Australian Government

Department of Education, Employment and Workplace Relations

CUARES601A Research and apply concepts of live performance practice

Release: 1

ISC INDUSTRY SKILLS COUNCILS
Creating Australia's Future

CUARES601A Research and apply concepts of live performance practice

Modification History

Version	Comments
CUARES601A	This version first released with *CUA11 Live Performance Training Package version 1.0*

Unit Descriptor

This unit describes the performance outcomes, skills and knowledge required to undertake research into, and articulate a range of perspectives on, current and emerging live performance concepts and practice.

Application of the Unit

Performers, choreographers, composers, producers, directors, writers and researchers interested in cutting edge live performance practice apply the skills and knowledge in this unit. They may need to refine their conceptual understanding of a specific discipline to inform the development of creative works, to plan productions, deepen their knowledge of a particular topic, or to develop an independent piece of research.

The emphasis in the application is on informed experimentation to refine one's personal philosophy and to challenge the boundaries of current practice.

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
Elements describe the essential outcomes of a unit of competency.	*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.*

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Elements and Performance Criteria

1. Research current concepts and theories of live performance	1.1. Use *a range of research techniques* to source information about *current performers and performance companies*
	1.2. Identify and explore *new and emerging sources of ideas* and thinking about performance
	1.3. Expand own understanding of the potential of performance through *critical analysis* of research findings
	1.4. Analyse, compare and contrast a range of *theoretical approaches to performance*
	1.5. Explore ways in which companies and artists operate within the advantages and restraints of globalisation
	1.6. Consider issues of sustainability for cultural practices in the 21st century
	1.7. Explore new and emerging possibilities for live performance in the digital age
2. Apply theories of performance to one's own practice	2.1. Evaluate the relevance of different theories and practice of performance through an evaluation of one's *own performance and life experience*
	2.2. Analyse the ways in which different aspects of history, theory and other influences are applied, adapted or challenged in practice
	2.3. Assess ways in which changes to performance might have *broader benefits to individuals or the community*
3. Develop and articulate own perspectives of performance	3.1. Take a critical approach to different theories and reflect on own ideas and responses
	3.2. Develop own *substantiated positions* in response to research and analysis
	3.3. Articulate own positions in manner that demonstrates *clarity of thought and conceptual understanding* of different theories and thinking
	3.4. Debate own positions on performance ideas with peers and colleagues with a view to developing new directions
	3.5. Present findings to colleagues in a *format* appropriate to research undertaken within agreed timeframe

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Required Skills and Knowledge

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

Required skills

- analytical and literacy skills to:
  - analyse varied information sources dealing with potentially complex ideas
  - develop and substantiate own views and ideas
- communication skills to:
  - participate in debate and discussion about live performance theories and practice
  - present research findings to peers and colleagues
- initiative and enterprise skills to challenge assumptions and think laterally about issues
- planning and organisational skills to set up and undertake a research process
- learning skills to:
  - improve personal understanding of the creative process
  - use the research process as a professional development tool
- self-management skills to conduct research and present research findings in a timely fashion
- technology skills to access information from the internet.

Required knowledge

- well-developed knowledge of:
  - aesthetics as a culturally-specific construct
  - current companies, directors and performers operating in the local and international arena
  - effective presentation techniques
  - research techniques
  - sociocultural roles of performers in their respective environments and in the global marketplace
  - functioning of creativity in individuals and groups
  - fusion practices throughout history and in the current environment
- overview knowledge of:
  - issues arising from the globalisation of culture
  - effect of digital technology on live performance practice.

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	Evidence of the ability to: • develop substantiated positions on complex issues related to live performance practice • research a broad range of new and emerging performance ideas and practices • communicate ideas and theories to peers and colleagues.
Context of and specific resources for assessment	Assessment must ensure access to current and emerging sources of information on live performance practice.
Method of assessment	A range of assessment methods should be used to assess practical skills and knowledge. The following examples are appropriate for this unit: • direct questioning combined with review of portfolios of evidence • third-party workplace reports of on-the-job performance • evaluation of research processes and how new and emerging ideas may be incorporated into performance practices • 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 the research into new and emerging performance practices. 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).
Guidance information for assessment	Holistic assessment with other units relevant to the industry sector, workplace and job role is recommended,

	for example:
	• CUAIND601A Work professionally in the creative arts industry.

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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.

Range of research techniques may include:	- action research - case studies - desk research - online searches - internships - interviews - literature reviews - discussions with mentors - personal experience - study tours - visiting performance companies.
Current performers and performance companies may include:	- fringe performers - artists in a range of performance disciplines, such as: - dance - music - music theatre - acting - mime - circus arts - performance art - children's groups - disabled groups - ethnic groups - fusion groups - Indigenous performers - international performers or companies - radical theatre - theorists.
New and emerging sources of ideas may include:	- art directors - choreographers - cultural theories - cultural trends - fashion and design trends

	• innovative organisations • international trends • leading edge Australian and international performers • popular literature, film and music • significant opinion leaders • social networking sites • social trends • technological innovations.
Critical analysis may involve:	• adapting techniques • analysing one's own practice • clarifying issues, values and standards • comparing and contrasting ideals with practice • debate and discussion • developing criteria for evaluation • examining and evaluating assumptions • making interdisciplinary connections • predicting • reflecting • testing beliefs.
Theoretical approaches to performance may include:	• audience involvement • confrontational performance • conscious use of challenging elements • cultural questioning • dramatisation of current issues • fusion performance • gender-based approaches • minimalism • political statements • sexual identity • social statements.
Own performance and life experience may include:	• audience reaction to own performance or to ensemble performance • consideration of the contexts in which own creativity has flourished • criticism of own performances in media • evaluation of one's own performance training and its assumptions • feedback on own performance from informed others • observation of admired or significant others • reflection on own upbringing and its values and limitations.
Broader benefits to	• comfort in distress

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individuals or the community may include:	- environmental benefits - greater awareness of social issues - greater knowledge of political matters - increased awareness of life's potential - increased concern - life change - personal betterment - perspective - social change.
Substantiated positions should be positions which are:	- grounded in research - demonstrate evidence - logically developed - subjected to peer review - based on aspects of performances, such as: - choreography - direction - theme - technique of performers - set design - costumes - music - staging - set design - visual effects - lighting - sound - interactive technology.
Clarity of thought and conceptual understanding may be demonstrated by:	- ability to exchange and debate ideas with others - audience understanding - clear articulation of ideas - relevance of ideas to the required purpose.
Formats may include:	- written - presentation incorporating elements, such as: - verbal presentation - still images - video clips - dance performance.

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Unit Sector(s)

Performing arts - research

Custom Content Section

Not applicable.