



Australian Government

CUADTM520 Teach ballet at an advanced level

Release: 1

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Modification History

Release	Comments
Release 1	This version first released with CUA Creative Arts and Culture Training Package Version 5.0.

Application

This unit describes the skills and knowledge required to teach ballet classes at advanced levels to young adults.

The unit applies to those who teach syllabus or non-syllabus ballet to pre-professional students aged 15 to 20 years. This level includes separate learning outcomes for males and females to reflect the requirements of classical ballet and the physical and mental development of people aged 15 to 20. Exercises and teaching methods used should be suited to students within this age range.

No licensing, legislative or certification requirements apply to this unit at the time of publication.

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 learning outcomes	1.1 Identify and discuss aspects of the learning outcomes 1.2 Analyse anatomical limitations that may affect students' technique 1.3 Support the qualities and principles of learning outcomes as required
2. Teach learning outcomes for male and female classical ballet technique	2.1 Distinguish male-specific exercises in the learning outcomes and explain why they are male-specific 2.2 Design and apply exercises that maximise injury prevention specific to males 2.3 Define male dancer's virtuosity

ELEMENTS	PERFORMANCE CRITERIA
	2.4 Distinguish <i>female-specific exercises</i> in the learning outcomes and explain why they are female-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 learning outcomes 2.7 Instruct students according to individual physical and emotional needs 2.8 Encourage class participants to perform as a group
3. Develop and maintain advanced classical ballet teaching knowledge	3.1 Identify and discuss sources of advanced classical ballet knowledge 3.2 Identify and discuss sources of dance injury prevention research, techniques and programs 3.3 Apply understanding of advanced classical ballet techniques and injury prevention techniques to learning outcomes

Foundation Skills

This section describes those language, literacy, numeracy and employment skills that are essential to performance but not explicit in the performance criteria.

SKILL	DESCRIPTION
Oral communication	Obtains information by listening and questioning
Reading	Analyses and interprets information from written sources
Planning and organising	Adopts a methodical and logical approach to planning and teaching sessions in line with learning outcomes
Self-management	Applies organisational procedures when teaching Ballet and meets expectations associated with own role
Teamwork	Builds rapport with and motivates students

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. It is restricted to essential operating conditions and any other variables essential to the work environment.

Aspects must include:	• barre as required in the learning outcomes: • 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 • port de bras and centre practice as required in the learning outcomes: • 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 • adage as required in the learning outcomes: • placement of body parts maintained • accurate interpretation of learning outcome 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 • pirouettes as required in the learning outcomes: • correct use of the head and eyes • centring of the body • accuracy in demonstration
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	• well-pulled up body and legs • correctly placed arms • correct force of impetus • rhythm established so that musicality is maintained for multiple pirouettes • allegro as required in the learning outcomes: • 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 • pointe work as required in the learning outcomes: • 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 may 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 as detailed in the learning outcomes • 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 learning outcomes.
<i>Female-specific exercises</i> may 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 learning outcomes.
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Unit Mapping Information

No equivalent unit. Supersedes and is not equivalent to CUADTM510 Develop teaching programs for the Advanced 1 level of the Cecchetti Ballet method.

Links

Companion Volume Implementation Guide is found on VETNet -

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

Assessment Requirements for CUADTM520 Teach ballet at an advanced level

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Performance Evidence

The candidate must demonstrate the ability to complete the tasks outlined in the elements, performance criteria and foundation skills of this unit, including evidence of the ability to:

- deliver at least two teaching classes for ballet at advanced level, including at least one for male classical technique and at least one for female classical technique.

In the course of the above, the candidate must:

- teach effective and appropriate posture, placement and control through the body and legs relevant to the learning outcomes
- demonstrate an ability to analyse and interpret the applicable learning outcomes
- design exercises that maximise injury prevention.

Knowledge Evidence

The candidate must be able to demonstrate knowledge to complete the tasks outlined in the elements, performance criteria and foundation skills of this unit, including knowledge of:

- the significance of the following anatomical foundations in ballet:
 - 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
- key principles in the Australian Guidelines for Dance Teachers and Dance Industry Code of Ethics
- techniques for analysing and interpreting learning outcomes
- difference between learning outcomes of male and female classical ballet techniques
- requirements and application of learning outcomes for teaching of a class
- organisational procedures required to demonstrate the performance evidence
- history and background of ballet applicable to the learning outcomes

- issues and challenges that arise when teaching the applicable learning outcomes
- up to date knowledge of injury prevention for advanced classical ballet
- key stages in physical and mental development in people aged 15 to 20
- protocols associated with teaching dance.

Assessment Conditions

Skills in this unit must be demonstrated in a workplace or simulated environment where the conditions are typical of those in a working environment in this industry.

This includes access to:

- a simulated or real class situation with a group of ballet students who are currently studying ballet at an advanced level
- resources and equipment required to demonstrate the performance evidence.

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

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