



**Australian Government**

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

# **CUADAN601A Perform dance repertoire at a professional level**

**Release: 1**

## CUADAN601A Perform dance repertoire at a professional level

### Modification History

Version	Comments
CUADAN601A	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 perform complex dance technique demonstrating range, depth, precision and artistry across traditional ballet and contemporary works at a professional level.

### Application of the Unit

This unit applies to dancers who are moving towards professional careers in contexts where complex dance technique and versatility are required. Employment is with professional companies where dancers perform advanced repertoire from traditional ballets and contemporary works as part of ensemble, duo or soloist roles. They could also be performing in rehearsals and productions of established or original works by staff and guest choreographers.

At this level, dancers are constantly refining their technique and perfecting their artistry across complex dance sequences and repertoire. While some 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 practice sessions, rehearsals and 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

<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. Contribute to the rehearsal process</p>	<p>1.1. Demonstrate an ability to prepare unsupervised for <i>rehearsals</i></p> <p>1.2. Display <i>professional work ethic</i> with respect to concentration, focus and physical alertness with choreographers, rehearsal directors and fellow dancers</p> <p>1.3. Contribute to the creative process with a high level of initiative, confidence and skill</p> <p>1.4. Respond promptly to direction as required</p> <p>1.5. Practise and rehearse sequences until an optimum performance standard is reached</p>
<p>2. Execute a professional level of artistry and presentation</p>	<p>2.1. Refine professional facility in using feedback and choreographer or director's notes to enhance personal and group performance</p> <p>2.2. Demonstrate a professional level of performance presence and partnering techniques</p> <p>2.3. Show detailed interpretation as is required by the choreographer</p> <p>2.4. Execute complex variations of <i>repertoire</i> with accuracy and precision</p> <p>2.5. Exhibit a professional level of <i>physical learning and adaptability</i> to transfer class work into professional performances</p>
<p>3. Perform specified roles in chosen dance works</p>	<p>3.1. Execute variations and repertoire of complexity with a high level of technical accuracy</p> <p>3.2. Convey a high level of spatial awareness appropriate to solo, group and partnering work</p> <p>3.3. Execute group and partnering work with a professional sense of cohesion and solo work with a professional sense of musical individuality</p> <p>3.4. Present variations and repertoire with a high level of artistry and assurance across chosen <i>dance styles and genres</i></p>
<p>4. Incorporate performance techniques into professional level performances</p>	<p>4.1. Undertake <i>preparations</i> appropriate to <i>performance contexts</i></p> <p>4.2. Ensure that <i>personal presentation</i> is appropriate to performance contexts</p> <p>4.3. Apply <i>performance psychology techniques</i> to</p>

	<p>preparations</p> <p>4.4. Sustain focus and concentration to produce performances that show artistry, rhythm and musicality and convey the story and mood of the dance</p> <p>4.5. Convey choreographic intent of dances through confident and precise execution of performance techniques</p> <p>4.6. Contribute to debriefing sessions to evaluate the quality of performances and to discuss ways of improving individual or ensemble technique</p>
<p>5. Develop professional practice</p>	<p>5.1. Develop and refine professional work ethic</p> <p>5.2. Develop realistic parameters as a basis for <i>extending scope of performance practice</i></p> <p>5.3. Identify <i>regimes and artistic strategies</i> that will refine own performance technique</p>

## Required Skills and Knowledge

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

### Required skills

- communication skills to:
  - work collaboratively as part of an ensemble, duo and with independence as a soloist
  - respond appropriately to feedback on own skill development and performance
  - consult with peers and mentors, including interpersonal skills relating to listening, questioning, gaining feedback and giving information
  - communicate to the audience through movement
- initiative and enterprise skills to:
  - be an integral and committed member of a rehearsal process
  - dance with artistry and assurance
  - communicate mood, style and grace through dance
- learning skills to:
  - perfect classical and contemporary ballet repertoire and performance skills through:
    - practising complex movements and sequences
    - a positive attitude and commitment to the rehearsal and performance process
  - observe and interpret physical skills
  - commit to developing performance quality and artistry in the given style
- 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 and identify risk factors
  - demonstrate professional work ethic
- teamwork skills to work collaboratively with others involved in dance classes and performances
- technical dance skills to:
  - execute high level of competency in dance repertoire
  - demonstrate a high level of spatial awareness in group movements, including floor patterns and aerial pathways
  - exhibit a high level and range of coordination of limbs, torso and head
  - demonstrate a professional level of physical accuracy in performance
  - show professional level of consistency from one performance to the next.

### Required knowledge

- principles underlying dance movements and techniques, including:
  - 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
- risk factors in ballet for the physical body
- rehearsal process
- terminology associated with the chosen dance styles
- staging considerations
- musical rhythms, including:
  - time signatures
  - beat
  - tempo
  - syncopation
  - philosophical nature and history of the chosen dance styles and allied disciplines.

## 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>• perform a wide range of repertoire at a professional level with individual artistic quality, interpretation and expression</li> <li>• participate as an integral part of a rehearsal process</li> <li>• display a professional work ethic</li> <li>• transfer classroom skills to performance contexts</li> <li>• develop professional practice.</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>• fully equipped dance studios</li> <li>• appropriate music or accompanists.</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 through full practical demonstration</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 dance technique, repertoire and performance skills.</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 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>• CUADAN603A Extend ballet technique to a professional level</li> </ul>



	<ul style="list-style-type: none"><li>• CUADAN604A Extend ballet performance skills to a professional level</li><li>• CUADAN611A Perform virtuoso contemporary dance technique</li><li>• CUAIND601A Work professionally in the creative arts industry</li><li>• CUAOHS602A Develop techniques for maintaining resilience in a competitive environment.</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><i>Rehearsals</i></b> may include:</p>	<ul style="list-style-type: none"> <li>• processes that are unique to the choreographer</li> <li>• different types of contribution required of the dancer dependent on whether the choreographer requires movement replication or the construction or improvisation of solo or group sequences on designated themes or tasks</li> <li>• guest artists, staff or students as the choreographers</li> <li>• learning roles from video reproductions</li> <li>• expectations of students to understudy different roles that may or may not be performed.</li> </ul>
<p><b><i>Professional work ethic</i></b> may refer to:</p>	<ul style="list-style-type: none"> <li>• consistent attendance at all rehearsals</li> <li>• punctuality and preparedness for rehearsal in maintaining movement material presented in previous rehearsals</li> <li>• concentration, cooperation, focus and physical alertness in relationships with:             <ul style="list-style-type: none"> <li>• choreographers</li> <li>• rehearsal directors</li> <li>• fellow dancers</li> </ul> </li> <li>• contribution to the creative process confidently and skilfully where appropriate</li> <li>• responsiveness to and incorporation of feedback (choreographer's or director's notes) into the performance and rehearsal process</li> <li>• ability to become an integral part of a performance ensemble</li> <li>• responsibility for solo or extra group work if required</li> <li>• capacity to allow the choreographic work and process to inform technique and attitude</li> <li>• attendance at all associated production meetings, wardrobe fittings, technical rehearsals, spacing and plotting previews</li> <li>• respectful and responsive manner with crew members</li> <li>• professional level of physical accuracy in performance and consistency from one performance to the next</li> <li>• attendance at all scheduled warm-up sessions before</li> </ul>

	performances.
<b><i>Repertoire</i></b> may include:	<ul style="list-style-type: none"> <li>• contemporary dance</li> <li>• romantic</li> <li>• classical</li> <li>• modern ballet</li> <li>• original choreography.</li> </ul>
<b><i>Physical learning and adaptability</i></b> may include:	<ul style="list-style-type: none"> <li>• allied contemporary dance techniques, such as: <ul style="list-style-type: none"> <li>• improvisation</li> <li>• duo</li> <li>• dance tumbling</li> <li>• high velocity acrobatic moves</li> </ul> </li> <li>• set exercises or sequences</li> <li>• unseen exercises or sequences</li> <li>• sequences from a range of ballet techniques, such as: <ul style="list-style-type: none"> <li>• Royal Academy of Dance (RAD)</li> <li>• Cecchetti</li> <li>• Vaganova</li> <li>• French</li> <li>• Balanchine</li> </ul> </li> <li>• execution of extended sequences to right and left sides without prompting</li> <li>• self-correction.</li> </ul>
<b><i>Dance styles and genres</i></b> may include:	<ul style="list-style-type: none"> <li>• ballet, including: <ul style="list-style-type: none"> <li>• contemporary</li> <li>• modern</li> <li>• neoclassical</li> <li>• ballet-masquerade</li> <li>• ballet-melodramatique</li> <li>• romantic</li> <li>• imperial</li> </ul> </li> <li>• contemporary dance</li> <li>• modern dance.</li> </ul>
<b><i>Preparations</i></b> may include:	<ul style="list-style-type: none"> <li>• familiarisation with performance environment, including: <ul style="list-style-type: none"> <li>• space</li> <li>• location</li> <li>• size</li> <li>• audience</li> </ul> </li> <li>• preparation of space to ensure safety of self and others</li> <li>• mental preparation</li> </ul>

	<ul style="list-style-type: none"> <li>• immediate physical preparation</li> <li>• rehearsal appropriate to audience</li> <li>• awareness of time lines leading up to and immediately before performance</li> <li>• props</li> <li>• costumes or clothing</li> <li>• make-up</li> <li>• equipment</li> <li>• appropriate footwear</li> <li>• scores</li> <li>• sheet music</li> <li>• tapes</li> <li>• competitions and auditions: <ul style="list-style-type: none"> <li>• rules</li> <li>• judging criteria, including: <ul style="list-style-type: none"> <li>• general appearance</li> <li>• costumes</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> </ul> </li> </ul>
<b><i>Performance contexts</i></b> may include:	<ul style="list-style-type: none"> <li>• professional production</li> <li>• solo</li> <li>• ensemble</li> <li>• corps de ballet</li> <li>• audition</li> <li>• competition.</li> </ul>
<b><i>Personal presentation</i></b> may include:	<ul style="list-style-type: none"> <li>• costumes</li> <li>• accessories</li> <li>• make-up</li> <li>• hair</li> <li>• posture</li> <li>• way of moving.</li> </ul>
<b><i>Performance psychology techniques</i></b>	<ul style="list-style-type: none"> <li>• visualisations</li> <li>• affirmations</li> <li>• relaxation techniques</li> </ul>

may include:	<ul style="list-style-type: none"> <li>• mental rehearsal</li> <li>• maintaining a work-life balance.</li> </ul>
<i>Extending scope of performance practice</i> may include:	<ul style="list-style-type: none"> <li>• working effectively with tutor or coach</li> <li>• participating in professional development and other learning opportunities</li> <li>• undertaking training courses</li> <li>• practising systemically</li> <li>• participating in relevant groups or associations</li> <li>• experimenting with own performance</li> <li>• communicating with peers</li> <li>• being involved in a range of relevant performance activities</li> <li>• viewing and reviewing relevant performance events and activities.</li> </ul>
<i>Regimes and artistic strategies</i> may include:	<ul style="list-style-type: none"> <li>• lectures</li> <li>• seminars</li> <li>• conferences</li> <li>• symposiums</li> <li>• master classes</li> <li>• professional organisations</li> <li>• practical workshops</li> <li>• performance rehearsals</li> <li>• individual training.</li> </ul>

## Unit Sector(s)

Performing arts - dance

## Custom Content Section

Not applicable.