



**Australian Government**

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

# **CUAPRF307A Develop performance techniques**

**Release: 1**

## CUAPRF307A Develop performance techniques

### Modification History

Version	Comments
CUAPRF307A	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 physically and psychologically prepare for live performances.

### Application of the Unit

People who want to pursue a career as performers in the entertainment, theatre and events industries apply the skills and knowledge outlined in this unit. They could be training to be actors, dancers, circus performers, musicians or vocalists.

From an early stage in their careers, performers need to develop skills associated with preparing themselves adequately to perform before audiences in contexts as varied as small and large entertainment venues, street festivals, corporate functions and community events. The development of these skills is usually carried out in private practice, rehearsal and performance settings and under supervision and guidance.

### 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. Clarify performance requirements</p>	<p>1.1. Discuss <i>performance requirements</i> with <i>relevant personnel</i></p> <p>1.2. Confirm own role and level of responsibility in relation to performances</p> <p>1.3. Obtain necessary <i>resources</i> in a timely fashion within own level of responsibility</p>
<p>2. Rehearse for performances</p>	<p>2.1. Maintain personal practice to achieve the required standard for rehearsals and performances</p> <p>2.2. Develop technical facility and address performance issues and weaknesses during private practice sessions</p> <p>2.3. Participate in rehearsals as required and adjust performance techniques in response to feedback from others</p> <p>2.4. Consult with relevant personnel and develop an interpretation of performance pieces</p> <p>2.5. Critically analyse own performance and performance of others to inform own work</p> <p>2.6. Respond to other <i>performers</i> and adjust own performance in ensemble as required</p>
<p>3. Use body effectively and safely</p>	<p>3.1. Observe OHS principles in private practice and in performances</p> <p>3.2. Assess and monitor body to realise its own potential and limitations and maximise performance</p> <p>3.3. Avoid danger of injury both to self and others through controlled use of body to maximise performance</p> <p>3.4. Note possible stresses and strains of activity on specific parts of the body and take suitable preventative measures to minimise them</p> <p>3.5. Where damage is done or suspected, seek advice promptly from appropriate sources and take recommended remedial action</p>
<p>4. Prepare for performances</p>	<p>4.1. Use appropriate <i>methods to maintain physical and psychological condition</i> for performances</p> <p>4.2. Undertake appropriate mental preparation and physical <i>warm-up exercises</i> to ensure readiness for performance</p> <p>4.3. Ensure that <i>personal presentation</i> is appropriate to</p>

	performance contexts 4.4. Respond effectively to <i>theatre conventions</i>
5. Perform basic technique before audiences	5.1. Implement a range of <i>strategies to overcome performance anxiety</i> 5.2. Maintain concentration and focus throughout performances 5.3. Follow the lead of other performers as required 5.4. Respond flexibly and effectively to contingencies as required to maintain integrity of performances 5.5. Seek feedback on own performance from relevant personnel and incorporate into strategies for continuously improving own technique

## Required Skills and Knowledge

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

### Required skills

- communication, teamwork and organisational skills to:
  - interpret performance piece during practice and rehearsals
  - respond appropriately to constructive feedback on own performance in rehearsals
  - work collaboratively with others involved in rehearsals and performances
- initiative and enterprise skills to implement appropriate strategies to overcome performance anxiety
- learning skills to prepare for live performance through practice, preparation and rehearsals
- listening skills to:
  - maintain correct tempi in performance pieces as required
  - monitor and adjust performance in practice and rehearsals as required
- literacy skills to interpret and clarify written or verbal instructions
- self-management skills to:
  - demonstrate reliability in agreed work commitments
  - identify areas of weakness and plan practice accordingly
  - maintain an appropriate standard of personal presentation in a performance context
  - meet deadlines and prioritise tasks
  - practise and perform with due regard to personal health and safety considerations
  - set personal goals
  - technical and problem-solving skills to use a range of techniques in area of specialisation in rehearsals and performances.

### Required knowledge

- basic knowledge of:
  - appropriate strategies and psychological tools that can be used to overcome performance anxiety
  - stage production, including aspects of staging and the creation of dramatic effect
  - role of make-up and hairstyling in performance
  - theatre conventions
- broad knowledge of:
  - issues and challenges that arise in the context of preparing for performances
  - OHS principles and legislation relevant to particular performance contexts, such as:
    - hearing protection
    - performance anxiety
    - policies and best practice
    - protection of body against overuse injury
    - safe lifting practices
  - principles and techniques in area of specialisation
  - repertoire relevant to the technique or area of specialisation.

## 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>• apply strategies to overcome the effects of performance anxiety</li> <li>• use personal practice time and rehearsals to reach the standard required for performances</li> <li>• respond positively to constructive feedback on own performance</li> <li>• take account of personal health and safety considerations during practice sessions</li> <li>• communicate effectively with others involved in practice sessions or rehearsals</li> <li>• prepare personal presentation for performances as required.</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>• relevant resources and equipment</li> <li>• opportunities for rehearsals and performances in either a real or simulated situation.</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>• direct questioning combined with review of portfolios of evidence</li> <li>• third-party workplace reports of on-the-job performance</li> <li>• evaluation of rehearsals or live or recorded performances</li> <li>• verbal or written questioning to test knowledge as listed in the required skills and knowledge section of this unit</li> <li>• analysis of candidate's use of strategies and techniques for overcoming performance anxiety</li> <li>• case studies and scenarios as a basis for discussion of issues and challenges that arise in the context of preparing self for performance</li> <li>• direct observation or video recording of candidate preparing for performances.</li> </ul>

	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).
<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>• CUADAN301A Explore rhythm in the context of dance or movement technique</li><li>• CUAMUP301A Prepare personal appearance for performances</li><li>• CUAPRF304A Develop audition techniques.</li></ul>



## 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>Performance requirements</i></b> may include:</p>	<ul style="list-style-type: none"> <li>• content</li> <li>• dress standards</li> <li>• ensemble pieces</li> <li>• length of the performance</li> <li>• private practice time</li> <li>• rehearsals</li> <li>• solos</li> <li>• time</li> <li>• venue.</li> </ul>
<p><b><i>Relevant personnel</i></b> may include:</p>	<ul style="list-style-type: none"> <li>• agent</li> <li>• client</li> <li>• coach</li> <li>• conductor</li> <li>• medical personnel</li> <li>• mentor</li> <li>• musical director</li> <li>• performers</li> <li>• producer</li> <li>• psychologist</li> <li>• representative of dance society</li> <li>• teacher</li> <li>• tutor.</li> </ul>
<p><b><i>Resources</i></b> may include:</p>	<ul style="list-style-type: none"> <li>• appropriate footwear</li> <li>• costumes</li> <li>• instruments</li> <li>• instrumental accessories</li> <li>• microphones</li> <li>• scores</li> <li>• sheet music</li> <li>• tapes</li> <li>• props</li> <li>• sound equipment.</li> </ul>
<p><b><i>Performers</i></b> may refer</p>	<ul style="list-style-type: none"> <li>• acrobats</li> <li>• actors</li> </ul>

to:	<ul style="list-style-type: none"> <li>• circus performers</li> <li>• dancers</li> <li>• musicians</li> <li>• orchestra</li> <li>• singers.</li> </ul>
<b>Methods to maintain physical and psychological condition</b> may refer to:	<ul style="list-style-type: none"> <li>• maintaining a fitness regime</li> <li>• regular practice time</li> <li>• regular rehearsals</li> <li>• stretching and strengthening exercises.</li> </ul>
<b>Warm-up exercises</b> may include:	<ul style="list-style-type: none"> <li>• barre and floor exercises</li> <li>• exercises for areas, such as: <ul style="list-style-type: none"> <li>• body conditioning and strength development</li> <li>• flexibility</li> <li>• isometric control</li> <li>• coordination improvement and enhancement exercises</li> <li>• muscle contraction and release</li> </ul> </li> <li>• exercises to loosen mouth, such as: <ul style="list-style-type: none"> <li>• tongue</li> <li>• lips</li> <li>• soft palate</li> </ul> </li> <li>• exercises to loosen face muscles, such as: <ul style="list-style-type: none"> <li>• cheek</li> <li>• eye</li> <li>• jaw</li> </ul> </li> <li>• gentle open vowel singing</li> <li>• isolation and mobility of body parts</li> <li>• maintaining good throat hydration with gentle gargling</li> <li>• slow and relevant stretching</li> <li>• slow and deep breathing.</li> </ul>
Aspects of <b>personal presentation</b> may include:	<ul style="list-style-type: none"> <li>• accessories</li> <li>• costume, including footwear</li> <li>• demeanour</li> <li>• hair</li> <li>• make-up, such as: <ul style="list-style-type: none"> <li>• body paint</li> <li>• face make-up</li> <li>• theatre make-up</li> </ul> </li> <li>• observance of cultural or historical background of the dance style</li> </ul>

	<ul style="list-style-type: none"> <li>• posture</li> <li>• way of moving.</li> </ul>
<i>Theatre conventions</i> may refer to:	<ul style="list-style-type: none"> <li>• 30 minute call for 35 minutes before curtain goes up</li> <li>• 15 minute call for 20 minutes before curtain goes up</li> <li>• 5 minute call for 10 minutes before curtain goes up</li> <li>• beginners call for 5 minutes before curtain goes up.</li> </ul>
<i>Strategies to overcome performance anxiety</i> may include:	<ul style="list-style-type: none"> <li>• adequate rehearsal</li> <li>• focusing on a single element or action at a time</li> <li>• relaxation techniques, such as: <ul style="list-style-type: none"> <li>• meditation</li> <li>• imagery or conscious visualisation</li> <li>• affirmations</li> <li>• stretching</li> <li>• deep breathing</li> <li>• light aerobic exercises</li> </ul> </li> <li>• maintaining a work-life balance</li> <li>• mental rehearsal</li> <li>• warm-up routines.</li> </ul>

## Unit Sector(s)

Performing arts - performance

## Custom Content Section

Not applicable.