



Australian Government

Department of Education, Employment
and Workplace Relations

CUA11

Live Performance Training Package

USER GUIDE



User Guide

Live Performance Training Package (CUA11)

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First published: July 2011
ISBN: 978-1-921927-93-5
Print Version No: 1
Release Date: November 2011

Printed by: Finline Printing
130 Browns Rd
Noble Park VIC 3174

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Transition from Accredited Courses to National Qualifications

In 2010 there were some 90 accredited courses in dance or performing arts delivered by just over 40 registered training organisations (RTOs) around Australia. Over 70% of RTOs were private training providers, with senior secondary schools, TAFE colleges and tertiary institutions making up the remainder.

RTOs can continue offering their courses until the date on which accreditation expires. If the outcome of an accredited course is covered by a national qualification, RTOs are expected to replace their accredited course with the relevant national qualification. Because the team developing the national dance qualifications had access to a significant number of curriculum documents, it is likely that RTOs with an accredited course in dance should be able to find an equivalent qualification. Those whose courses have a broader performing arts outcome or a very specific target group, may find some gaps in the units of competency available, but these can be addressed through the Training Package continuous improvement process. The case studies on Brent Street and NAISDA provide examples of how this can be done.

Australian Skills Quality Authority (ASQA)

From 1 July 2011, the Australian Skills Quality Authority (ASQA)¹ became the national regulator for the vocational education and training (VET) sector in Australia. However, the transition from state- and territory-based regulation will continue in stages throughout 2011–12:

- ASQA regulation of New South Wales, the Australian Capital Territory and the Northern Territory commenced on 1 July 2011.
- Queensland, South Australia and Tasmania will transfer to ASQA by the end of 2011.
- Depending on the nature of their course provision, some providers in Victoria and Western Australia transferred to ASQA on 1 July 2011.

All RTOs and organisations interested in becoming RTOs, should keep abreast of developments with ASQA since it will be responsible for RTO registration and renewal, auditing and scope of registration for the majority of RTOs in Australia.

¹ For more information, visit the ASQA website at <<http://www.asqa.gov.au>>.

Adding national qualifications to an RTO's scope of registration

As RTOs consider the transition to national qualifications, they should be open to doing things differently. Rather than expecting qualifications to mirror the structure of their courses, they should approach the exercise from the perspective that each qualification provides a framework of core and elective units which allows RTOs to tailor outcomes to suit particular training needs or target groups. Within each dance qualification, for example, it is possible to select units so that students specialise in a single dance style or receive training in more than one style. This means that RTOs could offer a Certificate IV in Dance with a number of streams – one that specialises in ballet, another that offers jazz and tap, while a third stream might involve ballet and contemporary.

The process for adding national qualifications to an RTO's scope of registration is outlined below.

Step one: Identify the relevant qualification/s or skill set/s

This involves comparing the:

- vocational outcomes of courses with those of qualifications or skill sets in the Live Performance Training Package
- content of course units or modules with that of units in the Training Package.

Issues that may arise in this mapping exercise are listed below.

- There may not be a neat match between the outcomes of, for example, a Training Package Diploma and an RTO's accredited course at Diploma level.
- Even if outcomes are equivalent, there may be significant differences between the way a national qualification is structured and the way an RTO has structured its equivalent level course.
- Content of course units is sometimes spread across more than one Training Package unit.
- Content of accredited course units is covered in Training Package units at a different AQF level.
- The core units of qualifications may cover content not included in the accredited course.
- The Training Package may contain units which cover additional content of interest to the RTO in terms of its target group.
- Course units may have been written with a focus on what needs to be learned, rather than on the way knowledge is applied. If so, content may be found in the 'Required knowledge' section of units, rather than in elements and performance criteria.

Step two: Organise resources

This involves:

- identifying existing resources that can be re-purposed to support delivery and assessment of core and elective units of competency in the chosen qualification/s and/or skill set/s
- developing new resources as required.

Step three: Develop training and assessment strategies

This involves developing strategies for:

- each qualification an RTO plans to add to their scope of registration
- each target client group within a qualification.

Training and assessment strategies are summary documents and many templates (all similar) can be found on the internet, often on the websites of state training authorities. Watch the ASQA website for any templates and guidance that might become available as they assume responsibility for regulating the VET sector.

As a general guide, training and assessment strategies should include reference to:

- engagement with industry
- description of target client group
- course structure, e.g. core and elective units
- mode of delivery, e.g. face-to-face, online, full-time, part-time, in the workplace
- delivery strategy
- learning resources, facilities and equipment required
- staffing
- assessment methods
- approach to assessment validation.

Step four: Amend scope of registration

This involves submitting required documentation to the relevant regulating body and paying fees associated with adding qualifications or units of competency to the RTO's scope of registration.

Certificate II in Dance in Victoria

In Victoria, a Certificate II in Dance is accredited until the end of June 2012. The full curriculum for this state accredited course is publicly available² and was one of the source documents used during the development of the national dance qualifications. This means that RTOs offering the Victorian course should be able to make the transition to the national qualification with relative ease.

The table below provides an overview of how the content of the accredited course is covered in CUA20111. Three options for electives are provided as examples of how CUA20111 could be tailored to different target groups.

21764VIC Certificate II in Dance	CUA20111 Certificate II in Dance	
<i>Complete all 10 core units</i>	<i>Complete 7 core and 3 elective units</i>	
Core units	Core units	Comments
CUEIND01B <i>Source and apply entertainment industry knowledge</i>	BSBWOR203A <i>Work effectively with others</i>	Equivalent to CUECOR02B
CUFSAF01B <i>Follow health, safety and security procedures</i>	CUADAN201A <i>Develop basic dance techniques</i>	Covers content of VBQU066
HLTFA1A <i>Apply basic First Aid</i>	CUADAN202A <i>Incorporate artistic expression into basic dance performances</i>	Covers content of VBQU068
CUECOR02B <i>Work with others</i>	CUAOHS101A <i>Follow basic safe dance practices</i>	Covers aspects of CUFSAF01B with additional content on safe dance practices
CUVCOR11A <i>Source information on history and theory and apply to own area of work</i>	CUAOHS201A <i>Develop a basic level of physical condition for dance performance</i>	Covers content of VBQU065
VBQU065 <i>Develop a basic level of physical condition for dance performance</i>	CUAPRF201A <i>Prepare self for performances</i>	Covers content of VBQI067

² Available from the Training Support Network website at <<http://trainingsupport.skills.vic.gov.au>> Select 'Curriculum' and scroll to course number 21764VIC Certificate II in Dance.

21764VIC Certificate II in Dance	CUA20111 Certificate II in Dance	
VBQU066 <i>Develop basic dance techniques</i>	CUFIND201A <i>Develop and apply creative arts industry knowledge</i>	Covers content of CUEIND01B
VBQU067 <i>Prepare self for a dance performance</i>	Elective units – Option 1	Comments
VBQU068 <i>Refine basic dance techniques</i>	CUADAN301A <i>Explore rhythm in the context of dance or movement technique</i>	Integrates content of VBQ068 and VBQU069
VBQU069 <i>Apply basic dance techniques for performances</i>	CUVRES201A <i>Source information relevant to own arts practice</i>	Replaces CUVCOR11A
	HLTFA201A <i>Provide basic emergency life support</i>	Replaces HLTFA1
	Elective units – Option 2	Comments
	CUADAN304A <i>Develop dance improvisational skills</i>	Covers content of VBQU069 in the context of improvisation
	CUVRES201A <i>Source information relevant to own arts practice</i>	Replaces CUVCOR11A
	HLTFA201A <i>Provide basic emergency life support</i>	Replaces HLTFA1
	Elective units – Option 3	Comments
	CUAPRF307A <i>Develop performance techniques</i>	Covers content of VBQU069
	CUVRES201A <i>Source information relevant to own arts practice</i>	Replaces CUVCOR11A
	HLTFA201A <i>Provide basic emergency life support</i>	Replaces HLTFA1

Brent Street

Brent Street Pty Ltd is a high profile performing arts studio responsible for training some of the world's best triple threat performers. Located in the Entertainment Quarter in Sydney, Brent Street offers an accredited Certificate IV in Performing Arts which includes full-time training in dance, acrobatics, acting and singing. Accreditation for the course expires in 2014.



A charity performance at Martin Place, Sydney, by students from Brent Street's Certificate IV in Performing Arts. Photograph: Angela Kalliabetsou

Mapping

A preliminary mapping was undertaken for this case study to identify where the content of Brent Street units could be found in the Live Performance Training Package. The recommendations presented here are suggestions only, intended to demonstrate the conclusions an RTO may reach after mapping their accredited course to Training Package qualifications.

Enterprise units of competency

Brent Street Pty Ltd Certificate IV in Performing Arts	CUA40111 Certificate IV in Dance	Notes and recommendations
BSSFIT401A <i>Develop basic fitness programs for performers</i>	CUAOHS301A <i>Condition the body for dance performances</i> or the first element of all dance units - 'Maintain a physical conditioning program'	Teach content of BSSFIT401A in the context of the dance and performance units
BSSFIT402A <i>Apply anatomy and physiology to fitness programs for performers</i>	CUAOHS403A <i>Incorporate anatomy and nutrition principles into skill development</i> CUAOHS401A Apply movement and behavioural principles to physical conditioning	Teach content of BSSFIT402A and BSSNUT401A through: <ul style="list-style-type: none"> • CUAOHS401A (core unit), and • CUAOHS403A
BSSNUT401A <i>Develop programs related to diet and nutrition for performers</i>	CUAOHS301A <i>Condition the body for dance performances</i> CUAOHS403A <i>Incorporate anatomy and nutrition principles into skill development</i>	
BSSACC401A <i>Perform acrobatics in a range of theatrical settings</i>	CUAPRF303A <i>Perform basic on-ground acrobatic skills</i> CUAPRF404A Refine movement skills for performance	CUAPRF404A is a core unit which relates to any movement skill. Use acrobatics as the context for this unit.
BSSACT401A <i>Transfer acting techniques to a range of theatrical situations</i>	CUAPRF401A <i>Employ a range of acting skills in performance</i> CUAPRF407A <i>Develop expertise in musical theatre techniques</i>	Include content of BSSACT401A in the musical theatre course.

Brent Street Pty Ltd Certificate IV in Performing Arts	CUA40111 Certificate IV in Dance	Notes and recommendations
BSSCHO401A <i>Choreograph dance in a range of theatrical and live settings</i>	CUACHR403A <i>Develop skills in the craft of choreography</i>	Teach content of BSSCHO401A in CUACHR403A (core unit)
BSSCLA401A <i>Perform classical ballet in a range of theatrical settings</i>	CUADAN407A <i>Develop expertise in dance performance skills</i> CUADAN408A <i>Develop expertise in ballet technique</i> CUADAN303A <i>Develop dance partnering techniques</i>	Teach performance aspects of BSSCLA401A through CUADAN407A (core unit) and ballet technique through CUADAN408A and CUADAN303A (core unit)
BSSCON401A <i>Perform contemporary dance in a range of theatrical settings</i>	CUADAN407A <i>Develop expertise in dance performance skills</i> CUADAN409A <i>Develop expertise in contemporary dance technique</i> CUADAN402A <i>Improvise an advanced dance sequence</i>	Teach performance aspects of BSSCON401A through CUADAN407A (core unit) and contemporary dance technique through CUADAN402A and CUADAN409A
BSSJAZ401A <i>Dance in various jazz styles commercially and theatrically</i>	CUADAN407A <i>Develop expertise in dance performance skills</i> CUADAN403A <i>Develop expertise in jazz dance technique</i> CUADAN402A <i>Improvise an advanced dance sequence</i>	Teach performance aspects of BSSJAZ401A through CUADAN407A (core unit) and jazz technique through CUADAN402A and CUADAN403A
BSSTAP401A <i>Perform tap in a range of theatrical styles and situations</i>	CUADAN407A <i>Develop expertise in dance performance skills</i> CUADAN410A <i>Develop expertise in tap dance technique</i>	Teach performance aspects of BSSTAP401A through CUADAN407A (core unit) and tap dance technique through CUADAN410A

Brent Street Pty Ltd Certificate IV in Performing Arts	CUA40111 Certificate IV in Dance	Notes and recommendations
	CUADAN401A <i>Develop on-camera dance performance skills</i>	Given the history of Brent Street with the TV show, <i>So You Think You Can Dance</i> , consideration could be given to including CUADAN401A as an elective in CUA41111.

Units of competency imported from Training Packages

Brent Street Pty Ltd Certificate IV in Performing Arts	Notes in relation to CUA40111 Certificate IV in Dance	Recommendation
<p>CUECOR01C <i>Manage own work and learning</i></p> <p>CUEIND01C <i>Source and apply entertainment industry knowledge</i></p> <p>CUECOR02C <i>Work with others</i></p>	<p>These three units from the Entertainment Training Package first appear at Certificate I level and are not appropriate for inclusion in CUA40111.</p> <p>The content of CUECOR01C and CUEIND01C can be covered within CUSIND302A.</p> <p>The core unit CUVPRP404A <i>Develop self as artist</i> addresses aspects of these units at a level more appropriate to Certificate IV.</p> <p>CUECOR02C is about teamwork, which is addressed in almost all units, particularly those that relate to rehearsals or performance.</p> <p>Alternatively, use BSBCRT402A <i>Collaborate in a creative process</i> which is listed as an elective in Group A.</p>	<p>In CUA40111, teach content of CUECOR02C at a higher level through BSBCRT402A.</p> <p>Upgrade existing resources for CUECOR01C and CUEIND01C to support the teaching of CUVPRP404A, a core unit in CUA40111.</p>

Brent Street Pty Ltd Certificate IV in Performing Arts	Notes in relation to CUA40111 Certificate IV in Dance	Recommendation
BSBOHS201A <i>Participate in OHS processes</i>	<p>This level II unit cannot be imported into CUA40111. However, it can be included in a skill set, e.g. musical theatre course.</p> <p>Under the rules for CUA40111, the level III unit CUSOHS301A <i>Follow occupational health and safety procedures</i> could be imported into CUA40111.</p>	Include BSBOHS201A in musical theatre course.
CUSIND302A <i>Plan a career in the creative arts industry</i>	CUSIND302A listed in Group B electives	Include CUSIND302A in musical theatre course.
<p>CUSMLT201A <i>Develop and apply musical ideas and listening skills</i></p> <p>CUSMPF201A <i>Play or sing simple musical pieces</i></p>	<p>Rules of CUA40111 do not allow importation of AQF II units.</p> <p>Instead of CUSMLT201A, consider using CUSMLT302A <i>Develop and apply aural perception skills</i> (Group B elective) and/or CUADLT402A <i>Explore the relationship between music and dance</i> (Group A elective).</p> <p>Alternatively, Level II units can be included in a skill set, e.g. musical theatre course.</p> <p>Vocal technique aspects of CUSMPF201A are covered at a higher level in CUSMPF407A <i>Develop vocal techniques</i> which can be imported under the rules of CUA40111.</p>	Include CUSMLT201A, CUSMPF201A and CUSMPF407A in musical theatre course.

Brent Street Pty Ltd Certificate IV in Performing Arts	Notes in relation to CUA40111 Certificate IV in Dance	Recommendation
CUSMPF302A <i>Prepare for performances</i>	Content of this unit covered in CUAPRF405A Rehearse technique for performance and all performance/technique units	In CUA40111, teach content of CUSMPF302A through CUAPRF405A (core unit) and other performance/ technique units.
CUSMPF402A <i>Develop and maintain stagecraft skills</i>	CUSMPF402A listed in Group A electives	Include CUSMPF402A in musical theatre course.
CUSMPF404A <i>Perform music as part of a group</i>	Not listed as an elective, but can be imported under the qualification rules.	Include CUSMPF404A in musical theatre course.
CUSMPF407A <i>Develop vocal techniques</i>	CUSMPF407A not listed as an elective, but could be imported under the qualification rules. Alternatively, vocal technique is covered in CUAPRF407A <i>Develop expertise in musical theatre techniques</i> , along with acting and dancing.	Include CUAPRF407A and CUSMPF407A in musical theatre course.

Transition issues

In addition to issues that apply to all RTOs, other factors for Brent Street to consider include:

- the content of their course encompasses more than dance, therefore it is difficult to make a direct transition to CUA40111 Certificate IV in Dance, the national qualification which most closely matches the Brent Street course
- there are 21 units in the Brent Street Certificate IV and only 14 units in CUA40111 Certificate IV in Dance – this reflects the fact that the Brent Street performing arts course includes acting, singing and acrobatics, as well as dance
- the Brent Street accredited course contains a significant number of AQF II and III units – The packaging rules of CUA40111 and other Certificate IV qualifications allow the selection of some level III units, but no level II units.

Possible solutions

The ideal solution for Brent Street would involve IBSA developing a Certificate IV in Musical Theatre as a pathway into CUA50211 Diploma of Musical Theatre. This would allow Brent Street to market their performing arts course as leading to two Certificate IV qualifications – CUA40111 Certificate IV in Dance and a Certificate IV in Musical Theatre. As IBSA continues to develop the Live Performance Training Package, this may well be possible.

However, as the Training Package currently stands, the closest Brent Street can come to this solution is outlined in the first of the two options below.

Option 1 Cover the content of the Brent Street accredited course by offering:

- CUA401111 Certificate IV in Dance
- A musical theatre skill set which allows units from any AQF level to be combined to deliver a specific industry outcome. The units recommended provide a pathway into the national qualification, CUA50211 Diploma of Musical Theatre.

The following combinations of units show how the recommendations in the mapping tables above translate into a qualification and skill set that cover the content of the current Brent Street Certificate IV in Performing Arts.

In this scenario, Brent Street could market its performing arts training as leading to the national Certificate IV in Dance with the added benefit of a pathway into the national Diploma of Musical Theatre. The intensive musical theatre course, which could be delivered concurrently with the dance training, would provide this pathway.

CUA401111 Certificate IV in Dance (14 units)

Core units:

- CUACHR403A Develop skills in the craft of choreography
- CUADAN303A Develop dance partnering techniques
- CUADAN407A Develop expertise in dance performance skills
- CUAOHS401A Apply movement and behavioural principles to physical conditioning
- CUAPRF404A Refine movement skills for performance
- CUAPRF405A Rehearse technique for performance
- CUVPRP404A Develop self as artist

Elective units:

- BSBCRT402A Collaborate in a creative process
- CUADAN408A Develop expertise in ballet technique
- CUADAN409A Develop expertise in contemporary dance technique

- CUADAN410A Develop expertise in tap dance technique
- CUADAN402A Improvise an advanced dance sequence
- CUADAN403A Develop expertise in jazz dance technique
- CUAOHS403A Incorporate anatomy and nutrition principles into skill development

Brent Street Musical Theatre Course

- BSBOHS201A Participate in OHS processes
- CUAOHS301A Condition the body for dance performances
- CUAPRF401A Employ a range of acting skills in performance
- CUAPRF407A Develop expertise in musical theatre techniques
- CUSIND302A Plan a career in the creative arts industry
- CUSMLT201A Develop and apply musical ideas and listening skills
- CUSMPF201A Play or sing simple musical pieces
- CUSMPF402A Develop and maintain stagecraft skills
- CUSMPF404A Perform music as part of a group
- CUSMPF407A Develop vocal techniques

Option 2 In 2014, submit the Certificate IV in Performing Arts for reaccreditation on the basis that the broad performing arts outcome of their course is only partially covered in CUA4011 Certificate IV in Dance. In this scenario, the Australian Skills Quality Authority (ASQA) would expect Brent Street to include national units of competency wherever possible, e.g. units in dance, choreography, OHS and general performance techniques³. The qualification submitted for accreditation could, for example, comprise 70% national units of competency and 30% enterprise-specific units.

NAISDA Dance College

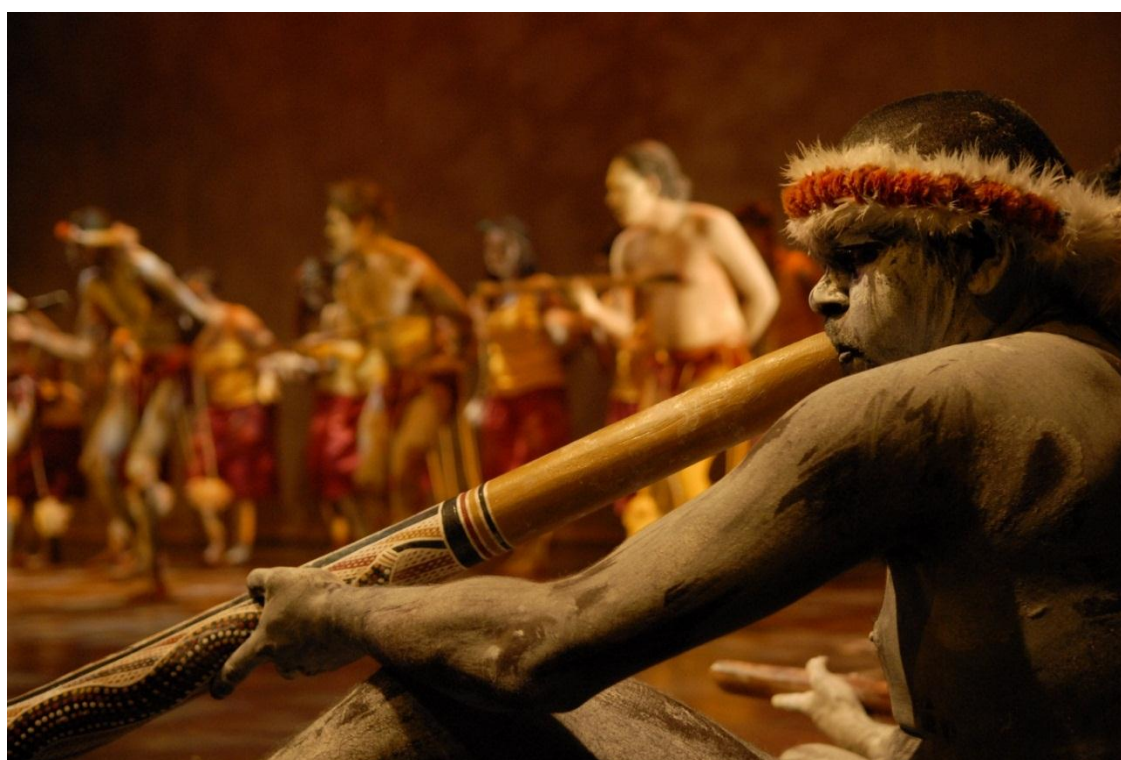
NAISDA Dance College on the NSW Central Coast plays a unique role in the development of contemporary Indigenous dance throughout Australia. An upsurge of Indigenous cultural pride in the early 1970s led to collaborations between Indigenous Aboriginal dance creators and Western trained choreographers.

Out of these initiatives emerged workshops for young people keen to learn and perform this new dance fusion. In 1976 the first group of students enrolled in a dance training course at what is now the NAISDA Dance College, a Registered Training Organisation, which offers a range of accredited courses from Certificate II through to Diploma.

³ From July 2011 regulation of RTOs and accredited courses in NSW will move from VETAB to the new Australian Skills Quality Authority. Visit <<http://www.asqa.gov.au>> for more information.

Features of NAISDA's unique approach to dance and life skills training are listed below.

- Residential courses – students come from remote, rural and urban communities and live and study at NAISDA for between one and four years.
- Most students have no dance training prior to being accepted into NAISDA.
- Studies in Aboriginal and Torres Strait Islander cultural practices form a major part of all courses.
- At the heart of all NAISDA learning is the cultural residency program. This involves traditional tutors leaving their home communities to live on campus for a number of weeks to provide students with training in all aspects of traditional dance and lifestyles. Later in the program, NAISDA students return the visit to the traditional tutors' own homelands, where they gain in-depth experience of cultural life.



NAISDA Developing Artists and Cultural Tutors perform at the 2008 end of year production, *Tharramali*.
Photograph: Amanda James

As they revised courses and prepared re-accreditation documentation for VETAB In 2010, NAISDA kept an eye on what was happening with the development of national dance qualifications. In the long term, they will look at integrating as much national content as possible into their programs – either by offering one or more of the national qualifications or by combining national units of competency with their own units covering content unique to their target group. Already several national units of competency have been included in their courses which have been re-accredited in NSW from 2012 to 2017. From 2012, NAISDA will be offering the following accredited courses:

- Certificate II in Careers in Dance
- Certificate III in Careers in Dance
- Certificate IV in Community Dance Practice

- Certificate IV in Professional Dance Performance
- Diploma of Community Dance Practice
- Diploma of Professional Dance Performance.

Transition issues

The long accreditation period for the courses listed above allows NAISDA time to address fundamental issues as they decide how to make the transition to national qualifications. In addition to issues that apply to all RTOs, other factors for NAISDA to consider are suggested below.

- Because most students have no prior dance training, the number of hours required to teach technique is high. This has implications for funding since nominal hours⁴ allocated to units for public funding purposes may fall well short of what NAISDA requires.
- There may be insufficient units in the national qualifications to address all of NAISDA's requirements. During the development of the Training Package, the Indigenous Lead Centre at Tropical North Queensland institute of TAFE provided units specific to Aboriginal and Torres Strait Islander dance. These were revised slightly and included in the Certificates II and III in Dance. However, there were no units at Certificate IV level.
- The degree to which they can contextualise national units of competency without compromising the training needs of their Indigenous Aboriginal and Torres Strait Islander students.
- The benefits to their students of completing national qualifications, in particular being able to receive credit for units completed with NAISDA if they decide to transfer to another RTO.

To illustrate how NAISDA might approach these issues, let's look at the two NAISDA Certificate IV courses and their possible equivalents in the Live Performance Training Package.

⁴ The total hours required to deliver a course are referred to as 'nominal hours'. These are not specified in Training Packages where qualifications are developed to support competency based training. However, for public funding purposes, state and territory training authorities allocate nominal hours to each unit of competency. In recent years, hours have been consistent across states. RTOs can make a case to their training authority to increase the number of funded hours.

NAISDA Certificate IV	CUA11		
NAISDA Certificate IV in Community Dance Practice	CUA40311 Certificate IV in Community Culture	CUA401111 Certificate IV in Dance	CUA30211 Certificate III in Community, Dance, Theatre and Events
<i>21 units</i>	<i>15 units</i>	<i>14 units</i>	<i>13 units</i>
Includes 4 units from CUA11 Dance styles: ATSI, contemporary urban, ballet.	Some content of core units not included in NAISDA course Contemporary, urban and ballet styles covered Cultural dance units too broad to be contextualised for what NAISDA offers.	Some content of core units not included in NAISDA course Contemporary, urban and ballet styles covered Cultural dance units too broad to be contextualised for what NAISDA offers.	All core units could be adapted to ATSI context. Electives cover areas of NAISDA course not covered easily under packaging rules of CUA 40111 and CUA40311.
NAISDA Certificate IV in Professional Dance Performance	CUA401111 Certificate IV in Dance		
<i>18 units</i>	<i>14 units</i>		
16 of the 18 units are also in the Certificate IV in Community Dance Practice Includes 3 units from CUA11 Dance styles: ATSI, contemporary urban, ballet.	Some content of core units not included in NAISDA course Contemporary, urban and ballet styles covered Cultural dance units too broad to be contextualised for what NAISDA offers.		

Possible solutions

Option 1 In 2017 submit both Certificate IV courses for reaccreditation on the basis that national qualifications do not fully meet the training needs of the NAISDA target group. Curriculum documentation submitted to the Australian Skills Quality Authority (ASQA)⁵ could, for example, include:

- **Certificate IV in Community Dance Practice:** 12-15 units from CUA11 and NAISDA units covering aspects specific to the target group
- **Certificate IV in Professional Dance Performance:** 10-12 units from CUA11 and NAISDA units covering aspects specific to the target group

This scenario would give graduates significant credit towards national qualifications if they wished to continue their studies elsewhere.

Option 2 Submit NAISDA units covering aspects specific to the target group to IBSA for inclusion as electives in CUA40111 and CUA40311. NAISDA could retain copyright of the units so that any RTO wishing to deliver those units would need to seek permission from NAISDA to do so. Under the continuous improvement process for Training Packages, IBSA can add elective units at any time since neither the outcome nor overall structure of qualifications would be altered by the addition of these electives.

A precedent for this course of action already exists. During the development of the Training Package, Cecchetti Ballet Australia gave IBSA permission to include four units about teaching the Cecchetti Ballet method as electives in the dance teaching and management qualifications. Cecchetti Ballet Australia retains copyright of the units and the benefit to them now is that they can offer a Certificate IV in Dance Teaching and Management which combines units suitable for all RTOs with units that address their specific target group.

The addition of the NAISDA elective units would open the way for NAISDA to cover everything in their two Certificate IV courses by offering the following two national qualifications:

- CUA30211 Certificate III in Community, Dance, Theatre and Events
- CUA40111 Certificate IV in Dance

Two streams – community dance practice and professional dance performance).

This scenario would give NAISDA graduates two national qualifications.

⁵ From July 2011 regulation of RTOs and accredited courses in NSW will move from VETAB to the new Australian Skills Quality Authority. More information is available from <<http://www.asqa.gov.au>>.

Dance teaching and management

The training of people who teach dance in private dance schools is addressed through a flexible framework of qualifications and skill sets, described below.

CUA30311 Certificate III in Assistant Dance Teaching

In private dance studios it is common practice for senior students to assist with the teaching of beginners. CUA30311 addresses the training needs of this target group.

CUA40211 Certificate IV in Dance Teaching and Management

The target group for this qualification are people with a strong background in dance who want to teach dance in a private school or studio. In this environment, teachers are often responsible for managing or providing administrative services in the school in which they teach.

CUA40211 is at the same level as the standard qualification for teachers in the VET sector – TAE40110 Certificate IV in Training and Assessment. Three core units from that qualification have been imported into CUA40211, thus providing dance teachers with a strong pathway into TAE40110.

Skill Sets

Skill sets are logical groupings of units of competency which meet an identified need or industry outcome. Skill sets are not qualifications, but the units completed in skill sets provide credit towards national qualifications that contain those units. The following eight skill sets are included in the Live Performance Training Package and provide pathways into the dance teaching and management qualifications:

- Advanced Classical Ballet Teaching Skill Set
- Advanced Contemporary Dance Teaching Skill Set
- Advanced Cultural Dance Teaching Skill Set
- Advanced Dance Teaching Skill Set
- Advanced Jazz Dance Teaching Skill Set
- Advanced Tap Dance Teaching Skill Set
- Dance Teaching Skill Set
- Movement Skills Training for People with Disabilities Skill Set.

Making the Transition to CUA40211 in Victoria

In 1988, a course was developed through Box Hill Institute of TAFE (BHIT) to address the training and business management needs of dancers who wanted to teach dance in private dance studios. The course was accredited in Victoria in 1989 as a series of modules and the first intake of students at BHIT was in 1990.

Ten years later, three courses were on the state register of accredited courses:

- 2186VIC Certificate IV in Dance (Teaching and Management)
- 21817VIC Diploma of Dance (Teaching and Management)
- 21815VIC Advanced Diploma of Dance (Teaching and Management)

The curricula for these courses are publicly available⁶ and were source documents during the development of the national qualifications and skill sets in dance teaching and management.

The table below shows the relationship between 2186VIC and CUA40211. The national qualification has a wide range of electives, allowing RTOs to tailor their teaching program to suit different target groups. For example, they could offer two streams – one with a major emphasis on dance teaching and the other with a focus on business administration.

2186VIC Certificate IV in Dance (Teaching and Management)	CUA40211 Certificate IV in Dance (Teaching and Management)	
<i>Complete 10 core and 3 specialist units</i>	<i>Complete 8 core and 6 elective units</i>	
Core units	Core units	Comments
VBQU512 <i>Demonstrate basic classical ballet technique</i>	BSBSMB405A <i>Monitor and manage small business operations</i>	Identified as most appropriate business management unit during development of qualification
VBQU513 <i>Create short dance piece</i>	CUADTM401A <i>Plan and organise dance classes</i>	Covers content of VBQU516
VBQU514 <i>Assist with the organisation of a dance production</i>	CUADTM403A <i>Apply safe dance teaching methods</i>	Covers content of VBQU515
CUSMGE06A <i>Read music</i>	CUAPPM401A <i>Contribute to the organisation of productions</i>	Covers content of VBQU514
VBQU515 <i>Demonstrate safe and effective teaching methods to develop the dance skills of 5–10 year olds</i>	HLTFA301B <i>Apply first aid</i>	Same unit

⁶ Available for download from the Training Support Network website at <trainingsupport.skills.vic.gov.au>. Select 'Curriculum' and scroll to the relevant course numbers.

2186VIC Certificate IV in Dance (Teaching and Management)	CUA40211 Certificate IV in Dance (Teaching and Management)	
VBQU516 <i>Plan and organise a group-based dance program</i>	TAEASS401A <i>Plan assessment activities and processes</i>	These core units from TAE40110 Certificate IV in Training and Assessment provide additional content, as well as a pathway into TAE40110.
SRXOHS001B <i>Follow defined Occupational Health and Safety policies and procedures</i>	TAEASS402C <i>Assess competence</i>	
BSBSBM301A <i>Research business opportunities</i>	TAEDES401A <i>Design and develop learning programs</i>	
BSBSBM401A <i>Establish business and legal requirements</i>	Elective units – Option 1	Comments
HLTFA301B <i>Apply First Aid</i>	CUADTM404A <i>Teach basic jazz dance technique</i>	Covers content of VBQU517
Specialist units (select 3 of 4)	CUADTM405A <i>Teach basic contemporary dance technique</i>	Covers content of VBQU518
VBQU517 <i>Demonstrate basic jazz dance technique</i>	CUADTM406A <i>Teach basic tap dance technique</i>	Covers content of VBQU519
VBQU518 <i>Demonstrate basic contemporary dance technique</i>	CUACHR402A <i>Create short dance pieces</i>	Covers content of VBQU513
VBQU519 <i>Demonstrate basic tap dance technique</i>	CUADLT402A <i>Explore the relationship between music and dance</i>	Covers aspects of reading music. No equivalent unit in 2186VIC.
VBQU520 <i>Demonstrate basic cultural/creative dance technique</i>	CUSOHS301A <i>Follow occupational health and safety procedures</i>	Covers content of SRXOHS001B
	Elective units – Option 2	Comments
	CUADLT401A <i>Document dance</i>	No equivalent unit in 2186VIC.
	CUADTM402A <i>Teach basic classical dance technique</i>	Covers content of VBQU512
	CUADTM405A <i>Teach basic contemporary dance technique</i>	Covers content of VBQU518

2186VIC Certificate IV in Dance (Teaching and Management)	CUA40211 Certificate IV in Dance (Teaching and Management)	
	CUACHR402A <i>Create short dance pieces</i>	Covers content of VBQU513
	CUADLT402A <i>Explore the relationship between music and dance</i>	Covers aspects of reading music. No equivalent unit in 2186VIC.
	CUSOHS301A <i>Follow occupational health and safety procedures</i>	Covers content of SRXOHS001B
	Elective units - Option 3	Comments
	BSBSMB403A <i>Market the small business</i>	No equivalent unit in 2186VIC.
	BSBSMB407A <i>Manage a small team</i>	No equivalent unit in 2186VIC.
	CUADTM402A <i>Teach basic classical dance technique</i>	Covers content of VBQU512
	CUADTM405A <i>Teach basic contemporary dance technique</i>	Covers content of VBQU518
	CUAIND401A <i>Extend expertise in specialist field</i>	No equivalent unit in 2186VIC.
	CUSOHS301A <i>Follow occupational health and safety procedures</i>	Covers content of SRXOHS001B

Jenni Hillman, Manager of the Centre for Creative Industries at Box Hill Institute of TAFE, believes the structure of the dance teaching and management qualifications translates reasonably well to the existing state curriculum qualifications.

CUA40211 includes a number of units which we formerly delivered at Diploma level, e.g. first aid. This means that the number of electives available at Certificate IV level is somewhat restricted. However, it would seem logical to include at least three dance style teaching units at the basic level (and possibly even four).

In some instances, the units in the new qualifications are more suitable for dance teaching and management with their emphasis on 'teaching' the dance style rather than demonstrating or performing the dance style as in the previous curriculum document.

We believe classical ballet dance technique is an essential background tool for any dance teacher, irrespective of the style they are teaching. Those already assisting with dance instruction in a dance studio need a thorough knowledge of safe dance practices and the principles underlying physical conditioning. These two areas are critical, not only for their own self development but also in their role of teaching others. For that reason, we would advise RTOs to include 'CUAOHS403A Incorporate anatomy and nutrition principles' in their program.

- Jenni Hillman

Making the transition to the Dance Teaching Skill Set – Ausdance

The Australian Dance Council – Ausdance is a national organisation which provides dance advocacy, support for artists through career development, choreographic and profiling opportunities, education and research programs, and resource development through strategic partnerships.



Photograph: Josh Robenstone

Ausdance National, based in Canberra, identifies and provides leadership through each of these strategies for the whole dance community, including its own network of State and Territory offices. The Ausdance network also provides leadership in local dance development and information services. Ausdance Victoria is a Registered Training Organisation, enabling the Ausdance network to realise many of its dance education goals for the wider community.⁷

⁷ Information reproduced from the Ausdance website at <http://www.ausdance.org.au> – select 'Profession' then 'Dance education'.

Ausdance offers a skill set for teaching dance which comprises four units of competency from the Community Recreation Industry Training Package SRC04. They are:

- SRCDAN001A *Utilise effective teaching methods in a community, social and/or recreational dance context*
- SRCDAN002A *Maintain safe dance practice when teaching in a community, social and/or recreational dance context*
- SRCDAN003A *Maintain professional practice when teaching in a community, social or recreational dance context*
- SRCCRO007B *Operate in accordance with accepted instructional practices, styles, legal and ethical responsibilities.*

Completion of this skill set provides credit for SCR30206 Certificate III in Community Recreation.

The development of national qualifications and skill sets in dance was timely for Ausdance, since a revision of the Community Recreation Industry Training Package in 2010 resulted in significant changes to two of the four units so that they could be applied in any community recreation context.

Ausdance plans to replace their current skill set with the Dance Teaching Skill Set endorsed in the Live Performance Training Package, which includes three core units from CUA40211 Certificate IV in Dance Teaching and Management. The first aid unit (HLTFA301B) can be obtained by completing a short course with organisations such as St John Ambulance and Australian Red Cross.

Target group	This skill set is for people with experience in one or more styles of dance, who are responsible for teaching dance in vocational, community and social settings.
Units	CUADTM401A <i>Plan and organise dance classes</i>
	CUADTM403A <i>Apply safe dance teaching methods</i>
	HLTFA301B <i>Apply first aid</i>
	SISCCRO302A <i>Apply legal and ethical instructional skills</i>
	SISCDAN301A <i>Teach recreational dance</i>
Pathway	These units provide credit towards CUA30311 Certificate III in Assistant Dance Teaching, CUA40211 Certificate IV in Dance Teaching and Management and other qualifications that allow for selection of these units.
Suggested form of words for Statement of Attainment	These units of competency from CUA11 Live Performance Training Package, HLT07 Health Training Package and SIS10 Sport, Fitness and Recreation Training Package meet industry requirements for providing dance training to individuals in a private studio or community environment.

Katrina Rank, Education and Training Manager for Ausdance Victoria RTO, sees the introduction of the Live Performance Training Package (CUA11) as an opportunity to provide accredited professional development to dance artists and teachers.

Moving the Ausdance Skill Set for Teaching Dance away from the former Community Recreation Training Package to CUA11, means there are clearer pathways and better opportunities for our students when it comes to credit transfer and RPL.

The key to making the transition lies in comparing the CUA11 units of competency with the assessment task maps we developed for the skill set. It's likely that many small adjustments will need to be made to current assessment tasks and tools, learning activities and ultimately our delivery plans. To make sure we meet industry expectations as well as the requirements of each unit, our new training documents and assessment tools will be developed and validated with industry and clients.

We see these changes in a positive light – as an opportunity for continuous improvement. The new units and revamped resources will be a great asset for both students and deliverers.

– Katrina Rank

Dance (Elite Performance) Qualifications

The Diploma of Dance (Elite Performance) reflects the role of dancers aspiring to work in professional dance companies. At this level they are expected to apply theory and creative skills in a range of situations and to display initiative and judgement in planning activities.

The Advanced Diploma has a higher level outcome in that it reflects the role of dancers who have the necessary technique and talent to work in professional dance companies. Here they are expected to apply wide-ranging, highly specialised technical, creative and conceptual skills to express ideas and perspectives.

The Western Australian Academy of Performing Arts (WAAPA) at Edith Cowan University and The Australian Ballet School were actively involved in the development of the two high level qualifications, since both institutions have offered equivalent level qualifications for a number of years. WAAPA delivers a three year Advanced Diploma of Performing Arts (Dance), which is accredited in WA until the end of 2012. The Australian Ballet School offers a Diploma and Advanced Diploma of Dance which are accredited in Victoria until the end of 2014.

WAAPA

WAAPA offers their Advanced Diploma of Performing Arts (Dance) as a three year course. During that time, they deliver 29 year-long, intensive units along with three dance seasons annually to a paying audience.

Following the development of national dance qualifications in the Live Performance Training Package, WAAPA is required to make the transition from its accredited course. Senior dance staff at WAAPA wanted to ensure that the elite performance qualifications in the Training Package would reflect the rigour and depth required for teaching dance at this level.

'Qualifications and training need to reflect the dance industry's expectations for a professional dancer employed at a company locally, nationally and internationally,' says Nanette Hassall, Coordinator and Senior Lecturer in Dance.

Discussion and consultation during the development phase focused on ensuring that there was a clear progression of dance skill development at each level from Certificate IV, to Diploma and to Advanced Diploma. Senior dance staff gave IBSA unit examples coupled with detailed feedback during the development stage. These provided insight into a progressive skill learning approach to dance education and training.

The final set of units at AQF levels V and VI paint a clear picture of the complexity and expectations of dance training at an elite performance level. They form the basis of a powerful argument to state training authorities to allocate sufficient student contact hours for funding purposes, an issue of paramount concern to WAAPA and other RTOs that rely on public funding.

We'll wait until the Training Package is published on the National Training Information Service (NTIS) and the Implementation Guide in WA is available, before undertaking a detailed mapping and designing our qualifications. We need time to consult with our stakeholders, partners and industry to ensure WAAPA's transition to the Training Package, the selection of units and training and delivery strategies are in line with current industry practice.

- Nanette Hassall

The Australian Ballet School



Students of The Australian Ballet School in *Ascension* choreographed by Leigh Rowles. Photograph: Sergey Konstantinov.

The Australian Ballet School (ABS) provided copies of all units in their accredited courses to assist with the development of the national dance qualifications at Diploma and Advanced Diploma level. As the table below shows, there are more units in the two national qualifications than in the ABS courses.

Qualification	The Australian Ballet School	Live Performance Training Package
Diploma	11	17
Advanced Diploma	14	18
Total	25	35

The ABS is the national centre of excellence in classical dance training in Australia. As the school of The Australian Ballet, it produces dancers for The Australian Ballet and other national and international dance companies. Sandra Ball, General Manager of The Australian Ballet School, believes its transition to the Diploma and Advanced Diploma in 2015 will be a smooth one.

'In 2010, when the national qualifications were being developed, we had two options – either disregard, or contribute and make the most of the opportunity to help fashion qualifications of a standard the School would feel comfortable with. We chose the latter option, because clearly, we stood to benefit from ensuring that the elite performance qualifications suited our needs, while recognising the fact that The Australian Ballet School will continue to deliver its own curriculum which is benchmarked at the highest international standard.

Anyone in the industry will tell you that perfecting technique is only part of what dancers need to learn. Therefore, our approach to dance training has always been holistic, in that it addresses the emotional and physical well-being of performers. In the Training Package, units covering safe dance practice, nutrition and performing in a competitive environment, ensure that all RTOs will address these important aspects of dance training.'

VET in Schools

Senior secondary school students in all states and territories can undertake vocational training which provides credit points towards their Year 12 Certificate of Education. The table below outlines arrangements around the country, including any existing vocational dance courses.

State/ territory	Vocational education and training (VET) provision
Australian Capital Territory	<p>Students gain credit towards the ACT Year 12 Certificate for national qualifications completed with an external RTO. The number of credits varies according to factors such as how much content is unique to the national qualification. Students cannot get credit towards the Year 12 Certificate for a vocational course that duplicates content in another course they are studying at school.</p> <p>More information at http://www.bsst.act.edu.au – select ‘Curriculum’, then ‘E courses’.</p>
New South Wales	<p>The NSW Board of Studies endorses VET courses which can be offered in schools from years 9-12, at TAFE colleges or by registered private providers. Courses can be national qualifications from Training Packages or accredited courses. Institutions wishing to offer a VET course which has not yet been endorsed need to apply for endorsement of the course.</p> <p>‘Dance in Indigenous Australian Contexts’ is a VET board endorsed course which leads to a Statement of Attainment towards NAISDA’s Certificate II in Careers in Dance and credit towards the NSW Higher School Certificate (HSC).</p> <p>More information at http://www.boardofstudies.nsw.edu.au – select ‘Vocational education’.</p>
Northern Territory	<p>All VET qualifications or units of competency that make up a qualification in the Australian Qualifications Framework can contribute to the completion requirements of the Northern Territory Certificate of Education. Up to 190 of the 200 credits required can be achieved through VET programs.</p> <p>More information at http://www.sace.sa.edu.au – select ‘Subjects’, then ‘Recognised learning’.</p>
Queensland	<p>The Queensland Studies Authority (QSA) has delegated authority to register schools as RTOs to deliver VET qualifications up to Certificate II level. VET programs in schools can be part of QSA syllabus courses or national qualifications from Training Packages. Completion of a Certificate II provides four of the 20 credits required for the Queensland Certificate of Education.</p>

State/ territory	Vocational education and training (VET) provision
	<p>All Queensland Studies Authority and Authority Registered subjects, including Accelerated Dance, may be studied for a maximum of four semesters over a three year period and provide credit towards the Queensland Certificate of Education. At a lower level, Dance Studies is undertaken as a Year 10 subject only. Delivery of dance is through the Queensland Dance School of Excellence and forms part of the high school curriculum at a Centre of Excellence.</p> <p>To offer AQF III and IV qualifications, schools can partner with an RTO or go through the standard Department of Education and Training process for becoming an RTO.</p> <p>More information at http://www.qsa.qld.edu.au/576.html.</p>
South Australia	<p>All VET qualifications or units of competency that make up a qualification in the Australian Qualifications Framework can contribute to the completion requirements of the South Australian Certificate of Education (SACE). Up to 180 of the 200 SACE credits required can be achieved through VET programs.</p> <p>More information at www.sace.sa.edu.au – select ‘Subjects’, then ‘Recognised learning’.</p>
Tasmania	<p>To gain the Tasmanian Certificate of Education (TCE) a person must meet requirements for standards in:</p> <ul style="list-style-type: none"> • everyday adult literacy • everyday adult numeracy • everyday adult use of information and communication technology • the amount and level of participation and achievement in education and training • pathway planning. <p>Completion of a national VET qualification at school provides students with credit points towards the ‘participation and achievement standard’. The number of credits depends on the level of complexity of the qualification or units of competency achieved.</p> <p>More information at http://www.tqa.tas.gov.au/1906.</p>
Victoria	<p>Students can undertake nationally recognised training from either accredited state curriculum or national Training Packages. This training may count towards their Victorian Certificate of Education (VCE) or Victorian Certificate of Applied Learning (VCAL). Schools offering accredited state curriculum or national Training Package qualifications must be registered training organisations (RTOs) or be in partnership with an RTO.</p>

State/ territory	Vocational education and training (VET) provision
Victoria (cont.)	<p>A state accredited course, the Certificate II in Dance 21764VIC is available as a VCE VET program in Victorian secondary schools. Students who complete this course are eligible for credit towards their VCE or VCAL.</p> <p>VCE students receive credit at units 1–4 and are eligible for a study score which contributes to the Australian Tertiary Admission Rank (ATAR), either as one of the student’s primary four studies or as a fifth or sixth study. One credit towards VCAL is awarded on successful completion of 90 hours of units of competence</p> <p>More information at <http://www.vcaa.vic.edu.au/vet/programs/dance/dance.html>.</p>
Western Australia	<p>Any nationally recognised VET qualifications or units of competency from Training Packages attained by senior secondary students can contribute towards the achievement of a WACE. This includes students that achieve these qualifications or units of competency as a part of a school arrangement and those achieved outside of a school arrangement.</p> <p>The Curriculum Council (WA) has VET industry specific courses which provide formal recognition of VET in the Western Australia Certificate of Education (WACE). These are based on a full AQF qualification and mandatory workplace learning. There is no dance VET industry specific course at this stage. However, any nationally recognised VET qualification delivered outside of a school arrangement can contribute to the WACE. Under this provision, students who complete all or part of the Certificate II in Dance, an accredited course developed and delivered by the Western Australian Academy of Performing Arts (WAAPA), can have this achievement contribute towards the WACE if they subsequently enrol in a WACE program.</p> <p>More information at <http://www.curriculum.wa.edu.au> – select ‘Senior Secondary’, then ‘Vocational Education and Training’.</p>

Victoria

The Certificate II in Dance 21764VIC is accredited in Victoria until the end of June 2012 and has been offered in Victorian schools as a VCE VET program since 2001. Curriculum for this qualification is publicly available⁸.

¹ Available for download from the Training Support Network website at <<http://www.trainingsupport.skills.vic.gov.au>>. Select ‘Curriculum’ and scroll to course number 21764VIC Certificate II in Dance.

With the release of the Live Performance Training Package, the Victorian Curriculum and Assessment Authority (VCAA) will redevelop the VCE VET Dance program in line with national qualifications. This redevelopment will take into account Certificate II and III level qualifications. The process involves consultation with a reference group comprising representatives from schools, industry and RTOs. A two year program will be developed which:

- provides prescribed credit towards the VCE and VCAL
- enables certificate completion, where applicable and
- allows scored assessment where the reference group deems it appropriate.

The resulting VCE VET program is published as a Program Booklet. Together with the VCAA VCE VET Assessment Guide, this booklet identifies the units to be delivered, Structured Workplace Learning advice, administration requirements and advice on delivering and assessing units of competency.

The examination for VCE VET Dance is performance based. Examination advice and criteria will be reviewed and developed as part of the program redevelopment process.

The Australian Curriculum

The Draft Shape of the Australian Curriculum for the Arts from Foundation to Year 12, was released in 2010 with national consultation taking place from May 2010 through to early 2011. Dance is part of the Arts Curriculum. The final 'Shape' paper (due for release in June 2011) will inform the curriculum writing process. National consultation on the draft curriculum will take place in 2012. The relationship between national dance qualifications at Certificate I, II and III levels will be considered during the development and consultation process.

For more information on the Arts Curriculum, visit the Australian Curriculum, Assessment and Reporting Authority (ACARA) website at <<http://www.acara.edu.au/arts.html>>.

Recognition of Prior Learning (RPL)

The introduction of national qualifications and skill sets in dance and dance teaching opens the way for dancers and dance teachers to have their skills and knowledge formally recognised at a national level. They do this by undertaking what is called recognition of prior learning (RPL). This involves contacting an RTO offering one or more of the national qualifications and going through an assessment process which leads to the award of the qualification or a statement of attainment for specific units, without having to undertake the training course.

Qualifications that dancers or dance teachers have gained through a state accredited course are still valid. However, people with these qualifications may wish to contact their RTO to find out how the qualification they have maps to the national qualifications. They may find that:

- the qualification is directly equivalent
- the qualification provides credit towards a national qualification, e.g. the state accredited course may be equivalent to 11 of the 14 units required for the Certificate IV in Dance Teaching and Management. If so, it is likely that the RTO will offer a top-up training program to address the other three units.

Dancers who have completed graded exams through a dance organisation, should check with that organisation to see if its grades have been deemed equivalent to specific units of competency in one or more of the national dance qualifications. The section entitled 'Dance Organisations and National Qualifications' contains information on how the process of mapping dance organisation certification levels against national qualifications may evolve.

The RPL application process

All RTOs have a formal RPL process which is likely to include the following elements.

- An information kit explaining their process and the fee they charge for the RPL service.
- Guidance on compiling a portfolio of evidence for the relevant units, for example:
 - examples of evidence that could be provided
 - evidence templates for you to complete
 - requirements in terms of providing evidence that is:
 - valid (directly related to the unit of competency)
 - sufficient (covers everything in the unit, shows competency over a period of time)
 - current (in the past 2–3 years)
 - authentic (can be clearly identified as evidence of your competence).

- Interview with an assessor to discuss the portfolio of evidence. In this session, you might be asked to complete a questionnaire designed to test your knowledge of different topics covered in specific units, e.g. dance terminology, stage geography, adult learning principles, musical rhythms, anatomical foundations, ways to notate dance.
- Feedback from the assessor which could lead to:
 - a request for further evidence
 - identification of gaps which could be addressed through top-up training
 - a full qualification
 - statement of attainment for specific units of competency.

CUADTM403A Apply safe dance teaching methods

Let's look at how a dance teacher might prepare a portfolio of evidence for CUADTM403A, a core unit in CUA40211 Certificate IV in Dance Teaching and Management.

Step 1 Read the whole unit of competency (reproduced in full at the end of this section). The following pointers should help you find your way around the way a unit is written.

1. The elements and performance criteria outline how you are expected to apply the required skills and knowledge listed in the unit.
2. The range statement provides examples of different contexts that could be relevant to the content of the unit.
3. In the evidence guide, look at the critical aspects for assessment and evidence required to demonstrate competency. This summarises what you must prove you can do. The example below is from CUADTM403A.

Evidence of the ability to:

- *teach classes that cover at least one dance style*

or

- *teach movement technique*

and

- *teach a minimum of three consecutive sessions to the same group*
- *teach a complete program under the supervision of an approved teacher or instructor*
- *monitor student learning with reference to specific performance criteria*
- *review and evaluate effectiveness of teaching with reference to specific performance criteria*
- *demonstrate knowledge and skill to the required standard in the chosen technique with reference to specific performance criteria.*

Step 2 Think of at least two examples of times in the past 2–3 years when you have taught classes in at least one dance style. Then check whether you can produce evidence of the requirements listed in the last five bullet points above.

You need at least two examples because the assessor wants to know that you have demonstrated competence over a period of time, not just once. And this evidence must be recent – not classes you taught 10 or 15 years ago.

Examples of evidence to support the last five bullet points could include the following.

- Copy of a teaching schedule that shows you as the teacher for all sessions (or at least three consecutive sessions).
- Letter from the director of the dance school, course coordinator or other relevant person to confirm that you did in fact teach the classes on the schedule and that you did so under the supervision of an approved teacher or instructor. Supervision means having guidance and support from someone – the ‘supervisor’ doesn’t need to be present during classes.
- Verified copies of student record sheets where you have made notes about students’ progress towards achieving the required level
- Copies of the dance school’s expectations of their teachers (job description) and a letter from the director that you fulfil these. Copies of regular performance appraisals would be ideal, since this would provide evidence of ongoing evaluation of your performance as a teacher.
- Evidence of your own dance skills to the level you are teaching. For example, if you are teaching RAD Dance Grades 6, 7 and 8, you must have Grade 8 or higher yourself.

Step 3 Consider how the evidence you identified in Step 2 applies to the detail of the unit, namely:

- elements and performance criteria
- required skills and knowledge.

The interview with the assessor may be the most effective way for you to show how, in your teaching practice, you address the performance criteria. Treat it like a job interview where you have to demonstrate that you can do the job. If you’re going to rely heavily on the assessor interview, provide the assessor with the names of one or two people who can verify that you do, in fact, ‘walk the talk’.

RTOs usually provide templates for you to document the evidence you’re going to present. Use these to note physical evidence you plan to submit, names and contact details for referees and what you want to cover in discussion with the assessor.

As an example, below is one element from CUADTM403A and one aspect of the required knowledge.

CUADTM403A Apply safe dance teaching methods		
Element 2: Teach classes	Physical evidence	To be discussed at interview
<p>2.1 Apply <i>learning principles</i> to interactions with students.</p> <p>2.2 Conduct classes according to lesson plans but modified where appropriate to meet the needs of the students.</p> <p>2.3 Adjust expectations of individual class members to perform exercises or routines in line with their level of fitness.</p> <p>2.4 Use the <i>diversity</i> of class members as a resource to support learning.</p> <p>2.5 Employ a range of teaching methods and appropriate technology and equipment as teaching aids to optimise learner experience.</p> <p>2.6 Build opportunities for practice into lessons.</p>	<p>Video recording of me conducting several classes with the same group of students.</p> <p>Copies of lesson plans for the recorded sessions.</p>	<p>Learning principles and teaching methods appropriate for students I teach. Examples of items in bold and italics are listed in the range statement. These will help you prepare for the discussion.</p> <p>Ways to identify and manage different levels of fitness among students.</p> <p>How the lesson plans could be modified to meet specific student needs.</p> <p>How diversity of class members can be used to advantage in classes.</p> <p>Refer to the video wherever possible, e.g. to show how you build opportunities for practice into lessons.</p>
Required knowledge		
Aspect	Physical evidence	To be discussed at interview
<p>OHS principles relevant to a teaching context:</p> <ul style="list-style-type: none"> • reporting requirements for hazards • prevention and management of dance injuries • safe use and maintenance of equipment • emergency procedures • sources of OHS information • role of key workplace persons • policy and procedures relevant to the teaching environment • safe dance and movement practice. 	<p>Verified copies of workplace hazard reports completed by me.</p> <p>Completion of questionnaire from RTO.</p>	<p>All topics, particularly any where I may have given the wrong answer in the questionnaire.</p>

Conclusion

Preparing an RPL application is an excellent way to take stock of your skills and knowledge. You may identify a few gaps, but usually, if you've been doing the job for years and have positive feedback from those who matter, then it becomes a way of realising how much you know and how apply your knowledge.

CUADTM403A	Apply safe dance teaching methods
Unit descriptor	<p>This unit describes the performance outcomes, skills and knowledge required to establish an environment conducive to learning and to employ safe and effective dance and movement teaching methods.</p> <p>No licensing, legislative, regulatory or certification requirements apply to this unit at the time of endorsement.</p>
Employability skills	This unit contains employability skills.
Prerequisite units	
Co-requisite units	
Application of the unit	<p>This unit applies to a person working as a teacher or instructor in a private dance studio or school. It also applies to people responsible for teaching movement skills for recreational or remedial purposes.</p> <p>At this level, teachers and instructors are responsible for the output of others and usually work without supervision. They may be delivering lessons based on a specific syllabus, learning program or set of teaching resources prepared by others. Alternatively, they may be conducting classes which are not based on any particular syllabus.</p>
Competency field	
Unit sector	Performing arts - dance teaching and management

ELEMENT	PERFORMANCE CRITERIA
Elements describe the essential outcomes of a unit of competency.	Performance criteria describe the performance needed to demonstrate achievement of the element. Where bold italicised text is used, further information is detailed in the required skills and knowledge section and the range statement. Assessment of performance is to be consistent with the evidence guide.
1. Establish an environment conducive to learning	1.1. Ensure that resources required for teaching are available and that venues are ready for classes 1.2. At commencement of learning programs discuss and clarify objectives, expectations and requirements with students 1.3. Use appropriate verbal and interpersonal skills to establish a positive relationship with students
2. Teach classes	2.1. Apply learning principles to interactions with students 2.2. Conduct classes according to lesson plans but modified where appropriate to meet the needs of the students 2.3. Adjust expectations of individual class members to perform exercises or routines in line with their level of fitness 2.4. Use the diversity of class members as a resource to support learning 2.5. Employ a range of teaching methods and appropriate technology and equipment as teaching aids to optimise learner experience 2.6. Build opportunities for practice into lessons
3. Employ effective teaching techniques	3.1. Ensure that teaching is engaging and relevant through effective teaching skills 3.2. Ensure effective participation and class engagement through effective group facilitation skills 3.3. Use effective oral communication and language skills to motivate students and to transfer knowledge and skills 3.4. Maintain appropriate relationships and ensure inclusivity through effective interpersonal skills 3.5. Ensure that sensitivities in relation to human contact and touch are incorporated into teaching techniques 3.6. Use observation skills to monitor individual and class progress

ELEMENT	PERFORMANCE CRITERIA
4. Incorporate safe dance or movement practice into classes	4.1. Encourage healthy lifestyles and physical and emotional health for students through advice or referral to experts 4.2. Incorporate knowledge of the basic structure of the body into explanations and demonstrations of movement techniques 4.3. Include safe warm-up and cool-down procedures as an integral part of session planning and delivery 4.4. Demonstrate the various types of stretching for flexibility and discuss their advantages and disadvantages with students 4.5. Sequence movements effectively and safely 4.6. Provide a teaching environment that complies with safe dance and movement practice and provide advice to students about the use of a safe environment where out of class practice is necessary 4.7. Take measures to prevent common injuries 4.8. Employ effective injury management strategies
5. Support and monitor learning	5.1. Monitor and document student progress and ensure outcomes are being achieved and student needs are met 5.2. Adjust lesson plans to reflect specific needs and circumstances and unanticipated situations 5.3. Encourage students to reflect on personal learning progress 5.4. Manage class dynamics to ensure effective participation by students and to maintain effective relationships 5.5. Manage inappropriate behaviour to ensure learning can take place 5.6. Maintain, store and secure student records according to legal and organisational requirements
6. Review and evaluate effectiveness of teaching	6.1. Evaluate lesson plans to determine their effectiveness as tools to guide the learning process 6.2. Provide feedback on lesson plans to writers as required 6.3. Seek feedback from management and peers on the quality of own teaching and note areas for improvement 6.4. Reflect on own performance in teaching delivery 6.5. Consider and implement new ideas to improve the quality of teaching and to enhance learning experiences for students

REQUIRED SKILLS AND KNOWLEDGE

This section describes the skills and knowledge required for this unit.

Required skills

- communication, teamwork and organisational skills to:
 - respond appropriately to constructive feedback on own performance as a dance teacher
 - present confidently in teaching situations, using an appropriate tone and level of voice
 - seek assistance from others as required
 - use industry terminology and language
 - interpret verbal messages
 - invite learners to paraphrase advice or instructions
 - ensure language, literacy and numeracy (LLN) used is appropriate to students' needs
 - build and maintain rapport
 - demonstrate sensitivity to diversity, disability, culture, gender and ethnic backgrounds
 - interpret non-verbal messages
- group facilitation skills to ensure that:
 - every learner has an opportunity for participation and input
 - group cohesion is maintained
 - behaviour that puts others at risk is observed, interpreted and addressed
 - expertise and background of learners are respected
- learning skills to:
 - provide feedback to learners by identifying areas of weakness
 - assist learners to plan their practice time
 - maintain own expertise by taking advantage of ongoing professional development opportunities
 - facilitate the learning of others through competent delivery of learning programs, such as modelling learning behaviours and dance techniques
- listening skills to:
 - monitor and adjust teaching as required
 - maintain correct tempo and phrasing in movement sequences
- literacy skills to write or interpret instructions and feedback for the learners
- observation skills to:
 - use formative evaluation to monitor student progress
 - monitor:
 - group and individual interactions
 - conflict or behavioural difficulties
 - learner cues about concerns or difficulties in learning
 - learner readiness for assessment or new areas of learning

REQUIRED SKILLS AND KNOWLEDGE

- problem-solving skills to:
 - memorise basic exercises and routines
 - respond appropriately to the unexpected in a teaching situation
- self-management and planning skills to:
 - plan teaching sessions
 - manage time
 - maintain an appropriate standard of personal presentation in a teaching context
 - follow OHS requirements as they relate to the teaching of dance or movement
- technical skills to operate equipment required for teaching purposes

Required knowledge

- well-developed knowledge of:
 - anatomical foundations, including:
 - 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
 - Australian Guidelines for Dance Teachers
 - Dance Industry Code of Ethics
 - dance teaching terminology
 - graded progress requirements according to dance society levels
 - issues and challenges that arise in the context of teaching dance or movement
 - OHS principles relevant to a teaching context:
 - reporting requirements for hazards
 - prevention and management of dance injuries
 - safe use and maintenance of equipment
 - emergency procedures
 - sources of OHS information
 - role of key workplace persons
 - policy and procedures relevant to the teaching environment
 - safe dance and movement practice
 - techniques relevant to chosen genre
 - teaching principles and techniques
 - teaching and performance protocols
- sound knowledge of childhood development, including:
 - characteristics of stages of psychological development
 - stages that affect psychological development and their implications for teaching programs
 - characteristics of stages of physiological development
 - factors that affect physical growth and motor development and their implications for teaching programs
 - characteristics of stages of motor development
 - learning principles and theories that relate to different age groups from 5 years to adult

RANGE STATEMENT	
<p>The range statement relates to the unit of competency as a whole. It allows for different work environments and situations that may affect performance. Bold italicised wording, if used in the performance criteria, is detailed below. Essential operating conditions that may be present with training and assessment (depending on the work situation, needs of the candidate, accessibility of the item, and local industry and regional contexts) may also be included.</p>	
<p>Objectives may include:</p>	<ul style="list-style-type: none"> ● specified learning outcomes ● class learning needs ● individual learning needs ● specific learning activities ● practice opportunities e.g. practicum or supervised teaching ● formative assessment opportunities.
<p>Expectations may relate to:</p>	<ul style="list-style-type: none"> ● those of the teacher in relation to students and classes ● those of students and classes in relation to teachers ● individual and group behaviour, including: <ul style="list-style-type: none"> ○ mutual respect ○ sensitivity to needs of others ○ sensitivity to culture, ethics and gender ○ practising inclusivity in group work ○ use of appropriate language ● expectations of commitment to learning process, learner motivation and participation ● expectations of interesting and engaging teaching ● expectations of a safe, secure learning environment.
<p>Requirements may include:</p>	<ul style="list-style-type: none"> ● a safe, secure learning environment ● appropriate behaviour ● maintaining progress ● attendance ● assessment, including: <ul style="list-style-type: none"> ○ points at which assessments will occur ○ identified assessment activities as part of learning experience ● OHS, such as: <ul style="list-style-type: none"> ○ reporting requirements for hazards ○ safe use and maintenance of equipment ○ emergency procedures ○ sources of OHS information ○ names of key workplace persons with OHS roles and responsibilities ○ OHS policy and procedures relevant to the learning environment ○ safe dance or movement practice.

RANGE STATEMENT	
<p>Learning principles must include:</p>	<ul style="list-style-type: none"> • those associated with teaching different age groups, such as: <ul style="list-style-type: none"> ○ 5 to 10 year olds ○ 11 to 14 year olds ○ 15 to 18 year olds ○ people aged over 19.
<p>Learning principles may relate to:</p>	<ul style="list-style-type: none"> • interpreting non-verbal messages and use of modelling • learner-centred approaches to teaching • increasing learner independence • supportive and productive learning environment • reflecting students' needs, backgrounds, perspectives and interests in learning programs • challenging students and supporting them to develop deep levels of thinking and application • making assessment practices an integral part of teaching and learning • learning connecting strongly with communities and practice beyond the classroom • student characteristics, such as: <ul style="list-style-type: none"> ○ language, literacy and numeracy requirements ○ specific needs, such as: <ul style="list-style-type: none"> - people with different access requirements - physical - psychological ○ past learning experiences ○ level of maturity ○ cultural background and needs.

RANGE STATEMENT	
Classes may relate to:	<ul style="list-style-type: none"> • any style of dance • physical coordination • creative body movements in response to music • movements, such as: <ul style="list-style-type: none"> ○ bending ○ kicks ○ stretches ○ hops ○ jumps ○ landing ○ rolling ○ skipping ○ turning ○ twisting • techniques related to movement philosophies, such as: <ul style="list-style-type: none"> ○ Alexander technique ○ Bartenieff fundamentals ○ Feldenkrais method ○ Ideokinesis ○ Pilates ○ yoga ○ Thera-Band.
Diversity may include:	<ul style="list-style-type: none"> • age • gender • culture • ethnicity • disability • attitudes and reasons for learning • people with different access requirements.
Teaching methods may include:	<ul style="list-style-type: none"> • explaining • lock step • learner-paced • learning by teaching • mixed pace • questioning • taking into account people with different access requirements • teacher-centred and student-centred, such as: <ul style="list-style-type: none"> ○ demonstration or modelling ○ instruction ○ practice opportunities ○ enabling and supporting effective learner participation.

RANGE STATEMENT	
Technology and equipment may include:	<ul style="list-style-type: none"> • CD player • DVD or video equipment • television or screen • data projector and computer • whiteboard or blackboard • butcher's paper • technical equipment relevant to specific technical areas.
Teaching skills may include:	<ul style="list-style-type: none"> • preparing teaching aids • speaking with appropriate tone and pitch • using appropriate language • encouraging and dealing appropriately with questions • showing enthusiasm for lessons • making direct eye contact to create direct pathway between students and self (may be culturally inappropriate for some groups) • demonstrating confidence • supporting learners to enable progress from simple to more complex tasks and concepts.
Group facilitation skills may include:	<ul style="list-style-type: none"> • ensuring that every individual has an opportunity for participation and input • maintaining group cohesion • encouraging rapport between class members • managing group dynamics • observing and interpreting behaviour that puts others at risk • facilitating group interaction.
Basic structure of the body includes:	<ul style="list-style-type: none"> • systems, such as: <ul style="list-style-type: none"> ○ skeletal ○ articular ○ muscular ○ circulatory ○ nervous.
Warm-up and cool-down procedures may include:	<ul style="list-style-type: none"> • stretching • joint-mobility exercises • flexibility exercises • aerobic activities • anaerobic exercises • coordinated breathing activities • floor work.

RANGE STATEMENT	
<p>Safe dance and movement practices may include:</p>	<ul style="list-style-type: none"> • correct execution of dance or movement steps • appropriate clothing and footwear • doing exercises and performing routines on flooring appropriate to genre and style of dance, including: <ul style="list-style-type: none"> ○ sprung softwood ○ tarkett ○ sprung parquet ○ tongue and groove hardwood ○ resined for ballroom and Latin dance ○ non-slip for ballet ○ wood for tap and Spanish • healthy nutrition and diet • understanding the body's capabilities and limitations, including: <ul style="list-style-type: none"> ○ alignment ○ flexibility (mobility) ○ strength (stability) ○ cardiorespiratory endurance ○ muscular endurance • warm-up and cool-down procedures, such as: <ul style="list-style-type: none"> ○ gentle stretch ○ aerobic exercises ○ anaerobic exercises ○ breathing exercises.
<p>Common injuries may relate to:</p>	<ul style="list-style-type: none"> • lower back • ankles • feet • knees • muscles and tendons • ligaments • joints • stress fractures.

RANGE STATEMENT	
<i>Injury management strategies</i> may relate to:	<ul style="list-style-type: none"> ● injury recovery and rehabilitation procedures ● correct use of basic first aid procedures ● use of compression, elevation, rest and ice (CERI) in case of soft tissue injury ● referral to sources of professional assistance, such as: <ul style="list-style-type: none"> ○ general and specialist practitioners ○ rehabilitation therapists, such as: <ul style="list-style-type: none"> - Pilates - Alexander technique - chiropractors - yoga - osteopaths - physiotherapists - massage.
<i>Unanticipated situations</i> may include:	<ul style="list-style-type: none"> ● equipment malfunction ● accommodating the needs of students experiencing difficulties with learning for reasons, such as: <ul style="list-style-type: none"> ○ English language, literacy and numeracy difficulties ○ physical or sensory difficulties ○ socio-emotional difficulties.
<i>Inappropriate behaviour</i> may include:	<ul style="list-style-type: none"> ● violent or inappropriate language ● verbal or physical abuse ● bullying ● insensitive verbal or physical behaviour towards other students or teachers, such as: <ul style="list-style-type: none"> ○ cultural ○ racial ○ disability ○ gender ● dominant or overbearing behaviour ● disruptive behaviour ● non-compliance with safety instructions.
<i>Reflecting on own performance</i> may include:	<ul style="list-style-type: none"> ● thinking through lesson requirements ● asking key questions ● reviewing achievements ● analysing difficulties.

EVIDENCE GUIDE	
The evidence guide provides advice on assessment and must be read in conjunction with the performance criteria, required skills and knowledge, range statement and the Assessment Guidelines for the Training Package.	
Overview of assessment	
Critical aspects for assessment and evidence required to demonstrate competency in this unit	<p>Evidence of the ability to:</p> <ul style="list-style-type: none"> • teach classes that cover at least one dance style <p>or</p> <ul style="list-style-type: none"> • teach movement technique <p>and</p> <ul style="list-style-type: none"> • teach a minimum of three consecutive sessions to the same group • teach a complete program under the supervision of an approved teacher or instructor • monitor student learning with reference to specific performance criteria • review and evaluate effectiveness of teaching with reference to specific performance criteria • demonstrate knowledge and skill to the required standard in the chosen technique with reference to specific performance criteria.
Context of and specific resources for assessment	Assessment must ensure access to safe dance or movement teaching spaces.
Method of assessment	<p>A range of assessment methods should be used to assess practical skills and knowledge. The following examples are appropriate for this unit:</p> <ul style="list-style-type: none"> • direct questioning combined with review of portfolios of evidence • third-party workplace reports of on-the-job performance • verbal or written questioning to test knowledge as listed in the required skills and knowledge section of this unit • case studies and scenarios as a basis for discussion of issues and challenges that arise in the context of teaching dance or movement safely • review of candidate's diaries or logbooks recording student progress • review of candidate's self-assessment of their own teaching skills • direct observation or video recording of candidate teaching classes. <p>Assessment methods should closely reflect workplace demands (e.g. literacy) and the needs of particular groups (e.g. people with disabilities and people who may have literacy or numeracy difficulties, such as speakers of languages other than English, remote communities and those with interrupted schooling).</p>

EVIDENCE GUIDE	
Guidance information for assessment	<p>Holistic assessment with other units relevant to the industry sector, workplace and job role is recommended, for example:</p> <ul style="list-style-type: none">• any units from the Live Performance Training Package that relate to teaching a dance style• CUADTM401A Plan and organise dance classes• CUAOHS403A Incorporate anatomy and nutrition principles into skill development• CUSOHS301A Follow occupational health and safety procedures.

Dance Organisations and National Qualifications

In Australia a range of dance organisations and societies offer Graded and Vocational Graded Examinations which focus on a particular dance style. These organisations include:

- Australian Institute of Classical Dance
- Australian Teachers of Dancing
- Cecchetti Ballet Australia
- Commonwealth Society of Teachers of Dancing (Comdance)
- Federal Association of Teachers of Dancing
- Royal Academy of Dance
- Spanish Dance Society.

Students from the age of five participate in the dance examinations offered by the various organisations. The important role of these syllabi is acknowledged in the following statement which appears in the 'pathways' section of each dance qualification:

Candidates entering this qualification may produce evidence of dance expertise through grades achieved in different dance styles through dance societies which run examinations linked to certification levels. It is recommended that RTOs liaise with relevant dance societies to determine whether any of their certification levels have been deemed equivalent to specific units in this qualification.

Determining equivalence

To determine equivalence, dance societies need to undertake a mapping exercise. This would involve comparing the content of their syllabi to the requirements of groups of units of competency that lead to one or more of the national dance qualifications. For example, the content of a dance society's intermediate jazz syllabus is likely to be covered in units such as those at AQF III/IV that specialise in jazz, but may also be covered in units which can be contextualised to any dance style, e.g. units involving improvisation, exploring rhythm in the context of dance, partnering techniques, performance technique and so on.

In some states, students are granted credit towards Year 12 Certificates of Education based on grades achieved through external dance society exams. These existing arrangements provide a base on which dance societies can build an equivalence map for units of competency that lead to one or more national vocational education and training (VET) qualifications.

The table below provides a summary of recognition arrangements existing at the time of writing. States with 'none' in column three do have processes for recognising external exams. For example, in Victoria, organisations that provide alternative examination systems may apply to the Victorian Curriculum and Assessment Authority (VCAA) for recognition. They are required to submit course details and examination specifications to the VCAA where they are benchmarked against the relevant Victorian Certificate of Education (VCE) study, for example VCE Dance.

State/territory	Dance organisation	Recognition arrangements
New South Wales		None
Australian Capital Territory		None
Victoria		None
Tasmania	Federal Association of Teachers of Dancing (FATD) Royal Academy of Dance (RAD)	The Tasmanian Qualifications Authority (TQA) recognises formal learning qualifications awarded by FATD and RAD. Credit points towards the Tasmanian Certificate of Education vary according to the level of complexity and the period of time the majority of students would take to complete the required learning. Detailed information on the TQA website at < http://www.tqa.tas.gov.au/1689 >.
South Australia and Northern Territory	Cecchetti Ballet Australia Inc Commonwealth Society of Teachers of Dancing (COMDANCE) Royal Academy of Dance	Programs are recognised as community learning and provide credits towards the South Australian Certificate of Education (SACE) and the Northern Territory Certificate of Education. The number of credits allocated varies according to the complexity of the program. More information can be found on the SACE website at < http://www.sace.sa.edu.au >. Select 'Subjects' then 'Recognised learning'.

State/territory	Dance organisation	Recognition arrangements
Western Australia	Australian Institute of Classical Dance Cecchetti Ballet Australia Inc Commonwealth Society of Teachers of Dancing (COMDANCE) Royal Academy of Dance Spanish Dance Society	Students receive points towards the Western Australia Certificate of Education (WACE) for some dance society grades achieved outside school hours. Information on points for each WA endorsed program can be found at http://www.curriculum.wa.edu.au . Select 'Senior secondary' then 'Endorsed programs'.
Queensland	Australian Teachers of Dancing Ltd Cecchetti Ballet Australia Inc Commonwealth Society of Teachers of Dancing (COMDANCE) Federal Association of Teachers of Dancing Royal Academy of Dance	Training programs offered by these organisations are recognised categories of study for the Queensland Certificate of Education. For information on credits that can be achieved, visit the Queensland Studies Authority website at http://www.qsa.qld.edu.au/4249.html .

The Australian Qualifications Framework

In 2011 the Ministerial Council for Tertiary Education and Employment approved a revised Australian Qualifications Framework (AQF) of 10 levels which relate to qualifications from Certificate I through to a Doctoral Degree.

Level	Level summary	Qualification type
1	Graduates at this level will have knowledge and skills for initial work, community involvement and/or further learning.	Certificate I
2	Graduates at this level will have knowledge and skills for work in a defined context and/or further learning.	Certificate II
3	Graduates at this level will have theoretical and practical knowledge and skills for work and/or further learning.	Certificate III
4	Graduates at this level will have theoretical and practical knowledge and skills for specialised and/or skilled work and/or further learning.	Certificate IV
5	Graduates at this level will have specialised knowledge and skills for skilled/ paraprofessional work and/or further learning.	Diploma
6	Graduates at this level will have broad knowledge and skills for paraprofessional/ highly skilled work and/or further learning.	Advanced Diploma, Associate Degree
7	Graduates at this level will have broad and coherent knowledge and skills for professional work and/or further learning.	Bachelor Degree
8	Graduates at this level will have advanced knowledge and skills for professional or highly skilled work and/or further learning.	Bachelor Honours Degree Graduate Certificate Vocational Graduate Certificate Graduate Diploma Vocational Graduate Diploma

Level	Level summary	Qualification type
9	Graduates at this level will have specialised knowledge and skills for research, and/or professional practice and/or further learning.	Masters Degree
10	Graduates at this level will have systematic and critical understanding of a complex field of learning and specialised research skills for the advancement of learning and/or for professional practice.	Doctoral Degree

The mapping process followed in Tasmania to determine recognition arrangements for RAD and FATD levels is linked to the AQF. Each grade is assigned a 'level of complexity' which equates to an AQF level (see examples in table below).

TQA level of complexity	Dance organisation level	AQF level and mapping advice
2	FATD Pre-elementary Jazz	Suitable for mapping to units where the numeric part of the code starts with '2'.
3	FATD Silver Star Tap	Suitable for mapping to units where the numeric part of the code starts with '3'.
4	FATD Gold Star Classical	Suitable for mapping to units where the numeric part of the code starts with '4'.
4	FATD Supreme Award	Suitable for mapping to units where the numeric part of the code starts with '4'.
1	RAD Graded Examination in Dance: Grades 1, 2 and 3	Suitable for mapping to units where the numeric part of the code starts with '1'.
2	RAD Vocational Graded Examination in Dance: Intermediate Foundation	Suitable for mapping to units where the numeric part of the code starts with '2'.
3	RAD Graded Examination in Dance: Grades 6, 7 and 8	Suitable for mapping to units where the numeric part of the code starts with '3'.
4	RAD Vocational Graded Examination in Dance: Advanced 1 and 2	Suitable for mapping to units where the numeric part of the code starts with '4'.

An International Perspective

Royal Academy of Dance (RAD)



Photos: Patrick Baldwin. Kaleidoscope artwork: Cog Design

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ROYAL ACADEMY OF
DANCE
EXAMINATIONS BOARD

The RAD is an international dance education and training organisation. Founded in 1920 in the UK, the RAD is now active in approximately 70 countries, including Australia⁹.

The RAD Examinations Board offers:

- graded examinations in dance syllabus for students from the age of five years
- vocational graded examinations in dance syllabus for students from the age of 11 years.

⁹ For more information on the RAD, visit their websites at <<http://www.rad.org.uk>> and <<http://www.rad.org.au>>.

The RAD Faculty of Education offers a variety of dance teacher education programs on or aligned with the UK Framework for Higher Education, including awards validated by the University of Surrey.

In England, Wales and Northern Ireland, the RAD is formally recognised as an Awarding Organisation by the statutory qualifications regulators in those countries. In some respects, this recognition is similar to Australia's Registered Training Organisations. This recognition entitles the RAD to place units in the UK's Qualifications and Credit Framework (QCF) databank. Awarding organisations use units from this databank to develop accredited qualifications by determining 'rules of combination' in consultation with Sector Skills Councils. In some respects, this is similar to the process in Australia of developing units of competency and packaging rules for national qualifications in Training Packages.

There are eight levels in the QCF with qualifications called Awards, Certificates and Diplomas. The QCF also incorporates the UK's system of National Vocational Qualifications (NVQs) which are based on National Occupational Standards developed by industry through Sector Skills Councils. To help understand where the UK levels sit in relation to Australia, Level 3 qualifications appear to be equivalent to Year 12 Certificates of Education, NVQs range between levels 2 and 5, while higher education/tertiary qualifications sit between levels 5 and 8.

The table below shows the QCF levels assigned to RAD Graded and Vocational Graded Examinations in Dance. Interestingly, these match the levels of complexity assigned to RAD grades in Tasmania. As outlined below, the Council for Dance Education and Training (CDET) in Britain is undertaking a mapping exercise to identify the relationship between QCF and AQF levels¹⁰. It will be interesting to see whether a close examination of level descriptors and how these are reflected in training programs, results in the same neat alignment.

QCF level	TQA level of complexity	RAD grades
1	1	Graded Examination in Dance: Grades 1, 2 and 3
2	2	Graded Examination in Dance: Grades 4 and 5 Vocational Graded examination in Dance: Intermediate Foundation
3	3	Graded Examination in Dance: Grades 6, 7 and 8. Vocational Graded Examination in Dance: Advanced Foundation and Intermediate.

¹⁰ There is no formal agreement between Australia and the UK about the relationship between QCF and AQF levels.

Council for Dance Education and Training (CDET)

Founded in 1979, CDET is the quality assurance body of the dance and musical theatre industries. It has become the first point of contact for students and others seeking information on the quality of education and training in the United Kingdom and negotiates with government agencies in the UK and overseas to ensure that the accredited private dance and musical theatre sectors are represented at all levels of national and international decision making. CDET:

- accredits professional training programs in vocational dance and musical theatre schools
- validates the qualifications of Dance Awarding Organisations
- recognises, by means of its Recognised Awards scheme, dance and performing arts schools and teachers working with students under the age of sixteen that can demonstrate compliance with the Council's standards of professional practice.¹¹

In May 2011, CDET commenced a project which has far-reaching implications for mapping the Graded and Vocational Graded Examinations offered by UK Dance Awarding Organisations to national dance qualifications in the Live Performance Training Package. The objectives of the project (due to be completed by the end of 2011) are to:

- determine the relationship between QCF levels and those of qualification frameworks in Australia and New Zealand (NZ)
- establish a broad equivalence across the three frameworks
- test the conclusions reached by mapping a sample of:
 - UK dance qualifications against the Australian and NZ frameworks
 - Australian dance and dance teaching qualifications against the UK and NZ frameworks
 - New Zealand dance and dance teaching qualifications against the UK and Australian frameworks
- develop strategies for promoting agreed equivalencies in the three countries.

CDET Director, Sean Williams, is delighted with this opportunity to pursue common understanding and recognition of qualifications across international frameworks.

The mapping initiative builds on CDET's positive relationship with sister organisations in Australia, New Zealand, Canada and the USA and is a direct outcome of the successful International Forum of Awarding Organisations and vocational trainers in dance hosted by CDET at the Royal Opera House London in 2010. Delegates to the Forum committed themselves to establishing a mechanism for the mutual recognition and understanding of qualifications across countries. Individuals, employers and receiving institutions all benefit from initiatives that promote the portability of skills internationally.

- Sean Williams

¹¹ Information reproduced from the CDET website at <<http://www.cdet.org.uk>>.

A way forward

The CDET project is timely as it coincides with the introduction of national dance qualifications in Australia. The RAD provides a useful model, since its grades have already been mapped:

- to determine credits for some Year 12 Certificates of Education in Australia
- for the purpose of accrediting the RAD's examinations on the QCF in the UK.

Consultation with the Australian dance industry and vocational education and training sector is built into the CDET project. Scenarios that could emerge as a result of this project are listed below.

- Dance organisations identify clusters of units that are equivalent to one or more of their grades. These are added as Skill Sets to the Live Performance Training Package and given formal recognition in NZ and the UK.
- Dance organisations become RTOs and offer full qualifications and/or skill sets.
- Dance organisations partner with an RTO to offer full qualifications and/or skill sets.

The process for validating dance organisations' mapping of their examinations against units of competency could involve establishing an Australian sub-committee of CDET to ensure adherence to agreed international equivalencies.

Dr Andrew McBirnie, Director of Examinations at the RAD, believes international portability and recognition of qualifications is a high priority.

In a world where communication, travel and relocation between countries is becoming ever more commonplace, it is more necessary than ever before that students and professionals alike have their qualifications recognised in an efficient and straightforward manner. Effective international recognition arrangements for dance qualifications would mean that people moving between countries for the purposes of study and work, do not find themselves in a position where they have to duplicate previous study unnecessarily.

Qualification frameworks around the world offer an opportunity to advance the goal of international skills recognition. The obvious beneficiaries of such arrangements are individuals whose qualifications would be recognised across borders. However, society as a whole also stands to gain, since the skills individuals bring with them from other countries add value to the home country's economy and way of life. In association with CDET, IBSA and other stakeholders, the RAD is pleased to support the current project to achieve mapping and recognition of dance and dance teaching qualifications between the United Kingdom, Australia and New Zealand.

– Dr Andrew McBirnie

The promotion of national and international portability is one of the factors Industry Skills Councils need to address when submitting Training Packages to the National Quality Council for endorsement. Patricia Neden, Chief Executive Officer of IBSA, sees the CDET mapping project as an excellent example of international cooperation between peak industry bodies and the education and training sector.

Consultation with industry during the development of the Training Package led to an acknowledgement in the wording of qualifications, that dance organisations play a key role in teaching students from a very young age. The initiative by CDET takes this acknowledgement one step further by opening the way for dance organisations in Australia to have their graded examinations recognised not only in Australia, but internationally. As the Industry Skills Council responsible for the cultural and creative industries, IBSA is committed to working with industry bodies to ensure that the final outcome of this project takes full advantage of the flexibility built into Australia's VET system.

- Patricia Neden

Contextualising Units of Competency

Units of competency are often written in such a way that the outcomes described in the elements and performance criteria can be applied in different contexts. Examples of such units in the dance qualifications include:

- CUADAN303A Develop dance partnering techniques
- CUADAN407A Develop expertise in dance performance skills
- CUAPRF404A Refine movement skills for performance
- CUAPRF405A Rehearse technique for performance.

Registered Training Organisations (RTOs) can contextualise units of competency to suit specific needs or target groups. Training Packages @ Work provides the following explanation of contextualising units of competency.¹²

Contextualisation is about flexibility, and this is inherent in the way Training Packages are constructed and delivered.

In practice, contextualisation means that RTOs may modify units of competency to reflect the local outcome required by an individual and/or enterprise. This may involve the provision of additional information to suit particular learner profiles, specific enterprise equipment requirements or other local needs.

In all cases of contextualisation, the integrity of the outcome of the endorsed unit(s) of competency must be maintained.

When contextualising units of competency RTOs may add to the range statement or the evidence guide. They must not:

- remove the content of any of the elements and performance criteria
- distort or narrow the competency outcomes and limit its use
- diminish the breadth of application of the competency and reduce its portability.

How to contextualise units of competency

Contextualisation is achieved by including, modifying or substituting text within units of competency and usually within the range statement or evidence guide. It is about providing training and assessment that is specific to an enterprise or individual learner.

Any modifications to a unit of competency must maintain the integrity of the industry skill and portability requirements, including all legislative, licensing and any other regulatory requirements.

Even though RTOs are not required to produce any formal documentation about how they have contextualised units, delivery and assessment strategies for qualifications on their scope of registration could include a note about which units have been contextualised. Auditors might be interested, for example, in seeing how assessment activities reflect any contextualisation RTOs have done.

¹² Training Packages @ Work, *Back 2 Basics*, 2007, <<http://www.tpatwork.com>>, p.22.

CUAPRF404A Refine movement skills for performance

Let's look at how an RTO in Sydney, Brent Street Pty Ltd, could contextualise CUAPRF404A – a core unit in the CUA4011 Certificate IV in Dance.

CUAPRF404A	Refine movement skills for performance
Unit descriptor	<p>This unit describes the performance outcomes, skills and knowledge required to develop and refine complex movement skills required in a range of live performance contexts. At this level, performers are constantly refining their technique and expression to produce performances that convey the mood and style of music through movement routines.</p> <p>No licensing, legislative, regulatory or certification requirements apply to this unit at the time of endorsement.</p>
Employability skills	This unit contains employability skills.
Prerequisite units	
Co-requisite units	
Application of the unit	<p>This unit applies to performers who are consolidating their career in contexts where high level movement skills are required. They could be involved in dance, musical theatre or circus performances. They would usually be performing as members of an ensemble, though some solo work could be expected.</p> <p>While supervision and guidance is provided in practice sessions and rehearsals, performers are expected to display a high level of motivation and sense of responsibility for themselves and others during live performances.</p>
Competency field	Performing arts – performing
Unit sector	

ELEMENT	PERFORMANCE CRITERIA
Elements describe the essential outcomes of a unit of competency.	Performance criteria describe the performance needed to demonstrate achievement of the element. Where bold italicised text is used, further information is detailed in the required skills and knowledge section and the range statement. Assessment of performance is to be consistent with the evidence guide.
1. Develop an understanding of movement principles	1.1. Explore the range of <i>movement patterns</i> and their <i>associated skills</i> 1.2. Become familiar with <i>basic performance cues associated with movement patterns</i> and skills 1.3. Discuss ways of developing own movement skills with <i>relevant people</i>
2. Prepare the body for movement	2.1. Perform basic <i>warm up</i> and <i>cool down activities</i> 2.2. Adhere to <i>injury prevention techniques</i> 2.3. Take <i>common health concerns</i> for performers into account when devising own physical conditioning program
3. Practise a range of movements	3.1. Use a range of <i>sources</i> to <i>generate ideas</i> for movement routines 3.2. Apply a knowledge of performance cues to practise the full range of movement patterns 3.3. Apply a knowledge of <i>anatomical alignment principles</i> in movement exercises 3.4. Practise controlling balance in a range of positions 3.5. Use feedback from teachers and mentors to identify and develop ways to improve own movement skills
4. Develop performance attributes	4.1. Incorporate movement patterns into routines in ways that convey their <i>dramatic intent</i> 4.2. Incorporate basic rhythmic structures and musicality into movement routines 4.3. Ensure that flow and interaction with other performers is smooth and well timed 4.4. Work on developing a strong sense of individuality and presence in the execution of sequences 4.5. Develop techniques for incorporating 'unseen' combinations with speed and verve

REQUIRED SKILLS AND KNOWLEDGE

This section describes the skills and knowledge required for this unit.

Required skills

- communication skills to:
 - discuss movement concepts and techniques with relevant personnel
 - respond appropriately to feedback on own skill development and performance
- initiative and enterprise skills to:
 - work creatively with music and dance
 - dance with style and strong stage presence
 - observe and accurately interpret physical skills
- learning skills to:
 - develop strong movement techniques through:
 - practising complex movements and routines
 - a positive attitude to learning and a willingness to experiment
 - develop a movement memory
- planning and organising skills to plan and execute own warm-up and cool-down routines
- self-management skills to :
 - achieve movement responses within personal capabilities
 - follow direction
 - apply safe performance practices
- teamwork skills to work collaboratively with others involved in classes and performances

Required knowledge

- well developed knowledge of:
 - principles underlying physical movements and techniques, such as:
 - relationship with gravity
 - spatial awareness
 - successional movement
 - use of breath
 - folding
 - extending
 - rotating
 - shifting weight
 - anatomical foundations, including:
 - articulation of the spine
 - engagement of the feet
 - bases of support including feet, legs, hands, and torso
 - range of joint motion
 - differentiation of the legs and pelvis
 - importance of healthy food choices in relation to wellbeing and injury prevention, including five food groups and recommended daily amounts
 - musical rhythms, including:
 - time signatures
 - beat
 - tempo
 - syncopation
- overview knowledge of:
 - movement philosophies, e.g.
 - Alexander technique
 - Bartenieff fundamentals
 - Feldenkrais method
 - Ideokinesis
 - Pilates
 - yoga
 - Thera-Band

RANGE STATEMENT	
<p>The range statement relates to the unit of competency as a whole. It allows for different work environments and situations that may affect performance. Bold italicised wording, if used in the performance criteria, is detailed below. Essential operating conditions that may be present with training and assessment (depending on the work situation, needs of the candidate, accessibility of the item, and local industry and regional contexts) may also be included.</p>	
<p><i>Movement patterns</i> include:</p>	<ul style="list-style-type: none"> • sending • receiving • accompanying • evading • locomotor movements • landings • statics • swings • rotations • springs.
<p><i>Associated skills</i> may include:</p>	<ul style="list-style-type: none"> • sending <ul style="list-style-type: none"> ○ throwing ○ striking • receiving <ul style="list-style-type: none"> ○ catching ○ collecting • accompanying <ul style="list-style-type: none"> ○ dribbling ○ carrying • evading <ul style="list-style-type: none"> ○ dodging ○ faking ○ screening • locomotor movements <ul style="list-style-type: none"> ○ displacement of the body from one place to another • landings <ul style="list-style-type: none"> ○ on feet ○ on hands ○ while rotating • statics <ul style="list-style-type: none"> ○ balances ○ supports ○ hangs

RANGE STATEMENT	
	<ul style="list-style-type: none"> • swings <ul style="list-style-type: none"> ○ from supports ○ from hangs • rotations <ul style="list-style-type: none"> ○ around axis of the body <ul style="list-style-type: none"> longitudinal media lateral • springs <ul style="list-style-type: none"> ○ from the arms ○ from the legs.
<p>Basic performance cues associated with movement patterns may include:</p>	<ul style="list-style-type: none"> • sending • receiving • accompanying • evading • locomotor movements • landings • statics • swings • rotations • springs.
<p>Relevant personnel may include:</p>	<ul style="list-style-type: none"> • teachers • mentors • coaches • medical practitioners • nutrition experts • colleagues • family members • performers.
<p>Warm up activities may include:</p>	<ul style="list-style-type: none"> • minor stretches • joint mobility exercises • flexibility exercises • aerobic activities • coordinated breathing activities.
<p>Cool down activities may include:</p>	<ul style="list-style-type: none"> • floor work • stretching.

RANGE STATEMENT	
<i>Injury prevention techniques</i> may include:	<ul style="list-style-type: none"> • warming up and cooling down before and after class and performance • wearing appropriate clothing, attire, footwear • applying intent and focus while dancing • not overstretching • wearing appropriate bandaging and bracing where appropriate to support body • appropriate diet and rest • use of appropriate equipment such as barre, mirror and sprung floors • attention to teacher.
<i>Common health concerns</i> may include:	<ul style="list-style-type: none"> • lack of rest • poor diet • lack of understanding of basic anatomy and physiology of dance • lack of warming up and cooling down properly • over straining the muscles • dehydration.
<i>Sources</i> may include:	<ul style="list-style-type: none"> • inspiration • imagination • life experience • actual events/facts • internet • other media • educational texts and resources • travel • observation • different experiences • memoirs/diaries.
<i>Generating ideas</i> may include:	<ul style="list-style-type: none"> • brainstorming • researching • exercises • asking questions • role playing • making analogies • interviewing • looking at the subject from different viewpoints.
<i>Anatomical alignment principles</i> relate to:	<ul style="list-style-type: none"> • 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.

RANGE STATEMENT	
<i>Dramatic intent</i> may relate to conveying a sense of:	<ul style="list-style-type: none"> • comedy • character • tragedy • romance • wistfulness • yearning • fun • happiness.

EVIDENCE GUIDE	
The evidence guide provides advice on assessment and must be read in conjunction with the performance criteria, required skills and knowledge, range statement and the Assessment Guidelines for the Training Package.	
Overview of assessment	
Critical aspects for assessment and evidence required to demonstrate competency in this unit	<p>Evidence of the ability to:</p> <ul style="list-style-type: none"> • perform a range of movement routines that demonstrate: <ul style="list-style-type: none"> ○ understanding of human movement principles and their application in performance ○ well-developed movement techniques appropriate to specific performance contexts • incorporate rhythmic structures and musicality into movement routines • cooperate with others in a learning and performance environment.
Context of and specific resources for assessment	<p>Assessment must ensure:</p> <ul style="list-style-type: none"> • access to appropriate and safe performance areas or space.
Method of assessment	<p>A range of assessment methods should be used to assess practical skills and knowledge. The following examples are appropriate for this unit:</p> <ul style="list-style-type: none"> • direct questioning combined with review of portfolios of evidence • third party workplace reports of on-the-job performance • verbal or written questioning to test knowledge as listed in the required skills and knowledge section of this unit • case studies and scenarios as a basis for discussion of issues and challenges that arise in the context of developing movement skills • direct observation of the candidate in practice sessions and performances. <p>Assessment methods should closely reflect workplace demands (e.g. literacy) and the needs of particular groups (e.g. people with disabilities and people who may have literacy or numeracy difficulties such as speakers of languages other than English, remote communities and those with interrupted schooling).</p>

EVIDENCE GUIDE	
Guidance information for assessment	<p>Holistic assessment with other units relevant to the industry sector, workplace and job role is recommended, for example:</p> <ul style="list-style-type: none"> • CUADAN402A Improvise an advanced dance sequence • CUADAN409A Develop expertise in contemporary dance technique.

CUAPRF404A in the context of acrobatics

In making the transition from their accredited course, the Certificate IV in Performing Arts, Brent Street could cover the content of their unit 'BSSACC401A *Perform acrobatics in a range of theatrical settings*' by contextualising CUAPRF404A. Acrobatics would become the context in which they teach and assess the unit.

Elements and performance criteria

To assist with the development of learning and assessment activities, each element should be analysed by asking the following two key questions:

1. How do we do this in the context of acrobatics?
2. How do we know when it has been done well?

The second question inevitably leads to consideration of the skills and knowledge required to demonstrate competency.

Range statement

To *movement patterns*, add:

- acrobatic routines involving partners, such as:
 - pitching (front somersaults, side somersaults, step in, step around front somersault)
 - double cartwheels
 - double backbends
 - hand on hand balance (from floor or standing)
 - double lever
 - standing flag
 - standing on shoulders
 - falling tower
 - hand balance on head
 - round off into hand on hand

- acrobatic routines involving groups, such as:
 - pyramids (five or seven)
 - three person skipping rope
 - walking caterpillar
 - throwing fish
 - throwing fish somersault

To **associated skills**, add:

- Acrobatic techniques, such as:
 - rolls (backward and forward)
 - cartwheels (right handed and left handed)
 - round offs
 - front tinski and back tinski
 - stepping back tinski (on the spot)
 - hand springs
 - standing back somersault
 - punch front somersault
 - round off flip
 - back somersault
 - round off half twist front
 - round off full twist layout
 - Berani flip
 - side somersault
 - walkovers
 - butterflies
 - butterfly full twist
 - one handed tinski in circles.
- support techniques, such as:
 - gaining trust with partner
 - making sure all hand and feet positions are correct before lifting
 - during duo balancing, the base balances both themselves and the flyer
 - the flyer only hits the position

To **warm up activities**, add:

- posture
- breathing

- nose breathing
- upper body breath (to stimulate blood flow to muscles and tendons)
- rotation of joints, shoulder, ankles, wrists, neck, lower back
- the ability to focus and visualize on individual muscle groups whilst isolating others
- physical coordination and balancing exercise routines such as:
 - frog hand balance
 - hip handstand
 - full handstand
 - back arches
 - floor half arch
 - full arch from floor
 - standing back arch to floor
 - front bends
 - front bend in splits
 - hand press from squat on floor
 - alternative one handed hand stands
 - standing jumps into a tuck
 - side splits.
- stretching exercise routines, such as:
 - back lateral stretch
 - shoulder stretch
 - back arches half and full
 - front arches half and full
 - hyper extension of wrist
 - wrist rotation
 - inner groin stretch
 - plies
 - lungs
 - flat back exercises.

To *injury prevention techniques*, add:

- focusing on posture and breath
- learning general homeopathic remedies (Amica and Comfrey)
- acrobatic safety procedures, such as:
 - constant supervision
 - practising any tricks with spotters

- always keeping the head back whilst going forward in walkover tricks
- not walking in front of or across mats whilst other people are working
- use of heat liniment on wrist, elbows, shoulders, knees and ankle tendons during cold weather
- when landing, go through toes, heel, knee and hips.

Evidence Guide

Amend ***critical aspects for assessment and evidence required to demonstrate competency in this unit*** by adding the highlighted sub-bullet point.

Evidence of the ability to:

- perform a range of movement routines that demonstrate:
 - understanding of human movement principles and their application in performance
 - well-developed movement techniques appropriate to specific performance contexts
 - safe execution of acrobatics with partners and groups
- incorporate rhythmic structures and musicality into movement routines
- cooperate with others in a learning and performance environment.

To ***context of and specific resources for assessment***, add:

- access to appropriate resources normally used in the workplace such as a studio with wall mirrors, tumbling mats, acrobatic equipment.

To ***method of assessment***, add:

- practical demonstrations of acrobatic techniques in a controlled environment
- practical demonstrations of acrobatic routines in a performance environment.

Unit Codes

Units of competency developed specifically for the Live Performance Training Package (CUA11) commence with the code 'CUA'. The first number in the numeric part of the code indicates the Australian Qualifications Framework (AQF) level which applies to the unit. Thus 'CUA401A' is a unit from the Live Performance Training Package suitable for including in a Certificate IV. The packaging rules of Certificate III and Diploma qualifications may also allow for the inclusion of AQF IV level units.

Units from other Training Packages are imported to supplement those developed specifically for CUA11. They usually cover skills that can be applied across different industries. For example, units from the Business Services Training Package and the Training and Education Training Package have been imported into the dance teaching and management qualifications. These units provide credit into qualifications in their respective Training Packages.

Copies of all units can be downloaded from the training.gov.au website which contains all information previously found on the National Training Information Service (NTIS).

The main Training Packages from which units have been imported are listed below. A unit where the code starts with 'BSB' comes from the Business Services Training Package, a unit where the code starts with 'CUS' comes from the Music Training Package, and so on.

- AHC10 Agriculture, Horticulture and Conservation and Land Management
- BSB07 Business Services
- CHC08 Community Services
- CUE03 Entertainment
- CUS09 Music
- CUV11 Visual Arts, Craft and Design
- HLT07 Health
- SIS10 Sport, Fitness and Recreation
- SIT07 Tourism, Hospitality and Events
- TAE10 Training and Education.

Frequently Asked Questions

What is a Training Package?

A Training Package is an integrated set of nationally endorsed competency standards, assessment guidelines and Australian Qualifications Framework (AQF) qualifications for a specific industry, industry sector or enterprise.

Each Training Package:

- provides a consistent and reliable set of components for training, recognising and assessing peoples skills, and may also have optional support materials
- enables nationally recognised qualifications to be awarded through direct assessment of workplace competencies
- encourages the development and delivery of flexible training which suits individual and industry requirements
- encourages learning and assessment in a work-related environment which leads to verifiable workplace outcomes.

What's in the Live Performance Training Package?

IBSA is the Industry Skills Council responsible for developing and maintaining Training Packages for the cultural industries. In 2011 a new Training Package (TP) was endorsed – the Live Performance Training Package. The first qualifications in this TP cover dance performance, dance teaching and management and cross sector qualifications in community dance and theatre, musical theatre and community culture. As existing TPs in the cultural industries are reviewed under the continuous improvement process (e.g. CUE03 Entertainment and CUS09 Music), qualifications and skill sets in those TPs may, over time, be included under the umbrella of the Live Performance Training Package.

Why were national dance qualifications developed?

Consultation with industry through IBSA's Cultural Industry Sector Advisory Committee identified the need to develop national qualifications for dancers, dance teachers and managers of private dance studios. Key indicators of this need for national qualifications included:

- An increase in demand for training in all styles of dance resulting from the public response to high profile dance competition television shows, as well as to government campaigns related to health and fitness.
- The rapid growth in the number of dance courses accredited in states and territories – from only a handful 20 years ago to almost 90 in 2010. Qualifications range from Certificate I through to Advanced Diploma. Issues of concern to both industry and state accrediting authorities included:
 - lack of consistency in terms of course documentation between states/territories
 - no provision for mutual recognition between registered training organisations (RTOs)

- no clear pathways from vocational education and training (VET) qualifications into Higher Education dance and performing arts programs
- increased provision of VET in Schools dance programs and a strong possibility that dance would be included in the Australian Curriculum for the Arts, leading to an increase in demand for AQF I-III qualifications in dance.
- A wider range of employment opportunities for dancers due to an increase in demand for dance and movement skills in the community recreation, cultural heritage, fitness and health industries. National qualifications needed to reflect these employment opportunities.
- The lack of national qualifications to address the specific needs of private dance studio teachers who are usually responsible for managing, or providing administrative services in the private dance studio in which they teach. The TAE40110 Certificate IV in Training and Assessment addresses some, but not all of the skills and knowledge required by this sector of the dance industry workforce.

How were the qualifications and skill sets developed?

The need to respond to the above issues was identified as a priority in IBSA's 2009-2010 Continuous Improvement Plan. In August 2009, IBSA contracted *Verve Knowledge and Skills* to undertake a project to develop national dance qualifications and skill sets for inclusion in a Live Performance Training Package. Work on the 12-month project commenced in September 2009.

Key features of the project methodology were:

- establishment of a National Project Reference Group to oversee the management of the project. The NPRG was chaired by Julie Dyson, AM, National Director of the Australian Dance Council - Ausdance, Australia's professional dance advocacy organisation.
- research and analysis of existing curricula and units of competency
- a training needs analysis and skills profile of the dance industry
- development of a discussion paper on options for qualifications and skill sets in dance and dance teaching
- national consultation on the discussion paper
- development of draft units of competency, qualifications and skill sets which were uploaded for public comment on the IBSA Review and Feedback Register
- national consultation on the draft units and qualifications
- refinement of draft materials to incorporate feedback from industry and training providers
- preparation and circulation of documentation in line with the national process for submitting TPs to the Commonwealth Government's National Quality Council for endorsement.

What sort of jobs do the qualifications prepare people for?

The qualifications and skill sets cover a range of contexts in which people with dance skills work, namely:

- performance in a variety of dance styles and at a range of levels, including elite performance
- choreography
- community dance, theatre and events (performers and administrators)
- community cultural development and maintenance (performers and managers/administrators)
- musical theatre (performers and cabaret performers/producers)
- dance teaching and management.

Do the dance qualifications place sufficient emphasis on the development of technique?

The job profile for dancers includes the following core activities:

- developing and refining technique
- participating in daily training sessions
- maintaining peak physical fitness
- adhering to safe dance practice
- participating in rehearsals
- performing before audiences.

In terms of the proportion of time devoted to each activity, by far the largest component is developing and refining technique, which takes place in training sessions, rehearsals and private practice time. Some dancers specialise in a single dance style, e.g. classical ballet, while others perform in a range of styles, e.g. jazz, contemporary, street, Latin.

Key aspects of dance qualifications that reflect this job profile include:

- A high proportion of units address aspects of developing technique and performance skills. Qualification packaging rules have been designed to ensure that RTOs have to offer a high proportion of these units in their qualifications.
- The development of technique in a range of specified dance styles is clearly delineated at each certificate level.
- There are sufficient 'generic' dance technique units that can be contextualised to any dance style or adapted for people with disabilities.
- Packaging rules allow RTOs to structure courses around a single dance style or several dance styles.
- Safe dance practice is addressed specifically in a suite of units at each certificate level and embedded in every dance technique and performance unit.

Are there specific entry requirements for each qualification

There are no entry requirements for six of the 12 qualifications. This approach was adopted to ensure that people could gain entry to qualifications on the basis of self-directed learning or training undertaken outside the VET sector. Pathways statements in each qualification provide guidance to RTOs in relation to the level of skills and knowledge that could be expected of people seeking entry to courses.

In a discipline like dance where progression of skills is paramount, it is important to acknowledge that admission to a course does, realistically, require evidence of competency to the level of the preceding qualification. Therefore the following statement appears in the entry requirements for the Certificates III and IV in Dance, and the Diploma and Advanced Diploma of Dance (Elite Performance):

An audition or other form of evidence where the candidate demonstrates competence in at least one dance style at (preceding qualification) level.

The wording for the Diploma of Musical Theatre is:

An audition or other form of evidence where the candidate demonstrates competence in vocal, dance and/or acting skills at Certificate IV level.

Core units from the CUA40210 Certificate IV in Dance Teaching and Management and one unit related to the teaching of basic dance technique are entry requirements for the CUA50310 Diploma of Dance Teaching and Management. The Diploma is an advanced teaching qualification, and given the importance industry places on safe dance teaching practice, it was decided to specify entry requirements to ensure that people seeking entry to the Diploma have a solid base of skills and knowledge from which to commence their higher level studies.

What are skill sets?

Skill sets are logical groupings of units of competency which meet an identified need or industry outcome. Skill sets are not qualifications, but the units completed in skill sets provide credit towards national qualifications that contain those units. The following eight skill sets are included in the Live Performance Training Package and provide pathways into the dance teaching and management qualifications:

- Advanced Classical Ballet Teaching Skill Set
- Advanced Contemporary Dance Teaching Skill Set
- Advanced Cultural Dance Teaching Skill Set
- Advanced Dance Teaching Skill Set
- Advanced Jazz Dance Teaching Skill Set
- Advanced Tap Dance Teaching Skill Set
- Dance Teaching Skill Set
- Movement Skills Training for People with Disabilities.

How do national qualifications affect dance schools who already offer courses or classes?

The national qualifications cover more than dance technique because, as vocational qualifications, they have been designed to prepare people to earn a living in the industry. Therefore they cover not only dance technique, but other skills such as assisting with staging aspects of performances, skills associated with marketing, self-promotion, keeping financial records and so on.

Only Registered Training Organisations (RTOs) can offer national qualifications. Those private dance schools who are already RTOs, are therefore able to start offering one or more of the qualifications as soon as they wish.

There is a long tradition of private dance schools and societies in Australia offering excellent dance training in all genres up to and including professional levels. Dance schools and societies that are not RTOs can continue offering what they currently do, or decide to become involved in the new national system at whatever level they believe is appropriate for their clientele.

For example, they may wish to:

- partner with an RTO, that is, offer qualifications or clusters of units under the auspices of an RTO
- become an RTO in their own right
- map their certification levels to units in the national qualifications so that learners seeking entry to national qualifications gain credit based on training they have completed through dance societies. This mapping process is entirely voluntary and can be undertaken at anytime.

The role that dance society certification levels play in the training of dancers is acknowledged in the pathways statement in the Certificates I-IV in Dance. The following statement appears in the preamble to each qualification:

Candidates entering this qualification may produce evidence of dance expertise through grades achieved in different dance styles through dance societies that run examinations linked to certification levels. It is recommended that RTOs liaise with relevant dance societies to determine certification level equivalence. Alternatively candidates may have acquired dance skills through self-directed learning.

Do dance studio teachers have to obtain a dance teaching qualification?

No. They can continue to teach in their dance studio as they do now. However, they may wish to have their dance teaching skills recognised by undertaking what is called recognition of current competence (RCC). This involves contacting an RTO offering a national dance teaching qualification and going through an assessment process which leads to the award of the qualification or recognition for specific units, without having to undertake the training course.

Qualifications that teachers have gained through a state accredited course in dance teaching and management are still valid. However, teachers with these qualifications may wish to contact their RTO to find out how their qualification maps to the national qualifications. They may find that:

- the qualification is directly equivalent, or
- the qualification provides credit towards a national qualification, e.g. the state accredited course may be equivalent to 11 of the 14 units required for the Certificate IV in Dance Teaching and Management. If so, it is likely that the RTO will offer a top-up training program to address the other three units.

Can the qualifications be offered in a range of training environments?

Dance training currently occurs in a range of settings – from registered public and private training providers who offer full- and part-time courses to private dance studios who offer training linked to dance society examinations, or accredited courses under the auspices of an RTO.

All of those settings are possible within the structure of the CUA11 qualifications. RTOs can choose to offer qualifications and skill sets on a full- or part-time basis and to any target group. If a private dance studio wishes to concentrate on developing technique in a particular dance style, they can offer a skill set of relevant units under the auspices of an RTO.

What happens to state accredited courses now that there is a system of national qualifications?

A state accredited course remains in the training system until its specified expiry date. If the vocational outcome of that course is the same as an outcome offered through one of the national dance qualifications, the course would not be re-accredited, but the RTO has the option of offering the equivalent national qualification.

If an RTO can demonstrate that their course has a significantly different vocational outcome, then it could be accredited. In practice what often happens is that a state accredited course contains a mixture of units from national qualifications and some units specifically developed by the RTO.

Because RTOs were closely involved in the development of the national qualifications, it is likely that some will choose to make the transition to national qualifications before the expiry date of their state accredited courses.

How is the content of all the accredited courses across Australia included in the national qualifications?

The content of accredited courses was accommodated by developing a framework of qualifications with core and elective units. RTOs select elective units which suit their particular target group. For example within the dance performance qualifications, RTOs select from the pool of elective units those which cover the dance styles they specialise in.

Do RTOs have to offer all units listed as electives?

No. If a qualification specifies five core units and seven elective units, RTOs decide which elective units among the larger pool of units they want to offer students. They may wish to offer seven fixed elective units or offer a couple of different streams. In that case they might decide to offer students the opportunity to choose their seven elective units from a pool of 12 units.

Do RTOs lose their individuality in a national system?

No. The qualifications simply provide a framework in which RTOs continue to offer their special brand of training. The units of competence in qualifications specify WHAT needs to be taught, not HOW it should be taught. RTOs continue to use their own copyrighted resource materials, to teach in their own way and to hold their own unique place in the dance teaching market place.

Where do I find information about which RTOs are offering national qualifications?

Details of RTOs offering accredited courses and national qualifications can be found on the training.gov.au website which contains all information previously available through the National Training Information Service. From late 2011, expect to see some RTOs offering national qualifications. Others may still be offering accredited courses prior to making the transition to national qualifications.

What are employability skills?

Employability skills are non-technical skills which play a significant part in contributing to an individual's effective and successful participation in the workplace. Employability skills are sometimes referred to as generic skills or key competencies. They are:

- communication
- teamwork
- problem-solving
- initiative and enterprise
- planning and organising
- self-management
- learning
- technology.

How does CUA11 address employability skills?

An employability skills summary is included for each qualification. Summaries provide a lens through which to view employability skills at the qualification level and capture the key aspects or facets of the employability skills that are important to the job roles covered by the qualification. Summaries are designed to assist trainers and assessors to identify and include important industry application of employability skills in learning and assessment strategies.

In addition, employability skills are embedded in all units. They are particularly evident in units whose code commences with 'CU', where the required skills and knowledge sections have been written around employability skills.

What does the review date mean?

The review date (shown on the title page and in the footer of each page) indicates when the Training Package is expected to be reviewed in the light of changes such as changing technologies and circumstances. The review date is not an expiry date. Training Packages and their components remain current until they are reviewed or replaced.

What does continuous improvement of Training Packages mean?

Since 2006, a model of continuous improvement has applied to the review of all Training Packages. What this means for CUA11 is that IBSA will be collecting information about the currency, relevance and practicality of all units and qualifications in the TP and updating it to reflect industry needs. Everyone has the opportunity to make suggestions about improvements through the Feedback Hub in the Training Packages section of IBSA's website at <http://www.ibsa.org.au>. However, a full review could still be undertaken where evidence of continuous improvement is not considered to be sufficient, or where consultation indicates the need. This may be requested by the National Quality Council or by IBSA.