



CECCHETTI BALLET AUSTRALIA^{INC.}

A Member of Cecchetti International – Classical Ballet

Associate Diploma

Non-Accredited Qualification



January 2021

Previous Versions

Feb 2020
Jan 2017
July 2016
Jan 2015
July 2014
2012

If you have gained your Cecchetti Associate qualification and wish to teach and enter candidates for examinations, and have chosen the Non Accredited qualification, you can apply for provisional registration and you will then embark on a two-year program as set out below.

ASSOCIATE DIPLOMA COURSE OVERVIEW

The Associate Diploma Qualification consists of the following:

- Part 1 & 2 Practical examination;
- Music studies - minimum 8 hours;
- Applied Anatomy studies - 10 –20 hours & End of Course Assessment;
- Childhood Development studies - minimum 10 hours & End of Course Assessment;
- Business studies - minimum 10 hours;
- First Aid Certificate - Level 2 equivalent;
- Working with Children Check;
- 2 Sets of Student examination results;
- End of term assessments of Teaching Methodology, Enchaînements & Dances, Knowledge of Advanced 1 Syllabus & Classical Technique;*

The fee for the Part 1 & 2 Practical examinations are set by the State Committees and as such may vary between States. These fees are payable directly to the State hosting the examination.

*The End of Term Assessments must be completed by the candidates Mentor in a reasonable timeframe. Failure to do so will result in the candidate's practical applications being rejected.

End of Course Assessments – Anatomy & Childhood Development.

- The Childhood Development End of Course assessment is a 90-minute invigilated exam;
- The Anatomy End of Course assessment is a submitted written paper.
- Cost for the two papers is \$160 paid to National Office;

Anatomy:

- There are 10 questions to this paper, all of which must be passed to a satisfactory level;
- Questions are downloadable from the Cecchetti Ballet website;
- Paper is submitted to National Office;

Childhood Development:

- This is an invigilated exam run either by the State Secretary or National Office;
- Questions are sent out on request from National Office;
- Exam must be passed to a satisfactory level;

Recognition of Prior Learning is available to candidates for Music, Applied Anatomy, Childhood Development & Business studies. Candidates wishing to apply for RPL should complete the RPL request form and submit it along with sufficient relevant evidence and their payment of \$40 plus GST per subject to the National Office. Please refer to the RPL form within this guide.

ALL EVIDENCE SHOULD BE IN THE FORM OF A CERTIFIED COPY FOR RPL OR CREDIT TRANSFER.

Credit Transfer is available for the Health & Safety studies, specific to HLTAID011 Provide First Aid. There is no charge associated with this Credit Transfer.

PRACTICAL EXAMINATIONS

The Associate Diploma Examination is the practical application of the knowledge of the Cecchetti Syllabi.

Candidates are expected to:

- Have a thorough knowledge of the male and female Advanced 1 syllabi
- Attend courses and lectures on the required subjects, and maintain a record of studies of courses attended (See list of courses to be covered below)
- Teach regularly at either grade or major levels, or a combination of both. The basic minimum expected is 150 hours of teaching per year (approximately 3 1/2 hours per week for 42 weeks)
- Enter students for examinations for at least two sessions during the two years (you may be a co-teacher during this period)
- Undertake further learning by reading technical publications, journals and manuals, by viewing videos/DVDs and television programs and attending theatre performances etc.
- Sit for Part 1 and Part 2 of the Associate Diploma Examination;
- Submit end of term assessments completed by your mentor on all specified subjects.
Failure to do so will result in the candidate's practical applications being rejected.

Part 1 Exam

Upon submission of the first practical examination application form, the candidate is required to submit sessions of their students' examination results.

Part 2 Exam

At the end of the two years you will take the final Part 2 examination, the Associate Diploma, which once successful completed along with the completion of all paperwork by both you and your Mentor, will allow you to become a fully registered, Cecchetti teacher.

Upon submission of the second practical examination application form, the candidate is required to add more recent results along with copies of those previously submitted with the part 1 application. The candidate may be a co-teacher over these sessions.

As these are teaching examinations it is essential that these examination results are submitted as these will assist the examiners with the assessment of the candidates teaching abilities.

Upgrade to CUA40320 Certificate IV in Dance Teaching and Management

This is currently under review and there will be no student intake in 2021.

Courses and Lectures

To be studied with and signed off in the Diary by qualified Cecchetti teachers – Licentiate or Fellows

- Analysis of classical technique 6 hours
- Study of syllabi – knowledge of Advanced 1 syllabi (Male & Female) 9 hours
- Arrangement of enchaînements and dances 6 hours
- Teaching Methodology 12 hours

External Studies

To be studied with and signed off in the Diary by qualified practitioners accepted by Cecchetti Ballet Australia

- Music 8 hours
- Applied Anatomy 10 hours
- Child Development 10 hours
- Health and Safety HLTF301B hours as dictated by course provider.
- Business Studies 10 hours

Prior learning in any of these areas will be considered by the Cecchetti National Council. Details of courses taken and tutors should be forwarded to Head Office for consideration.

Music

Examination pianists in each state – contact names and numbers on application to the National Office.

Anatomy

Physiotherapists who specialise in Dance Injuries – end of course assessment.

VIC: Joanne Maskrey joanne@bgfox.com.au
WA: Lisa Hutchinson lhutchinson@advancephysio.com.au
NSW: Debra Crookshanks physio4dancers@ozemail.com.au
SA: Anita Bruce kwbruce@senet.com.au
QLD: TBA

Childhood Development

Contact National Office for a list.

Health and Safety

HLTAID011 Provide First Aid – St Johns or equivalent in your state.

Business studies

TAFE short courses including Marketing strategies and book-keeping courses. Letters of recommendations from the candidates own Business Accountant with evidence supplied by the candidate of marketing strategies. In the instance where the candidate has not managed a business, a business course with an end of course assessment would be required, and with the candidate supplying suggested marketing strategies for a ballet school/business.

State Website Business Courses – Contact National Office for a list.

Courses should include:

- 1) Knowledge of business practice, fee structures, management of income and Expenses, as they pertain to a dance school.
- 2) Knowledge of, and adherence to the Dance Industry Code of Ethics (As set out in attachment)

PART 1 PRACTICAL EXAMINATION

Part 1 will be taken at either the main Centre or a country center where applicable. The candidate must set the class and supply the Pupils taking part in the Part 1 class. **As of January 2008, the 'pupils' need not be pupils of the Associate Diploma Part 1 candidate**. Pupils should either be working on the Grade or have passed the Grade in which the candidate is conducting the class, but must not have passed the grade above. No more than 4 pupils to be used however, extra pupils may be brought in for the short dance. Pupils must wear examination uniform not costumes, simple handheld props may be used.

A Pianist must be used, not recorded music.

Part 1 will be examined by two examiners, where possible 1 Interstate **and** 1 local examiner (minimum Category 3 Examiners). Duration: 1 hour & 30 minutes (plus 30 minutes discussion time for Examiners)

Where the tyranny of distance is an issue, candidates may apply to the National Council for dispensation with regard to having 2 Examiners examine the Part 1 examination.

Candidates must:

- a) have reached 18 years of age;
- b) hold the Associate Provisional Registration qualification in the Cecchetti method;
- c) have successfully completed the Advanced 1 examination. Either as Category A or B;
- d) have completed two years of teaching the Cecchetti method in a responsible position;

The Candidate will:

- I. Take a class (of four dancers) based on syllabus work of any level from Grade 2 upwards. This class should take 1 hour. The content of this class is left to the discretion of the candidate but should be a balanced class with respect to Barre, Port de Bras, Centre Practice, Adage, Pirouettes and Allegro. The class need not have set work content but should be relevant to the level chosen. Extra-curricular activities such as stretching, use of therabands etc should not be shown in this class.
- II. Show imaginative use of the syllabus, formations and patterns in choreography based on classical technique, at any of the above levels in a prepared arrangement for three or more dancers. Levels of dancers may differ from the class (maximum two minutes). (Recorded piano music may be used for dance only)
- III. Teach selected exercises or steps as requested by the examiner. The examiner can ask for the level chosen or one level above

Candidates must attain a minimum of 65/100 for the Associate Diploma Part 1 before attempting the Part 2 examination.

On successful completion of Part 1, candidates may then continue on to take Associate Diploma Part 2.

PART 2 PRACTICAL EXAMINATION

Part 2 must be taken at the Centre where 2, 3 or 4 pupils, and the pianist, will be provided by the State. The exam will be conducted by 2 Examiners of Category 3 level or above, preferably one of which examined Part 1 of this examination.

Duration: 1 hour and 30 Minutes (plus 30 minutes discussion time for the Examiners)

The Candidate will:

- i. Teach individual exercises as requested by the Examiner up to and including Grade 5. The candidate may be asked to demonstrate the teaching of a variety of exercises from various levels, up to and including Grade 5. Should it be required, the Examiner can assist the candidate with the syllabus at this point. Examiner to choose the most appropriate levels based on the examinations results submitted.
- ii. Conduct a one to one coaching session with one of the pupils from the class as selected by the Examiners. The one on one coaching may happen during the demonstration in (i) or if not, it will be requested at (ii).
- iii. Discuss general approach to teaching – how would you teach a particular step.
- iv. Show an understanding of basic anatomy throughout
- v. Demonstrate and discuss steps from the selected Advanced 1 exercises on the following pages.

On successful completion of this assessment, the candidate will be awarded Associate Diploma qualification and full registration status in Cecchetti Ballet Australia and C.I.C.B. – This will make the successful candidate eligible to use the initials 'A.C.B.A. - C.I.C.B. (Dip)' and to train and enter candidates up to and including Intermediate and for the Associate examination (This does not include Advanced 1).

This examination must be attempted within the 3rd year of attaining the Associate status. If a candidate fails to attain this qualification within 3 attempts the unsuccessful candidate will be advised to seek senior Cecchetti assistance for themselves and their students with their training and will not be permitted to enter candidates for examination at this point until they have successfully passed the Associate Diploma examination.

Unsuccessful candidates may re-take this examination within 12 months of an unsuccessful attempt as long as one of the previous Examiners is present.

Candidates must attain a minimum of 65/100 for the Associate Diploma Part 2 examination.

Teaching Restrictions:

Upon successful completion of the Associate Diploma Part 2 examination; - may teach and enter students up to and including Intermediate examination. **Excludes the Advanced 1 examination.**

Associate Diploma Part 2 – Advanced 1 Syllabi content

Port de bras

- 2nd set of Port de bras

Centre Practice:

Traditional Cecchetti exercises:

- Battement tendus et battement degagé with set ending
- Rond de jambe a terre en dehors et en dedans with set ending
- Battement frappes et petits battements with change of foot and 1st ending

Adage

- Pas de Chaconne
- Coupé fouetté

Pirouette

- Grand préparation pour pirouette en dedans

Allegro

The following basic movements in addition to those contained in the Grades and Intermediate syllabi.

- Sissonne changé en avant et en arrière
- Temps de cuisse dessus et dessous
- Brisé dessous
- Pas de basque en avant et en arrière

The following Allegro enchaînements from the Advanced 1 Syllabi

Monday: Assemblé, temps levé, assemblé, grand temps levé en avant et en arrière

Tuesday: Jeté battements en avant et en arrière

Wednesday: Jeté, single or double ronds de jambe sauté en avant et en arrière

Thursday: Glissade, jeté battu à la seconde, glissade, jeté battu à la seconde, deux jetés battus en attitude, assemblé coupé derrière, entrechat six (*grand changements*)

Friday: Entrechat quatre, royale, entrechat quatre, royale, trois entrechats quatre, grand changements (entrechat six)

Saturday: Temps levé chassé fouetté relevé OR Temps levé, chassé, fouetté sauté

Pointe Work: Centre exercises

1. Échappés changé, relevé derrière, échappés sans changer, relevé derrière, deux relevés passés en arrière, deux relevés en avant.
2. Échappé, soussus, relevé devant, un tour en dehors
6. Posé, coupé

APPENDIX A FORMS



Recognition of Prior Learning/Credit Transfer Request

Candidate Name: _____

Address: _____

Daytime Contact No: _____ Membership Number: _____

Email address: _____

	Request for RPL/Credit Transfer (Attach relevant documentation)	RPL Granted (H/O to complete)	\$40 Fee Paid
Business Studies			
Music			
Applied Anatomy			
Childhood Development			
HLTAID011 Provide First Aid (credit transfer)			N/C
Total amount payable			\$

Contact the National Office for payment details secretary@cecchettiballet.org 03 9489 5682

When submitting documentation for RPL, please ensure that information submitted is concise and pertinent to your RPL request. For Credit Transfer, please ensure that you supply a **CERTIFIED copy** of your current First Aid Certificate.

Date received:	Checked by:
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RECORD OF STUDIES

Associate Diploma

Name: _____ Membership No: _____

Please list below the date and results of previous Cecchetti examinations taken

	Date	Result
INTERMEDIATE		
ADVANCED 1		
ADVANCED 2 (if taken)		
ASSOCIATE		

Please give details of your teaching experience as an assistant teacher and/or in a responsible position.

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RECORD OF STUDIES (page 2)

Name of Course _____ Dates of attendance _____

Number of hours _____ Name of lecturer _____

Lecturer's Qualification _____

Lecturer's Signature _____

Name of Course _____ Dates of attendance _____

Number of hours _____ Name of lecturer _____

Lecturer's Qualification _____

Lecturer's Signature _____

Name of Course _____ Dates of attendance _____

Number of hours _____ Name of lecturer _____

Lecturer's Qualification _____

Lecturer's Signature _____

Name of Course _____ Dates of attendance _____

Number of hours _____ Name of lecturer _____

Lecturer's Qualification _____

Lecturer's Signature _____

END OF TERM ASSESSMENTS

Mentors will need to print off a copy of each of the following End of Term Assessments for each completed Term of work by the Candidate.

Should you not cover a particular subject in any given term, please submit the Assessment Page for the term, clearly marking 'Not covered this term'.

Required Term Assessments must be submitted prior to candidates taking each of the Part 1 and Part 2 practical examinations.

This paperwork is a mandatory element of the Associate Diploma qualification. Qualifications will not be granted until such time as all necessary paperwork has been completed by both the candidate and the mentor.



End of Term Assessment – This form is to be completed at the end of EACH term by the Candidate’s Mentor.

Teaching Methodology

Candidate Name:.....

Please tick appropriate grading

	Poor	Good	Excellent
Understanding of different physiological aspects of students			
Understanding of differing levels of flexibility and strengths			
Understanding of motor skill development			
Understanding of retention abilities at different ages			
Understanding of retention abilities at different ages			
Ability to create an interesting and musical class			
Ability to create a class to suit technical and intellectual level of students			
Understanding and knowledge of music			
Ability to converse with pianist successfully			

The above categories may be delivered holistically, individually or NOT in a particular term as designated by the Mentor. Please grade accordingly.

Signed by Candidate:

Signed by Mentor: Dated:

3rd Party Evidence

Candidate Name:

Associate Diploma

ASSESSMENT PLAN FOR Mentors

END OF TERM ASSESSMENTS

1. A thorough knowledge of the Advanced 1 Syllabi - for both female and male.

Should you not cover this subject in any given term, please submit the Assessment Page for the term, clearly marking 'Not covered this term'.

TERM (please circle box as appropriate)	One	Two	Three	Four	Five	Six	Seven	Eight

Signed by Mentor: Dated:

3rd Party Evidence

Candidate Name:

Associate Diploma

ASSESSMENT PLAN FOR TRAINERS

END OF TERM ASSESSMENTS

2. Analysis of "Classical Technique".

Should you not cover this subject in any given term, please submit the Assessment Page for the term, clearly marking 'Not covered this term'.

TERM (please circle box as appropriate)	One	Two	Three	Four	Five	Six	Seven	Eight

Signed by Mentor: Dated:

3rd Party Evidence

Candidate Name:

Associate Diploma

ASSESSMENT PLAN FOR TRAINERS

END OF TERM ASSESSMENTS

3. Arrangement of enchaînements and dances.

Should you not cover this subject in any given term, please submit the Assessment Page for the term, clearly marking 'Not covered this term'.

TERM (please circle box as appropriate)	One	Two	Three	Four	Five	Six	Seven	Eight

Signed by Mentor: Dated:

Cecchetti Ballet Australia Inc.

Candidate Name:

Associate Diploma

3rd Party Evidence

ASSESSMENT PLAN FOR TRAINERS

END OF TERM ASSESSMENTS

4. Teaching methodology.

Should you not cover this subject in any given term, please submit the Assessment Page for the term, clearly marking 'Not covered this term'.

TERM (please tick box as appropriate)	One	Two	Three	Four	Five	Six	Seven	Eight

Signed by Mentor: Dated:

Appendix - Suggested Reading

This list is by no means comprehensive, but was compiled from titles suggested by practising teachers of dance throughout Australia. Teachers are encouraged to read beyond this list if possible. Books published by Ausdance and Dance UK are available from the Ausdance National Secretariat, those published by teaching organisations are available direct from those offices. Many organisations publish comprehensive lists of syllabi, audio and video tapes, theory and anatomy books for their members.

EFFECTIVE TEACHING METHODS

BALLET

Kostrovitskaya, V.

1987. 100 Lessons in Classical Dance: The Eight Year Program of Leningrad's Vaganova Choreographic School. Limelight editions, New York, N.Y.

Lawson, Joan,

1980. The Principles of Classical Dance.

Alfred A.

Knopf, New York

Warren, G.W.

1986: The Art of Teaching Ballet: Ten Twentieth Century Masters. Gainesville, Florida USA: University Press of Florida

Warren, G.W.

1989: Classical Ballet Technique. Gainesville, Florida USA: University of South Florida Press

Woolliams, A.

1978: Ballet Studio. New York, USA: Mereweather Press, Inc.

CONTEMPORARY DANCE

Cohan, R.,

1986. The Dance Workshop. Gaia Books, London

Kostelane,

1993. Merce Cunningham: Dancing in Space and Time. Dance Books, NY

Lewis, D.,

1984. The Illustrated Dance Technique of Jose Limon. Harper & Row, New York

FOLK DANCE

Walker, Margaret, Nicky lo Bianco, ed.,

1992. Opening the Door to Dance. Ausdance, Canberra

Weikart, Phyllis S.,

1989. Teaching Movement and Dance. The High Scope Press, Michigan

TAP DANCE

Rees, Heather,

2004. Tap Dancing Rhythm in Their Feet. The Crowood Press,

JAZZ DANCE

Giordano, Gus.

1992. Jazz Dance Class Beginning Thru Advanced. Princeton Book Company, New Jersey

Stearns, Marshall & Jean,

1966. Jazz Dance. The Story of American Vernacular Dance. The Macmillan Company, London

CHILD DEVELOPMENT

Arnheim, Daniel, D.

1973. Developing Motor Behaviour in Children: a balanced approach. Mosby, St Louis

Donaldson, Margaret.

1987. Children's Minds. Fontana Press, London

Fontana, David,

1986. Teaching and Personality. Blackwell, Oxford; New York

Holt, John,

1982. How Children Fail. Delacorte Press/Seymour Lawrence, New York

Kagan, Jerome,

1984. The Nature of the Child. Harper & Row, New York

Piaget, J.,

1976. The Psychology of the Child. Basic Books, New York

Thomas, B.,

1993. Psychology, Child Development and Learning. Royal Academy of Dancing, London

Williams, Linda VerLee.

1986. Teaching for the Two-Sided Mind: A guide to right brain/left brain education. Touchstone ed., Simon & Schuster, New York

CAREER DEVELOPMENT

Tertiary Dance Council of Australia,

2003. Further Studies in Dance: A Guide for Australian Students. Australian Dance Council Ausdance, Canberra

Whitley, Ann.

1995. Look Before you Leap. An Advice and Rights Guide for Choreographers. Dance UK, London

HISTORY - AUSTRALIAN

Andrews, Shirley

1979. Take Your Partners - Traditional Dancing in Australia. Griffin Press Ltd, Netley, South Australia

Bellew, Peter, ed.,

1945. Pioneering Ballet in Australia. Craftsman Bookshop, Sydney

Brisbane, Katharine, ed.,

1991. Entertaining Australia: an illustrated history. Currency Press, Sydney

Brown, Ian F.

1967. The Australian Ballet. Longmans of Australia Pty Ltd

Challingsworth, Nell

1994. Australia's Dancing Heritage - Stories of the 19th Century. Go Dancing Publications,

Ringwood, Victoria

Challingsworth, Nell,

1978. Dancing down the Years. The Romantic Century in Australia. The Craftsman Press, Melbourne

Dunlop MacTavish, Shona,

1987. An Ecstasy of Purpose The Life and Art of Gertrud Bodenwieser. Published by S. Dunlop MacTavish and Les Humphrey & Associates

Dyson, C.

1994. The Ausdance Guide to Australian Dance Companies. AGPS Canberra, ACT for the Australian Dance Council Ausdance National Secretariat

Hollinshed, Marjorie,

1987. In Search of Ballet in Australia. Boolarong Publications, Brisbane

Lisner, Charles,

1979. My Journey through Dance. University of Queensland Press

Pask, Edward H.,

1979. Enter the Colonies Dancing. A History of Dance in Australia 1835-1940. Oxford University Press, Melbourne

Pask, Edward H.,

1982. Ballet in Australia. The Second Act 1940-1980. Oxford University Press, Melbourne

Salter, Frank.

1980. Borovansky The Man Who Made Australian Ballet. Wildcat Press, Sydney

HISTORY - GENERAL

Banes, Sally,

1980. Terpsichore in Sneakers. Houghton Mifflin

Clarke, Mary and Crisp, Clement,

1974. Ballet. An Illustrated History. A & C Black, London

Cohen, Selma Jean, ed.,

1965. Seven Statements of Belief. Wesleyan University Press

De Mille, A.

1963. The Book of the Dance. Golden Press, New York

Ellfeldt, M.

1979. Dance from Magic to Art. William C. Brown Publishers

Kreemer, Connie,

1987. Further Steps Fifteen Choreographers of Modern Dance. Harper & Row, New York

Mazzo, Joseph H.

1977. Prime Movers The Makers of Modern Dance in America. Princeton Books

Macdonald, Nesta,

1975. Diaghilev Observed by Critics in England and the US 1911-1929. Dance Horizons and Dance Books Ltd

Schonberg, B & C,

1989. World Ballet and Dance 1989-1990. Dance Books, London

Sorell, Walter,

1967. The Dance through the ages. Thames and Hudson, London

Sorell, Walter,

1981. Dance in its time the emergence of an art form. Amber Press/Doubleday, New York

PRODUCTION

CREATE Australia,

1994. National Live Theatre Technology Competency Standards

Schlaich, Joan, & DuPont, Betty,

1988. Dance: The Art of Production. Princeton Book Company, New Jersey

TEACHING METHOD

Australian Teaching Council.

National Competency Framework for Beginning Teachers and Case Studies Illustrating National Competency Framework. (ATC, PO Box 321 Leichhardt, NSW 2040)

Department of Education, Queensland,

1994. Principles of Effective Learning and Teaching. Publishing Services for Studies Directorate, Queensland

Dickson-Place, G.

1988. Music in the Dance Studio. Royal Academy of Dancing, London

Gray, Judith A.

1989. Dance Instruction Science Applied to the Art of Movement. Human Kinetics Books, Champaign, Illinois

Hawkins, Alma M.,

1988. Creating Through Movement. Princeton Book Company, New Jersey

Martyn, Laurel,

1985. Let them Dance. A Preparation for Dance and Life. Dance Books Ltd, London

Sherbon, Elizabeth,

1990. On the Count of One. A capella books, Pennington, New Jersey

SAFE DANCE PRACTICE

Association of Relatives and Friends of the Mentally III,

About Anorexia and Bulimia. Pamphlet. Perth, WA, 1994. (Also contains an excellent reading list.)

Arnheim, Daniel D.

1991. Dance Injuries, Their Prevention and Care. Third edition, Princeton Book Company, Princeton New Jersey

Australian Red Cross,

1995. First Aid Responding to Emergencies. Times Mirror International Publishers Pty Ltd, Artarmon, NSW

Brinson, Peter, and Dick, Fiona,

1996. Fit to Dance? The Report of the National Inquiry into Dancers' Health and Injury. Dance UK

Byrne, John; Hancock, Shirley; McCormack, Moira,

1993. Body Basics. The Principles and Practice of Classical Technique. Royal Academy of Dancing, London

Calais, Blandine,

1996. Anatomy of Movement Exercises. Eastlands Press, Seattle, USA

Clarkson, M. & Skrinar, M.,

1988. The Science of Dance Training. Human Kinetic Books, Champaign, Illinois, USA

Como, William,

1966, Volumes 1 & 2. Raoul Gelabert's Anatomy for the Dancer, with exercises to improve technique and prevent injuries. Dance Magazine Inc., New York

Egger, G. & Champion, N.

1990: The Fitness Leaders Handbook. Kenthurst, NSW, Australia: Kangaroo Press Pty Ltd

Fitt, Sally. S.

1988. Dance Kinesiology. New York, N.Y., USA: Schirmer Books

Foley, Mark,

1991. A Handbook for Dance Floors. Dance UK

Geeves, Tony, ed. Trotter, H.,

1990. The Safe Dance Project Report. The Australian Dance Council Ausdance, Canberra

Geeves, Tony, ed. Trotter, H.,

1997. Safe Dance II. The Australian Dance Council Ausdance, Canberra

Grieg, V.

1994: Inside Ballet Technique: Separating anatomical fact from fiction in the ballet class. Pennington, N.J., USA: Princeton Book Co.

Garrick, James G. & Radetsky, Peter,

1986. Peak Condition. Crown Publishers, Inc. New York

Gerber, Kim,

1997. Warm-up/Cool-down (Safe Dance) Manual, Junior Level. Australian Dance Assessment Program, Sydney

Gray, H. & Goss, C.

1973. Gray's Anatomy. Lea & Lebigier, Philadelphia

Howse, J. & Hancock, S.

1992. Dance Technique and Injury Prevention. A & C Black, London

Kapit/Elson,

1993. The Anatomy Colouring Book. Harper & Collins, New York

Kendall, F. & McCreary, E.

1979. Muscles, Testing and Function. Williams and Wilkins Baltimore, USA

Nagrin, D.,

1988. How to Dance Forever Surviving Against the Odds. William Morrow Publishers, New York

Oakden-Patch, Phillippa,

1997. ADAP (Safe Dance) Manual for Dance Teachers. Australian Dance Assessment Program, Sydney

Sparger, C.,

1949. Anatomy and Ballet. A & C Black, London

Spilken, Terry L,

1990. The Dancers Foot Book A Complete Guide to Footcare. Dance Horizons, Princeton Book Co.

Thompson, C.

1977: Manual of Structural Kinesiology. C.V. Mosby, St Louis, Mo., USA

Vincent, L.M.

1980. The Dancer's Book of Health. Dance Books Ltd., London

Watkins, Andrea,

1990. Dancing Longer Dancing Stronger. Princeton Book Company, New Jersey

Videos

Smart Dance, video & poster.

Ausdance NSW

Ballet Floor Barre.

Nicole Vass, PO Box 425, Neutral Bay, NSW 2089

PROFESSIONAL PRACTICE

Banks and the Small Business Advisory Service in each State provide very practical and useful resource material on specific areas of interest, e.g. setting up, preparation of business plan, etc. Generally, Government publications are good because they are cheap and easy to obtain. Text books can be expensive and often contain irrelevant material for small businesses. The books listed here have been recommended because they are not too technical and are very 'user friendly'.

Australian Taxation Office,

1994. The Small Business Kit A Tax Guide for New Small Businesses: helping you get it right the first time. AGPS, Canberra

Australian Taxation Office,

1995. A Guide to Keeping Your Business Records: helping you get it right the first time. AGPS, Canberra, ACT

English, J.W.

1995. How to Organise and Operate a Small Business in Australia. Allen & Unwin, St Leonards, NSW

McMahon, R.G.P.

1986. Financial Management for Small Business. CCH Australia, North Ryde, NSW

NIESS Better Business.

Preparing a Business Plan. AGPS Press, Canberra, ACT

Reynolds, W., Savagh, W., Williams, A.

1994. Your Own Business A Practical Guide to Success. Nelson, South Melbourne, Victoria

Williams, S., Sims, B.,

1993. The Australian Small Business Guide. Penguin Books, Ringwood, Victoria

Appendix A

Remember Rice: *Rest Ice Compression Elevation*

For Soft Tissue Injuries

Injuries to muscles, ligaments and other soft tissues can occur with or without a fracture. If you do not suspect a fracture, control bleeding with compression, elevation and rest. Apply ice after bleeding is controlled and seek an accurate diagnosis from a qualified medical practitioner as soon as possible.

Rest

Avoid any movements or activities which cause pain. Help the patient into the most comfortable position. If you suspect head, neck or back injuries, leave the patient lying flat.

Ice

Once any bleeding has been controlled, apply a wrapped ice pack or cold compress. Cold helps reduce swelling and eases pain and discomfort.

Compression

Apply a firm supporting bandage to give an even pressure over the injured area. Use light padding under the bandage if the pain is severe.

Elevation

Elevating the injured area helps slow the flow of blood and reduces swelling. If possible, raise the injured area above the level of the heart. Remember, do not attempt to elevate a part you suspect is fractured until it has been splinted or fully immobilised.

This is the latest (2007) information from the Australian Red Cross publication First Aid Responding to Emergencies. This excellent manual has been prepared for use in connection with First Aid training courses, and it is strongly recommended that all teachers of dance undertake one of the courses offered in their city or region by the Australian Red Cross or other authorised First Aid training organisation.

For further information refer to the Australian Red Cross 'First Aid Handbook (2007 edition)'.

Appendix B

Dance Industry Code of Ethics*

This code has been devised by leading representatives of Australia's studio teachers to inform the public of the ethical standards expected by the profession of its practitioners. It should be prominently displayed in the studio.

1. Clearly defined aims should be stated by studio principals, setting out the broad goals to be achieved by the school. A similar set of objectives should be stated which outlines the benefits a pupil can expect to receive through the teaching staff's conscientious implementation of them.
2. Studio principals should ensure that their school is capable of providing any services claimed.
3. Studio principals should employ teaching staff with the experience, knowledge and/or qualifications required by the levels and techniques to be taught. Student teachers should be trained and supervised to ensure maintenance of the school's teaching standards.
4. Studio principals should provide appropriate assessment procedures and should ensure that students and parents receive or have access to advice when necessary.
5. Studio principals should conform to sound business practice.
6. Studio principals and individual teachers should ensure that classes are of a size appropriate to the levels and techniques being taught. Students in each class should be of a compatible age and standard if possible.
7. Studio principals and individual teachers should ensure that facilities provided: conform with minimum safety and space requirements have suitable flooring, with a safe surface designed and constructed to minimise risk of injury.
8. Individual teachers should use adequate and flexible teaching skills to create a productive learning environment. Individual teachers should:
 - o strive to foster a love of dance
 - o demonstrate professional attitudes, including punctuality, reliability and responsible care of students
 - o strive to develop self-discipline and self-motivation in the students
 - o encourage and support the individual in class and performance
 - o transmit general concepts of movement in addition to those of a particular dance style
 - o strive to develop in the students an appreciation of the characteristic style of each specific technique taught.
9. Individual teachers should recognise the role of dance in the development of the whole person. They should also seek to recognise and develop each student's potential, whether it lies in dance or in related fields, and offer appropriate guidance for further progress.
10. Individual teachers should endeavour to recognise physical anomalies, modifying the teaching and seeking medical advice when necessary. The teaching and choreography must be anatomically safe, and teachers must be prepared to deal with medical emergencies.
11. Individual teachers should take responsibility for seeking further knowledge in all aspects of their work.
 - * Note: Some Organisations currently adhere to their own codes of ethics which address specific organisational needs

Appendix C

Parents' Code of Behaviour

The Parents' Code of Behaviour is reproduced from Safe Dance II by Tony Geeves, published by Ausdance in 1997. It is reprinted with the permission of the author.

In the area of vocational dance where the student is often a high achiever, perceived pressure to please parenting figures can add to the stress, both positive and negative, of daily living and growing. The following suggestion for a code of behaviour for parents is intended to support them in their efforts to reassure their offspring that dance is for the child's own enjoyment and that they are loved for themselves rather than for their achievements.

- If children are interested, encourage them to dance. However, if children are not willing to dance, do not force them.
- Encourage dance students to see live professional performances as often as possible.
- Focus upon the child's efforts and performance rather than the overall outcome of the examination, performance or audition. This assists children in setting realistic goals related to their ability by reducing the emphasis on winning.
- Teach children that an honest effort is as important as a victory, so that the results of each examination or performance are accepted without undue disappointment.
- Encourage children to always participate according to the rules.
- Never ridicule or yell at a child for making a mistake or not passing an examination.
- Remember, children are involved in dance for their enjoyment, not yours.
- Remember, children learn best from example. Applaud good performances by all of the performers.
- If you disagree with an examiner, adjudicator or critic, raise the issue through the appropriate channels rather than question the official's judgment in public.
- Support all efforts to remove verbal and physical abuse from dance activities.

Adapted from National Aussie Sport Program coaching manual—Australian Sports Commission, Bruce, ACT

Appendix D Background

The concept of some form of accreditation process for teachers of dance has been discussed within the dance community for many years. Following an extensive survey of Australian dance teachers by Ausdance (then the Australian Association for Dance Education) in 1986, a Code of Ethics was formulated, and Ausdance then commissioned and published the Dancers' Transition Report (Catherine Beall) and the Safe Dance Project Report 1990 (Tony Geeves), all of which pointed to a need for national standards. The Code of Ethics and recommendations from these reports were also incorporated into the Box Hill College of TAFE course for studio teachers.

Following an approach by Ausdance ACT in 1994, Arts Training ACT received funding from the ACT Vocational Training Authority to investigate the accreditation of dance teachers. A management committee commenced work in 1994, and in February 1995 a consultant, Kris Newton of Cervelle Consulting, was employed. Ms Newton had had considerable experience with Arts Training and with other education and training matters.

The task of the consultant was to set up an initial industry reference group to put together a working paper as the basis for wider industry consultation. The management committee held open forums to discuss the competencies being developed and papers were circulated widely. An industry advisory group was brought together in June 1995 to further refine the competencies and recommend a national meeting of dance teaching organisations.

The first national meeting of teaching organisations was convened by Ausdance in Canberra on 25 September 1995 at which participants agreed to proceed with the project at a national level. They met again in Canberra on 9 April 1996 and elected a steering committee to:

- a) Consult nationally to further develop the ACT draft competencies for teachers of dance in order to have the competencies endorsed nationally.
- b) Identify existing industry teacher registration systems and then consult nationally to develop processes whereby present registration systems would be harmonised on a national level without taking away the independence of the individual teaching societies.
- c) Develop a Teacher's Guide or Handbook based on the competencies and include detailed information elaborating on and underpinning the competencies and detailing further resources, e.g. reading materials, videos or tapes, modules of training available, etc.
- d) Consult nationally on the implications for the school sector; the outcome would be to distribute material to departments of education on the dance industry's requirements for the provision of dance teaching in schools.

This is a long-term project. A process was agreed to in April 1997 by teaching organisations for the development of competencies and training packages, and it is hoped that by 2000 a

form of national accreditation will be in place. In the meantime, this document, the Australian Guidelines for Dance Teachers, based on the draft guidelines developed during the wide consultation process undertaken by the ACT management committee in 1995, has been published in 1997 for use by teachers, students and parents.

List of Project Management committees in previous related projects

Australian Guidelines for Dance Teachers Steering Committee (1996/97)

Robina Beard (President, Cecchetti Society of Australia) (Chair)

Christine Battisson (Folk Dance Australia)

Ralph Buck (Queensland Department of Education)

Fiona Campbell-Hicks (International Dancers TINYTOTS Syllabus)

Paul Costigan (Arts and Recreation Training ACT)

Penelope Lancaster (Australian Dance Assessment Program)

Janine McGrath (Southern Federation of Dance)

Priscilla Ruffell (Co-opted. Freelance dance teacher)

Bronwyn Watkins (Administrator, Royal Academy of Dancing)

Julie Dyson (Ausdance National Secretariat) (Facilitator)

[Note: Steering Committee members did not represent their societies, but were elected on behalf of all dance teaching organisations]

The ACT Dance Teacher Registration Pilot Project (1994/95)

Project Management:

Jennifer Kingma (Ausdance ACT Executive Officer) (Chair)

Paul Costigan (Arts Training ACT)

Julie Dyson (Ausdance National Secretariat)

Jane Haigh (Ausdance ACT)

Glenys Harris (Ausdance ACT)

Paige Gordon (Independent artist)

Kris Newton (Cervelle Consulting, Research Officer)

Safety Issues for Studio Teachers (Tasmania, 1992)

Project Management:

Penny Driessen (Tasmanian Arts Industry Training Board Executive Officer) (Chair)

Lesley Graham (TAITB and Ausdance Tas)

Michelle Walters (Ausdance Tas)

Rosemary Bennett (University of Tasmania at Launceston)

Marie Burridge (Studio Teacher)

Kim Roe (Studio Teacher)

Sharon Shirley (Studio Teacher)

Faye Wilson (TASFAC representative)

Melina Henderson (TAITB research officer)

Safe Dance Project Report by Tony Geeves (1990)

Project Management:

Hilary Trotter (Ausdance National Secretariat)

Julie Dyson (Ausdance National Secretariat)

Janet Karin (National Capital Ballet School)

Dancers' Transition Report by Catherine Beall (1989)

Project Management:

Marion Jacka (Media, Entertainment and Arts Alliance)

Hilary Trotter (Ausdance National Secretariat)
Julie Dyson (Ausdance National Secretariat)

Industry Code of Ethics (1986/87)

Project Management:

Janet Karin (National Capital Ballet School)
Hilary Trotter (Ausdance National Secretariat)
Julie Dyson (Ausdance National Secretariat)

AUSTRALIAN GUIDELINES FOR DANCE TEACHERS ARE ENDORSED BY THE FOLLOWING ORGANISATIONS

- ACT Regional Committee of Highland Dancing
- Australian Dance Assessment Program (Australian Dance Vision)
- Australian Dance Council - Ausdance
- Australian Dancing Society
- Australian Institute of Classical Dance
- Australian Teachers of Dancing Ltd
- Ballet Australasia & National Dancing Association
- Borovansky Memorial Australian Academy of Dancing
- British Ballet Organisation
- British Dancing Association, Modern Branch
- British Dancing Association, Stage Branch
- Cecchetti Society of Australia
- Commonwealth Society of Teachers of Dancing
- Contemporary Dance Association
- CREATE Australia
- Dance Corp Dance Studios
- Dance Therapy Association of Australia
- Federal Association of Teachers of Dancing
- Folk Dance Australia
- Gold Coast Combined Dance Teachers Association Ltd
- Imperial Society of Teachers of Dancing
- International Dance Teachers Association
- International Dancers Tinytots Syllabus
- Middle Eastern Dance School
- National Capital Ballet School
- Royal Academy of Dancing
- Society of Australian Teachers of Dancing, Stage Branch
- Southern Federation of Dance
- Spanish Dance Institute
- The Dance Factory
- The Desert Flowers

Tertiary Dance Council Australia:

- Australian Ballet School
- Box Hill Institute - Centre for Performing Arts
- Adelaide Institute of Performing Arts TAFE
- Deakin University, Melbourne Campus

- National Aboriginal and Islander Skills Development Association, NAISDA College of Dance
- Queensland University of Technology, Kelvin Grove Campus
- University of Adelaide*
- University of Melbourne - Institute of Education*
- University of NSW
- University of Tasmania at Launceston*
- University of Western Sydney - Nepean
- Victorian College of the Arts, School of Dance
- Victoria University of Technology, Footscray Campus
- Wesley Institute
- Western Australian Academy of Performing Arts, Edith Cowan University

* Studies in dance have ceased at these institutions and they are no longer members of the Tertiary Dance Council of Australia

GUIDE TO INTERPRETING THE CRITERIA FOR EXAMINATION MARKING

Associate Diploma Part 1 Practical Examination

1. Class content and balance20 Marks
 - Balance and structure of class
 - Balance between set work and free work
 - Demonstration of artistic quality and creativity
2. Observation of general and individual faults20 Marks
 - An ability to recognise faults
 - An ability to correct faults
3. Effectiveness of corrections.....20 Marks
 - An ability to communicate the corrections to the students
 - Teaching strategies and use of imagery
4. Rapport with the students and pianist, and tonal quality20 Marks
 - Clear and encouraging communication skills to the students
 - Clear and appropriate instructions with good tonal qualities to the pianist
5. Awareness of musical elements 10 Marks
 - Awareness of musical elements (rhythm)
 - An ability to communicate the above to the students
6. Group arrangement. 10 Marks
 - Appropriate musical selection
 - Appropriate choreographic content for the level of the students
 - Spatial awareness

Marking Scale for Associate Diploma Part 1 Examinations

Marks out of 10

10	Excellent
9	Very Good
8	Good
7	Satisfactory
0-6	SNYA

Mark out of 20

19-20	Excellent
17-18	Very Good
15-16	Good
13-14	Satisfactory
0-12	SNYA

Associate Diploma Part 2 Practical Examination

1. Observation of general and individual faults20 Marks
 - An ability to recognise fault
 - An ability to correct faults

2. Effectiveness of corrections.....20 Marks
 - An ability to communicate the corrections to the students
 - Teaching strategies and use of imagery

3. Methods of teaching and awareness of the adaptation to differing physique and gender.....20 Marks
 - Knowledge with consideration to diversity of physique
 - Knowledge with consideration to diversity of gender
 - Knowledge with consideration to diversity of age
 - Knowledge with consideration to anatomical differences encountered in pointe work

4. Knowledge, rapport, clarity and rhythm when teaching the syllabus.....20 Marks
 - Rapport with students
 - Clear, concise and rhythmical instructions
 - Good tonal qualities
 - Abilities to communicate the joy of dance
 - Knowledge and understanding of the syllabus

5. Musical instructions, rapport with the pianist and use of the voice.....10 Marks
 - Clear and appropriate instructions to the pianist
 - Use of appropriate 'Music' terminology
 - Rapport with pianist

6. Knowledge of the Advanced 1 Syllabi.....10 Marks
 - Knowledge of the syllabi (both Male and Female)
 - An ability to demonstrate within their own facility with upper body quality and poise.

Marking Scale for ASSOCIATE DIPLOMA Part 2 Examinations

Marks out of 10

10	Excellent
9	Very Good
8	Good
7	Satisfactory
0-6	SNYA

Mark out of 20

19-20	Excellent
17-18	Very Good
15-16	Good
13-14	Satisfactory
0-12	SNYA

EXAMINATION REPORT FORMS

CECCHETTI BALLET AUSTRALIA ^{INC}

A Member of Cecchetti International – Classical Ballet



PROFESSIONAL EXAMINATION

ASSOCIATE DIPLOMA PART 1

NAME OF CANDIDATE

CANDIDATE NUMBER

DATE

VENUE

	MARKS ATTAINABLE	MARKS GIVEN
Class content and balance	20	
Observation of general and individual faults	20	
Effectiveness of correction	20	
Rapport with the students and pianist, and tonal quality	20	
Awareness of musical elements	10	
Group arrangement	10	
Total	100	0.0
COMMENT		
PART 1 EXAMINERS		RESULT

Candidates must attain a minimum of 65/100 for the Associate Diploma Part 1 before attempting the Part 2 examination.

A copy of the Part 1 Report Form is to be presented to the Part 2 Examiner by the State Secretary, prior to the Part 2 Examination.

FURTHER COMMENTS

Explanatory Notes - Associate Diploma Part 1

The result of the examination is then given as below:

Awarded	65+ marks
Not Awarded	0-64 marks

CECCHETTI BALLET AUSTRALIA ^{INC}

A Member of Cecchetti International – Classical Ballet



PROFESSIONAL EXAMINATION	ASSOCIATE DIPLOMA PART 2
NAME OF CANDIDATE	
CANDIDATE NUMBER	
DATE	
VENUE	

	MARKS ATTAINABLE	MARKS GIVEN
Observation of general and individual faults	20	
Effectiveness of corrections	20	
Methods of teaching and awareness of adaptation to differing physique and gender	20	
Knowledge, rapport, clarity and rhythm when teaching the syllabi	20	
Musical instructions, rapport with the pianist and use of voice	10	
Knowledge of the Advanced 1 Syllabi	10	
Total	100	0.0
COMMENT		
Part 1 Result	100	
Combined Part 1 and Part 2 Result	200	0.0
Part 2 EXAMINERS		RESULT

Candidates must attain a minimum of 65/100 for the Associate Diploma Part 2 in order to achieve successful result.

FURTHER COMMENTS

Explanatory Notes - Associate Diploma Part 2

The result of the examination is then given as below:

Awarded	65+ marks
Not Awarded	0-64 marks

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