



Australian Government

Department of Education, Employment and Workplace Relations

CUADAN404A Develop expertise in bodyweather and butoh dance technique

Release: 1

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Modification History

Version	Comments
CUADAN404A	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 add range and depth to bodyweather and butoh dance technique. At this level, dancers are constantly refining their technique and expression to produce performances that convey a range of transformative aspects of the body, including complex dance movements.

Application of the Unit

This unit applies to those who are consolidating their career in contexts where bodyweather and butoh dance skills are required. They could be developing technique in preparation for performances in arthouse and performance settings where they would usually be performing as members of an ensemble, though some solo work could be expected.

While supervision and guidance are provided in practice sessions and rehearsals, dancers are expected to display a high level of motivation and sense of responsibility for themselves and others when it comes to applying dance technique in a live performance context.

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. Maintain a physical conditioning program</p>	<p>1.1. In consultation with <i>relevant personnel</i> use a balanced range of mind and body, and muscle and bone exercises to improve stamina, strength and coordination</p> <p>1.2. In consultation with relevant personnel use Manipulations 1-7 to engender flexibility, alignment and comprehension of physical structure and mechanics while monitoring change</p> <p>1.3. Set realistic physical conditioning goals aimed at improving own dance technique</p> <p>1.4. Identify <i>risk factors</i> that may inhibit the achievement of goals and seek professional advice as required</p> <p>1.5. Take fatigue, personal limitations and boundaries into account when undertaking physical conditioning program</p> <p>1.6. Always perform <i>warm-up and cool-down activities</i> in conjunction with dance activities</p> <p>1.7. Ensure that <i>clothing and footwear are appropriate</i> for undertaking exercise regime and practising dance technique</p>
<p>2. Use practice sessions to increase level of expertise in bodyweather and butoh dance techniques</p>	<p>2.1. Practise a range of <i>techniques and exercises</i> in preparation for bodyweather and butoh dance <i>performances</i></p> <p>2.2. Work on generating the mind and body, and muscle and bone engine</p> <p>2.3. Develop individual and group sensitivity and awareness parallel to spatial responsibility</p> <p>2.4. Practise Manipulations 1-7 with different partners and alone</p> <p>2.5. Develop a high level of proficiency in GroundWork exercises</p> <p>2.6. Work towards achieving precise motoric, graphic, sculptural and spatial parameters in performances</p> <p>2.7. Develop expertise in executing specific image sequences</p> <p>2.8. Experiment with new movements and routines to create unique form and sensitivity</p> <p>2.9. Work on control and attention to detail in practice sessions</p>

<p>3. Maintain expertise</p>	<p>3.1. Continuously practise and refine combinations of complex <i>movement parameters</i></p> <p>3.2. Maintain and update knowledge of bodyweather and butoh dance <i>terminology</i></p> <p>3.3. Use feedback from teachers and mentors to identify and develop ways to improve own bodyweather and butoh dance performance skills</p> <p>3.4. Regularly view performances by industry practitioners as a way of sourcing new ideas and trends, maintaining motivation, and improving own technique</p>
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Required Skills and Knowledge

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

Required skills

- communication skills to:
 - discuss dance and physical conditioning issues with relevant personnel
 - respond appropriately to feedback on own skill development
- initiative and enterprise skills to:
 - work creatively with dance movements parallel to sound, installation and lighting elements
 - dance with precision, commitment and presence
 - communicate the mood loading to audiences
 - improvise short bodyweather and butoh dance environments
 - choreograph short dance sequences for self and for others
 - observe and interpret physical skills
 - identify and apply relevant aspects of the bodyweather and butoh culture and history in performances
- learning skills to:
 - develop strong bodyweather and butoh dance techniques through:
 - practising complex movements and routines
 - a positive and committed attitude to dancing
 - develop and implement a personal physical conditioning program based on:
 - mind and body, and muscle and bone engine
 - Manipulations 1-7
 - GroundWork exercises
 - develop and demonstrate movement memory
- listening skills to maintain:
 - clear movement parameters
 - linguistic direction and exchange
 - sensitivity
 - awareness and creativity in movement sequences
- planning and organising skills to plan practice time
- self-management skills to:
 - arrive punctually at classes
 - dress appropriately
 - observe dance discipline and follow direction
 - apply safe dance practices
 - teamwork skills to work collaboratively with others involved in dance classes and performances.

Required knowledge

- well-developed knowledge of:
 - principles underlying dance movements and techniques, such as:

- relationship with gravity
- spatial awareness
- successional movement
- use of breath
- isolations
- extremity of enlargement and diminution, expansion and reduction
- internal and external points, trajectories, planes and geometries
- rotating
- shifting weight
- anatomical foundations, including:
 - articulation of the spine
 - precision of anatomy trains and daisy-chaining
 - engagement of the feet and knees
 - bases of support, including feet, legs, hands, arms and torso
 - range of motion of the joints
 - 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
- bodyweather and butoh dance terminology
- stage geography and directions
- musical rhythms, including:
 - time signatures
 - beat
 - tempo
 - syncopation
- overview knowledge of:
 - history and philosophical principles of bodyweather and butoh
 - ways of notating bodyweather and butoh dance.

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"> • consistently execute basic mind and body, and muscle and bone, exercises from three main groupings • demonstrate Manipulations 1-7 with a partner • perform at least two bodyweather and butoh dance sequences in a way that demonstrates: <ul style="list-style-type: none"> • well-developed bodyweather and butoh dance technique • creative response to parameters • confident performance skills • cooperative performance of group choreography • respond appropriately to constructive feedback on own performance • follow safe dance practices.
Context of and specific resources for assessment	<p>Assessment must ensure access to:</p> <ul style="list-style-type: none"> • appropriate dance performance areas or spaces • relevant resources and equipment.
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 • evaluation of choreographic notation used • 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 performing bodyweather and butoh dance • evaluation of live or recorded performances • direct observation of candidate in rehearsals and performances.

	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).
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• CUADAN407A Develop expertise in dance performance skills• CUAPRF404A Refine movement skills for performance.

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>Relevant personnel</i> may include:</p>	<ul style="list-style-type: none"> • teachers • mentors • coaches • medical practitioners • nutrition experts • colleagues • family members • performers • representatives of dance societies.
<p><i>Risk factors</i> may relate to:</p>	<ul style="list-style-type: none"> • consistency of a physical fitness regime • own ambition • expectations of others • gender issues • body image and eating disorders • insufficient hydration • poor nutrition • effect of different ground surfaces, such as: <ul style="list-style-type: none"> • concrete or hard floor or uneven outside surface • moving float • podium or raised platform • runway • slippery floor • sloping surface • sticky floor • incorrectly fitting or inappropriate footwear • injury-prevention strategies • gender-appropriate performance techniques.
<p><i>Warm-up and cool-down activities</i> may include:</p>	<ul style="list-style-type: none"> • stretching • joint-mobility exercises • flexibility exercises • aerobic activities • anaerobic exercises • coordinated breathing activities

	<ul style="list-style-type: none"> • floor work.
<i>Appropriate clothing and footwear</i> may relate to:	<ul style="list-style-type: none"> • non-restricting clothing • footwear that: <ul style="list-style-type: none"> • distributes load • absorbs impact • supports the foot.
<i>Techniques and exercises</i> may relate to practising:	<ul style="list-style-type: none"> • correct posture, weight placement and alignment • control in locomotor steps and movements, such as: <ul style="list-style-type: none"> • start and stop • varying tempi • leading with left as well as right foot • interchangeable directions, such as clockwise and anticlockwise • weight transfer: <ul style="list-style-type: none"> • falling • releasing • balancing • executing jumps and landings • elevation, including complex steps of low, medium and high elevation • isocentric and polycentric isolations • isolation techniques of increasing complexity, such as isolating, controlling and releasing two or more different parts of the body simultaneously • transferring and applying physical parameters from one body area to another • using physical and spatial imaging • demonstrating an awareness of personal and collective space when travelling and stationary • pair and group work • working in cohesive partnership with a peer • providing clear and informed observation and feedback • spatial relationship • navigation • coordination of multiple movements, including speech • examination of movements at different speeds • energetic change.
<i>Performances</i> may be:	<ul style="list-style-type: none"> • live before an audience • in a learning environment.
<i>Movement parameters</i> draw directly on	<ul style="list-style-type: none"> • textures • densities

<p>GroundWork exercises and may include:</p>	<ul style="list-style-type: none"> • microclimates • spaces • speeds • scales • isolation principles • internal and external graphic principles • connection principles • points and trajectories • focal points • trajectories • leaps • fields • spatial definitions • internal and external spatial zones • string principles • daisy-chain principles • puppet principles • carbon copy principles • specific image flow with shifting ground • omni-central imaging • environments: <ul style="list-style-type: none"> • human • animal • natural phenomena • inanimate objects • eight emotional states.
<p><i>Terminology</i> may include:</p>	<ul style="list-style-type: none"> • manipulated body • Bisoku • mirror • stop-motion • wind • daisy-chain • blind • string • shoal • swarm • framing • isolation • singing • grid 2-D • grid 3-D

	<ul style="list-style-type: none">• zones• elements and properties.
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Unit Sector(s)

Performing arts - dance

Custom Content Section

Not applicable.