



**Australian Government**

**Department of Education, Employment and Workplace Relations**

# **CUAPRF503A Prepare for and perform in a competitive environment**

**Release: 1**

## CUAPRF503A Prepare for and perform in a competitive environment

### Modification History

Version	Comments
CUAPRF503A	This version first released with <i>CUA11 Live Performance Training Package version 1.0</i>

### Unit Descriptor

This unit describes the performance outcomes, skills and knowledge required to prepare for and perform in competitive environments, such as auditions and competitions that showcase performers' skills and improve their employment prospects.

### Application of the Unit

In a highly competitive market place it is essential that performers know how to prepare for and perform in competitive performance environments. The skills and knowledge outlined in this unit apply to performers, such as actors, dancers, musicians and vocalists.

At this level, performers are expected to be able to think on their feet by using initiative and sound judgement and to apply theoretical concepts and creative skills when responding to the unpredictable in a range of live performance situations.

### Licensing/Regulatory Information

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

### Pre-Requisites

Not applicable.

### Employability Skills Information

This unit contains employability skills.

## Elements and Performance Criteria Pre-Content

<b>Element</b>	<b>Performance Criteria</b>
<i>Elements describe the essential outcomes of a unit of competency.</i>	<i>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.</i>

## Elements and Performance Criteria

<p>1. Plan program to be presented</p>	<p>1.1. Confirm audition or competition <b>requirements</b> in consultation with <b>relevant personnel</b></p> <p>1.2. Undertake background research to determine the best way to approach audition or competition</p> <p>1.3. Prepare a varied program that demonstrates own strengths in performance and that is well within the technical and stylistic ability of other performers required for performances</p> <p>1.4. Observe protocols associated with the audition or competition context</p> <p>1.5. Confirm arrangements with others as required to allow maximum rehearsal time</p> <p>1.6. Where possible test venues and facilities in advance or inspect to assess warm-up possibilities</p> <p>1.7. Organise <b>promotional materials</b> for presentation as required</p>
<p>2. Prepare for performances</p>	<p>2.1. Cost purchase or hire of <b>resources</b> and acquire as required</p> <p>2.2. Comply with <b>statutory requirements</b> for music to be performed or used</p> <p>2.3. <b>Ensure</b> that resources are available, functioning and ready to hand</p>
<p>3. Present performances</p>	<p>3.1. Arrive at venue punctually to allow for warm-up time and registration procedures</p> <p>3.2. Use <b>relaxation techniques</b> to overcome performance anxiety as required</p> <p>3.3. Ensure that dress and manner are appropriate to the performance context</p> <p>3.4. Present promotional materials as required</p> <p>3.5. Apply <b>live performance knowledge</b> and appropriate <b>techniques</b> to perform pieces to best of one's ability</p> <p>3.6. Listen carefully and respond to instructions given during audition or competition, including cutting off performances if and when instructed</p> <p>3.7. Maintain a positive and courteous manner with others involved in audition or competition</p> <p>3.8. If possible, organise for performance to be</p>

	recorded
4. Review performances	<p>4.1. Undertake <i>follow-up</i> required after audition or competition</p> <p>4.2. Review any recording of own performance to determine areas for future improvement</p> <p>4.3. Seek feedback from others and incorporate suggestions into future preparation for auditions and competitions</p>

## 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
  - respond appropriately to directions during auditions and competitions
  - present confidently in a competitive environment
- initiative and enterprise skills to perform in a range of ways appropriate to the performance context
- learning skills to improve live performance skills and expression through practice
- listening skills to:
  - monitor and adjust performance as required
  - maintain correct tempi in movement sequences
- literacy skills to interpret written instructions or information provided related to auditions and competitions
- self-management and planning skills to:
  - plan performance program and practice time
  - identify areas of weakness and plan practice accordingly
  - maintain an appropriate standard of personal presentation in a competitive performance environment
- technical and problem-solving skills to:
  - use a range of techniques in area of specialisation
  - respond appropriately to the unexpected in a competitive performance environment.

### Required knowledge

- broad understanding of OHS principles and legislation relevant to particular performance contexts, such as:
  - hearing protection
  - performance anxiety
  - policy and best practice
  - protection of body against overuse injury
  - safe lifting practices
- issues and challenges that arise in the context of performing in a competitive performance environment
- competition and audition protocols
- well-developed knowledge of:
  - repertoire relevant to the technique or area of specialisation
  - performance vocabulary and terminology
  - principles and techniques in area of specialisation.

## 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.*

<b>Overview of assessment</b>	
<b>Critical aspects for assessment and evidence required to demonstrate competency in this unit</b>	<p>Evidence of the ability to:</p> <ul style="list-style-type: none"> <li>• prepare a program that meets the requirements of a competitive performance environment</li> <li>• perform proficiently in a competitive performance environment on at least two occasions (either real or simulated)</li> <li>• apply interpretation and expression skills</li> <li>• communicate effectively with others involved in competitive performance environments.</li> </ul>
<b>Context of and specific resources for assessment</b>	<p>Assessment must ensure access to:</p> <ul style="list-style-type: none"> <li>• relevant resources and equipment</li> <li>• opportunities for competitive performance situations in either a real or simulated situation</li> <li>• appropriate venue with adequate space for solo performances.</li> </ul>
<b>Method of assessment</b>	<p>The following assessment methods are appropriate for this unit:</p> <ul style="list-style-type: none"> <li>• direct questioning combined with review of portfolios of evidence</li> <li>• third-party workplace reports of on-the-job performance</li> <li>• verbal or written questioning to test knowledge as listed in the required skills and knowledge section of this unit</li> <li>• direct observation or video recording of candidate performing in a competitive performance environment</li> <li>• case studies and scenarios as a basis for discussion of methods, strategies and other issues involved in preparing for and presenting in a competitive performance environment.</li> </ul> <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</p>

	those with interrupted schooling).
<b>Guidance information for assessment</b>	<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"><li>• CUAOHS602A Develop techniques for maintaining resilience in a competitive environment</li><li>• CUAPRF402A Develop conceptual and expressive skills as a performer</li><li>• CUAPRF501A Refine performance skills.</li></ul>



## Range Statement

*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><b><i>Requirements</i></b> may include:</p>	<ul style="list-style-type: none"> <li>• accompaniment</li> <li>• content, including:             <ul style="list-style-type: none"> <li>• contrasts within the program material</li> <li>• duration requirements for each piece presented</li> <li>• number of pieces to be prepared</li> <li>• particular stylistic requirements</li> <li>• performance breaks</li> <li>• repertoire</li> <li>• whether auditioners or judges will choose from a presented list, or judge pieces or parts of pieces</li> </ul> </li> <li>• length of auditions</li> <li>• competition rules</li> <li>• competition judging criteria, including:             <ul style="list-style-type: none"> <li>• general appearance</li> <li>• costume</li> <li>• technique</li> <li>• execution</li> <li>• showmanship</li> <li>• entertainment value (the 'x' factor)</li> <li>• level of difficulty</li> <li>• originality and creativity</li> <li>• choreography</li> <li>• synchronisation</li> <li>• versatility</li> </ul> </li> <li>• movement and dress standards</li> <li>• purpose</li> <li>• time</li> <li>• venue.</li> </ul>
<p><b><i>Relevant personnel</i></b> may include:</p>	<ul style="list-style-type: none"> <li>• accompanist</li> <li>• agent</li> <li>• coach</li> <li>• conductor</li> <li>• ensemble</li> </ul>

	<ul style="list-style-type: none"> <li>• mentor</li> <li>• musical director</li> <li>• other performers</li> <li>• representative of the auditioning body</li> <li>• competition judges</li> <li>• teacher or tutor.</li> </ul>
<b>Promotional materials</b> may include:	<ul style="list-style-type: none"> <li>• biographies</li> <li>• kits</li> <li>• multimedia</li> <li>• performance demos: <ul style="list-style-type: none"> <li>• audio</li> <li>• video</li> </ul> </li> <li>• photographic materials.</li> </ul>
<b>Resources</b> may include:	<ul style="list-style-type: none"> <li>• appropriate footwear</li> <li>• costumes</li> <li>• microphones</li> <li>• scores</li> <li>• sheet music</li> <li>• tapes</li> <li>• props</li> <li>• sound equipment.</li> </ul>
<b>Statutory requirements</b> may relate to:	<ul style="list-style-type: none"> <li>• copyright</li> <li>• duty of care</li> <li>• OHS.</li> </ul>
Ways to <b>ensure</b> resources are available and ready to hand may include:	<ul style="list-style-type: none"> <li>• checking that resources are appropriate to audition venue</li> <li>• checking condition of resources to be used and repairing or adjusting as required</li> <li>• inspecting and trying out, in advance if possible, resources supplied by auditioning body or venue.</li> </ul>
<b>Relaxation techniques</b> may include:	<ul style="list-style-type: none"> <li>• deep breathing</li> <li>• light aerobic exercises</li> <li>• mind to muscle: <ul style="list-style-type: none"> <li>• meditation</li> <li>• imagery or conscious visualisation</li> <li>• affirmations</li> </ul> </li> <li>• stretching.</li> </ul>
<b>Live performance knowledge</b> may include:	<ul style="list-style-type: none"> <li>• artistic expression</li> <li>• choreographic knowledge</li> <li>• findings from appropriate performance analyses and research</li> </ul>

	<ul style="list-style-type: none"> <li>• interpretation of directions for: <ul style="list-style-type: none"> <li>• movement</li> <li>• voicing</li> <li>• expression</li> <li>• tempi</li> <li>• spatial dynamics</li> </ul> </li> <li>• musical forms, systems, practices and customs</li> <li>• pattern and sequence recognition and memory</li> <li>• performance and rehearsal protocols</li> <li>• repertoire solo and ensemble protocols</li> <li>• visual and auditory imagination to develop performance material or interpretation.</li> </ul>
<i>Techniques</i> may involve:	<ul style="list-style-type: none"> <li>• characterisation</li> <li>• improvisation</li> <li>• interpretation</li> <li>• partnering</li> <li>• performing a range of pieces in different styles in area of specialisation</li> <li>• physical coordination, such as: <ul style="list-style-type: none"> <li>• falling</li> <li>• flexibility</li> <li>• turning</li> <li>• weight transfer.</li> </ul> </li> </ul>
<i>Follow-up</i> may involve:	<ul style="list-style-type: none"> <li>• confirming an expected time for hearing the outcome of auditions</li> <li>• obtaining details of contract interview if result of audition is successful</li> <li>• following up with a courteous request for appraisal and further advice if audition result is unsuccessful</li> <li>• sending a follow-up letter for each audition, whether successful or not, to communicate appreciation of the opportunity and to allow for further opportunities</li> <li>• maintaining contact with people associated with competitions.</li> </ul>

## Unit Sector(s)

Performing arts - performance

## **Custom Content Section**

Not applicable.