



Australian Government

Department of Education, Employment and Workplace Relations

CUAPRF402A Develop conceptual and expressive skills as a performer

Release: 1

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Modification History

Version	Comments
CUAPRF402A	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 develop the conceptual and expressive skills which enable performers to create their own distinctive style.

Application of the Unit

The skills and knowledge outlined in this unit apply to performers, such as singers, actors, dancers, circus performers and comedians, who need to refine their conceptual and expressive performance skills.

Performances may be in commercial, competition or community settings and performers would be working in ensembles, partnerships or solo.

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

1. Practise artistic, conceptual and expressive skills	<p>1.1. Develop <i>performance technique</i> and apply knowledge gained to inform own artistic, <i>conceptual</i> and <i>expressive skills</i> and practice</p> <p>1.2. Identify and use a <i>range of opportunities</i> to explore, develop and express artistic and creative ideas</p> <p>1.3. Apply <i>kinaesthetic awareness</i> to practice and performances</p> <p>1.4. Participate in <i>performance events</i> or master classes to stimulate and develop artistic practice</p>
2. Develop own creative voice	<p>2.1. Explore and experiment with new ideas to develop own expressive skills as a performer</p> <p>2.2. Experiment with developing <i>new interpretations</i> of performance where appropriate</p> <p>2.3. Explore and <i>use technology</i> where appropriate to express originality and expand own creative practice</p>
3. Evaluate and review own conceptual and expressive skills	<p>3.1. Assess and analyse <i>performance elements</i>, styles and techniques</p> <p>3.2. Continuously evaluate own work to expand technical, creative and expressive range</p> <p>3.3. Develop <i>appropriate methods of recording own evaluations</i></p> <p>3.4. Use <i>feedback</i> to identify and develop ways to improve conceptual and expressive 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 conceptual and expressive performance skills with relevant personnel
 - respond appropriately to feedback and advice regarding own skill development and performance
- initiative and enterprise skills to:
 - apply imagination, spontaneity and confidence appropriate to the performance
 - use improvisational skills appropriate to the performance
 - develop self-evaluation skills
- learning skills to:
 - improve own performance techniques through practising conceptual and expressive skills
 - use vocal range and articulation in a range of performance spaces
 - use story-telling skills appropriate to the performance
- literacy skills to:
 - analyse plays and scripts or other source materials
 - document self-evaluation as required
- planning and organising skills to plan practice and performance time
- 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
- technology skills to explore and use audio and screen technology to expand own creative practice.

Required knowledge

- overview knowledge of:
 - major theorists or exponents appropriate to the chosen performance genre
 - historical, theoretical and cultural perspectives and conventions appropriate to the chosen performance genre
 - copyright, moral rights and intellectual property issues and legislation associated with performing works
 - OHS standards associated with performance
- well-developed knowledge of:
 - moral, social, physical and psychological elements appropriate to the chosen performance genre
 - performance styles, such as naturalistic and non-naturalistic
 - key components of voice, its effect on the audience and vocal process

- alignment, breath and techniques for the release of tension
- kinaesthetic awareness
- body alignment and use of body parts
- relationship between performer and audience.

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"> • discuss and evaluate opportunities to inform and develop technical, conceptual and expressive skills • develop own voice through exploring and experimenting with new ideas in making or interpreting performances • demonstrate proficiency in performance work in selected area of specialisation • apply accurate and innovative interpretation and expression to performances.
Context of and specific resources for assessment	<p>Assessment must ensure access to:</p> <ul style="list-style-type: none"> • a range of materials, resources and equipment relevant to selected performance • performance opportunities and venues, such as studios, theatre spaces and outdoor settings.
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 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 developing conceptual and expressive skills as a performer. <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</p>

	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">• CUAPRF401A Employ a range of acting skills in performance• CUAPRF403A Employ a range of performance techniques• CUVPRP405A Develop self as artist.

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>Performance techniques</i> may include:</p>	<ul style="list-style-type: none"> • acrobatics • acting • attack • articulation • circus • clown • communication with the audience • dynamics • improvisation • innovative performance practices • mask • mime • movement • physical theatre • puppetry and object manipulation • story-telling • voice.
<p><i>Conceptual skills</i> may include:</p>	<ul style="list-style-type: none"> • developing and formulating new ideas in creative ways, such as: <ul style="list-style-type: none"> • brain storming • day dreaming • lateral thinking • making associations • mind mapping • wishful thinking • visualisations • solving problems creatively • understanding abstract relationships.
<p><i>Expressive skills</i> may include:</p>	<ul style="list-style-type: none"> • applying basic make-up as an aid to characterisation, such as: <ul style="list-style-type: none"> • face make-up • body paint • theatre make-up

	<ul style="list-style-type: none"> • hairstyle • exploring voice and vocal characteristics or elements • expressive relationship with the accompanying music as appropriate • expressive use of movement dynamics and kinetic energy • interpreting music and rhythm as appropriate • performing appropriately for the context of venue and performance • presenting creative ideas effectively • understanding and expressing appropriate dramatic nuance.
<i>Range of opportunities</i> may include:	<ul style="list-style-type: none"> • being involved in a range of relevant performance activities • communicating with peers • experimenting with own performance • participating in professional development and other learning opportunities • participating in relevant groups or associations • practising systemically • viewing and reviewing relevant performance events and activities • working effectively with tutor or coach.
<i>Kinaesthetic awareness</i> may relate to awareness of:	<ul style="list-style-type: none"> • balance • body movements derived from: <ul style="list-style-type: none"> • muscle, tendon and articular sensitivity • outside the body, such as experienced through the eyes, ears, mouth and skin • stimulus within the body, e.g. blood pressure and body position • breathing • centring • coordination • dynamics • flexibility • focus • gestures • gravity • location in space • locomotion • muscular tensions of the body and its parts • orientation

	<ul style="list-style-type: none"> • position • posture • rhythm • shape • time.
Performance events may include:	<ul style="list-style-type: none"> • performances for a live audience • performances for a live audience with simultaneous web or other digitised broadcast to an audience in another location.
New interpretations may refer to:	<ul style="list-style-type: none"> • analysing and researching the work of others relevant to selected area of specialisation • analysing conventions, practices and customs in art practice • developing repertoire and knowledge.
Use of technology may include:	<ul style="list-style-type: none"> • audiovisual technologies • cross-art • stage mechanisms • internet.
Performance elements may include:	<ul style="list-style-type: none"> • accompanying music • audience characteristics • costumes • location • length of performance • number of performers • performance occasion • theme • use of technology.
Appropriate methods of recording evaluations may include:	<ul style="list-style-type: none"> • audio or video, e.g. video diaries • pictorial or visual methods • written, e.g. journals.
Feedback may include advice from:	<ul style="list-style-type: none"> • audience • peers • tutors, mentors and coaches.

Unit Sector(s)

Performing arts - performance

Custom Content Section

Not applicable.