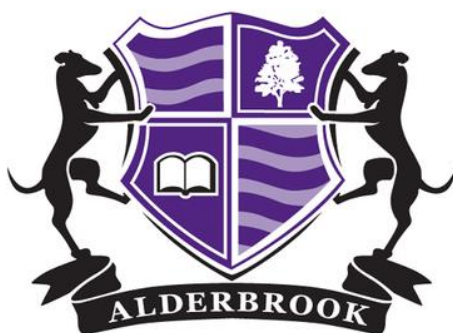


# BTEC TECHNICAL AWARD IN PERFORMING ARTS

Course Booklet and Knowledge Organiser  
**Alderbrook School**



NAME: \_\_\_\_\_

FORM: \_\_\_\_\_

TEACHER: \_\_\_\_\_

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## HOW YOU ARE ASSESSED

Formal assessment for BTEC begins in Year 10. This course focuses a lot on how you develop as an actor / designer, so your teacher is able to continuously assess you on how you develop your skills over the two years using teacher observations.

Alongside this, you are expected to complete both practical tasks and coursework to evidence your learning and development.

**You will be assessed in three areas as follows:**

<b>COMPONENT 1</b> Exploring the Performing Arts	<b>COMPONENT 2</b> Developing Skills and Techniques in the Performing Arts	<b>COMPONENT 3</b> Responding to a Brief
<p><b>Internally Assessed</b></p> <p>Evidence to include:</p> <p>Participating in <b>practical</b> workshops</p> <p>Repertoire <b>Report</b></p> <p><b>30% of BTEC</b></p>	<p><b>Internally Assessed</b></p> <p>Evidence to include:</p> <p>A scripted <b>performance</b></p> <p>Personal Development <b>Journal</b></p> <p><b>30% of BTEC</b></p>	<p><b>Externally Assessed</b></p> <p>Task set and marked by Pearson completed under supervised conditions.</p> <p>A <b>performance</b> in response to a set brief</p> <p>A <b>workbook</b> of the development process and final evaluation</p> <p><b>40% of BTEC</b></p>

## **COMPONENT 1 – EXPLORING THE PERFORMING ARTS**

To develop as a performer and/or designer you will need a broad understanding of performance work and influences. This component will help you to understand the requirements of being a performer and/or designer across a range of performances and performance styles.

You will look at elements such as roles, responsibilities and the application of relevant skills and techniques. You will broaden your knowledge through observing existing repertoire and by learning about the approaches of practitioners, and how they create and influence performance material.

This component will give you an understanding of practitioners' work and the processes and practices that contribute to a range of performance styles. You will also develop transferable skills, such as research and communication.

### **LEARNING AIMS**

**A** – Examine professional practitioners' performance work.

**B** – Explore the interrelationships between constituent features of existing performance material.

### **COMPONENT CONTENT AT ALDERBROOK**

Here at Alderbrook we study 3 different practitioners:

- Frantic Assembly
- Splendid Productions
- Mark Wheeler

These explorations are both practical and theoretical. You will watch examples of their performance work and identify the techniques used, understanding the methodology behind the decisions made. You will then have the opportunity to create your own performance work using these techniques.

The evidence required for this component can be in the form of:

- Extended writing
- A blog
- A PowerPoint presentation
- Recordings of workshops
- Teacher observations

## COMPONENT 1 – ASSESSMENT CRITERIA

Level 1 Pass	Level 1 Merit	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Examine professional practitioners' performance work</b>				
<p><b>A.1P1</b> Outline some key features of practitioners' work, using limited examples from one or more performance styles.</p> <p><b>A.1P2</b> Outline the roles, responsibilities and skills of practitioners, using limited examples from one or more performance styles.</p>	<p><b>A.1M1</b> Outline some stylistic qualities of practitioners' work, using examples of performance from one or more performance styles.</p> <p><b>A.1M2</b> Outline the roles, responsibilities and skills of practitioners, using examples from one or more performance styles.</p>	<p><b>A.2P1</b> Describe the stylistic qualities of practitioners' work, with reference to relevant examples across three performance styles.</p> <p><b>A.2P2</b> Describe the roles, responsibilities and skills of practitioners, using relevant examples across three performance styles.</p>	<p><b>A.2M1</b> Discuss the stylistic qualities of practitioners' work using appropriate examples to justify how roles, responsibilities and skills contribute to creative intentions and purpose across three performance styles.</p>	<p><b>A.2D1</b> Assess the stylistic qualities of practitioners' work using considered examples to show how roles, responsibilities and skills contribute to creative intentions and purpose across three performance styles.</p>
<b>Learning aim B: Explore the interrelationships between constituent features of existing performance material</b>				
<p><b>B.1P3</b> Identify the processes, skills and approaches used by practitioners to create performance work, with limited reference to examples of repertoire.</p> <p><b>B.1P4</b> Outline the interrelationships between components used in performance, with reference to limited examples of repertoire.</p>	<p><b>B.1M3</b> Identify the processes, skills and approaches used by practitioners to create performance work, with basic reference to examples of repertoire.</p> <p><b>B.1M4</b> Outline the interrelationships between components used in performance, with reference to basic examples of repertoire.</p>	<p><b>B.2P3</b> Describe the processes, skills and approaches used by practitioners to create performance work, with relevant reference to examples of repertoire.</p> <p><b>B.2P4</b> Describe the interrelationships between components used in performance, with reference to relevant examples of repertoire.</p>	<p><b>B.2M2</b> Discuss the interrelationships between processes, skills and approaches used by practitioners, with appropriate reference to examples of repertoire used to demonstrate how they contribute to performance work.</p>	<p><b>B.2D2</b> Explain the Interrelationships between processes, skills and approaches used by practitioners, with considered reference to examples of repertoire used to demonstrate how they contribute effectively to performance work.</p>

## BTEC Assignment Brief

<b>Qualification</b>	BTEC Level 1/2 Tech Award in Performing Arts
<b>Unit number and title</b>	Component 1: Exploring the Performing Arts
<b>Learning aim(s)</b> (For NQF only)	A. Examine professional practitioners' performance work B. Explore the interrelationships between constituent features of existing performance material.
<b>Assignment title</b>	Repertoire Report
<b>Assessor</b>	Your teacher
<b>Issue date</b>	
<b>Hand in deadline</b>	

<b>Vocational Scenario or Context</b>	As a trainee actor you will need to understand a range of theoretical and practical influences that impact on repertoire. Within practical workshops you will understand various theatre styles and how theatre practitioners have created different methods to build and enhance styled Repertoire. You will also be expected to research different theatre styles and practitioners in order to gain a deeper understanding of existing repertoire.
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<b>Task 1</b>	<p><b>Training And Developing</b></p> <ul style="list-style-type: none"> <li>- You will review 3 live repertoires.</li> <li>- You will gain understanding of the different production roles within in the Performing Arts Industry and how they impact a performance as a whole.</li> </ul> <p>You will take part in practical sessions to ...</p> <ul style="list-style-type: none"> <li>- Explore repertoires in order to create intentions and outcomes.</li> <li>- Develop your understanding of theatre styles.</li> <li>- Understand how theatre practitioners influence different styles.</li> <li>- Carry out theoretical research to gain a deeper understanding of themes, issues, contexts.</li> </ul> <p>During all workshops you will create written reflective notes to use within your evidence.</p>
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<b>Checklist of evidence required</b>	<ul style="list-style-type: none"> <li>• Repertoire Report.</li> </ul>
<b>Criteria covered by this task:</b>	
Unit/Criteria reference	To achieve the criteria you must show that you are able to:
A.2P1	Describe the stylistic qualities of practitioners work with reference to relevant examples across three performance disciplines.
A.2P2	Describe the roles, responsibilities and skills of practitioners, using relevant examples across three performance disciplines.
A.2M1	Discuss the stylistic qualities of practitioners' work using appropriate examples to justify how roles, responsibilities and skills contribute to the creative intentions and purpose across three performance disciplines.
A.2D1	Assess the stylistic qualities of practitioners work using considered examples to show how roles, responsibilities and skills contribute to creative intentions and purpose across three performance disciplines.
B. 2P3	Describe the processes, skills and approaches used by practitioners to create performance work, with relevant references to examples of repertoire.
B. 2P4	Describe the interrelationships between components used in performance, with reference to relevant repertoire.
B. 2M2	Discuss the interrelationships between processes, skills and approaches used by practitioners, with reference to examples of repertoire used to demonstrate how they contribute to performance work.
B. 2D2	Explain the between processes, skills and approaches used by practitioners, with considered reference to examples of repertoire used to demonstrate how they contribute effectively to performance work.

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<b>Sources of information to support you with this Assignment</b>	BBC bitesize - theatre genre style and Practitioners Theatre in practice A students' guide. Mark O' Brian.
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<b>Other assessment materials attached to this Assignment Brief</b>	Props, cameras, vocals recorders, laptops, iPads, staging, lighting, stage make up.
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**FOR NQF LEVEL 2 ONLY: If you have not achieved the Level 2 criteria, your work will be assessed to determine if the following Level 1 criteria have been met.**

To achieve the criteria you must show that you are able to:	Unit	Criterion reference
Outline some key features of practitioners work, using limited examples from one or more performance disciplines.	1	A.1P1
Outline the roles, responsibilities and skills of practitioners, using limited examples from one or more performance disciplines.	1	A.1P2
Outline some stylistic qualities of practitioners work, using examples of performance from one or more performance disciplines.	1	A.1M1
Outline the roles, responsibilities and skills of practitioners, using examples from one or more performance disciplines.	1	A.1M2
Identify the processes, skills and approaches used by practitioners to create performance work, with limited reference to examples of repertoire.	1	B.1P3
Outline the interrelationships between components used in performance, with reference to limited examples of repertoire.	1	B.1P4
Identify the processes, skills and approaches used by practitioners work, with basic reference to examples of repertoire.	1	B.1M3
Outline the interrelationships between components used in performance, with reference to basic examples of repertoire.	1	B.1M4



# FRANTIC ASSEMBLY

**"We began with little more than a fierce work ethic and a desire to do something different and to do it differently."**

Scott Graham, Artistic Director and Co-Founder



**PHYSICAL  
THEATRE**



**"I wanted to develop a language that felt accessible and honest. I wanted to share a process that would take people past their perceived limitations."**

Scott Graham, Artistic Director of Frantic Assembly

**Round, by, through**

**Building Blocks**

**Chair Duets**



**"It is about the ethos of collaboration, of empowerment, of that constant desire to improve. It is about telling stories in a voice we don't always hear and about finding talent in places we don't always look."**



***“We believe theatre is an empowering and enabling force that is available to everyone: all you need is a story, a body and a space to be heard.”***



# \* Splendid Productions



***“The liveness is what we are interested in: the feeling that anything could happen and probably will.”***



***“Our aim is to raise questions, highlight contradictions in the character, the story, society and aim to provoke debate within our audience long after we’ve gone.”***



***“Drama is an incredibly powerful way to communicate important messages to young people, and Mark Wheeler’s play has become a core part of our vision to enable young people to understand the risks, and potential consequences and impact of experimenting with drugs. The final play, however, is as much about love, friendship, forgiveness and loss, as it is about drugs.”***



## **COMPONENT 1 – COURSEWORK OUTLINE**

**You will develop your understanding of the performing arts by examining practitioners' work and the processes used to create performance.**

- To develop as a performer, you will need a broad understanding of performance work and influences.
- You will look at elements such as roles, responsibilities and the application of relevant skills and techniques.
- You will broaden your knowledge through observing existing repertoire and by learning about the approaches of practitioners, and how they create and influence performance material.

**You can submit your evidence in the style of:**

- An essay
- A blog
- A Powerpoint Presentation
- A sketchbook

**It will also include:**

- Teacher observations
- Annotated photographs of your rehearsals

## SECTION 1

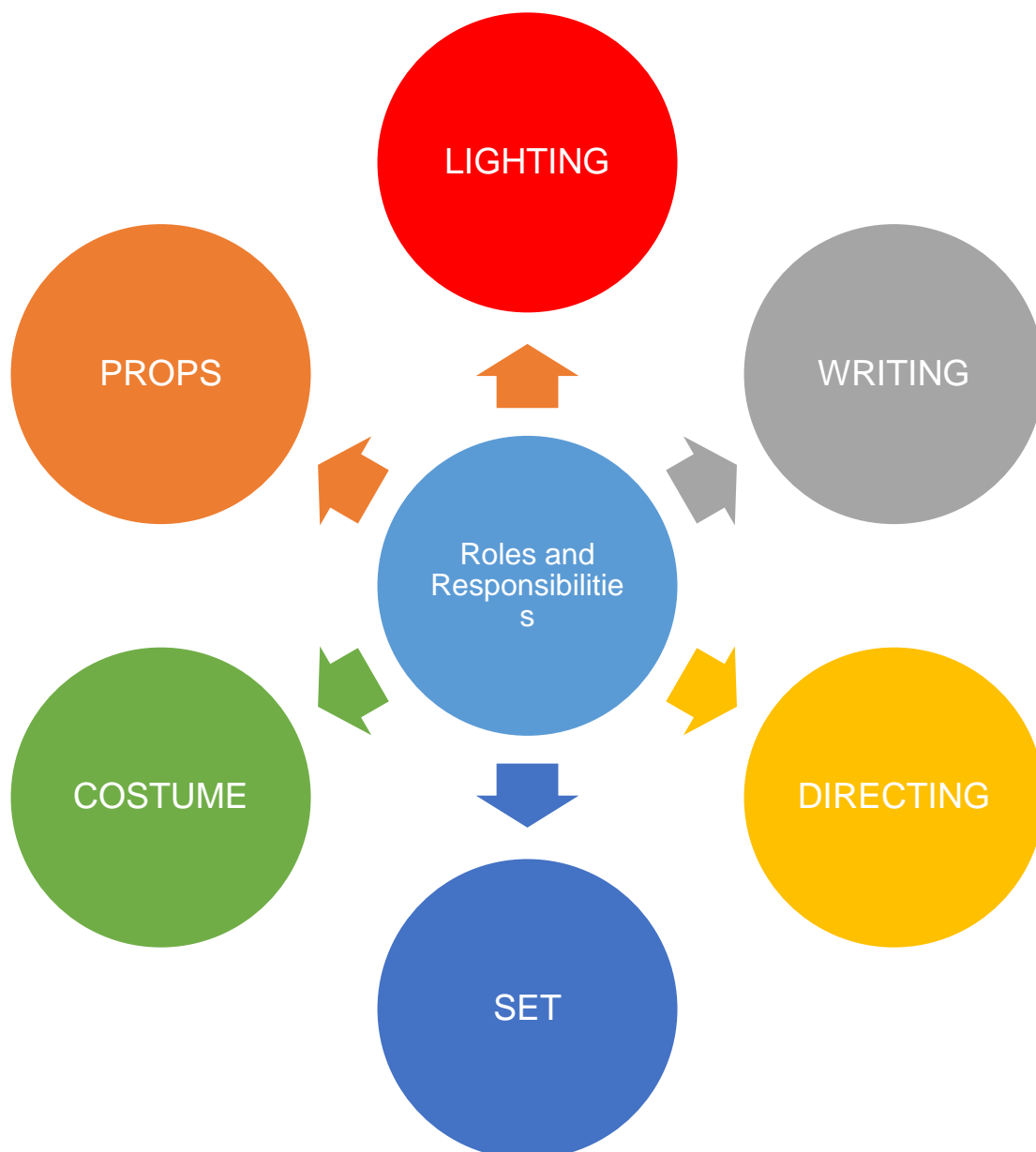
- **Task Title – Introduction**

Introduce your work by explaining:

- What the brief is
- Which practitioners you are exploring
- What plays you are investigating
- How you will be exploring the interrelationships between the roles with the plays

- **Roles & Responsibilities Mind Map with definitions**

Create a mind map of the roles and responsibilities within the performing arts WITH definitions.



## **SECTION 2**

- **Title Page - 1. Physical Theatre, 'Things I Know To Be True', Frantic Assembly**
- **Physical Theatre – definition**
  - Describe
  - Where did it come from?
  - Why is it used in performance?
- **Frantic Assembly - who are they?**
  - Who?
  - Where?
  - When?
  - Why?
  - Distinguishing features of their work?
- **'Things I Know To Be True' - response to the play/purpose**
  - What is 'Things I Know to Be True' about?
  - How would you describe the set? Give 2 examples of how it is used.
  - How are the chorus used? Give 2 examples and explain why you think it is creative.
  - What does physical theatre communicate, according to Scott Graham?
  - How are the ensemble used? Give 2 examples and explain why you think it is creative.
- **Roles and Responsibilities – Lighting & Set**
  - What concept did the director choose for the design?
  - Describe how lighting is used within the performance – 3 examples
  - What is the purpose of the lighting within this production?
  - Describe how set is used within the performance – 3 examples
  - What is the purpose of the set within this production?
- **Rehearsal notes**
  - Describe the task that was set.
  - Describe how the rehearsal challenged you.
  - Give an example of how you applied Frantic Assembly's techniques of 'Round, By, Through' and 'Lifts' into your work, and explain why you think it was/wasn't successful.
  - How successful do you think your performance was?
  - What would you do differently if you were to apply Frantic Assembly's techniques again?

## **SECTION 3**

- **Title Page - 2. Epic Theatre, 'Ubu', Splendid Productions**
- **Brechtian Theatre – definition**
  - Create a mind map of Brechtian techniques with definitions
- **Splendid Productions - who are they?**
  - Who are they?
  - Where and when did they start?
  - What is their intention for their performances?
  - What are the key features of their performances?
- **'Ubu' - response to the play/purpose**
  - What is 'Ubu' about?
  - What was the play trying to communicate with the audience?
  - How are the chorus used? Give 2 examples and explain why you think it is creative.
  - How did the actors use multirole? Give 2 examples and explain why you think it is creative.
- **Roles and Responsibilities**
  - What concept did the director choose for the design and why do you think this was?
  - Describe how costume is used within the performance – 3 examples
  - What is the purpose of the costume within this production?
  - Describe how set and props are used within the performance – 3 examples
  - What is the purpose of the set within this production?
- **Rehearsal notes**
  - Describe the task that was set.
  - Describe how the rehearsal challenged you.
  - Give an example of how you applied Splendid's techniques to your work, and explain why you think it was/wasn't successful.
  - How successful do you think your performance was?
  - What would you do differently if you were to apply Splendid's techniques again?

## **SECTION 4**

- **Title page – 3. Verbatim Theatre, ‘I Love You Mum – I Promise I Won’t Die’, Mark Wheeller**
- **Verbatim Theatre – definition**
  - What is it?
  - How is it developed?
  - What purpose does it have in theatre?
- **Mark Wheeller – who is he?**
  - Who is he?
  - Where and when did he start creating verbatim theatre?
  - What is the intention behind his work?
  - What are the key features of his plays?
- **‘I Love You Mum – I Promise I Won’t Die’**
  - What was the play about?
  - What is the main focus for the actors in the performance and why is this?
  - Give two examples of how ensemble movement was used.
  - What is the purpose of Dan’s charity – The Daniel Sparggo-Mabbs Foundation?
  - What do you like most about the play and why? Give examples of what you like about the script AND the performance.
- **Roles and Responsibilities**
  - Describe the process of writing a verbatim script – what are the stages?
  - What is the importance of the script in a verbatim piece of theatre?
  - How is the script explored in rehearsal?
  - What is the importance of an ensemble cast in a verbatim performance?
  - Give 3 examples of how the ensemble help deliver the story in ‘I Love You Mum – I Promise I Won’t Die’.
  - How do the actors communicate the message of the play? Give 3 examples of how this is done in the performance.
- **Rehearsal notes**
  - Describe the task that was set.
  - Describe how the rehearsal challenged you.
  - Give an example of how you applied Mark Wheeller’s techniques to your work, and explain why you think it was/wasn’t successful.
  - How successful do you think your performance was?
  - What would you do differently if you were to apply Mark’s techniques again?



## **SECTION 5**

- ***Title page – CONCLUSION: How it all interrelates***
  - What do you think were the strengths of the **PRODUCTION** of each play, and why were they **IMPORTANT**? (Lighting / sound / set / writing / directing / props – you only need to mention the ones appropriate to the play)
    - 'Things I Know To Be True'
    - 'Ubu'
    - 'I Love You Mum – I Promise I Won't Die'
  - What features would you like to use again in future work?

## **COMPONENT 2 – Developing Skills and Techniques in the Performing Arts**

Working as a performer or designer requires the application of skills, techniques and practices that enable you to produce and interpret performance work. You will communicate intentions to an audience through performing or designing.

You will take part in workshops and classes where you will develop technical, practical and interpretative skills through the rehearsal and performance process. You will work from existing repertoire, applying relevant skills and techniques to reproduce performance or design elements of the work.

Throughout your development, you will review your own progress and consider how to make improvements.

### **LEARNING AIMS**

**A** – Develop skills and techniques for performance.

**B** – Apply skills and techniques in rehearsal and performance.

**C** – Review own development and contribution to the performance.

### **COMPONENT CONTENT AT ALDERBROOK**

For this component you will develop a performance of a script with a specific performance style, decided by your teacher.

*For 2021-22, you will be rehearsing and performing ‘Girls Like That’ by Evan Placey, with a focus on using **physical theatre**.*

Some performance work will be completed as an ensemble cast, and some sections will be developed in smaller groups chosen by your teacher. You will also participate in workshops to develop your understanding and ability to use physical theatre before beginning the rehearsal process. Throughout this component, you will be expected to complete a log book highlighting how you and your work is developing. This will be referred to as a **PDJ – Personal Development Journal**.

The evidence required for this component can be in the form of:

- Extended writing
- A blog
- A PowerPoint presentation
- Recordings of workshops
- Teacher observations

## **COMPONENT 2 – ASSESSMENT CRITERIA**

<b>Level 1 Pass</b>	<b>Level 1 Merit</b>	<b>Level 2 Pass</b>	<b>Level 2 Merit</b>	<b>Level 2 Distinction</b>
<b>Learning aim A: Develop skills and techniques for performance</b>				
<b>A.1P1</b> Demonstrate limited development of performance or design and interpretative skills for performance or design during the rehearsal process.	<b>A.1M1</b> Demonstrate basic development of performance or design and interpretative skills for performance or design during the rehearsal process.	<b>A.2P1</b> Demonstrate appropriate development of performance or design and interpretative skills for performance or design during the rehearsal process.	<b>A.2M1</b> Demonstrate effective development of performance or design and interpretative skills, and techniques for performance or design during the rehearsal process.	<b>A.2D1</b> Demonstrate disciplined and organised development of performance or design and interpretative skills, and techniques for performance or design during the rehearsal process.
<b>Learning aim B: Apply skills and techniques in rehearsal and performance</b>				
<b>B.1P2</b> Apply limited technical skills during rehearsal when reproducing repertoire as a performer or designer.  <b>B.1P3</b> Demonstrate limited application of technical, stylistic and interpretative skills during performance of existing repertoire as a performer or designer.	<b>B.1M2</b> Apply basic technical skills during rehearsal when reproducing repertoire as a performer or designer.  <b>B.1M3</b> Demonstrate basic application of technical, stylistic and interpretative skills during performance of existing repertoire as a performer or designer.	<b>B.2P2</b> Select and apply relevant technical skills during rehearsal when reproducing repertoire as a performer or designer.  <b>B.2P3</b> Demonstrate competent application of technical, stylistic and interpretative skills appropriate to the performance of existing repertoire as a performer or designer.	<b>B.2M2</b> Demonstrate appropriate selection, application and creative use of technical, stylistic and interpretative skills during rehearsal and for performance of existing repertoire as a performer or designer.	<b>B.2D2</b> Demonstrate considered selection, application and assured use of technical, stylistic and interpretative skills during rehearsal and for performance of existing repertoire as a performer or designer.
<b>Learning aim C: Review own development and contribution to the performance</b>				
<b>C.1P4</b> Identify own development of skills and techniques, with use of limited examples.  <b>C.1P5</b> Identify own application of skills and techniques in performance, with use of limited examples.	<b>C.1M4</b> Identify own development of skills and techniques, strengths and areas for improvement, with use of basic examples.  <b>C.1M5</b> Identify own application of skills and techniques, strengths and areas for improvement in performance, with use of basic examples.	<b>C.2P4</b> Describe own development of skills and techniques, using relevant examples to demonstrate strengths and areas for improvement.  <b>C.2P5</b> Describe own application of skills and techniques in performance, using relevant examples to demonstrate strengths and areas for improvement.	<b>C.2M3</b> Explain own development and application of skills and techniques, using appropriate examples to identify strengths and areas for improvement.	<b>C.2D3</b> Analyse own development and application of skills and techniques, using considered examples to identify strengths and set targets for improvement.

## BTEC Assignment Brief

<b>Qualification</b>	BTEC Level 1/2 Tech Award in Performing Arts
<b>Unit number and title</b>	Component 2: Developing Skills and Techniques in the Performing Arts
<b>Learning aim(s)</b> (For NQF only)	A. Develop skills and techniques for performance B. Apply skills and techniques in rehearsal and performance C. Review own development and performance
<b>Assignment title</b>	Acting Skills and Techniques in Action
<b>Assessor</b>	Your teacher
<b>Issue date</b>	
<b>Hand in deadline</b>	

<b>Vocational Scenario or Context</b>	<p>As you embark on your journey as a trainee performing arts actor, you will attend a series of workshops. During these workshops you will explore acting skills and techniques to improve your understanding of acting. This will be done through practical and theoretical workshops. As an actor it is important that you are reflective of your own skills and are able to work towards enhancing areas that are not seen as a strength. Actors have so many skills to consider in their line of work, enhancement and progression is the key to success and an actor should never say they have nothing to improve on.</p>
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<b>Task 1</b>	<p><b>Training and Developing</b></p> <ul style="list-style-type: none"> <li>- You will take part in a series of practical sessions in order to develop your acting skills. (Vocal and movement)</li> <li>- You will undertake activities to develop your understanding of drama techniques.</li> <li>- You will use your working journals to evidence your training and understanding.</li> <li>- During all workshops you will be encouraged to develop and reflect on your own practice through self and peer evaluation.</li> </ul>
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<b>Checklist of evidence required</b>	<ul style="list-style-type: none"> <li>* Teacher observation notes</li> <li>* Working Journals</li> <li>* Recordings of acting skill based performances (Voice and Movement)</li> </ul>
<b>Criteria covered by this task:</b>	
Unit/Criteria reference	To achieve the criteria you must show that you are able to:
A.2P1	Demonstrate appropriate development of performance and interpretive skills for performance during the rehearsal process.
A.2M1	Demonstrate effective development of performance and interpretive skills and techniques for performance during the rehearsal process.
A.2D1	Demonstrate disciplined and organised development of performance and interpretive skills and techniques for performance during the rehearsal process.

<b>Task 2</b>	<p><b>Targets for Improvement</b></p> <ul style="list-style-type: none"> <li>- You will have fortnightly sessions where you will document your understanding of the training you have explored to become an actor.</li> <li>- You must highlight your strengths and areas for improvement and set yourself SMART targets.</li> <li>- These targets must be measured by yourself and evidence of your progress must be documented throughout your practical sessions.</li> <li>- You must revisit your targets throughout to ensure progress is taking place.</li> </ul>
<b>Checklist of evidence required</b>	Personal Development Journal (Document or Vlog)
<b>Criteria covered by this task:</b>	
Unit/Criteria reference	To achieve the criteria you must show that you are able to:
C.2P4	Describe own development of skills and techniques, using relevant examples to demonstrate strengths and areas for improvements.
C.2P5	Describe own application of skills and techniques in performance, using relevant examples to demonstrate strengths and areas for improvements.
C.2M3	Explain own development and application of skills and techniques, using appropriate examples to identify strengths and areas for improvements.

C.2D3	Analyse own development and application of skills and techniques, using considered examples to identify strengths and set targets for improvements.
<b>Task 3</b>	<p><b><u>Acting Skills in Rehearsal and Performance</u></b></p> <p>It is now time to demonstrate the skills you have developed. You will take part in a series of rehearsals to perform a play chosen by the director. During rehearsals you must demonstrate the following acting skills:</p> <ul style="list-style-type: none"> <li>- Confident use of vocal and movement skills</li> <li>- Ability to learn dialogue blocking and stage directions</li> <li>- Insightful interpretation and development of a character</li> <li>- Imaginative use of explorative drama techniques</li> </ul> <p>During rehearsals you should also demonstrate that you are a well-disciplined member of the company. The personal management skills you must demonstrate should include:</p> <ul style="list-style-type: none"> <li>- Attendance and time management</li> <li>- Listening and responding to direction</li> <li>- Concentration and focus</li> <li>- A high level of self-discipline</li> <li>- Showing sensitivity towards others and the requirements of the production.</li> </ul> <p>You should keep a rehearsal diary to evidence activities and decisions that you make.</p> <p>You will perform the rehearsed performance to a chosen audience.</p> <p>In the performance you should demonstrate:</p> <ul style="list-style-type: none"> <li>- The use of technical and interpretive acting skills</li> <li>- Expressive use of voice and movement to communicate the intentions of your characters/s and of the piece</li> <li>- Focus, determination, confidence and commitment.</li> </ul>
	<b>Checklist of evidence required</b>
<b>Criteria covered by this task:</b>	
Unit/Criteria reference	To achieve the criteria you must show that you are able to:

B.2P2	Select and apply relevant technical skills during the when reproducing repertoire.
B.2P3	Demonstrate competent application of technical, stylistic and interpretive skills appropriate to the performance of existing repertoire.
B.2M2	Demonstrate appropriate selection, application and creative use of technical, stylistic and interpretive skills during rehearsal and performance of existing repertoire.
B.2D2	Demonstrate considered selection, application and assured use of technical, stylistic and interpretive skills during the rehearsal and performance of existing repertoire.
<b>Sources of information to support you with this Assignment</b>	Belli, M. (2006) Acting for young Actors ISBN 978-0-8230-4947-9  Dixon, L (2003) Play Acting ISBN 978-0-41377-294-7
<b>Other assessment materials attached to this Assignment Brief</b>	Props, cameras, vocal recorders, computers, staging, lighting, stage make up.

<b>FOR NQF LEVEL 2 ONLY: If you have not achieved the Level 2 criteria, your work will be assessed to determine if the following Level 1 criteria have been met.</b>		
To achieve the criteria you must show that you are able to:	Unit	Criterion reference
Demonstrate limited development of performance and interpretive skills for performance during the rehearsal process.	2	A.1P1
Demonstrate basic development of performance and interpretive skills for performance during the rehearsal.	2	A.1M1
Apply limited technical skills during rehearsal when reproducing repertoire.	2	B.1P2
Apply basic technical skills during rehearsal when reproducing repertoire.	2	B.1M2
Demonstrate limited application of technical, stylistic and interpretive skills during performance of performance existing repertoire.	2	B.1P3
Demonstrate basic application of technical, stylistic and interpretive skills during performance of existing repertoire.	2	B.1M3
Identify own development of skills and techniques with limited use of examples.	2	C.1P4

Identify own development of skills and techniques, strengths and areas for improvement, with use of basic examples.	2	C.1M4
Identify own application of skills and techniques in performance with use of limited examples.	2	C.1P5
Identify own application of skills and techniques, strengths and areas for improvement in performance, with use of basic examples.	2	C.1M5

## **COMPONENT 2 – COURSEWORK OUTLINE**

### **PERSONAL DEVELOPMENT JOURNAL (PDJ)**

Your PDJ is an important part of your coursework as it reflects your understanding of being a performer or designer, and tracks your development through the creative process of developing a script for the stage.

At the start of Year 10, you will participate in a series of voice and movement workshops to develop your skills as an actor, **or** you will be given subject specific tasks to develop your knowledge in a particular area of design (set, lighting, costume etc.) Your understanding of these need to be evidenced within your PDJ. You will also learn about different roles in the Performing Arts Industry and your knowledge of these should also be included.

Throughout the rehearsal process, it is a requirement to evidence your development and participation in the form of a journal. This should be completed at the end of EVERY practical lesson.

The format of your journal can be one of the following:

- A written journal
- A typed document
- A Powerpoint
- A vlog



## **CONTENTS**

### **1) The Performing Arts Industry**

- Administration – Box Office & Marketing
- Technical – Lighting/Sound & Design
- Performance – Director/Stage Manager & Actor

### **2) Initial Target Setting**

You will need to highlight your strengths and weaknesses in your chosen area (performance or design). Make sure you offer examples to support your judgements.

During the creative process, you are to refer to these and highlight where you think you are developing your skills.

### **3) Voice & Movement Workshops** (Questions for these will be given at the end of the lesson or as homework)

- Voice Workshop 1
- Voice Workshop 2
- Voice Workshop 3
- Movement Workshop 1
- Movement Workshop 2
- Movement Workshop 3
- Teacher Observation of Voice and Movement Interim Development

### **4) Rehearsal Notes**

**Your diary entries need to be completed after EVERY practical lesson and answer the following questions EVERY TIME:**

1. What was the intention of today's rehearsal?
2. How did my contribution to the rehearsal influence the performance?
3. What skills and techniques impacted today's rehearsal why?
4. What skills have enhanced my characterisation and how?
5. What target do I need to work on?
6. What target does the group need to work on?

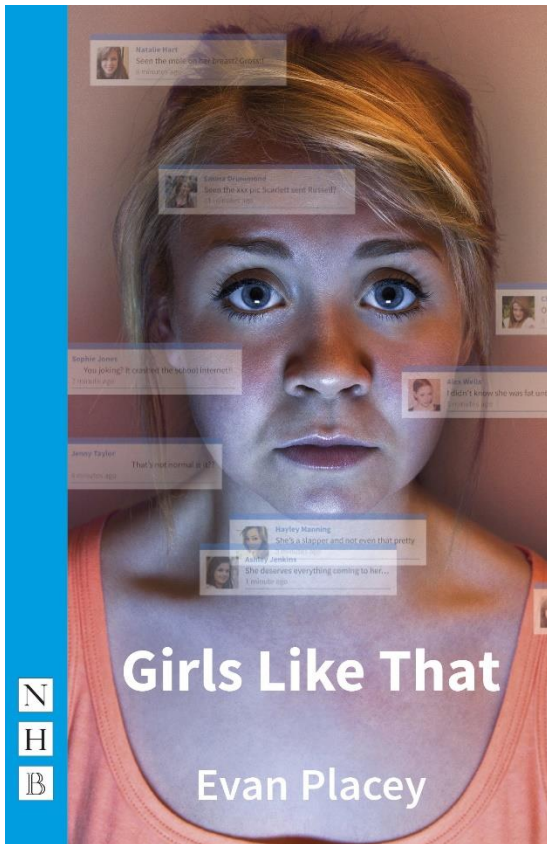
## 5) Final Review

You are required to review your final performance. Use the questions below to structure your response and give as much detail as you can.

1. How prepared did you feel before the performance?
2. Give two examples explaining how the performance went well.
3. Give one example of what you could have done better.
4. Give one example of how the group could have done better.
5. If you were to do this task again, what would you do differently and why?
6. Look back at the targets you set yourself at the beginning of the component. How well do you think you have met these? Give examples to support your opinions.

## COMPONENT 2: 2021-22

This year we are performing **“Girls Like That”** in a **physical theatre** style.



Evan Placey's *Girls Like That* is an ensemble play exploring the pressures on young people today in the wake of advancing technology. It was specially commissioned by Birmingham Repertory Theatre, West Yorkshire Playhouse and Theatre Royal Plymouth. It was first performed by The Young REP as part of The Young Rep Festival at The Old Rep Theatre, Birmingham, on 12 July 2013; the West Yorkshire Playhouse Youth Theatre at the Courtyard Theatre, West Yorkshire Playhouse, on 18 July 2013; and by the Theatre Royal Plymouth Young Company at the Theatre Royal, Plymouth, on 14 August 2013.

When a naked photograph of schoolgirl Scarlett goes viral, rumours spread across smartphones like wildfire and her reputation becomes toxic, threatening to shatter the fragile unity of the girls she has grown up with. But how long can Scarlett remain silent? And why isn't it the same for boys? Using music and dance sequences, and featuring shifts in time to explore the evolution of feminist consciousness, the play focuses on adolescent female friendship in the present day and its fragility in the face of societal and cultural pressures.



### PHYSICAL THEATRE PRACTITIONERS



## **COMPONENT 3 – RESPONDING TO A BRIEF**

In this component, you will have the opportunity to respond to a brief. You will be given a brief that outlines the performance and design requirements and that asks you to consider your target audience and to start the creative process by using the given stimulus included in the brief. Working as part of a group, you will develop your ideas for a workshop performance and apply your skills and techniques to communicate your creative intentions to your audience.

The performance or design skills you will use will vary depending on features such as your selected performance discipline and the content of the work, your venue and target audience. The work may involve improvisation, vocal work, movement techniques or assisting with audience involvement. The group performance may involve some solo or small-group work or it may be an ensemble piece. You will have the opportunity to inform the performance using existing or newly developed skills, in performing or designing and adapting them to suit the performance.

### **ASSESSMENT OBJECTIVES**

**AO1** Understand how to respond to a brief

**AO2** Select and develop skills and techniques in response to a brief

**AO3** Apply skills and techniques in a workshop performance in response to a brief

**AO4** Evaluate the development process and outcome in response to a brief

**The brief is sent out to schools at the end of January of the final examination year. It is explored as a class and then you will be split into groups to develop a performance fit for the brief.**

**Alongside a practical performance, you will complete an activity log in controlled conditions, highlighting your ideas and input into the performance.**

## Instructions for learners

Read the set task information carefully.

You must plan your time and submit all the required evidence at the end of the supervised period. Your centre will advise you of the timing for the supervised assessment period.

Refer to your prepared notes to complete written activities 1, 2 and 4 during the supervised assessment period and when working as part of a group. Your teacher/tutor will keep your written work securely during any breaks taken.

### **Outcomes for submission**

You should submit four pieces of evidence:

- Activity 1: an Ideas Log completed and saved as a PDF (up to 800 words)
- Activity 2: a Skills Log completed and saved as a PDF (up to 800 words)
- Activity 3: Performers: digital recording of a Workshop Performance to an audience. (10 to 15 minutes per group performance).  
Designers: digital recording of their presentation of between 5 to 10 minutes.
- Activity 4: an Evaluation Report completed and saved as a PDF (up to 800 words).

You must complete an authentication sheet.

Activity	Evidence	Information
<b>Activity 1</b> Ideas Log	up to 800 words	The learner's prepared notes can be used during this activity. The ideas log can be word processed, or handwritten and scanned, and must be saved as a PDF.
<b>Activity 2</b> Skills Log	up to 800 words	Learner prepared notes can be used during this activity. The skills log can be word processed, or handwritten and scanned, and must be saved as a PDF.
<b>Activity 3</b> Group Workshop Performance to an Audience	Digital recording of performers must be between 10 to 15 minutes.  Pitch/presentation to camera for designers must be between 5 to 10 minutes per designer.	One recording per group performance which is continuous and unedited lasting 10-15 minutes. Each learner within the group must identify themselves to the camera at the start of the performance. Refer to the Administrative Support Guide (ASG) for file format information.
<b>Activity 4</b> Evaluation Report	up to 800 words	Learner prepared notes can be used during this activity. The Evaluation Report can be word processed or handwritten and scanned but must be saved as a PDF.

## Set task information

You have been commissioned by your local Primary Care Trust (PCT) to contribute to a new performing arts health education project.

This project aims to explore health education messages to improve the health and well-being of people living in your area.

They have set the stimulus for the performance as:

### ***'Too good to be true'***

In response to this stimulus, you must work as part of a group of 3-7 performers, plus up to a maximum of 4 designers\* to contribute to a Workshop Performance (10 to 15 minutes) that communicates ideas and creative intentions to a specific target audience on aspects of health and well-being.

Throughout the task you must participate in discussions and practical activities to shape and develop original material.

It is recommended that you spend approximately 8 hours working with your group developing ideas and rehearsing or designing for the performance.

You will need to keep notes of how you developed your ideas and skills to support your written submissions.

Performers must perform in the workshop performance.

Designers must pitch/present design ideas to an audience.

As a performer, you will need to perform as part of a group and work well together applying skills and techniques in order to communicate the group's creative intentions.

As a designer, you will present your design idea showing how you applied skills and techniques in order to communicate creative intentions.

You will be required to evaluate your work.

\*For the attention of Design candidates only:

*Each designer in the group must have a different design focus from one of the following categories: costume/make-up/masks/hair, set/props, lighting, sound. Designers will pitch/present their design ideas to the invited audience at the start of their group's performance. It is expected that each pitch/presentation will last between 5 to 10 minutes and must be recorded. Design elements may be realised in their group's performance, but for assessment purposes, design ideas must be demonstrated as part of the presentation, for example in the form of a set model or sound recordings with cue sheets.*

## Set task

**You must complete ALL activities within the set task.**

### Activity 1: Ideas Log

You should work with your performance group to develop ideas based on the stimulus. You should prepare notes to support completion of activity 1.

Complete the Ideas Log to capture your contribution to the development of ideas in response to the brief.

You must complete the Ideas Log template providing information on the following:

- the concept and style of performance
- your selection of target audience
- the resources needed (during development and performance)
- your contribution to the exploration and development of ideas
- how the work of others has influenced your ideas.

You will be assessed on your individual contribution to the interpretation of the brief, exploration and development of ideas and planning.

You should spend 1 hour completing the Ideas Log, under supervised conditions during the time scheduled by your teacher/tutor. Your log entry should be up to 800 words long.

Total for Activity 1 = 15 marks



### **Activity 2: Skills Log**

You should work within your performance group to develop skills related to the performance idea based on the stimulus. You should prepare notes to support completion of activity 2.

You must complete the Skills Log template, providing information on the following:

- your role in the group
- the skills and techniques you selected
- how you developed your skills and techniques
- your individual contribution to the rehearsal/development process
- how the work of practitioners has influenced your development of skills and techniques.

You will be assessed on your selection and development of skills, contribution to the rehearsal/development process and use of the influence of practitioners.

You should spend 1 hour completing the Skills Log, under supervised conditions during the time schedule by your teacher/tutor. Your log entry should be up to 800 words long.

Total for Activity 2 = 15 marks

### **Activity 3: Workshop Performance**

As performers, you must present your group workshop performance or pitch/presentation to an invited audience.

The group workshop performance must be between 10 and 15 minutes long. You will need to perform as part of a group and work well together.

Design candidates must give a pitch/presentation of between 5 to 10 minutes at the start of the workshop performance.

You will be assessed on your individual skills and techniques, collaboration with others and communication of creative ideas to the audience through your role.

Total for Activity 3 = 18 marks

#### **Activity 4: Evaluation Report**

Complete the Evaluation Report, reflecting on the effectiveness of the development process and the performance or design outcome. You should prepare notes to support completion of Activity 4.

You must complete the Evaluation Report template provided, by evaluating the following:

- how the outcome met the requirements of the brief
- the development process
- the performance or design outcome
- the key strengths of your work
- areas for further development.

You will be assessed on your ability to evaluate your own contribution to the development of ideas, skills and the workshop performance or design.

You should spend 1 hour completing the Evaluation Report, under supervised conditions during the time schedule by your teacher/tutor. Your log entry should be up to 800 words long.

Total for Activity 4 = 12 marks

**END OF TASK**

**TOTAL FOR PAPER = 60 MARKS**

## SAMPLE MARK SCHEME

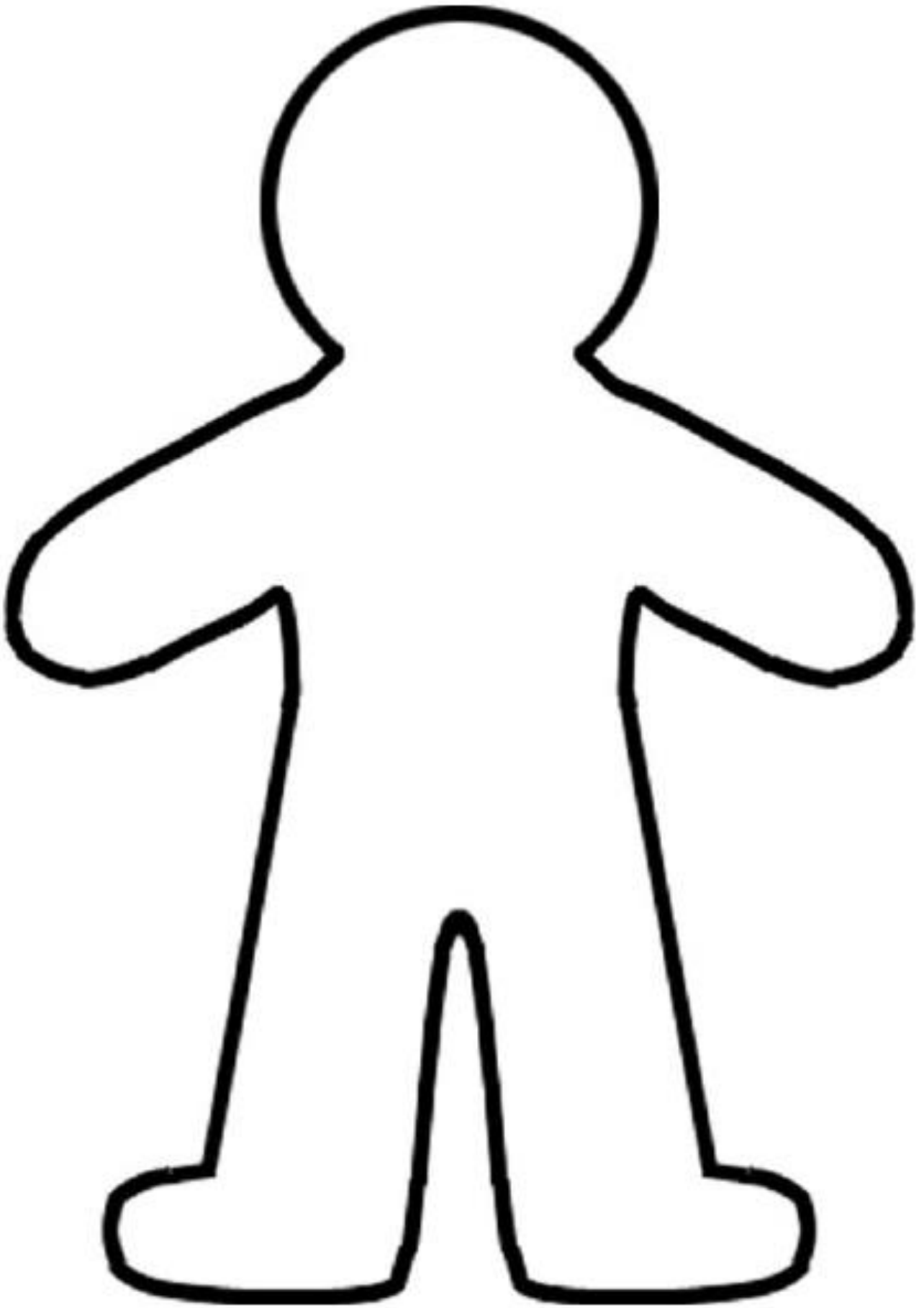
### Component 3: Responding to a Brief

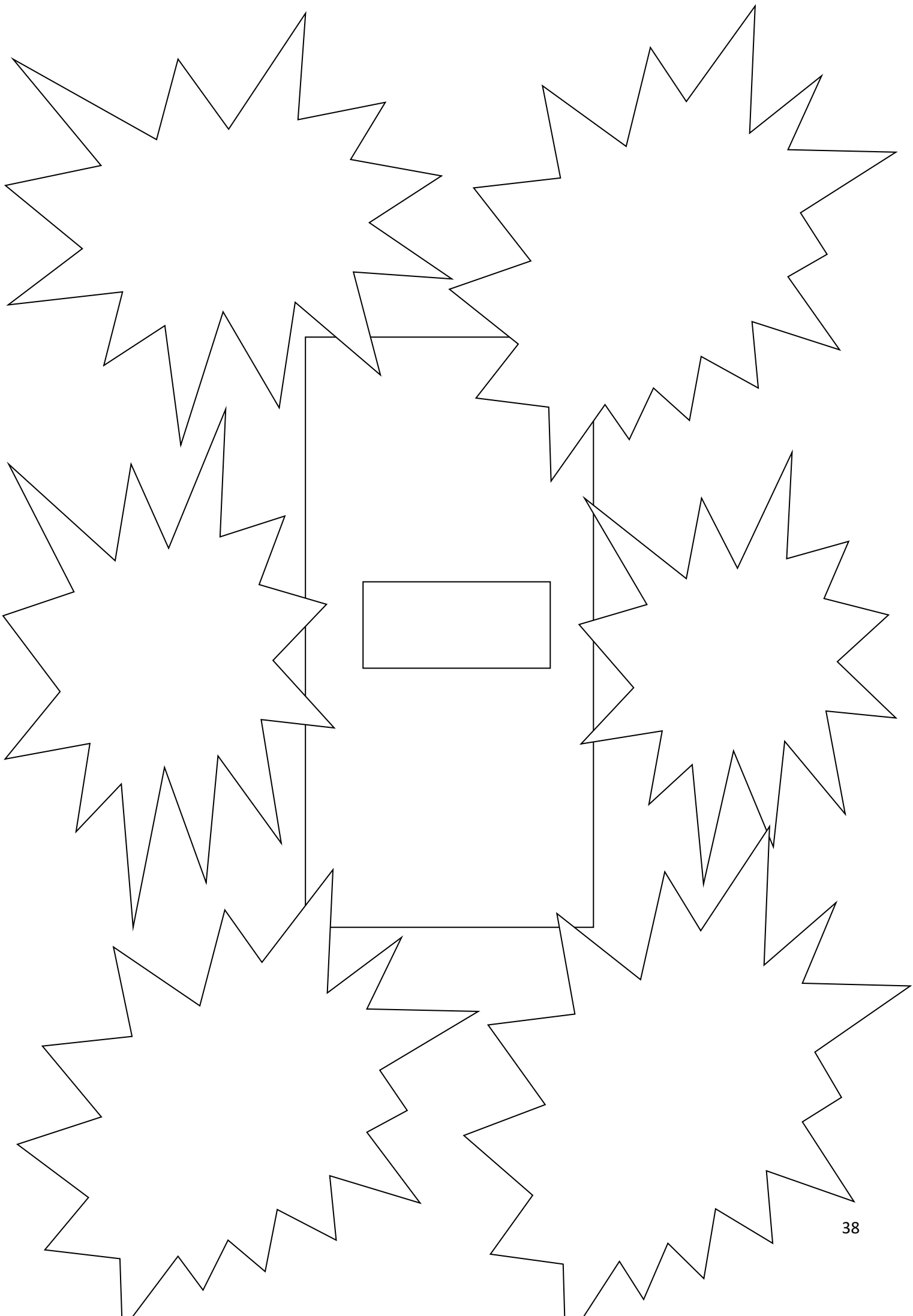
Mark	0	1-3	4-7	8-11	12-15
Activity Number 1: Ideas Log	No rewardable material	<ul style="list-style-type: none"> <li>Ideas demonstrate limited consideration of the requirements of the brief.</li> <li>Demonstrates limited exploration of ideas and use of influences in response to the brief.</li> <li>Demonstrates a limited contribution of individual ideas within a group.</li> <li>Demonstrates limited ability when planning and managing resources in response to the requirements of the brief.</li> </ul>	<ul style="list-style-type: none"> <li>Ideas demonstrate appropriate consideration of the requirements the brief.</li> <li>Demonstrates appropriate exploration of ideas and use of influences in response to the brief.</li> <li>Demonstrates an appropriate contribution of individual ideas within a group.</li> <li>Demonstrates some ability when planning and managing resources in response to the requirements of the brief.</li> </ul>	<ul style="list-style-type: none"> <li>Ideas demonstrate competent consideration of the requirements the brief.</li> <li>Demonstrates competent exploration of ideas and use of influences in response to the brief.</li> <li>Demonstrates a competent contribution of individual ideas within a group.</li> <li>Demonstrates a competent ability when planning and managing resources in response to the requirements of the brief.</li> </ul>	<ul style="list-style-type: none"> <li>Ideas demonstrate effective consideration of the requirements the brief.</li> <li>Demonstrates effective exploration of ideas and use of influences in response to the brief.</li> <li>Demonstrates an effective contribution of individual ideas within a group.</li> <li>Demonstrates an effective ability when planning and managing resources in response to the requirements of the brief.</li> </ul>

Mark	0	1-3	4-7	8-11	12-15
Activity Number 2: Skills Log	No rewardable material	<ul style="list-style-type: none"> <li>Makes superficial connections between the selected skills and techniques and the brief.</li> <li>Demonstrates limited practical adaptation and development of skills.</li> <li>Limited use of the influence of others to develop skills and techniques.</li> <li>Demonstrates a limited contribution to the rehearsal/development process.</li> </ul>	<ul style="list-style-type: none"> <li>Makes appropriate connections between the selected skills and techniques and the brief.</li> <li>Demonstrates appropriate practical adaptation and development of skills.</li> <li>Appropriate use of the influence of others to develop skills and techniques.</li> <li>Demonstrates an appropriate contribution to the rehearsal/development process.</li> </ul>	<ul style="list-style-type: none"> <li>Makes clear connections between the selected skills and techniques and the brief.</li> <li>Demonstrates competent practical adaptation and development of skills.</li> <li>Competent use of the influence of others to develop skills and techniques.</li> <li>Demonstrates a competent contribution to the rehearsal/development process.</li> </ul>	<ul style="list-style-type: none"> <li>Makes secure connections between the selected skills and techniques and the brief.</li> <li>Demonstrates effective practical adaptation and development of skills.</li> <li>Effective use of the influence of others to develop skills and techniques.</li> <li>Demonstrates an effective contribution to the rehearsal/development process.</li> </ul>

Mark	0	1–4	5–9	10–14	15–18
<b>Activity Number 3:</b> Workshop Performance	No rewardable material	<ul style="list-style-type: none"> <li>Limited delivery and communication of ideas through their role.</li> <li>Demonstrates limited ability to communicate with others.</li> <li>Limited application of skills and techniques according to role.</li> </ul>	<ul style="list-style-type: none"> <li>Appropriate delivery and communication of ideas through their role.</li> <li>Demonstrates some ability to communicate with others.</li> <li>Appropriate application of skills and techniques according to role.</li> </ul>	<ul style="list-style-type: none"> <li>Effective delivery and communication of ideas through their role.</li> <li>Demonstrates competent ability to communicate others.</li> <li>Effective application of skills and techniques according to role.</li> </ul>	<ul style="list-style-type: none"> <li>Confident delivery and communication of ideas through their role.</li> <li>Demonstrates assured ability to communicate with others.</li> <li>Fluent application of performance skills and techniques according to role.</li> </ul>

Mark	0	1–3	4–6	7–9	10–12
<b>Activity Number 4:</b> Evaluation Report	No rewardable material	<ul style="list-style-type: none"> <li>Limited evaluation of individual contribution to ideas, development and outcome.</li> <li>Limited and imbalanced evaluation of the group development process and outcome, with tentative links to the brief.</li> <li>Provides generic ideas relating to strengths and further development.</li> </ul>	<ul style="list-style-type: none"> <li>Appropriate evaluation of individual contribution to ideas, development and outcome.</li> <li>Appropriate, partially-balanced evaluation of the group development process and outcome, with basic links to the brief.</li> <li>Provides sound ideas relating to strengths and further development.</li> </ul>	<ul style="list-style-type: none"> <li>Competent evaluation of individual contribution to ideas, development and outcome.</li> <li>Effective and generally balanced evaluation of the group development process and outcome, with clear links to the brief.</li> <li>Provides effective ideas relating to strengths and further development.</li> </ul>	<ul style="list-style-type: none"> <li>Assured evaluation of individual contribution to ideas, development and outcome.</li> <li>Fluent and balanced evaluation of the group development process and outcome, with comprehensive links to the brief.</li> <li>Provides perceptive ideas relating to strengths for further development.</li> </ul>










## GLOSSARY OF THEATRE TERMS & USEFUL INFORMATION

### TECHNICAL ELEMENTS:

**Stage Locations** – always from the actor’s perspective!

For end-on staging:

STAGE WINGS	Upstage Right	Upstage Centre	Upstage Left	STAGE WINGS  Location of stage manager
	Centre Stage Right	Centre Stage	Centre Stage left	
	Downstage Right	Downstage Centre	Downstage Left	
AISLE	PROSCENIUM ARCH			AISLE
	APRON or Forestage			
	AUDIENCE 	AUDIENCE 	AUDIENCE 	

### SETTING FEATURES:

**Composite setting:** A setting that remains the same throughout the show. Other scenic elements could be added to it, but the basic design is fixed.

**Flying:** Literally flying in a piece of setting or furniture from above the stage in the

**Fly-tower.** Usually this is a simple object like a sign or a candelabra. It’s all about getting scenes changes smooth and quick.

**Trapdoor:** A hole in the stage, usually a square that is introduced and can be taken away. It can be used as a pit, an entrance from under the ground, an exit or a chamber like a prison cell.

**Truck:** A setting or scenic object that is wheeled into position by stage hands or actors. For example, a kitchen, a prison cell, a platform in which a band can stand.



**Banner:** Usually with a slogan or scene name on it. Sometimes used in Brechtian style theatre.

**Period/non-period:** Whether a design conforms accurately to a period in time- for example 1935 in 'The 39 Steps'. This is a period design.

**Cyclorama:** A white screen upstage, sometimes straight, sometimes curved on which light or images can be projected. For example, it can be used to create the effect of a moonlit sky.

**Gauze:** A screen which close up looks like a mesh or sieve. It is used to hind or reveal something, usually upstage. It works with the direction of lighting.

**Screen:** Usually white, sometimes used for shadow shows upstage.

**Backdrop:** A huge canvas screen on the upstage wall of the stage used to create a scene like a landscape.

**Projections:** Usually text, still or moving images projected onto actors or the cyclorama.

**Tabs:** Any stage curtain. Example are- wings tabs, front tabs.

**Wings:** The area off stage extreme left and right of an end on or thrust stage where actors and technicians prepare for the next scene.

### **Lighting features (LX):**

**Gel:** A coloured stencil placed on a square gel frame to create a coloured light. For example, blue for the moon.

**Gobo-** A stencil placed in front of the lens pf a light to create a pattern on the stage. For example, prison bars.

**Spot-light or Profile:** A light with a flexible lens used to focus on a particular part of the stage.

**Parcan:** A non-focusable light used to create a huge surge of light.

**Follow spot:** A super large profile used to follow an actor- usually in a solo musical number.

**Wash:** When the whole stage is lit with the same colour.

**Crossfade:** When two different lighting stage exchange position- one going out, one coming in.

**Snap:** An abrupt change of lighting with no timed blending.

**Barn door:** The frame around a profile used to create sharp edges to a light.

**Mover:** A light aided with a computer that can move across the stage.

Birdy: Small bird sized lights used to pick out detail or used on the floor to light upwards.

LED: Most modern lights with LED lenses. Brighter and more powerful. Much more efficient.

### **Sound features (FX)**

Diegetic: A realistic sound effect that is natural and fits the scene and location. For example, birdsong in a garden.

Non-diegetic: A non-realistic sound effect that does not sound natural or fit the location. For example, white noise in a garden.

Live sound: Sound played live on stage, sometimes amplified, sometimes accompanied by recorded sound.

Recorded: A piece of music or a sound effect pre-recorded and played over the show.

Sound Q: A change of sound instigated or new effect triggered by the lighting operator.

Layered sound: A number of different sound layered over each other and blended.

### **Other staging devices:**

Puppetry: An object representing a character or scene- usually hand held.

Silhouette: Usually performed behind a white screen creating shadows or outlines of characters to tell the story.

Props: Any object held by and actor as part of the action. For example, a bottle.

### **Costume:**

Costume Designer: The person that designs the costume.

Wardrobe: The place where costume is stored.

Period/non-period: Whether a costume is designed to represent a period of time. For example, the 1930s.

Eclectic: A costume blend that uses different periods and styles to create a unique effect.

Realistic: Costume created to look a real/authentic as possible.

Stylistic: Costume created to look larger than life or exaggerated.

Symbolic: Costume created to represent something. For example a red shroud to symbolise death.

Make Up, wigs, jewellery, accessories.

## PERFORMANCE ELEMENTS:

### ACTING SKILLS:

**Voice-** Pitch / Pace / Pause / Accent / dialect / volume / tone / resonance / articulation / tempo / intonation / emphasis.

**Movement** – Body language / posture / pose / poise / weight / staccato / legato / Facial Expressions / Proxemics / Eye contact / Gait / Gestures / Relationships / Interaction.

**Not doing** – stillness, pause, silence, beats, withdrawal of physical/eye contact.

### STAGE CONFIGURATIONS



**In the Round:** The audience are seated in a circle facing in.



**End On:** The audience are seated facing the stage area straight on.



**Thrust:** Audience on 3 sides-stage in the middle. The stage is called 'the thrust.'



**Traverse:** The audience are either side of the stage area.  
(Like a catwalk)



**Promenade-** The audience is standing and moves to different scenes.

## **PROFESSIONAL ROLES IN THE THEATRE:**

### **Director:**

The person who decides on the overall artistic aesthetic/content of the show. They create the form, shape and look of the show, support actors in the interpretation of character and language. They collaborate with all designers to create a coherent overall look.

### **Producer:**

The person who organises the finances and logistics of putting the show together.

### **Theatre Manager:**

The person in charge of the theatre building and the health and safety of staff and theatre goers.

### **Front of House Manager:**

In charge of the box office, ticket sales, refunds, bringing people safely in and out of the theatre, the presentation of marketing materials, café, shop and other facilities outside of the theatre.

### **Stage Manager (SM):**

The Head of the Stage Management team comprising the deputy stage manager (DSM) and assistant stage manager (ASM). Depending on the needs of the production, there may be a team of stagehands, usually casual employees. Depending on the size of the company/circumstances, the SM may also act as ASM and DSM.

### **Deputy Stage Manager (DSM):**

In the UK, the DSM is often “on the book” – that is, they are in charge of calling all of the technical and actor cues during the show, usually using a headset communications system and/or a system of cue lights. The DSM is often also in rehearsal working with the director to prepare the prompt book. Known in some places as a Stage Director or Showcaller.

### **Assistant Stage Manager (ASM):**

Usually shortened to ASM, the assistant stage manager is the most junior member of the Stage Management team, and is often in charge of sourcing and running Properties during the run of a show. She or he is also a member of the stage ‘crew’.

### **Costume Designer:**

The person who designs and coordinates the costumes for the show. Make up, accessories and wigs are part of the design but would not be ‘put on’ by the costume designer for the show.

**Wardrobe Assistant/Manager:**

In charge of the storage, repair, and safe return of costumes before, during and after shows.

**Sound Designer/Operator:**

The person who designs and coordinates the sound for the show. This may include microphones, sound effects, amplification. Depending on the size of the company/show, they may also operate and control sound during the show.

**Lighting Designer/Operator:**

The person who designs and coordinates all forms of lighting the show including the 'house lights' for the audience to come in and out. This may include multi-media, projection, electric and 'authentic' lighting like candles or lanterns. Depending on the size of the company/show, they may also operate and control lighting during the show.

**Performer:** Anyone who performs including actor, dancer, singer, musician. Or any combination of these!

**Swing:** A dancer/actor who performs as a chorus member in a musical theatre show.

**Understudy:** An actor who is a substitute for an actor

**OTHER IMPORTANT THEATRE WORDS:****Styles:**

Stylised

Naturalistic

Physical Theatre: Using the body/bodies interacting to tell the story or the emotion of the character.

Comedy

Tragedy

Satire: Making fun of someone or a group. Usually satire is aimed at the powerful or corrupt.

Verbatim: Using the voices and language of real people to create the text of a show in an attempt to create authenticity.

**Genre:**

Naturalism: An attempt to create a drama that is as 'real' as possible. Based on truthful feelings and situations.

Comedy – black comedy/ sit com/ rom com/slapstick/parody/pastiche/spoof

Horror

Documentary

Expressionism: Highlighting emotions

Murder Mystery/Thriller

**General Words:**

Cues

Rehearsal

Refine / develop / respond to stimulus

Blocking / Space, Atmosphere / mood / action- reaction

**Rehearsal Techniques:**

Improvisation

Hot Seating

Experimenting

Directing

Audience Response

Forum Theatre: Setting up a scenario and using the audience to respond as performer.

Still Images

Read through, Run through, Dress rehearsal, Tech rehearsal

Role on the Wall

## KEY WORDS WITH DEFINITIONS:

### Styles, theatrical features and structures:

- Naturalistic: The performance is as close to real life as possible.
- Non-naturalistic: The performance is more theatrical and stylised and tells the story using a variety of techniques such as flashbacks; direct address to the audience; multiple role-play.
- Physical Theatre: This means the performance is literally more physical. To tell the story the performers focus on their bodies. E.g. Mask work, creating a forest using the bodies of the performers, Mime...
- Satire: Making fun of someone or a group. Usually satire is aimed at the powerful or corrupt.
- Verbatim: Using the voices and language of real people to create the text of a show in an attempt to create authenticity.
- Theatre in Education (TIE): A play that is created to teach a particular lesson. Often toured round schools and to young people. Often followed by a workshop or discussion about the topic.
- Genres of Drama
  - Comedy: The story shown is funny and ends happily. There are many types of comedy...
  - Slapstick: Physical comedy that centres around accidents, mock fights and humiliation
  - Tragedy: The story shown is sad and usually involves the death or downfall of its main character/s.
  - Gritty Realism: About real, usually working class, poor people.
  - Historical Drama: Set in a particular historical period
  - Docudrama: Looking like a documentary with reconstructions (like 'Crimewatch')
- Target Audience: The sort of people the play is aimed at
- Message: What the play intends the audience to have learned or to think about.
- Themes: The general ideas that the play looks at. Ways of Telling the story
  - Episodic: A play is episodic when it shows particular events (episodes) that happen in the course of a long period of time, not necessarily in the order that they happen. E.g. Blood Brothers shows the key events that happen to a pair of twins from the moment they are born to the moment they die
  - Linear Narrative: A play has a linear narrative when the story is told in the order that events happen. Each scene normally links from the last one and the story is over a relatively short period of time.
  - Framing Device: A scene that goes at the beginning and end to help the audience get into the theme of the play.

- Holding Scene: a scene that literally holds the rest of the play together. It is the most important scene in the play without which the rest would not make sense.
- Flashback/ forward: The scene shows an event that happens earlier in the story or later in the story.
- Split Scene: Two connected scenes going on at the same time. Uses a freezing device to shift the focus of attention between them. Can be useful to show two points of view about the same event in the story.
- Narration: Telling the story directly to the audience either from within a character (narration from within) or in the role of a narrator.
- Monologue: A character has a fairly long speech that gives the audience a lot more information about him/herself or the story. A monologue can give information that you wouldn't necessarily expect a person to say out loud.
- Chorus: A character or characters that talk about events that have happened and usually say what they think about it. This is another way of telling part of the story without having to act it out in full.
- Freeze Frame/Thoughts Out Loud: The performance is frozen and the characters break out of the action to tell the audience directly what they are thinking or to comment on what is happening.
- Mime: Showing what happens through the use of detailed movement without speaking.

#### Structure of The Scene

- Setting the Scene: Introducing the characters, place, time and situation.
- Exposition: Tells the story up to the point when the play starts. What the audience needs to know.
- Reportage: When action is told to the audience as story rather than presented as action on stage.
- Introduce the Dilemma: Something starts to go wrong or a problem occurs.
- Develop the tension: Tension builds. Things get worse and worse causing the audience to literally get 'tense' wondering what will happen next.
- Climax: The height of the scene where the problem comes to a head. The emotions are very extreme: extremely funny, extremely sad, extremely shocking etc.
- Resolution: How the situation ends. Usually the characters have changed as a result. A new beginning.
- Transitions: The movements between scenes. How these are carried out in a manner that keeps the audience interested and maintains the atmosphere.



- Anti-climax: this is where tension builds to the point where it looks like something dramatic is about to happen but then it doesn't. It's used a lot in comedy when somebody says something funny to defuse the tension. Creating a Character
- Given Circumstances: What we already know about the character from the text.
- Objective: What the character wants in the play. (This will influence how the character acts and reacts to get it)
- Arc: The emotional journey of the character. How the character changes from the beginning of the play to the end.
- Status: How much power and importance the character has. (High or low)
- Emotional Memory: Finding moments in the actors life where he/she felt the same or similar to the character and trying to remember what it felt like.
- Inner Dramatic Dialogue: The thoughts going through the characters mind. This can be very different from what they are actually saying and will make for a much more interesting performance.
- Empathy: Being able to get inside the character to think and feel as they do.
- Enter: To come onto the stage
- Exit: To leave the stage
- Levels: The height of the character or the positioning compared to others.

#### **ACTOR/PERFORMER TECHNIQUES:**

- Physicality: How the actor creates meaning with the body
- Gesture: a movement made with the hand/arm/head that means a particular thing. E.g. thumbs up.
- Facial Expression: the expression on the face. It needs an adjective such as 'fierce' or 'sad'. Don't just talk about 'good' or 'lots'..
- Vocal Expression: How the actor creates meaning with the voice not just words.
- Pitch (high or low); Pace (Speed); Projection (Volume) and Emphasis (Stressed words)
- Signature Gesture: A mannerism or repeated gesture that gives an indication about the character's personality and creates interest.
- Vocal Mannerism: As above but for the voice.
- Reactions: How the character reacts to others (especially when not speaking).
- Performance Energy: the amount of effort put into the performance.
- Tone: A general description of the voice. E.g. a sarcastic tone of voice.
- Intonation: How certain words and sounds in the voice are stressed.
- Inflection: How the voice moves up or down in pitch through the structure of a sentence.

# BTEC Tech Award Component 1:

## Exploring the Performing Arts

**Learning Aim A: Examine professional practitioners' performance work: you will examine 3 live or recorded performances and look at the:**

- Acting styles.
- Creative intentions: themes, issues, style, genre, contextual influences, influences of other practitioners.
- Purpose: educate, entertain, inform, provoke, challenge viewpoints or raise awareness.
- Performance roles: actor, dancer, singer.
- Non-performance roles: writer, director.
- Responsibilities: rehearsing, performing, creating, refining and managing self and others.
- Skills: physical, vocal, musical, managing, directing, communication, creative, organisational.

**Learning Aim B: Explore the interrelationships between constituent features of existing performance material. You will explore processes, techniques and approaches that make up a performance.**

- Processes: responding to stimulus, exploring and developing ideas, discussions, setting tasks, sharing ideas and intentions, teaching material to performers, developing performance material, organizing and running rehearsals, refining and adjusting material, providing notes/feedback.
- Techniques: rehearsal, production, technical rehearsal, dress rehearsal, performance, post-performance review.

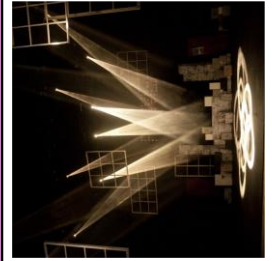
- ❖ You will create a factsheet / booklet for each practitioner/company and for each professional work/play.
- ❖ Ensure you research the different roles within performing arts and also the history of theatre.

### Overview:

-You will be able to evaluate and compare how drama is created and presented in three different styles/genres/shows.

-You will be able to analyse the roles and responsibilities in relation to these performance styles.

-You will select and analyse extracts of the plays demonstrating the interrelationship of processes, techniques and approaches.



# BTEC Tech Award Component 2: Developing Skills and Techniques in the Performing Arts

### Learning Aim A: Developing Skills

- Physical: characterisation, expression, communication, gesture, pace, posture, mannerism.
- Vocal: articulation, projection, pitch, timing, pause, pace, expression, accent, intonation, dialect.
- Interpretive: awareness of space, interaction with performers, focus, energy, commitment, props, set, costume, energy, stage presence, characterisation.
- Personal: Organisation, teamwork, focus, communication, co-operation, being supportive, punctuality, commitment, reliability, respect.
- Developing a Character: learning lines, rehearsing blocking, communicating a genre, combining separate elements, body language, voice.
- Responding: respond to direction, follow health and safety guidelines, positive response to teacher instruction and feedback, provide peer feedback, absorb and apply feedback.
- Review own skills and progress in logbook.

### Physical Theatre:

An abstract form of theatre that puts the human body at the centre of the storytelling process.

### Frantic Assembly:

physical theatre company that reflects modern-day culture.

Movement, design, music and text all central to the work.

### Learning Aim B: Applying Skills in Rehearsal and Performance

- Apply Physical, vocal and music skills.
- Apply interpretation skills such as: expression, character, mood and atmosphere.
- Apply skills in the appropriate genre that communicate meaning: realise creative intentions, demonstrate the appropriate style, use voice and movement to communicate to an audience.

### Learning Aim C: Reviewing Skills

- Respond to feedback and set targets for the future.
- Identify strengths and areas of development.
- Reference to professional and working practices.
- Use appropriate terminology.

### Girls Like That:

'The problem with girls like that is they ruin it for everyone. The problem with girls like that is they give all girls a bad name.'

- By Evan Placey
- Ensemble piece
- Chorus
- Society
- Women
- Technology
- Social Media
- Bullying

### Logbooks: ♦ GELI ♦

**Genre/Style/Task:** what did you look at/learn about in the lesson?

**Evaluate:** Analyse the lesson: What went well? Even better if... (Body/Voice/Ideas/Group)

**Time:** Explain how you used your rehearsal time: any improvements in work/skills?

**Ideas:** Describe your ideas, have you researched them? Links to genre?

**Target:** SMART: What can you do next lesson to improve your acting skills?