



**Australian Government**

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

# **CUACHR403A Develop skills in the craft of choreography**

**Release: 1**

## CUACHR403A Develop skills in the craft of choreography

### Modification History

Version	Comments
CUACHR403A	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 explore and develop choreography for informal presentations by applying elements of shape, space, time and dynamics.

### Application of the Unit

Dancers who combine a number of composition skills to develop basic choreography for informal presentations apply the skills and knowledge outlined in this unit. They could be performing the choreography themselves for a dance class or teaching others how to perform the choreography for a non-professional performance.

At this level choreography skills and knowledge could be applied to a variety of dance styles, such as tap, jazz, contemporary, street and cultural forms of dance. Work is usually undertaken under some supervision, though autonomy and judgement can be expected.

### 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

Element	Performance Criteria
<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

1. Develop an understanding of choreographic techniques used	<p>1.1. Identify <i>components</i> of choreography in dance sequences</p> <p>1.2. Evaluate the artistic, creative and technical procedures of dance works by various well-known <i>choreographers</i></p> <p>1.3. Identify <i>factors</i> that have an effect on how to approach dance choreography</p> <p>1.4. Select the most appropriate way of <i>documenting</i> dance sequences to be choreographed</p>
2. Invent movement material	<p>2.1. Consider the range of ways dance <i>elements</i> could be organised for different types of dance <i>stimuli</i> and purposes</p> <p>2.2. Apply <i>structural components</i> of movement, phrases and sequences to dance</p> <p>2.3. Create short pieces that demonstrate <i>inventiveness</i> in sequencing of movements</p> <p>2.4. Create phrases that demonstrate a clear understanding of phrasing and rhythmic structures</p> <p>2.5. Apply <i>safe dance practices</i> to prevent injury to self and others</p>
3. Present informal choreographic tasks	<p>3.1. Develop, rehearse and edit compositions for <i>informal presentations</i></p> <p>3.2. Communicate ideas using verbal, physical and tactile means and provide constructive feedback to other dancers as required</p> <p>3.3. Use props, music and costumes effectively</p> <p>3.4. Demonstrate choreographic approaches that move beyond literal or simple narrative</p> <p>3.5. View work in progress with <i>appropriate personnel</i> and seek feedback on how well the choreography meets creative and technical requirements</p> <p>3.6. Incorporate ideas and suggestions into work</p>
4. Evaluate choreography	<p>4.1. Develop a journal to detail composition process</p> <p>4.2. <i>Reflect upon and analyse</i> choreographic structures and processes in written and verbal formats</p> <p>4.3. Compare work against previous work to assess development of techniques and ideas</p>

	4.4. Discuss strengths and weaknesses of choreography with appropriate personnel and identify strategies for improving own choreography techniques
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## Required Skills and Knowledge

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

### Required skills

- communication and teamwork skills to:
  - work with other dancers, including providing them with direction
  - consult with others involved in the choreographic and performance process
  - receive constructive feedback and apply it to future work
  - analyse, discuss and write about choreographic elements in relation to composition studies
- initiative and creativity skills to:
  - develop new choreography
  - work creatively with others
  - follow through with own individual style or idea
  - solve choreographic problems in dance sequences
- learning skills to:
  - improve performance and choreographic skills through experimentation and practice
  - research a topic to inform choreographic tasks
  - observe and interpret physical skills
- planning and organising skills to:
  - collect information about various dance works for analysis
  - reflect on and analyse choreographic structures and processes
  - devise choreographic work for informal presentations
  - incorporate props, music and costumes into the planning process at a basic level
- technical skills to:
  - manipulate movement within a range of composition structures and vocabulary
  - generate the structural components of shape, dynamics and rhythm in movement phrases and sequences
  - construct sequences of movement and form sequences into a cohesive whole.

### Required knowledge

- structural movement elements that comprise a choreographic work
- role of movement motifs in composition
- composition elements of choreographic dance sequences
- artistic, creative and technical procedures used by well-known dance choreographers
- structuring dance through the use of formal composition devices, such as:
  - canon
  - inversion
  - accumulation
  - retrograde
  - rondo
- dance as a form of communication
- issues and challenges that arise in the context of composing dance
- dance vocabulary relevant to chosen style or genre

- ways to document or notate dance
- safe dance practices.

## 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>• use practical structural components of movement, phrases and sequences</li> <li>• invent movement material</li> <li>• construct sequences of movement</li> <li>• devise choreographic work for informal presentation</li> <li>• document, reflect and analyse choreography.</li> </ul>
<b>Context of and specific resources for assessment</b>	<p>Assessment must ensure access to a dance studio or space, including:</p> <ul style="list-style-type: none"> <li>• sprung floor</li> <li>• tarket</li> <li>• mirrors and curtains</li> <li>• sound system</li> <li>• video recording and playback equipment.</li> </ul>
<b>Method of assessment</b>	<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"> <li>• observation of practice and performance</li> <li>• verbal or written questioning to test knowledge as listed in the required skills and knowledge section of this unit</li> <li>• video recordings of performances or practice sessions</li> <li>• case studies and scenarios as a basis for discussing components of the choreography process</li> <li>• portfolios, journals or other documentation and notation that demonstrate the reflective processes used in choreography.</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 those with interrupted schooling).</p>
<b>Guidance information</b>	Holistic assessment with other units relevant to the industry



<b>for assessment</b>	<p>sector, workplace and job role is recommended, for example:</p> <ul style="list-style-type: none"><li>• CUACHR401A Create and perform dance pieces</li><li>• CUACHR402A Create short dance pieces</li><li>• CUADLT401A Document dance</li><li>• CUADLT402A Explore the relationship between music and dance</li><li>• CUAWRT501A Write about dance.</li></ul>
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## 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>Components</b> may include:</p>	<ul style="list-style-type: none"> <li>• improvisation</li> <li>• starting points</li> <li>• working with intention</li> <li>• working with motifs, including:             <ul style="list-style-type: none"> <li>• identifying a motif</li> <li>• developing motifs by manipulating components of time, space and dynamics</li> </ul> </li> <li>• intent:             <ul style="list-style-type: none"> <li>• reading movement</li> <li>• expressing an idea through movement</li> <li>• creating new vocabularies versus using known movements with intention</li> <li>• working intuitively and cognitively</li> </ul> </li> <li>• form:             <ul style="list-style-type: none"> <li>• binary</li> <li>• ternary</li> <li>• rondo</li> <li>• theme and variations</li> <li>• narrative</li> <li>• organic</li> </ul> </li> <li>• phrasing:             <ul style="list-style-type: none"> <li>• building phrases from isolated movement</li> <li>• identifying phrase material from improvisational exercises</li> <li>• creating variety in length of phrases</li> </ul> </li> <li>• structuring a work:             <ul style="list-style-type: none"> <li>• unity and variety</li> <li>• spatial organisation to enhance possible meanings</li> <li>• contrast</li> <li>• climax and resolution</li> <li>• repetition</li> <li>• sequencing</li> <li>• transitions</li> </ul> </li> </ul>
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	<ul style="list-style-type: none"> <li>• way in which solos, duos and trios affect and influence choreographic structure</li> <li>• abstraction and stylisation</li> <li>• understanding the difference.</li> </ul>
<b><i>Choreographers</i></b> may include:	<ul style="list-style-type: none"> <li>• Martha Graham</li> <li>• Mary Wigman</li> <li>• Lester Horton</li> <li>• Alvin Alley</li> <li>• Twyla Tharp</li> <li>• William Forsythe</li> <li>• Cunningham</li> <li>• D'Wate</li> <li>• Duncan</li> <li>• Bob Fosse</li> <li>• Jack Cole</li> <li>• Jerome Robbins</li> <li>• Balanchine</li> <li>• Nureyev</li> <li>• Frederick Ashton</li> <li>• Robert Helpmann</li> <li>• Antony Tudor</li> <li>• Fred Astaire</li> <li>• Savion Glover</li> <li>• Gregory Hines</li> <li>• Bill Bojangles</li> <li>• Dein Perry.</li> </ul>
<b><i>Factors</i></b> may include:	<ul style="list-style-type: none"> <li>• purpose of choreography, such as for:             <ul style="list-style-type: none"> <li>• specific dancer</li> <li>• specific class or teacher</li> <li>• ensemble</li> <li>• music theatre</li> <li>• specific type of music or stimuli</li> <li>• specific genre or era of dance</li> <li>• demonstrating particular skills or expertise</li> <li>• own personal development</li> <li>• corporate purposes</li> <li>• cultural purposes</li> <li>• educational purposes</li> <li>• film and television</li> <li>• other occasions and purposes.</li> </ul> </li> </ul>
<b><i>Ways of documenting</i></b>	<ul style="list-style-type: none"> <li>• notation methods, such as:</li> </ul>

<b><i>dance</i></b> may include:	<ul style="list-style-type: none"> <li>• Labanotation</li> <li>• Benesh</li> <li>• DanceWriting</li> <li>• in-house custom method</li> <li>• notation software</li> <li>• video recording.</li> </ul>
<b><i>Elements</i></b> may include:	<ul style="list-style-type: none"> <li>• space</li> <li>• time</li> <li>• dynamics.</li> </ul>
<b><i>Stimuli</i></b> may include:	<ul style="list-style-type: none"> <li>• music, such as: <ul style="list-style-type: none"> <li>• any type of musical style, like jazz, hip-hop and world</li> <li>• vocal</li> <li>• instrumental</li> </ul> </li> <li>• percussion, such as: <ul style="list-style-type: none"> <li>• drums</li> <li>• hands</li> <li>• feet stamps</li> <li>• percussion instruments</li> </ul> </li> <li>• word motivation, such as: <ul style="list-style-type: none"> <li>• wobble, twitch, freeze</li> <li>• vault, twirl, collapse</li> <li>• pause, swell, jerk</li> <li>• vibrate, bound, creep</li> </ul> </li> <li>• technical equipment, such as: <ul style="list-style-type: none"> <li>• lighting</li> <li>• audiovisual</li> <li>• fog machines</li> <li>• scaffolding</li> </ul> </li> <li>• other props, objects and materials, such as: <ul style="list-style-type: none"> <li>• fabric</li> <li>• instruments</li> <li>• puppets or dolls</li> <li>• piece of clothing</li> <li>• ladder or chair</li> </ul> </li> <li>• silent space</li> <li>• various texts.</li> </ul>
<b><i>Structural components</i></b> may include:	<ul style="list-style-type: none"> <li>• building phrases from isolated movements</li> <li>• identifying phrase material from improvisational exercises</li> </ul>

	<ul style="list-style-type: none"> <li>manipulating the following, independently and in groups:             <ul style="list-style-type: none"> <li>canon</li> <li>inversions</li> <li>accumulations</li> <li>retrograde</li> <li>rondo</li> <li>spatial organisation to enhance possible meanings</li> <li>geometrical distribution within whole or parts of bodily movements</li> </ul> </li> <li>specific dynamic elements (rhythm, force, speed) to project dance-maker's intentions</li> <li>use of props and basic costuming as intrinsic elements of meaning making.</li> </ul>
<b><i>Inventiveness</i></b> may include:	<ul style="list-style-type: none"> <li>unexpected connections between movement elements and a depth of movement investigation</li> <li>tasks or improvisational exercises designed to provoke unfamiliar movement</li> <li>formal procedures, such as splicing or chance procedures to change habitual movement patterns.</li> </ul>
<b><i>Safe dance practices</i></b> may include:	<ul style="list-style-type: none"> <li>understanding the body's capabilities and limitations, including:             <ul style="list-style-type: none"> <li>alignment</li> <li>flexibility (mobility)</li> <li>strength (stability)</li> <li>cardiorespiratory endurance</li> <li>muscular endurance</li> </ul> </li> <li>warm-up and cool-down activities, such as:             <ul style="list-style-type: none"> <li>gentle stretches</li> <li>aerobic exercises</li> <li>anaerobic exercises</li> <li>breathing exercises</li> </ul> </li> <li>doing exercises and performing routines on flooring appropriate to the genre and style of dance, such as:             <ul style="list-style-type: none"> <li>sprung softwood</li> <li>tarkett</li> <li>sprung parquet</li> <li>tongue and groove hardwood</li> <li>resined for ballroom and Latin dance</li> <li>non-slip for ballet</li> <li>wood for tap and Spanish</li> </ul> </li> </ul>

	<ul style="list-style-type: none"> <li>• correct execution of dance steps</li> <li>• appropriate clothing and footwear</li> <li>• nutrition and diet.</li> </ul>
<b><i>Informal presentations</i></b> may include:	<ul style="list-style-type: none"> <li>• solo work</li> <li>• duet work</li> <li>• small group work</li> <li>• sound-score</li> <li>• spoken or written text</li> <li>• minimal design elements.</li> </ul>
<b><i>Appropriate personnel</i></b> may include:	<ul style="list-style-type: none"> <li>• teacher</li> <li>• performer</li> <li>• ensemble member</li> <li>• designer: <ul style="list-style-type: none"> <li>• sound</li> <li>• lighting</li> <li>• costumes</li> </ul> </li> <li>• make-up and hair</li> <li>• special effects</li> <li>• client</li> <li>• agent</li> <li>• conductor</li> <li>• tutor</li> <li>• mentor.</li> </ul>
<b><i>Reflection and analysis</i></b> may include:	<ul style="list-style-type: none"> <li>• class discussions</li> <li>• video replays</li> <li>• journal entries</li> <li>• adjusted choreographic showings</li> <li>• drawings or diagrams</li> <li>• visual and audiovisual stimuli and references.</li> </ul>

## Unit Sector(s)

Performing arts - choreography

## Custom Content Section

Not applicable.