



Australian Government

CUADTM410 Teach Cecchetti Ballet method at intermediate level

Release: 2

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Modification History

Release	Comments
Release 2	This version released with CUA Creative Arts and Culture Training Package version 2.0. Updated application and assessment conditions sections. Updated modification history section to reflect changed name of training package.
Release 1	This version first released with CUA Creative Arts and Culture Training Package version 1.0.

Application

This unit describes the performance outcomes, skills and knowledge required to teach Cecchetti Ballet classes at intermediate levels and progression through to this level. This level has been separated due to the start of pointe work, and to reflect the physical and mental development of young people aged 13 to 16.

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

Performing arts – dance teaching and management

Elements and Performance Criteria

Elements	Performance Criteria
<i>Elements describe the essential outcomes.</i>	<i>Performance criteria describe the performance needed to demonstrate achievement of the element.</i>
1. Analyse and interpret the intermediate	1.1 Demonstrate understanding of the syllabus at the intermediate

syllabus	grade level 1.2 Identify and interpret syllabus requirements for barre work, port de bras and centre practice 1.3 Analyse syllabus requirements for adage 1.4 Identify and interpret syllabus requirements for pirouettes, allegro and pointe work 1.5 Identify specific syllabus requirements for males 1.6 Analyse syllabus requirements for the intermediate dances
2. Demonstrate and deliver intermediate-specific exercises	2.1 Identify faults and suggest corrective exercises 2.2 Create exercises to introduce and complement the set work 2.3 Design exercises specific to the needs of male students as required 2.4 Detect and correct quality of allegro and footwork 2.5 Analyse line and quality of position 2.6 Monitor students' control through body and legs
3. Ensure a sound knowledge of theory work, up to and including the intermediate level	3.1 Identify and demonstrate the five positions of the feet, arms and head 3.2 Identify and demonstrate the seven movements in dance 3.3 Identify and demonstrate the correct movements of the foot 3.4 Discuss the theory of port de bras and the use of the eight fixed points 3.5 Identify and demonstrate the five arabesques 3.6 Identify and demonstrate the eight directions of the body 3.7 Ensure student understanding of the meanings of French ballet terms
4. Teach students to perform intermediate-specific enchaînements	4.1 Demonstrate the ability to break down intermediate exercises into individual steps 4.2 Demonstrate a combination of exercises to create a series of steps, or enchaînements, specific to the intermediate level 4.3 Perform enchaînements to music as specified in the intermediate syllabus 4.4 Encourage a sense of performance, musicality and artistry 4.5 Give positive feedback on rhythm, quality and coordination of movement 4.6 Encourage in students a sense of enjoyment and confidence in movement

5. Prepare students for intermediate examination	5.1 Explain examination requirements to students 5.2 Break down the class into sections that reflect the methods used in the examination 5.3 Practise a range of positions and movements consistent with the syllabus 5.4 Incorporate unseen enchaînements in classes
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Foundation Skills

This section describes language, literacy, numeracy and employment skills incorporated in the performance criteria that are required for competent performance.

Skill	Performance Criteria	Description
Reading	1.1, 1.2, 1.3, 1.4, 1.5, 1.6	Obtains information from written sources
Oral communication	2.1, 2.3, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 4.1, 4.2, 4.4, 4.5, 4.6, 5.1	- Obtains information by listening and questioning - Uses clear language and correct industry terminology to contribute information and express requirements
Navigate the world of work	1.1, 1.2, 1.3, 1.4, 1.5, 1.6, 5.1, 5.2, 5.3, 5.4	Applies organisational procedures when teaching the Cecchetti Ballet method and meets expectations associated with own role
Interact with others	2.1, 2.3, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 4.1, 4.2, 4.4, 4.5, 4.6, 5.1	- Builds rapport with and motivates students - Shows respect for the values and aspirations of students when providing feedback on skill development
Get the work done	2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 5.1, 5.2, 5.3, 5.4	- Adopts a methodical and logical approach to the process of preparing for and conducting dance classes - Facilitates the learning of others through competent delivery of dance classes - Monitors and adjusts teaching to meet group or individual requirements

Range of Conditions

This section specifies different work environments and conditions that may affect performance. Essential operating conditions that may be present (depending on the work situation, needs of the candidate, accessibility of the item, and local industry and regional contexts) are included.

Barre must include:	• establishing and maintaining ballet posture • maintaining turnout and body placement throughout with poise and control • sustaining stretched legs and feet • centring the body to be sustained • showing transfer of weight with ease • coordinating head and arm movements at all times.
Port de bras and centre practice must include:	• position and shapes shown musically and expressively with flow and breadth • posture, turnout and placement maintained with upper body quality and poise • smooth transfer of weight as required • well-articulated feet.
Adage must include:	• establishment and placement of body parts • ability to demonstrate line • maintenance of stability and rotation • strength and control • transfer of weight shown with ease • maintenance of turnout on working and supporting sides • maintenance of established leg height.
Pirouette must include:	• correct use of head and eyes • centring of the body • accuracy in demonstration • well-pulled up body and legs • correctly placed arms.
Allegro must include:	• well-articulated feet • correct use of demi-plié • turnout maintained with well-stretched legs and feet • precision of footwork • well-defined beats • understanding demonstrated of the petite allegro concept • use of ballon • ability to demonstrate spatial awareness • ability to demonstrate diverse movement qualities as appropriate • upper body coordination, including use of head and arms

	- elevation - joy of movement shown.
<i>Pointe work</i> must include:	- well-placed body and legs en pointe established and maintained throughout - correct alignment of foot demonstrated en pointe and correct rising and lowering through the foot - maintenance of energy.
<i>Intermediate dances</i> must include:	- accurate reproduction of the selected variation and ability to choreograph dances appropriate to the student - appropriate expressive qualities - musicality.
<i>Musicality and artistry</i> must include:	- demonstration of: - focus: use of head and eye-lines - sense of occasion - confidence in presentation - effective use of body parts in movement - interpretation of the dynamic qualities in the music and movement - sustained demonstration of the basic movements in dance - showing an awareness of: - meter - tempo - phrasing - accent - dynamic qualities in the accompanying music.

Unit Mapping Information

Code and title current version	Code and title previous version	Comments	Equivalence status
CUADTM410 Teach Cecchetti Ballet method at intermediate level (Release 2)	CUADTM410 Teach Cecchetti Ballet method at intermediate level (Release 1)	Updated application and assessment conditions sections. Updated modification history section to reflect changed name of training package.	Equivalent unit

Links

Companion Volume implementation guides are found in VETNet -

<https://vetnet.gov.au/Pages/TrainingDocs.aspx?q=1db201d9-4006-4430-839f-382ef6b803d5>

Assessment Requirements for CUADTM410 Teach Cecchetti Ballet method at intermediate level

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Performance Evidence

Evidence of the ability to:

- demonstrate effective and appropriate posture, placement and control through the body and legs, relevant to the intermediate level of the Cecchetti Ballet syllabus
- facilitate a positive response from students towards their presentation and musicality
- engender in students a sense of enjoyment, confidence and pleasure in movement
- demonstrate understanding of the Cecchetti Ballet intermediate syllabus.

Note: If a specific volume or frequency is not stated, then evidence must be provided for each of the above points at least once.

Knowledge Evidence

To complete the unit requirements the individual must:

- in the context of demonstrating the Cecchetti Ballet method, explain the significance of the following anatomical foundations:
 - 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
- describe:
 - key principles in the Australian Guidelines for Dance Teachers and Dance Industry Code of Ethics

- history and background of the Cecchetti Ballet method
- issues and challenges that arise when teaching the Cecchetti Ballet syllabus
- key aspects of safe dance practice relevant to a teaching context
- key stages in physical and mental development in young people aged 13 to 16
- protocols associated with teaching dance
- requirements and application of intermediate Cecchetti Ballet syllabus to the teaching of a class
- requirements of intermediate Cecchetti Ballet examination
- provide examples of French ballet terms and their translations.

Assessment Conditions

Assessment must be conducted in a safe environment where evidence gathered demonstrates consistent performance of typical activities experienced in creative arts industry environments. The assessment environment must include access to:

- a simulated or real class situation with a group of appropriate level students with a basic knowledge of the relevant syllabus
- relevant resources and equipment.

Assessors of this unit must satisfy the requirements for assessors in applicable vocational educational and training legislation, frameworks and/or standards.

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