



Australian Government

Department of Education, Employment and Workplace Relations

CUVPER401A Experiment with techniques to produce performance art

Release: 1

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Modification History

Version	Comments
CUVPER401A	This version first released with <i>CUV11 Visual Arts, Craft and Design Training Package version 1.0</i>

Unit Descriptor

This unit describes the performance outcomes, skills and knowledge required to proactively experiment and innovate with various performance art techniques and ideas to find an individual style or voice.

Application of the Unit

People creating performance art apply the skills and knowledge in this unit.
At this level, work is undertaken independently with supervision and guidance as required.

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. Develop proficiency with a range of performance art techniques and media	1.1 Evaluate the potential for new approaches to performance art based on capabilities of techniques already used 1.2 Adapt or introduce new tools, equipment and materials to achieve different effects 1.3 Extend the capabilities of performance art techniques through experimentation 1.4 Take account of the safety and sustainability considerations for different techniques and media
2. Develop ideas for performance art	2.1 Discuss creative and other goals of proposed performance art with others 2.2 Research, adapt and use relevant ideas and approaches from other practitioners with consideration of intellectual property requirements 2.3 Apply knowledge of different performance art techniques to inform ideas 2.4 Allow techniques and ideas to work together to inform each other 2.5 Consider the professional potential and other criteria of work when developing ideas 2.6 Refine and confirm ideas based on experimentation, research and collaboration with others
3. Organise performance art resources	3.1 Assess specific resource requirements for the chosen work 3.2 Research and access potential sources of supply for performance art resources 3.3 Evaluate cost and other constraints that impact on the development of work 3.4 Evaluate and respond to presentation considerations for finished performance art 3.5 Set up or coordinate resource requirements according to safety or other workplace requirements
4. Realise finished performance art	4.1 Create performance art using techniques and media selected from research and experimentation 4.2 Review and refine ideas and approaches based on ongoing experiences with the production of work 4.3 Use safe and sustainable work practices throughout the production of performance art 4.4 Document and record the development of the work and the

	research and ideas that inform it
5. Evaluate own performance artwork	5.1 Reflect on own work in terms of conceptual development and technical execution 5.2 Identify areas for future improvement especially in terms of own skill development 5.3 Discuss completed work with others and respond positively to feedback

Required Skills and Knowledge

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

Required skills

- communication skills to:
 - discuss creative work from a technical and conceptual perspective
 - create a record of the performance artwork
- initiative and enterprise skills to experiment with techniques to enhance final performance art
- learning skills to refine and improve a range of techniques
- literacy skills to undertake research about the work of other performance artists
- numeracy skills to evaluate resource costs
- planning and organising skills to plan work tasks and resources
- problem-solving skills to identify and resolve technical and conceptual issues in performance art
- technology skills to use the internet as a research tool.

Required knowledge

- role of experimentation in developing and refining ideas for performance art and how this relates to the development of an individual style or voice
- research methodologies used by artists
- historical and theoretical contexts for performance art
- elements and principles of design and how they may be used, adapted and challenged in the creation of work
- intellectual property issues and legislation to be considered by independent arts practitioners
- sustainability considerations for the professional operation of a performance art practice
- OHS requirements for the set-up and operation of performance artwork space.

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 ideas and techniques through a process of research and experimentation • produce a performance artwork that demonstrates a command of techniques • apply knowledge of performance art techniques, equipment and materials and the ways they may be adapted and combined.
Context of and specific resources for assessment	Assessment must ensure access to: • a space in which to stage or exhibit performance art • equipment used to produce performance art.
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: • evaluation of technical execution of work pieces produced by the candidate • practical demonstration of skills using tools, equipment and materials required to produce performance art • direct observation of performance art in progress, including exploration of, and experimentation with, techniques • questioning and discussion about candidate's intentions and the work outcome • review of portfolios of evidence • review of third-party reports from experienced practitioners. 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.

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.

<i>Techniques</i> for the production of a performance work may include:	• the selection of a range of techniques from any medium or art form, or a combination of art forms, including: • ceramics • dance • digital content • dramatic art • drawing • textile art • glass • movement • painting • pantomime • photography • printing • sculpture • sound, including electronic, instrumental, natural and vocal.
<i>Tools and equipment</i> may include:	• cameras, including: • 35mm camera • digital camera • compressors • computer • cutters • editing suite • electrical cabling • engravers • enlargers and other wet darkroom equipment • grinding and polishing equipment • hammers • looms • microphones • monitors • moulds and deckles

	• multiple screens • pliers • protective clothing • scanner • software programs • sound recording and synthesising equipment and cabling • speakers • stage lighting and cabling • vacuum table • vats • VHS and DVD.
Materials may include:	• bolts • darkroom chemicals and emulsions • film • glues • make-up • nails • screws • charcoal • clay • coloured pencils • extenders and binders • gesso • glass • inks • latex • metals • natural and synthetic fibres • pastels • perspex • plastics • rubber • sand • tempera • water and oil-based paints • wood.
Safety and sustainable considerations may include:	• audience safety • federal, state and territory legislation, regulations and standards • personal protection • recycling • safe disposal of waste.

Research may involve:	• approaching individuals with relevant expertise • attending lectures and talks • conducting material and technical experiments and tests • searching the internet • seeking out information in books, journals and newspapers • visiting exhibitions, museums and theatres.
Intellectual property requirements may relate to:	• extent to which the work may be used • form of acknowledgement or credit • procedures for seeking permission to use the work of others, including systems for the administration of copyright • protocols for the adaptation of work by others.
Ideas may be influenced by:	• artistic aspirations • current capability with techniques • historical and theoretical contexts • subject matter or theme for the work, such as: • built environment • land and place • natural world • political, cultural and social issues • the body • spiritual concerns.
Professional potential may relate to:	• cost of production • existence of an established market • how to promote or sell the work • market trends • professional development.
Criteria may relate to:	• audience • client and user expectations • duration • environment in which performance art will be viewed/performed • materials • quality of final product • techniques • timelines • tools • weather considerations.
Process followed to refine conceptual visions may include:	• adjustment to subject matter or theme • adjustment to take account of elements and principles of design

	• adjustment to use extended capabilities of the technique.
Sources of supply may include:	• commercial outlets • found objects and materials • manufacturing or factory waste • nature.
Cost and other constraints may relate to:	• availability of materials and tools • availability of space • budgeting • requirements to seek approval • sponsorship • timeframe.
Presentation considerations may include:	• availability of space • cost • practical considerations • presentation context • timeframe.

Unit Sector(s)

Visual communication – performance art