermediate level

### Modification History

Version	Comments
CUADTM410A	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 teach Cecchetti Ballet classes at intermediate levels and the progression through to this level. This level has been separated due to the commencement of pointe work, ages of the students and their physical and mental development levels.

This unit is part of a three-year apprenticeship using self-assessment and liaison with a mentor. External studies, including anatomy, childhood development, musicology, first aid and business studies are also undertaken during the apprenticeship. The knowledge gained from these external studies is applied to the development of lesson plans and delivery, student assessments and the daily running of a ballet school.

This unit was developed by Cecchetti Ballet Australia Inc. and is reproduced with permission in the Live Performance Training Package. Registered training organisations wishing to deliver this unit must be licensed to do so by Cecchetti Ballet Australia Inc.

### Application of the Unit

Persons wishing to gain a full qualification within Cecchetti Ballet Australia Inc. apply the skills and knowledge in this unit.

This unit develops an awareness of the principles of Enrico Cecchetti's method of teaching classical ballet. It is developed over time to reflect the physical and mental development through early childhood, specifically ages 13 to 16 years.

The unit involves identifying developmental stages and designing classes and exercises to meet individual client needs. While classes are still mixed gender, exercises specific to the needs of male students will need to be designed.

This unit requires the encouragement of a sense of enjoyment and the development of confidence in movement while fostering a sense of performance, musicality and artistry.

### Licensing/Regulatory Information

Not applicable.

## 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. Analyse and interpret the intermediate syllabus</p>	<p>1.1. Demonstrate understanding of the syllabus at the intermediate grade level</p> <p>1.2. Identify and interpret syllabus requirements for <i>barre</i> work</p> <p>1.3. Identify and interpret syllabus requirements for <i>port de bras</i></p> <p>1.4. Identify and interpret syllabus requirements for <i>centre practice</i></p> <p>1.5. Analyse syllabus requirements for <i>adage</i></p> <p>1.6. Identify and interpret syllabus requirements for <i>pirouettes</i></p> <p>1.7. Analyse syllabus requirements for <i>allegro</i></p> <p>1.8. Contrast syllabus requirements for males</p> <p>1.9. Identify and interpret syllabus requirements for <i>pointe work</i></p> <p>1.10 Analyse syllabus requirements for the <i>intermediate dances</i></p>
<p>2. Demonstrate and deliver intermediate-specific exercises</p>	<p>2.1. Identify faults and suggest corrective exercises</p> <p>2.2. Create exercises to introduce and complement the set work</p> <p>2.3. Detect and correct quality of allegro and footwork</p> <p>2.4. Analyse <i>line and quality</i> of position</p> <p>2.5. Monitor control through body and legs</p>
<p>3. Ensure a sound knowledge of the theory work, up to and including the intermediate level</p>	<p>3.1. Identify and demonstrate the <i>five positions of the feet, arms and head</i></p> <p>3.2. Identify and demonstrate the <i>seven movements in dance</i></p> <p>3.3. Identify and demonstrate the correct movements of the foot</p> <p>3.4. Discuss the theory of port de bras</p> <p>3.5. Discuss the use of the <i>eight fixed points</i></p> <p>3.6. Identify and demonstrate the five <i>arabesques</i></p> <p>3.7. Identify and demonstrate the <i>eight directions of the body</i></p>

	3.8. Define the meanings of the French terminology
4. Teach the students to perform intermediate-specific enchaînements	<p>4.1. Demonstrate the ability to break down intermediate exercises into individual steps</p> <p>4.2. Demonstrate a combination of exercises to create a series of steps, or enchaînements, specific to the intermediate level</p> <p>4.3. Perform enchaînements to music as specified in the intermediate syllabus</p> <p>4.4. Encourage a sense of performance, <i>musicality and artistry</i></p> <p>4.5. Give positive feedback on rhythm, quality and coordination of movement</p>
5. Prepare students for intermediate examination	<p>5.1. Explain the requirements of the examination to students</p> <p>5.2. Break down the class into sections that reflect the methods used in the examination</p> <p>5.3. Practise a range of positions and movements consistent with the syllabus</p> <p>5.4. Incorporate unseen enchaînements in classes</p>

## Required Skills and Knowledge

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

### Required skills

- communication, teamwork and organisational skills to:
  - instruct students according to individual physical and emotional needs
  - encourage class participants to perform as a group
  - respond appropriately to constructive feedback on own performance as a dance teacher
  - present confidently in teaching situation
  - seek assistance from others as required
- 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
- initiative and enterprise skills to encourage a sense of enjoyment and the development of confidence in movement
- learning skills to:
  - apply knowledge of intermediate Cecchetti Ballet to the teaching of a specific class
  - apply knowledge of basic anatomy to the teaching of an intermediate class
  - apply knowledge of childhood development to the teaching of an intermediate class
  - provide feedback to learners by identifying areas of weakness
  - assist learners to plan their practice time
- listening skills to:
  - monitor and adjust teaching as required
  - maintain correct tempo and phrasing in movement sequences
- literacy skills to:
  - complete pre-examination checklists and lesson plans
  - write or interpret instructions and feedback for the learners
- problem-solving skills to:
  - design classes to suit individual needs
  - memorise exercises and routines
  - respond appropriately to the unexpected in a teaching situation
- self-management and planning skills to:
  - plan and organise teaching sessions in line with syllabus requirements
  - maintain an appropriate standard of personal presentation in a teaching context
- technical skills to:
  - demonstrate intermediate level Cecchetti Ballet syllabus
  - demonstrate and apply knowledge of rhythm, timing and geometric shapes and floor plans
  - understand and reproduce unseen enchaînements expressively
- technology skills to use audiovisual equipment as appropriate, such as:
  - iPods and playlists
  - music stereos

- video, DVD players and recorders.

### **Required knowledge**

- general knowledge of:
  - professional development opportunities for dance teachers
- well-developed knowledge of:
  - anatomical foundations, including:
    - articulation of the spine
    - engagement of the feet
    - bases of support, including feet, legs, hands, arms and torso
    - range of joint motion
    - differentiation of the legs and pelvis
  - Australian Guidelines for Dance Teachers
  - history and background of the Cecchetti Ballet method
  - dance teaching terminology
  - issues and challenges that arise in the context of teaching the Cecchetti Ballet syllabus
  - OHS principles relevant to a teaching context
  - physical and mental development in the early childhood years
  - safe dance practice relevant to a teaching context
  - teaching and performance protocols
  - requirements and application of intermediate Cecchetti Ballet syllabus to the teaching of a specific class
  - requirements of the intermediate Cecchetti Ballet examination
  - theory of port de bras
  - French ballet terminology and its translations.

## 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 effective and appropriate posture, placement and control through the body and legs relevant to the intermediate syllabus level</li> <li>• facilitate a positive response from students in terms of their presentation and musicality</li> <li>• engender in students a sense of enjoyment, confidence and pleasure in movement</li> <li>• demonstrate understanding of the Cecchetti Ballet intermediate syllabus.</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>• a simulated or real class situation with a group of appropriate level students who have a working knowledge of the relevant syllabus</li> <li>• relevant resources and equipment.</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 third-party workplace reports of on-the-job performance</li> <li>• evaluation of the candidate at an examination where the candidate is required to apply experience to a group of unknown students</li> <li>• verbal or written questioning to test knowledge as listed in the required skills and knowledge section of this unit</li> <li>• case studies and scenarios as a basis for demonstration and discussion with a panel of assessors on aspects of the intermediate syllabus</li> <li>• review of candidate's portfolio of evidence gained during training period, including self-assessments, candidate's students examination results, pre-examination checklists and end of course assessments for childhood development and anatomy</li> <li>• direct observation of a practical demonstration of two classes before a panel of assessors.</li> </ul>



	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).
<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>• CUADTM401A Plan and organise dance classes</li><li>• CUADTM403A Apply safe dance teaching methods</li><li>• TAEASS401A Plan assessment activities and processes</li><li>• TAEASS402A Assess competence</li><li>• TAEDES401A Design and develop learning programs.</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>Barre</i></b> must include:	<ul style="list-style-type: none"> <li>• establishing and maintaining ballet posture</li> <li>• maintaining turnout and body placement throughout with poise and demonstrating control</li> <li>• sustaining stretched legs and feet</li> <li>• centring the body to be sustained</li> <li>• showing transfer of weight with ease</li> <li>• coordinating head and arm movements throughout.</li> </ul>
<b><i>Port de bras and centre practice</i></b> must include:	<ul style="list-style-type: none"> <li>• position and shapes shown musically and expressively with flow and breadth</li> <li>• posture, turnout and placement maintained with upper body quality and poise shown</li> <li>• smooth transfer of weight as required</li> <li>• well-articulated feet.</li> </ul>
<b><i>Adage</i></b> must include:	<ul style="list-style-type: none"> <li>• establishment and placement of body parts</li> <li>• ability to demonstrate line</li> <li>• maintenance of stability and rotation</li> <li>• strength and control shown</li> <li>• transfer of weight shown with ease</li> <li>• maintenance of turnout on working and supporting sides</li> <li>• maintenance of established leg height.</li> </ul>
<b><i>Pirouette</i></b> must include:	<ul style="list-style-type: none"> <li>• correct use of head and eyes</li> <li>• centring of the body</li> <li>• accuracy in demonstration</li> <li>• well-pulled up body and legs shown</li> <li>• correctly placed arms.</li> </ul>
<b><i>Allegro</i></b> must include:	<ul style="list-style-type: none"> <li>• well-articulated feet</li> <li>• correct use of demi-plié</li> <li>• turnout maintained with well-stretched legs and feet</li> <li>• precision of footwork evident</li> <li>• well-defined beats shown</li> <li>• understanding demonstrated of the petite allegro concept</li> <li>• use of ballon shown</li> </ul>

	<ul style="list-style-type: none"> <li>• ability to demonstrate spatial awareness</li> <li>• ability to demonstrate diverse movement qualities as appropriate</li> <li>• upper body coordination, including use of head and arms shown</li> <li>• elevation shown</li> <li>• joy of movement shown.</li> </ul>
<b><i>Pointe work</i></b> must include:	<ul style="list-style-type: none"> <li>• well-placed body and legs on pointe established and maintained throughout</li> <li>• correct alignment of foot demonstrated on pointe and the ability to correctly rise and lower through the foot shown</li> <li>• maintenance of energy.</li> </ul>
<b><i>Intermediate dances</i></b> must include:	<ul style="list-style-type: none"> <li>• accurate reproduction of the selected variation and ability to choreograph dances appropriate to the student</li> <li>• appropriate expressive qualities</li> <li>• musicality.</li> </ul>
<b><i>Line and quality</i></b> refer to:	<ul style="list-style-type: none"> <li>• position and shapes shown</li> <li>• extension of extremities to create line</li> <li>• flow</li> <li>• breadth</li> <li>• poise.</li> </ul>
<b><i>Five positions of the feet, arms and head</i></b> refer to:	<ul style="list-style-type: none"> <li>• five positions of the feet 1st, 2nd, 3rd, 4th and 5th</li> <li>• five positions of the arms and variations of 1st, demi 2nd, 3rd, 4th en avant, 4th en haut, 5th en bas, 5th en avant and 5th en haut</li> <li>• five positions of the head: erect, turned, inclined, raised and lowered.</li> </ul>
<b><i>Seven movements in dance</i></b> are:	<ul style="list-style-type: none"> <li>• pliér - to bend</li> <li>• étendre - to stretch</li> <li>• relevér- to rise</li> <li>• glissader - to glide</li> <li>• sauter - to jump</li> <li>• élaner - to dart</li> <li>• tourner - to turn.</li> </ul>
<b><i>Eight fixed points</i></b> refers to:	<ul style="list-style-type: none"> <li>• ability to use the eight fixed points of the room, i.e. for assistance in choreography.</li> </ul>
<b><i>Arabesques</i></b> refer to:	<ul style="list-style-type: none"> <li>• accurate demonstration of the five individual arabesques.</li> </ul>
<b><i>Eight directions of the body</i></b> refer to:	<ul style="list-style-type: none"> <li>• three basic positions: <ul style="list-style-type: none"> <li>• á la seconde</li> </ul> </li> </ul>

	<ul style="list-style-type: none"> <li>• á la quatrième devant</li> <li>• á la quatrième derrière</li> <li>• derivatives of á la quatrième devant: <ul style="list-style-type: none"> <li>• croisé devant</li> <li>• effacé</li> </ul> </li> <li>• derivative of á la seconde: <ul style="list-style-type: none"> <li>• écarté</li> </ul> </li> <li>• derivatives of á la quatrième derrière: <ul style="list-style-type: none"> <li>• croisé derrière</li> <li>• épaulé.</li> </ul> </li> </ul>
<p><b><i>Musicality and artistry</i></b> must include:</p>	<ul style="list-style-type: none"> <li>• demonstration of: <ul style="list-style-type: none"> <li>• focus: use of head and eye-lines</li> <li>• sense of occasion</li> <li>• confidence in presentation</li> <li>• sensitive interpretation of the dynamic qualities in the music and movement</li> <li>• harmonious use of body parts in movement</li> <li>• sustained demonstration of the basic movements in dance</li> </ul> </li> <li>• showing an awareness of: <ul style="list-style-type: none"> <li>• meter</li> <li>• tempo</li> <li>• phrasing</li> <li>• accent</li> <li>• dynamic qualities in the accompanying music.</li> </ul> </li> </ul>

## Unit Sector(s)

Performing arts - dance teaching and management

## Custom Content Section

Not applicable.