



Australian Government

Department of Education, Employment and Workplace Relations

CUADAN407A Develop expertise in dance performance skills

Release: 1

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Modification History

Version	Comments
CUADAN407A	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 performance skills in any dance style. At this level, dancers are constantly refining their technique and expression to produce performances that convey the mood and style of music through complex dance movements.

Application of the Unit

This unit applies to those who are consolidating their career in contexts where dancing skills are required. Performances could be in commercial or competition settings and dancers 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 during live performances.

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> identify a range of techniques to improve stamina, strength and flexibility</p> <p>1.2. Set realistic physical conditioning goals aimed at improving own dance technique</p> <p>1.3. Identify <i>risk factors</i> that may inhibit the achievement of goals and seek professional advice as required</p> <p>1.4. Take fatigue, personal limitations and boundaries into account when undertaking physical conditioning program</p> <p>1.5. Always perform <i>warm-up and cool-down activities</i> in conjunction with dance activities</p> <p>1.6. Ensure that clothing and footwear are appropriate for undertaking exercise regime and practising dance technique</p>
<p>2. Use practice sessions to increase level of expertise in dance performance skills</p>	<p>2.1. Practise a range of <i>exercises</i> in preparation for dance performances</p> <p>2.2. Work with others to develop expertise in performing with a partner or in an ensemble</p> <p>2.3. Practise basic solo pieces as required</p> <p>2.4. Explore techniques to give performances a range of dynamics</p> <p>2.5. Inject creativity, versatility, individuality and enthusiasm into the performance of exercises and dance routines</p> <p>2.6. Ensure that flow and interaction with other dancers are smooth and well-timed</p>
<p>3. Perform dances</p>	<p>3.1. Undertake <i>preparations</i> appropriate to <i>performance contexts</i></p> <p>3.2. Ensure that <i>personal presentation</i> is appropriate to performance contexts</p> <p>3.3. Prepare for competitions and auditions as required</p> <p>3.4. Apply <i>performance psychology techniques</i> to preparations</p> <p>3.5. Apply knowledge of the relevant <i>dance style or genre</i> when rehearsing and performing pieces</p> <p>3.6. Sustain focus and concentration to produce</p>

	<p>performances that relate dance movements to the music's rhythm, melody and mood as required</p> <p>3.7. Convey choreographic intent of dances through confident and precise execution of dance techniques</p> <p>3.8. Contribute to debriefing sessions to evaluate quality of performances and to discuss ways of improving individual or ensemble technique</p>
4. Maintain expertise	<p>4.1. Continuously practise and refine combinations of complex movements and sequences</p> <p>4.2. Maintain and update knowledge of terminology associated with chosen dance style</p> <p>4.3. Use feedback from teachers and mentors to identify and develop ways to improve own dance performance skills</p> <p>4.4. Regularly view performances by industry practitioners as a way of sourcing new ideas and trends, maintaining motivation, and improving own technique</p>

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 and performance
- initiative and enterprise skills to:
 - work creatively with music and dance
 - dance with artistry and assurance
 - communicate the mood or style of dances to audiences
- learning skills to:
 - develop strong dance techniques through:
 - practising complex movements and sequences
 - a positive attitude to dancing
 - develop and implement a personal physical conditioning program
 - develop a movement memory
- planning and organising skills to:
 - prepare for performances, auditions and competitions
 - plan practice time
- self-management skills to:
 - arrive punctually at classes, rehearsals and performances
 - 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
- technical dance skills to:
 - employ physical control throughout performances
 - respond to different time signatures
 - maintain correct posture, weight placement and alignment
 - retain and reproduce basic movement sequences.

Required knowledge

- well-developed knowledge of:
 - principles underlying dance 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, 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
- terminology associated with chosen dance style
- stage geography and directions
- musical rhythms, including:
 - time signatures
 - beat
 - tempo
 - syncopation
- overview knowledge of:
 - ways to prepare for auditions and competitions, including performance psychology techniques
 - stagecraft as it relates to dancers, such as:
 - costumes
 - make-up
 - props
 - lighting
 - main periods in the history of chosen dance styles
 - ways of notating 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"> • perform dance sequences on at least two occasions that demonstrate: <ul style="list-style-type: none"> • an ability to perform with artistry and assurance • well-developed technique in the chosen dance style • spatial awareness in relation to other performers • respond appropriately to constructive feedback on own performance.
Context of and specific resources for assessment	<p>Assessment must ensure access to appropriate dance performance areas or spaces.</p>
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 performing in chosen dance style • evaluation of live or recorded performances • direct observation of candidate in rehearsals 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>
Guidance information	<p>Holistic assessment with other units relevant to the industry sector, workplace and job role is recommended, for</p>

for assessment	example: <ul style="list-style-type: none">• CUADAN303A Develop dance partnering techniques• CUAPRF405A Rehearse technique for performance• CUAPRF406A Use technique in performance• CUAPRF503A Prepare for and perform in a competitive environment.
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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.

<i>Relevant personnel</i> may include:	<ul style="list-style-type: none"> • teachers • mentors • coaches • medical practitioners • nutrition experts • colleagues • family members • performers • representatives of dance societies.
<i>Risk factors</i> may relate to:	<ul style="list-style-type: none"> • consistency of a physical fitness regime • own ambition • expectations of others • injury-prevention strategies • gender issues • body image and eating disorders • insufficient hydration • poor nutrition • incorrectly fitting footwear • gender-appropriate performance techniques.
<i>Warm-up and cool-down activities</i> may include:	<ul style="list-style-type: none"> • stretching • joint-mobility exercises • flexibility exercises • aerobic activities • anaerobic exercises • coordinated breathing activities • floor work.
<i>Exercises</i> may relate to:	<ul style="list-style-type: none"> • using arm lines appropriately and extensively • correct posture, weight placement and alignment • demonstrating an awareness of personal and general space when travelling and stationary • partnering techniques • changing sides (left to right) • changing directions • changing facings

	<ul style="list-style-type: none"> • responding to different time signatures • using shape when moving in physically dynamic sequences • interpreting rhythm to movement • lifting techniques • improvisation • isocentric and polycentric isolations • energy placement techniques • strengthening flexibility.
<p><i>Preparations</i> may relate to:</p>	<ul style="list-style-type: none"> • familiarisation with performance environment (space, location, size) and audience • preparation of space to ensure safety of self and others • mental preparation • immediate physical preparation • rehearsal appropriate to performance requirements • awareness of time lines leading up to and immediately before performance • props • costumes or clothing • make-up • equipment • appropriate footwear • scores • sheet music • tapes • competitions and auditions: <ul style="list-style-type: none"> • rules • judging criteria, including: <ul style="list-style-type: none"> • ability to define and execute challenging parameters • ability to transform • ability to improvise • choreography • costumes • entertainment value (the 'x' factor) • execution • feeling or spirit • general appearance • generation of relationship • level of difficulty • observation, objective and questioning attitude

	<ul style="list-style-type: none"> • originality and creativity • presence • showmanship • synchronisation • technique • versatility.
<i>Performance context</i> may include:	<ul style="list-style-type: none"> • amateur production • professional production • solo • ensemble • corps de ballet • audition • competition.
Aspects of <i>personal presentation</i> may include:	<ul style="list-style-type: none"> • costumes • accessories • make-up • hair • posture • way of moving.
<i>Performance psychology techniques</i> may include:	<ul style="list-style-type: none"> • visualisations • affirmations • relaxation techniques • mental rehearsal • maintaining a work-life balance.
<i>Dance style or genre</i> may include:	<ul style="list-style-type: none"> • ballet • bodyweather and butoh • contemporary • creative • cultural, such as: <ul style="list-style-type: none"> • Aboriginal and Torres Strait Islander • African • belly dancing • Egyptian • Hungarian • Irish dance • Khmer • magical, mystical or spiritual dance • Pacific Islander • Polish • ritual or sacred

	<ul style="list-style-type: none">• Russian• Scottish• Spanish• jazz• modern• social• street• tap• wheelchair dancing.
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Unit Sector(s)

Performing arts - dance

Custom Content Section

Not applicable.