



Australian Government

Department of Education, Employment and Workplace Relations

CUAPRF401A Employ a range of acting skills in performance

Release: 1

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Modification History

Version	Comments
CUAPRF401A	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 use acting skills to portray characters in dramatic contexts.

Application of the Unit

This unit applies to singers, dancers, actors, comedians and other performers who employ a range of acting skills in their performances. They could be performing in commercial, community or open space settings as members of an ensemble, in solo roles or one-person shows.

At this level performers are refining their techniques through practice, and while some supervision and guidance may be present in practice, a high level of motivation and sense of responsibility for self and others are expected in 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. Develop an understanding of acting as an art form</p>	<p>1.1. Discuss with <i>relevant personnel</i> the <i>principles and characteristics</i> of acting</p> <p>1.2. Explore the relationship between actor and audience</p> <p>1.3. Discuss with relevant personnel the history and application of various <i>acting techniques</i></p> <p>1.4. Explore the historical, social and cultural significance of drama and theatre</p>
<p>2. Prepare for acting performance</p>	<p>2.1. Take fatigue, personal limitations and boundaries into account when undertaking acting rehearsals and performances</p> <p>2.2. Prepare body and voice by performing <i>warm-up techniques</i></p> <p>2.3. Apply appropriate make-up, hairstyle and costuming to portray character as required</p> <p>2.4. Prepare relevant <i>materials</i> for performance as directed or required</p> <p>2.5. Contribute ideas to discussions of the creative <i>parameters</i> of the role or performance</p> <p>2.6. Discuss with relevant personnel technical parameters of the role or performance and contribute ideas as required</p> <p>2.7. Demonstrate ongoing receptivity to learning during the rehearsal process</p>
<p>3. Practise improvisational skills</p>	<p>3.1. Work with others to initiate and plan improvisations</p> <p>3.2. Apply <i>improvisational techniques</i> in a range of scenarios</p> <p>3.3. Respond spontaneously to <i>given circumstances</i></p> <p>3.4. Work both critically and collaboratively within an improvised performance</p> <p>3.5. Experiment with various acting techniques to further improve own performance</p> <p>3.6. Sustain a character in improvisations</p>
<p>4. Interpret and create a character for performance</p>	<p>4.1. Explore characterisation through the use of a range of <i>vocal techniques</i></p> <p>4.2. Explore comic and dramatic qualities through</p>

	<p>different characterisations</p> <p>4.3. Analyse texts for performance through close reading and discussion with relevant personnel</p> <p>4.4. Develop a character for performance through practice and rehearsal sessions</p> <p>4.5. Explore and work creatively with interactions between various characters in the performance</p>
<p>5. Perform a character in a dramatic context</p>	<p>5.1. Use appropriate acting techniques to convey a convincing, believable character</p> <p>5.2. Perform dialogue with clarity, accuracy and emotion using a range of vocal techniques</p> <p>5.3. Respond appropriately to fellow actors and performance cues</p> <p>5.4. Maintain characterisation and required performance standards for the duration</p> <p>5.5. Maintain spatial awareness of performance space or venue</p> <p>5.6. Analyse and evaluate feedback and criticism and develop strategies to improve own acting and performance skills</p>

Required Skills and Knowledge

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

Required skills

- communication skills to:
 - discuss a range of acting skills for performance with relevant personnel
 - respond appropriately to feedback and advice regarding own skill development
- initiative and enterprise skills to:
 - apply imagination, flexibility and creativity in improvisations
 - develop own interpretative and critical analysis skills
- learning skills to:
 - employ a range of acting skills in performance
 - perform dialogue using a range of vocal techniques
 - practise improvisational skills
 - sustain characterisation throughout a performance
- literacy skills to analyse plays and scripts or other source materials
- planning and organising skills to:
 - plan practice and performance time
 - research historical and cultural aspects of character and text to be performed
- problem-solving skills to recognise problems as they arise and seek advice in solving them
- self-management skills to:
 - dress appropriately for practice and performance
 - follow direction as required
 - apply safe performance practices
 - teamwork skills to work collaboratively with others involved in practice and performances.

Required knowledge

- basic knowledge of:
 - historical, social and cultural significance of drama and theatre
 - historical and contemporary playwrights and their texts
 - physical properties and capabilities of materials, tools and equipment and their applications appropriate to the performance
 - OHS standards or requirements associated with performance
- well-developed knowledge of:
 - stage and acting terminology
 - group dynamics
 - principles and characteristics of acting
 - various acting techniques
 - various vocal techniques and their effect on the audience
 - theatre conventions
 - relationship between the performer and the audience
 - functions and roles of theatre personnel

- kinaesthetic awareness
- stagecraft as it relates to performers, such as:
 - lighting design
 - props
 - set design.

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"> • develop and extend improvisational skills • create a convincing and believable character • analyse and interpret texts for performance • successfully perform a character role using appropriate acting and vocal techniques.
Context of and specific resources for assessment	<p>Assessment must ensure access to:</p> <ul style="list-style-type: none"> • rehearsal and performance venues, such as studios, theatre spaces and outdoor settings • 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 practice or live or recorded performances • 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 employing a range of acting skills in performances • direct observation of candidate employing a range of acting skills. <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,</p>

for assessment	for example: <ul style="list-style-type: none">• CUAPRF402A Develop conceptual and expressive skills as a performer• CUAPRF403A Employ a range of performance techniques• CUAPRF405A Rehearse technique for performance• CUAPRF406A Use technique in 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>Relevant personnel</i> may include:</p>	<ul style="list-style-type: none"> • agents • directors • producers • fellow performers • mentors • teachers • coaches • musical directors • conductors.
<p><i>Principles and characteristics</i> may include:</p>	<ul style="list-style-type: none"> • dramatic elements: <ul style="list-style-type: none"> • climax • contrast • mood • rhythm • sound • space • symbol • timing • tension • focus • characterisation: <ul style="list-style-type: none"> • moral • social • interpretation • physical • psychological • movement • space • timing • rhythm • focus • flexibility

	<ul style="list-style-type: none"> • coordination • shape • locomotion • improvisation: <ul style="list-style-type: none"> • action versus reaction • structure • plot • character • dramatic tension • climax • techniques • grafting • blocking • yielding • endowing • status.
<i>Acting techniques</i> may include:	<ul style="list-style-type: none"> • attack • articulation • control of stage • mime • facial expressions • empathy • body movement • use of accent or dialect in speech • improvisation • timing • use of props • use of space and lighting • communication with the audience • kinaesthetic awareness • use of voice.
<i>Warm-up techniques</i> may include:	<ul style="list-style-type: none"> • aerobic activities • anaerobic exercises • body conditioning and strength development • breathing techniques • coordinated breathing activities • exercises to loosen mouth, such as: <ul style="list-style-type: none"> • tongue • lips • soft palate

	<ul style="list-style-type: none"> • exercises to loosen face muscles, such as: <ul style="list-style-type: none"> • cheek • eye • jaw • flexibility exercises • floor work • gentle open vowel singing • isolation and mobility of body parts • joint-mobility exercises • stretching • whole body relaxation exercises, such as: <ul style="list-style-type: none"> • tai chi • yoga • vocalising exercises beginning in mid-range, before extending to upper and lower registers.
Materials may include:	<ul style="list-style-type: none"> • accessories • audiovisual equipment • costumes, including footwear • hairstyle requirements • make-up requirements • props.
Parameters may include:	<ul style="list-style-type: none"> • creative: <ul style="list-style-type: none"> • overall atmosphere and mood • plot development and flow of action • cultural context • characterisation • symbolism • style • relationship between form and content in dramatic performance • technical: <ul style="list-style-type: none"> • audio • costume • general staging • lighting • props • scripting codes for stage, television or film • sets and scenic art.
Improvisational techniques may	<ul style="list-style-type: none"> • making an offer to other performers • yielding and responding to others as appropriate

include:	<ul style="list-style-type: none"> • advancing and extending a scene • endowment • breaking down of the actor's inhibitions • ensemble awareness • exercises in spontaneity • expression of thought and emotion • physical communication • sensory awareness.
<i>Given circumstances</i> may include:	<ul style="list-style-type: none"> • who • what • where • when • how • obstacles in a character's path.
<i>Vocal techniques</i> may include:	<ul style="list-style-type: none"> • application of different vocal timbres • accent • breathing • dialects • diction • emphasis • intonation • maintaining vocal range, such as: <ul style="list-style-type: none"> • upper register • middle register • lower register • pace • phrasing • pitch placement • resonance • rhythm • timing.
<i>Analyse</i> may refer to:	<ul style="list-style-type: none"> • identifying the narrative arc and structure of the text • analysing the stage directions within the text • identifying the climactic and anti-climactic moments in the story • exploring themes • exploring the rhythm of the language, mood and atmosphere of the text • breaking the text into smaller units to track shifts in character or narrative • references to other stories, archetypes or symbols.

<i>Texts</i> may include:	<ul style="list-style-type: none"> • plays, such as: <ul style="list-style-type: none"> • contemporary • historical • comedies • tragedies • poetry • prose • speeches • songs • mythological stories.
<i>Developing a character</i> may involve:	<ul style="list-style-type: none"> • researching the historical or contemporary background or setting • observing people • observing mannerisms • exploring relationships with other characters • exploring emotion, desires and passion • exploring conflicts with other characters • character traits • physical characteristics • exploring themes.
<i>Performance space or venue</i> may include:	<ul style="list-style-type: none"> • urban and rural outdoor performance spaces • small and large theatres • school and community halls • arenas or stadiums.
<i>Feedback</i> may include:	<ul style="list-style-type: none"> • director's notes • audience feedback • discussion with other performers • observations from peers.

Unit Sector(s)

Performing arts - performance

Custom Content Section

Not applicable.