



**Australian Government**

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

# **CUADTM510A Develop teaching programs for the Advanced 1 level of the Cecchetti Ballet method**

Release: 1

## CUADTM510A Develop teaching programs for the Advanced 1 level of the Cecchetti Ballet method

### Modification History

Version	Comments
CUADTM510A	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 Advanced 1 syllabus levels and the progression through to this level. This level has been separated due to the ages of the students, the advancement of their physical and mental development levels, and the segregation of males and females during the examination.

This unit develops the understanding of the importance of injury prevention and accommodating the needs of the different genders.

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.

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### 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 further develops an awareness of the principles and qualities of Enrico Cecchetti's method of teaching classical ballet. It is developed over time to reflect the physical and mental development through childhood, specifically ages 15 to 20 years.

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

### Licensing/Regulatory Information

Not applicable.

## 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. Analyse and interpret the Advanced 1 syllabus	1.1. Discuss aspects of the Advanced 1 syllabus 1.2. Analyse anatomical limitations that may affect students' technique 1.3. Support the qualities and principles of Cecchetti Ballet work as laid out in the Cecchetti Ballet manual pages 21-32
2. Demonstrate an ability to teach the Advanced 1 exercises for both genders	2.1. Distinguish male-specific exercises within the Advanced 1 syllabus and explain why they are gender-specific 2.2. Design and apply exercises that maximise injury prevention specific to males 2.3. Define boy's virtuosity 2.4. Distinguish female-specific exercises within the Advanced 1 syllabus and explain why they are gender-specific 2.5. Design and apply exercises that maximise injury prevention specific to females 2.6. Design exercises to strengthen and complement pointe work in the Advanced 1 syllabus

## 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 Advanced 1 Cecchetti Ballet to the teaching of a specific class
  - apply knowledge of basic anatomy to the teaching of an Advanced 1 class
  - apply knowledge of childhood development to the teaching of an Advanced 1 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 and interpret instructions or 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 Advanced 1 level Cecchetti Ballet syllabus
  - demonstrate and apply knowledge of rhythm, timing and geometric shapes and floor plans
- technology skills to use audiovisual equipment as appropriate, such as:
  - iPods and playlists
  - music stereos
  - video, DVD players or 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 Advanced 1 Cecchetti Ballet syllabus to the teaching of a specific class
  - requirements of the Advanced 1 Cecchetti Ballet examination.

## 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 to the best of their ability relevant to the Advanced 1 level</li> <li>• demonstrate an ability to analyse and interpret the Cecchetti Ballet Advanced 1 syllabus</li> <li>• design exercises that maximise injury prevention in both genders.</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 male and female 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 male and female Advanced 1 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>	Holistic assessment with other units relevant to the industry sector, workplace and job role is recommended, for example: <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>Aspects</b> include:	<ul style="list-style-type: none"> <li>• Advanced 1 syllabus barre:             <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> <li>• demonstrating correct height of limb as appropriate to the syllabus</li> </ul> </li> <li>• Advanced 1 syllabus port de bras and centre practice:             <ul style="list-style-type: none"> <li>• position and shapes shown musically and expressively with flow, breadth, line and continuity</li> <li>• eye focus and head used appropriately</li> <li>• movement transitions shown with ease</li> <li>• posture, turnout and placement maintained with upper body quality and poise shown</li> <li>• stability, strength and control maintained</li> <li>• well-articulated feet</li> </ul> </li> <li>• Advanced 1 syllabus adage:             <ul style="list-style-type: none"> <li>• placement of body parts maintained</li> <li>• accurate interpretation of Cecchetti Ballet qualities as appropriate to each adage</li> <li>• ability to demonstrate and sustain 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 shown</li> <li>• maintenance of height of leg shown</li> </ul> </li> <li>• Advanced 1 syllabus pirouettes:             <ul style="list-style-type: none"> <li>• correct use of the head and eyes</li> </ul> </li> </ul>
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	<ul style="list-style-type: none"><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><li>• correct force of impetus</li><li>• rhythm established so that musicality is maintained for multiple pirouettes</li><li>• Advanced 1 syllabus allegro:<ul style="list-style-type: none"><li>• petit allegro:<ul style="list-style-type: none"><li>• well-articulated feet</li><li>• 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>• demonstrated understanding of the petit allegro concept</li><li>• use of ballon</li></ul></li><li>• grand allegro:<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>• spatial awareness</li></ul></li><li>• diverse movement and dynamic qualities as appropriate<ul style="list-style-type: none"><li>• upper body coordination, including the use of head and arms</li><li>• elevation shown</li><li>• joy of movement shown</li><li>• maintenance of balanced line throughout every phrase of every movement transition shown</li></ul></li></ul></li><li>• Advanced 1 syllabus pointe work:<ul style="list-style-type: none"><li>• well-placed body and legs en pointe established and maintained throughout</li><li>• correct alignment of foot demonstrated en pointe and correct rising and lowering through the foot</li><li>• freedom of movement en pointe with appropriate dynamic qualities</li><li>• maintenance of energy.</li></ul></li></ul>
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<p><b>Anatomical limitations</b> refer to:</p>	<ul style="list-style-type: none"> <li>• restricted turnout</li> <li>• lack of flexibility</li> <li>• stiff ankles</li> <li>• age.</li> </ul>
<p><b>Male-specific exercises</b> must include:</p>	<ul style="list-style-type: none"> <li>• exercices au milieu:             <ul style="list-style-type: none"> <li>• rond de jambe with single tour en l'air ending</li> </ul> </li> <li>adage:             <ul style="list-style-type: none"> <li>• trois relevés</li> <li>• grand rond de jambe en dehors et en dedans</li> <li>• study for promenades en arabesque and á la seconde</li> <li>• deux grands ronds de jambe avec arabesque</li> <li>• coupé et fouetté</li> <li>• temps lie saute</li> </ul> </li> <li>• pirouettes 1 to 7 as detailed in the male syllabus</li> <li>• allegro:             <ul style="list-style-type: none"> <li>• grands jetés en attitude and á la seconde</li> <li>• entrechat cinq</li> <li>• entrechat six</li> <li>• entrechat six de cote</li> <li>• double tour en l'air</li> <li>• sissonne battue dessus, dessous, en avant and en arriere</li> <li>• pas de basque en avant et en arriere</li> </ul> </li> <li>• set enchaînements 1 to 18 as detailed in the male syllabus.</li> </ul>
<p><b>Female-specific exercises</b> must include:</p>	<ul style="list-style-type: none"> <li>• adage:             <ul style="list-style-type: none"> <li>• cinq relevés</li> <li>• pas de Chaconne</li> <li>• temps de courante Cecchetti</li> </ul> </li> <li>• pirouettes:             <ul style="list-style-type: none"> <li>• fouetté rond de jambe</li> </ul> </li> <li>• allegro:             <ul style="list-style-type: none"> <li>• basic steps:                 <ul style="list-style-type: none"> <li>• coupé fouetté raccourci</li> <li>• brisé dessous</li> <li>• cabriole derriere</li> <li>• jeté battu á la seconde</li> <li>• temps de cuisse dessus and dessous</li> </ul> </li> </ul> </li> <li>• set enchaînements:</li> </ul>

	<ul style="list-style-type: none"><li>• assembles soutenu and de suite</li><li>• glissade assemblé, temp levé en arabesque, pas de bourrée dessous, pas de bourrée en tournant, rond de jambe saute, pas de bourrée en tournant, grand changement</li><li>• ballonné a trois temps and pas de basque en avant</li><li>• pas de bourrée en avant, en arrière, devant, derrière, dessous, dessus, en tournant, en dehors et en dedans</li><li>• chassé, temps levé, pas de bourrée, grand jeté en tournant</li><li>• glissade derrière, cabriole devant effacé, glissade en arrière, cabriole derrière; temps levé chassé, pas de bourrée dessous, using first port de bras</li><li>• temps levé with rond de jambe movement into chassé, pas de bourrée dessous, deux pas de chats</li><li>• chassé, temps levé in first arabesque, balance en tournant, two posé tours, taken across three sides of a square and across the diagonal</li><li>• temps de pointe:<ul style="list-style-type: none"><li>• entire section as detailed in the female syllabus.</li></ul></li></ul>
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## Unit Sector(s)

Performing arts - dance teaching and management

## Custom Content Section

Not applicable.