



Australian Government

CUADTM601 Teach high level classical ballet dance technique

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 assessment conditions section. 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 incorporate safe dance practice into the teaching of high level classical ballet dance technique in dance studios, professional companies or venues where flooring is appropriate for the safe teaching of dance.

At this level, dance teachers are working with students who already have well-developed technique and performance skills. Teaching methodologies therefore tend to be more tailored to individual needs. Students could also be involved in determining the structure of training programs, which could be based on a specific syllabus or set of teaching resources which the teacher has developed.

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. Prepare for dance classes	1.1 Ensure dance elements or movements for classes are safely sequenced 1.2 Identify and minimise risk factors in the teaching of classical ballet classes

	1.3 Check that learners are wearing appropriate practice clothing and footwear 1.4 Demonstrate appropriate warm-up techniques
2. Demonstrate high level classical ballet techniques	2.1 Demonstrate to learners correct posture and body alignment appropriate to high level classical ballet technique and movement 2.2 Demonstrate isolation and coordination of the upper and lower body in highly complex movement sequences 2.3 Demonstrate a range of techniques that integrate balance, flexibility, coordination, stamina and control and articulation of individual body parts 2.4 Emphasise the importance of control, attention to detail and memory when demonstrating highly complex series of steps or enchaînements 2.5 Demonstrate the timing and phrasing relationship between classical ballet movement and the accompanying music 2.6 Follow safe dance practice in teaching activities to minimise risk of injuries 2.7 Demonstrate appropriate warm-down techniques 2.8 Manage class dynamics to ensure that all learners have equal opportunity to participate and provide input 2.9 Resolve problems that arise, knowing when it is appropriate to seek assistance from others
3. Maintain expertise in teaching high level classical ballet technique	3.1 Use feedback from relevant personnel about the quality of classes to identify areas of own teaching practice that could be improved 3.2 Use a range of sources to keep up-to-date with current industry issues, trends and codes of practice 3.3 Participate in professional development activities as required

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
Learning	3.1, 3.3	Seeks feedback and accepts guidance from others

		• Accepts opportunities to participate in formal professional development activities
Reading	3.2	• Obtains information from written sources
Oral communication	1.3, 1.4, 2.1, 2.2, 2.3, 2.4, 2.5, 2.7, 2.8, 2.9, 3.1, 3.2	• Seeks the views and opinions of others • 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, 2.6, 3.2, 3.3	• Identifies and follows procedures and expectations associated with own role • Takes responsibility for following accepted industry practices in relation to safe dance practices and injury-prevention strategies • Maintains an appropriate standard of personal presentation • Takes responsibility for own professional development
Interact with others	1.3, 1.4, 2.1, 2.2, 2.3, 2.4, 2.5, 2.7, 2.8, 2.9, 3.1	• Builds rapport with students in order to establish an effective learning environment • Pays attention to the behaviour of others, interpreting a broad range of verbal and non-verbal signals • Interprets and addresses learner behaviour that puts others at risk • Demonstrates sensitivity to diversity, disability, culture, gender and ethnic backgrounds • Respects expertise and background of learners
Get the work done	1.3, 1.4, 2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 2.8, 2.9, 3.2	• 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 • Addresses some unfamiliar problems of increasing complexity within scope of own role, and seeks the expertise of others when appropriate • Uses the internet as a source of information

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.

Techniques must relate to teaching the highly competent execution of:	• allegro: • pas assemblé with ½ turns • assemblé battu with ½ turns • double assemblé battu • jeté battu with ½ turns • brisé volé 2 in a series (1 = volé front and back) • pas ballonné en tournant • ballotté at 90 degrees • rond de jambe saute en tournant • double rond de jambe saute • sissonne collée • grand pas de chat • six de volé • grande sissonne ouverte en tournant • fouetté saute from de côté to de côté • grand fouetté effacé saute • grand jeté passé développé • grand jeté renversé • grand jeté en tournant to croisé or effacé • grande cabriole fermée and ouverte in directions at 90 degrees • temps levé à la seconde with a ½ turn en dedans • barre: • battement tendu jeté in all directions with and without plié in ¼ counts • battement tendu jeté in all directions with ⅛ and ¼ turns in ½ counts (3 in a series) • battement tendu pour batterie in 1 count • battement piqué en rond in ½ counts • rond de jambe par terre with ½ turns in 1 count • rond de jambe par terre combined with soutenu en tournant in 1 count • battement fondu in all directions to 90 degrees in 1 count • battement fondu with tombé en tournant in 2 counts • battement fondu with fouetté in 1 count
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	• double battement fondu in all directions at 45 degrees in 1 countrenversé saute • pas ciseaux en avant and en arrière • jeté élané en diagonale and en manège • révérence • temps de poisson • brisé volé 4 in a series (1 = volé front and back) • double sissonne en tournant also finished in open poses (male students only) • double sissonne tombée en tournant (male students only) • fouetté saute battu • grand fouetté saute with $\frac{1}{2}$ and $\frac{3}{4}$ turns • grand fouetté saute battu (male students only) • grand jeté entrelacé with fouetté • grand jeté entrelacé battu • double tours en l'air to the knee (male students only) • double grand assemblé en tournant (male students only) • double saute de basque (male students only) • double demi-caractère saute de basque (male students only) • saute de biche • grand rond de jambe sauté • $\frac{1}{2}$ tours in all open positions at 45 and 90 degrees in 1 count • single and double battement frappé in all directions in $\frac{1}{2}$ counts • single and double battement frappé in all directions with $\frac{1}{4}$ and $\frac{1}{2}$ turns in 1 count • petit battement serré sur le cou-de-pied en fondu • battement battu serré devant and derrière • grand temps relevé en tournant to the grand poses • flic flac en tournant to the grand poses • développé in all directions preceded by a single pirouette • développé passé in all directions in 1 count • développé passé en tournant in all directions • développé ballotté in all directions in 2 counts • développé balancé in all directions in 2 counts • grand fouetté in 1 count • grand rond de jambe in 2 counts • passé par terre en tournant at 90 degrees • grand battement jeté balançoire in 1 count
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	• grand battement jeté développé and enveloppé in all directions in 1 count • grand battement jeté piqué with demi-rond in 1 count • grand battement jeté with grand fouetté in 1 count • single pirouettes finished in the grand poses • double pirouettes sur le cou-de-pied and retiré also finished in the small and grand poses • single tours piqué en dehors and single tours jeté en dedans • battement tendu jeté on the demi-pointe in all directions in ½ counts • grand rond de jambe jeté with relevé in 1 count • battement fondu in all directions to 45 or 90 degrees with ¼ turns and ½ turns • battement frappé to à la seconde only in ¼ counts • triple frappés in all forms as double frappé • temps relevé en tournant with a double turn at the discretion of the teacher • temps relevé en tournant in the grand poses • arabesque penchée and en arrière on the demi-pointe • développé in all directions preceded by a double pirouette • développé d'ici-delà on the demi-pointe • grand battement jeté with full rond en dehors and en dedans to 90 degrees in 2 counts • double pirouettes finished in the grand poses • double pirouettes sur le cou-de-pied and retiré from grand plié • up to 32 in series • centre practice: • rond de jambe par terre with ½ turns in 1 count • single and double battement frappé in all directions with ¼ turns in 1 count • flic flac en tournant finishing demi-pointe • arabesque penchée in 4th arabesque • développé passé in 1 count • développé en tournant to effacé devant • grand fouetté with ½ and ¾ turns in 1 count • grand fouetté écarté in 2 counts • grand rond de jambe in 2 counts • double pirouettes into double tour passé • double grandes pirouettes • single and double grandes pirouettes finished with a fouetté
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	- consecutive grandes pirouettes with pli�-relev� up to 16 in a series - grande pirouette sautill�e in all the grand poses up to 16 counts - fouett� rond de jambe en dehors up to 16 in series - grand battement jet� in all forms as at the barre for this level, excluding grand battement jet� balan�oire - temps li� en tournant en l'air from grand pli� in 8 counts - grand pli� with double pirouettes also finished in the grand poses - grand pli� with single grandes pirouettes - grand fouett� �cart� in 2 counts 16 in a series - demi rond de jambe on the demi-pointe - battements divis�s en quatre in all directions and alignments with a � turn - triple pirouettes en dehors and en dedans - pirouettes en dehors and en dedans finished in all open positions on the demi-pointe - fouett� rond de jambe en dehors.
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Unit Mapping Information

Code and title current version	Code and title previous version	Comments	Equivalence status
CUADTM601 Teach high level classical ballet dance technique (Release 2)	CUADTM601 Teach high level classical ballet dance technique (Release 1)	Updated assessment conditions section. 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 CUADTM601 Teach high level classical ballet dance technique

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Performance Evidence

Evidence of the ability to:

- demonstrate high level classical ballet technique
- demonstrate correct warm-up and warm-down techniques and follow safe dance practices in teaching activities
- demonstrate highly complex enchaînements
- demonstrate musicality, expression, phrasing and correct timing, and sensitivity in movement sequences
- interact effectively and constructively with learners
- evaluate own teaching practice and identify ways to improve it.

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 dance technique, 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
- classical ballet principles and techniques
- features of commonly performed classical ballet repertoire
- graded progress requirements according to dance society levels
- issues and challenges that arise when teaching classical ballet
- key aspects of safe dance practice
- protocols associated with teaching dance.

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:

- teaching resources and equipment
- opportunities for teaching high level classical ballet in either a real or simulated situation
- a venue with adequate space, ballet barres and a sprung or tarket floor.

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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