



Australian Government

CUADTM510 Develop teaching programs for the Advanced 1 level of the Cecchetti Ballet method

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 Advanced 1 syllabus levels and progression through to this level. This level has been separated due to males and females being segregated during the examination and to reflect the physical and mental development of people aged 15 to 20.

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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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 Advanced 1	1.1 Discuss aspects of the Advanced 1 syllabus 1.2 Analyse anatomical limitations that may affect students'

syllabus	technique 1.3 Support the qualities and principles of Cecchetti Ballet work as laid out in the Cecchetti Ballet manual
2. Teach Advanced 1 exercises for both genders	2.1 Distinguish male-specific exercises in 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 male dancer's virtuosity 2.4 Distinguish female-specific exercises in 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 2.7 Instruct students according to individual physical and emotional needs 2.8 Encourage class participants to perform as a group

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, 1.3, 2.1	Analyses and interprets information from written sources
Oral communication	1.1, 2.1, 2.7, 2.8	Obtains information by listening and questioning
Navigate the world of work	1.1, 1.2, 1.3, 2.1, 2.4, 2.6	Applies organisational procedures when teaching the Cecchetti Ballet method and meets expectations associated with own role
Interact with others	1.1, 2.1, 2.7, 2.8	Builds rapport with and motivates students
Get the work done	1.2, 2.2, 2.3, 2.4, 2.5, 2.6	Adopts a methodical and logical approach to planning and teaching sessions in line with Cecchetti Ballet Advanced 1 syllabus 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.

Aspects must include:	• Advanced 1 syllabus barre: • 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 • demonstrating correct height of limb as appropriate to the syllabus • Advanced 1 syllabus port de bras and centre practice: • position and shapes shown musically and expressively with flow, breadth, line and continuity • eye focus and head used appropriately • movement transitions shown with ease • posture, turnout and placement maintained with upper body quality and poise • stability, strength and control maintained • well-articulated feet • Advanced 1 syllabus adage: • placement of body parts maintained • accurate interpretation of Cecchetti Ballet qualities as appropriate to each adage • ability to demonstrate and sustain 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 height of leg • Advanced 1 syllabus pirouettes: • correct use of the head and eyes • centring of the body • accuracy in demonstration • well-pulled up body and legs • correctly placed arms
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	• correct force of impetus • rhythm established so that musicality is maintained for multiple pirouettes • Advanced 1 syllabus allegro: • petit allegro: • well-articulated feet • use of demi-plié • turnout maintained with well-stretched legs and feet • precision of footwork • well-defined beats • demonstrated understanding of the petit allegro concept • use of ballon • grand allegro: • well-articulated feet • correct use of demi-plié • turnout maintained with well-stretched legs and feet • spatial awareness • diverse movement and dynamic qualities as appropriate • upper body coordination, including the use of head and arms • elevation • joy of movement • maintenance of balanced line throughout every phrase of every movement transition • Advanced 1 syllabus pointe work: • 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 • freedom of movement en pointe with appropriate dynamic qualities • maintenance of energy.
Male-specific exercises must include:	• exercices au milieu: • rond de jambe with single tour en l'air ending • adage: • trois relevés • grand rond de jambe en dehors et en dedans • study for promenades en arabesque and á la seconde • deux grands ronds de jambe avec arabesque • coupé et fouetté • temps lié saute

	• pirouettes 1 to 7 as detailed in the male syllabus • allegro: • grands jetés en attitude and á la seconde • entrechat cinq • entrechat six • entrechat six de cote • double tour en l'air • sissonne battue dessus, dessous, en avant and en arrière • pas de basque en avant et en arrière • set enchaînements 1 to 18 as detailed in the male syllabus.
<i>Female-specific exercises</i> must include:	• adage: • cinq relevés • pas de Chaconne • temps de courante Cecchetti • pirouettes: • fouetté rond de jambe • allegro: • basic steps: • coupé fouetté raccourci • brisé dessous • cabriole derrière • jeté battu á la seconde • temps de cuisse dessus and dessous • set enchaînements: • assembles soutenu and de suite • 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 • ballonné a trois temps and pas de basque en avant • pas de bourrée en avant, en arrière, devant, derrière, dessous, dessus, en tournant, en dehors et en dedans • chassé, temps levé, pas de bourrée, grand jeté en tournant • glissade derrière, cabriole devant effacé, glissade en arrière, cabriole derrière; temps levé chassé, pas de bourrée dessous, using first port de bras • temps levé with rond de jambe movement into chassé, pas de bourrée dessous, deux pas de chats • chassé, temps levé in first arabesque, balance en tournant, two posé tours, taken across three sides of a square and across the diagonal • temps de pointe:

	entire section as detailed in the female syllabus.
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Unit Mapping Information

Code and title current version	Code and title previous version	Comments	Equivalence status
CUADTM510 Develop teaching programs for the Advanced 1 level of the Cecchetti Ballet method (Release 2)	CUADTM510 Develop teaching programs for the Advanced 1 level of the Cecchetti Ballet method (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 CUADTM510 Develop teaching programs for the Advanced 1 level of the Cecchetti Ballet method

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Performance Evidence

Evidence of the ability to:

- demonstrate effective and appropriate posture, placement and control through the body and legs to the best of their ability, relevant to the Cecchetti Ballet Advanced 1 level
- demonstrate an ability to analyse and interpret the Cecchetti Ballet Advanced 1 syllabus
- design exercises that maximise injury prevention in both genders.

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 people aged 15 to 20
- protocols associated with teaching dance
- requirements and application of Advanced 1 Cecchetti Ballet syllabus to the teaching of a class
- requirements of Advanced 1 Cecchetti Ballet examination.

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 who have a basic knowledge of the male and female 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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