



Australian Government

Department of Education, Employment and Workplace Relations

CUADAN402A Improvise an advanced dance sequence

Release: 1

CUADAN402A Improvise an advanced dance sequence

Modification History

Version	Comments
CUADAN402A	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 improvise an advanced dance sequence. This involves adhering to established movement boundaries and incorporating dynamics and partner work.

Application of the Unit

Dancers who apply improvisational techniques to an advanced dance sequence use the skills and knowledge outlined in this unit. They could be performing improvised sequences in dance classes, auditions and rehearsals, or in live performances.

At this level improvisations would be relatively complex in nature and 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 supervision, though some autonomy and judgement can be expected given the nature of improvisation.

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

<p>1. Refine knowledge of improvisational techniques used in dance</p>	<p>1.1. Identify <i>concepts</i> involved in complex improvised dance performances</p> <p>1.2. Evaluate the artistic, creative and technical procedures of improvised works within various <i>dance styles</i></p> <p>1.3. Confirm <i>requirements</i> for an improvised performance brief</p>
<p>2. Prepare the body for dance</p>	<p>2.1. Perform <i>warm-up and cool-down activities</i> that further develop muscle stretching, strengthening and relaxation</p> <p>2.2. Adhere to <i>injury-prevention techniques</i></p> <p>2.3. Apply good judgement to prevent <i>common health concerns</i> for dancers</p>
<p>3. Develop complex improvisational skills using a variety of stimuli</p>	<p>3.1. Identify typical movement and travel associated with various <i>stimuli</i></p> <p>3.2. Explore and communicate natural physical and emotional response (authentic movement) with various stimuli applying advanced dance technique</p> <p>3.3. Select a dance style appropriate to the given stimuli</p> <p>3.4. Introduce a repeated <i>motif</i> created during improvisation that reflects given stimuli</p> <p>3.5. Demonstrate an expressive interpretation of the stimuli through dance</p>
<p>4. Rehearse and perform improvised sequence</p>	<p>4.1. Set <i>movement boundaries</i> for individual improvisational pieces within a set timeframe displaying appropriate level of dance technique</p> <p>4.2. Introduce <i>movement dynamics</i> and partner work</p> <p>4.3. Vary <i>performance environment</i></p> <p>4.4. Rehearse and perform improvised sequence with a complex dance sequence</p> <p>4.5. Organise performance to be recorded for evaluation purposes</p> <p>4.6. <i>Evaluate</i> improvised work related to choreographic potential and gain feedback from <i>relevant personnel</i></p> <p>4.7. Apply feedback to future performances</p>

Required Skills and Knowledge

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

Required skills

- communication and teamwork skills to:
 - work collaboratively with others in an improvisational environment
 - communicate mood and emotion of various stimuli through dance
 - receive constructive feedback and apply it to future work
- initiative, creativity and problem-solving skills to:
 - create improvisation using various stimuli
 - interpret and respond to stimuli, such as music, words, text or silent space
 - apply appropriate styles or interpretations
 - work creatively with others
 - follow through with own individual style or idea
- planning and organising skills to collect information about various styles of dance and improvisation
- self-management and learning skills to:
 - plan own practice time
 - evaluate and seek feedback for improvisations
 - provide feedback to others
 - improve performance through experimentation and practice
 - apply health and safety techniques to dance
 - respond appropriately to pressures of performance
- technical skills to:
 - perform appropriate stretches, exercises and breathing techniques to warm up and cool down the body
 - display varying responses to movement boundaries
 - use a range of improvisational techniques using complex stimuli
 - display appropriate emotions through movement, facial expressions and dance.

Required knowledge

- characteristics of chosen dance styles and techniques for improvisation within those styles
- techniques for expression through dance
- vocabulary relevant to chosen dance styles
- issues and challenges that arise in the context of developing improvisational skills
- own individual interpretation in response to movement boundaries
- OHS practices, procedures and standards as they apply to working with recorded music, lighting and staging.

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 an improvised sequence within a complex dance sequence • adhere to movement boundaries established for the improvisation • incorporate movement dynamics and partner work into performances.
Context of and specific resources for assessment	<p>Assessment must ensure access to:</p> <ul style="list-style-type: none"> • relevant stimuli • equipment to ensure safety.
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"> • observation of practice and performance • verbal or written questioning to test knowledge as listed in the required skills and knowledge section of this unit • video recordings of performances or practice sessions • case studies and scenarios as a basis for discussing issues in performance of improvisation • portfolios or other documentation that demonstrate the reflective processes used in improvisation. <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>
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"> • CUADAN303A Develop dance partnering techniques • CUADAN407A Develop expertise in dance performance skills

	<ul style="list-style-type: none">• CUAPRF404A Refine movement skills for performance.
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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><i>Concepts</i> may include:</p>	<ul style="list-style-type: none"> • using imagination • interpreting and responding to stimuli, such as music, words or text • following through with own individual style or idea • allowing one's own movement to flow uninterrupted • recreating certain style, genre or era • listening effectively to identify and incorporate various rhythms • interpreting stimuli appropriately for improvisation • using aural and other stimuli to develop themes in movement and performance.
<p><i>Dance styles</i> may include:</p>	<ul style="list-style-type: none"> • ballet • jazz • tap • street • modern • contemporary • cultural • social.
<p><i>Requirements</i> may include:</p>	<ul style="list-style-type: none"> • dance style • equipment, such as: <ul style="list-style-type: none"> • mirrors • sprung floors • music facilities • barre • stimuli • music • silence • length of piece.
<p><i>Warm-up activities</i> may include:</p>	<ul style="list-style-type: none"> • deepening stretches • joint-mobility exercises • flexibility exercises • aerobic activities • coordinated breathing activities.

Cool-down activities may include:	<ul style="list-style-type: none"> • floor work • stretching.
Injury-prevention techniques may include:	<ul style="list-style-type: none"> • warming up and cooling down before and after class and performance • wearing appropriate clothing, such as form fitting clothing that allows full range of movement • footwear appropriate to the style • applying intent and focus while dancing • not overstretching • wearing appropriate bandaging and bracing where appropriate to support body • appropriate diet and rest • using appropriate equipment, such as barre, mirror and sprung floors • attention to teacher.
Common health concerns 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 • overstraining the muscles • dehydration.
Stimuli may include:	<ul style="list-style-type: none"> • music, such as: <ul style="list-style-type: none"> • any type of musical style, like jazz, hip-hop and world • vocal • instrumental • percussion, such as: <ul style="list-style-type: none"> • drums • hands • feet stamps • percussion instruments • word motivation, such as: <ul style="list-style-type: none"> • wobble, twitch, freeze • vault, twirl, collapse • pause, swell, jerk • vibrate, bound, creep • technical equipment, such as: <ul style="list-style-type: none"> • lighting • audiovisual • fog machines

	<ul style="list-style-type: none"> • scaffolding • other props, objects and materials, such as: <ul style="list-style-type: none"> • fabric • instruments • puppets or dolls • piece of clothing • ladder or chair • boxes • flowers • footwear • hat • lipstick • silent space • various texts, such as: <ul style="list-style-type: none"> • poetry • newspaper articles • lyrics • advertisements.
Motif may include:	<ul style="list-style-type: none"> • a rhythm • an expression • a body part • a statue • a movement patter.
Movement boundaries may include:	<ul style="list-style-type: none"> • limited or extended space incorporating props • movement limited to specific body parts • musical restrictions with added vocal improvisation • limited timeframe • addition of other improvising bodies (vary number) • addition of other improvising bodies incorporating contact • use of multiple props.
Movement dynamics may include:	<ul style="list-style-type: none"> • speed of movement • rhythm variations • tension • quality.
Performance environment may include:	<ul style="list-style-type: none"> • internal, such as: <ul style="list-style-type: none"> • dance studio • theatre • house • pavilion

	<ul style="list-style-type: none"> • sports stadium • external, such as: <ul style="list-style-type: none"> • beach • bush • cemetery • gardens • church.
Ways to <i>evaluate</i> may include:	<ul style="list-style-type: none"> • looking at the: <ul style="list-style-type: none"> • emotional response • composition balance • appropriate level of dance technique • other movement boundaries • limitations • working with other improvising dancers in the performance space • choreography and its potential for further development.
<i>Relevant personnel</i> may include:	<ul style="list-style-type: none"> • teacher • director • producer • choreographer • agent.

Unit Sector(s)

Performing arts - dance

Custom Content Section

Not applicable.