

# Performing Arts Department

Knowledge Banks / Organisers

Terms 1-3

# Yr 7 Drama Knowledge Organiser: Terms 1-3: Introduction to Drama

## The Addams Family

A fictional family created by American cartoonist in 1938.

The film 'The Addams Family' was released in 1991 and received nominations for Academy Awards, BAFTA awards and Hugo awards.

**Director:** Barry Sonnenfeld

**Producer:** Scott Rudin

The style of the film shows these characters with a strong gothic look.

The family are unaware that others see them as odd or frightening.

### Characters:

Gomez Addams – Dad

Morticia Addams – Mum

Pugsley Addams - Brother

Wednesday Addams - Sister

Uncle Fester

Grandmama

Lurch - Butler

Thing - Hand

Cousin Itt

## Practitioner techniques

**Thought tracking** – Speaking a character's inner thoughts out loud so the audience can be given information. When done well, this is a sub-text, not previously revealed to other characters in the play.

**Mime** – Moving in performance without sound and focusing on gesture, expression and movement.

**Flashback** – A scene that takes the action back in time from the current point in the story. They are often used to

**Slow motion** – Showing actions slower than they happen in real life.

### EXTENDING KNOWLEDGE:

**Cross-cutting** - Moving between two scenes taking place at the same time by freezing one scene whilst the other takes place on a different part of the stage.



*"I'll clean my room in exchange for your immortal soul"*

## Key subject terminology

## Definitions

WWW / EBI

'What went well' and 'even better if' - used to evaluate a performance.

Devise

Creating a performance - making it up and practicing it.

Facial Expression

What we do with our faces to show different emotions.

Exaggeration

Making our bodies /voices/faces show emotions and actions in a bigger, more obvious way than would normally be seen.

Non verbal communication

Communicating without voices using our body and/or facial expressions.

Narration

Speaking out loud to explain to an audience what is happening in a scene or story.

Spatial awareness

Being aware of what is around you and using space safely.

Role play

Pretending to be someone other than yourself.

Rehearse

Practicing a play or scene to make it better and making sure all in the play know what they are doing and when.

Polish

To refine a performance, making the scenes flow well.

Vocal projection

Making sure your voice is loud enough to be heard.

Gesture

Using a sign to communicate a character's action or relationship e.g. waving a fist to communicate anger / curled finger to communicate 'come here' / wave to say hello.

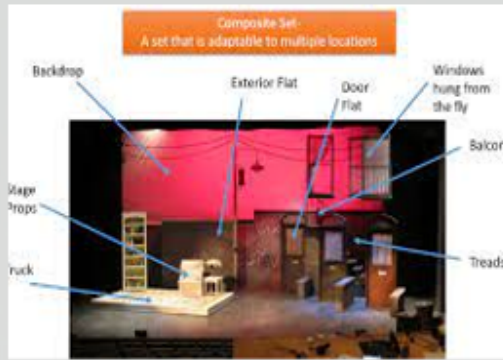
Body language

Using your body to show how you / your character are feeling in different situations / scenes.

EXTENDING KNOWLEDGE:  
Tone of voice

The emotional quality or colour of the voice that matches the character's mood or emotion. E.g. aggressive tone / soft tone.

# Yr 9 Drama Knowledge Organiser: Terms 1-3: Theatre Design/Performance

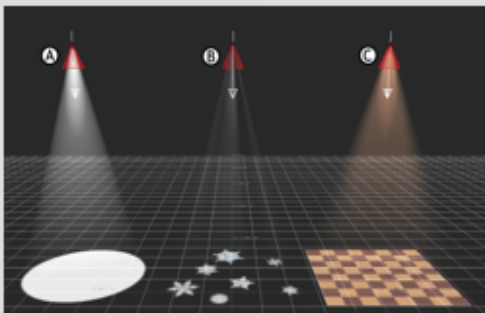
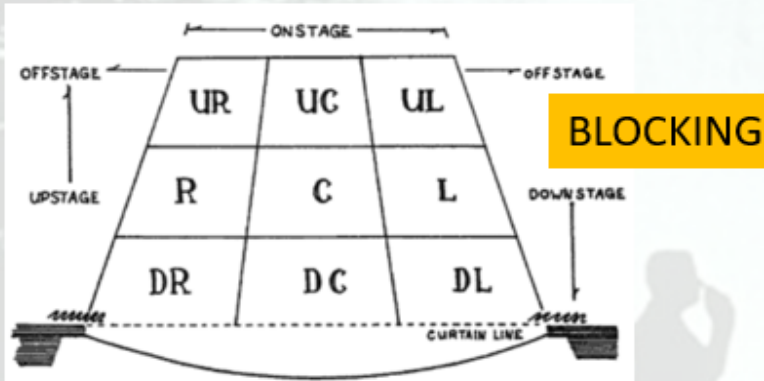
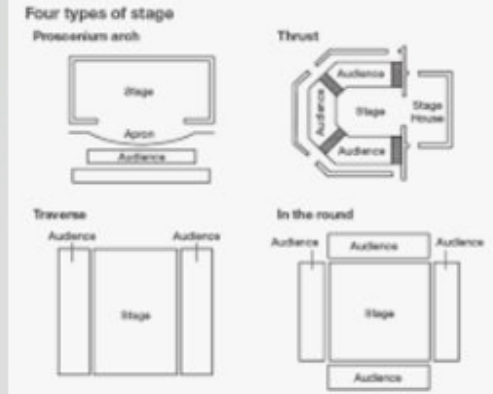


## DNA Plot summary

A group of teenagers do something bad, really bad, then panic and cover the whole thing up. But when they find that their cover-up unites them and brings harmony to their once fractious lives, where is the incentive to put things right.

Link to watch play

<https://youtu.be/RKh3T9A4uBE>



Key subject terminology	Definitions
<b>Stage layout</b>	Proscenium Arch In-the-round Thrust Traverse Black Box Promenade Site Specific
<b>Composite set</b>	A stage setting where several locations are represented in the same space and isolated or highlighted by lighting each area separately.
<b>Adaptable set</b>	Adaptable sets can change quickly to show different locations.
<b>Non-naturalistic set</b>	Set may not be true to life but will be more symbolic.
<b>Gobo</b>	A thin metal plate with specific shapes cut out to produce a design which can then be projected by a spotlight.
<b>Gel</b>	The coloured 'filters' placed in front of theatre lights to colour the beam.
<b>Flat</b>	A lightweight timber frame covered with scenic canvas, or plywood. Flats are used to provide a lightweight and easy to move and re-configure backdrop to a stage set. Flats sometimes have windows or doors built into them to provide extra flexibility, for use in realistic settings.
<b>Cross fade</b>	Bringing another lighting state up to completely replace the current lighting state.
<b>Back lit</b>	Light coming from upstage, behind scenery or actors, to sculpt and separate them from the background.

Revision test cards link

<https://quizlet.com/gb/598623059/aqa-gcse-drama-theatre-roles-flash-cards/>

# Yr 7 Drama Knowledge Organiser: Terms 1-3: Pantomime

## Genre info

A pantomime is a type of musical comedy stage production designed for family entertainment. It was developed in England and is performed throughout the United Kingdom, Ireland and (to a lesser extent) in other English-speaking countries, especially during the Christmas and New Year season.

Modern pantomime includes songs, gags, slapstick comedy and dancing. It employs gender-crossing actors and combines topical humour with a story more-or-less based on a well-known fairy tale, fable or folk tale.

Pantomime is a participatory form of theatre, in which the audience is encouraged and expected to sing along with certain parts of the music and shout out phrases to the performers.



## Practitioner techniques

**Improvisation** - Improvisational theatre, often called improvisation or improv, is the form of theatre, often comedy, in which most or all of what is performed is unplanned or unscripted: created spontaneously by the performers.

**Cross dressing** - The act of dressing in clothing to appear as a member of the opposite sex, generally used for comic effect.

**Breaking the Fourth wall** - Getting rid of the pretend wall between the performers and the audience to use direct address.

**Call and response** - Call and response is a form of interaction between the performers and an audience

### EXTENDING KNOWLEDGE:

**Pausing** - Dramatic Pause is a beat or two of silence with no dialogue and little or no music/background sound. Usually done to heighten the anticipation before The Reveal.

**Stage presence** - the ability to command the attention of an audience by the impressiveness of one's manner or appearance. Commanding the stage with an effective combination of skills in voice, movement, characterisation and interaction.

## Key subject terminology

## Definitions

Fairy tale

A traditional story written for children that usually involves **imaginary** creatures and magic

Stereotype

a fixed, over generalized belief about a particular group or class of people.

Stock character

Stock characters are ones who represent specific stereotypes.

Some examples of stock characters include:

**Prince/Princess**

**Princess**

**Dame**

**Sidekick**

Direct Address

Speaking **directly** to the audience breaks the fourth wall and destroys any illusion of reality.

Audience Participation

Involvement of an audience in some aspect of a performance.

Projection

Voice projection is the strength of speaking or singing whereby the voice is used powerfully and clearly.

Stock scene

Scene with a theme.

Some examples of stock scenes include:

Village scene

Ghost scene.

'It's behind you'

'Oh no it isn't'

# Yr 7 Dance Knowledge Organiser: Terms 1-3: Dynamics and Contact

## Laban Effort Actions

Laban is named after **Rudolf Laban**, who was a movement theorist, a choreographer and a dancer. He is considered a pioneer of modern dance.

Laban categorized human movement into four component parts:

- Direction
- Weight
- Speed
- Flow

Each of those parts has two elements:

- **Direction** is either direct or indirect.
- **Weight** is either heavy or light.
- **Speed** is either quick or sustained.
- **Flow** is either bound or free.

## Practitioner techniques

Laban believed movement could be detailed using a combination of a group of words:

**Flow** – Bound is tight, very held-in. (e.g. uptight businessman) The opposite would be 'free' (e.g. children running freely around).

**Weight** – light could show care-free and weight could show being grounded.

**Speed** – Slow or fast helps you create more detail in your characters and movements. Sudden may be someone catching a fly with a chopstick. Sustained may be choosing between two cards if one wins you a million pounds.

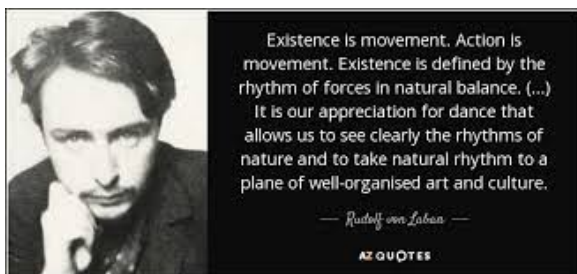
**Direction** – This would help you know whether you were moving straight towards one location or meandering to it.

EXTENSION VOCABULARY:

8 effort actions:

Action	Example	Space	Weight	Time
Punch	Punching	Direct	Strong	Sudden
Slash	Slashing	Indir.	Strong	Sudden
Dab	Lunging	Direct	Light	Sudden
Flick	Cleaning	Indir.	Light	Sudden
Press	Pushing	Direct	Strong	Sustained
Wring	Stretching	Indir.	Strong	Sustained
Glide	Erasing	Direct	Light	Sustained
Float	Spraying	Indir.	Light	Sustained

Key subject terminology	Definitions
WWW / EBI	'What went well' and 'even better if' - used to evaluate a performance.
Movement	Any human action – In dance, it can include dance steps, facial movements, partner lifts, gestures, and even everyday movements such as walking.
Balance	When the body is stationary and stable - without the tendency to topple due to the effect of gravity.
Direction	Where you move. E.g. Forwards, backwards, up, down, diagonal.
Extension	A classical ballet term describing a <b>dancer's</b> ability to raise and hold a leg extended in the air.
Flexibility	Having a full range of movement without any discomfort.
Jump	Spring into the air from balls of the feet and landing on them.
Roll	A smooth way to get to the floor in contemporary dance.
Bend	When you create an angle less than 180 degrees – a bend could be at the knee / back / arm. This could include bending the ankle to create 'flexed feet'.
Time	The movement of dancers through time – often to a beat/music.
Contact	Physical contact between body parts as part of a dance.
Pathways	Patterns we make as we move across the floor: straight, curved.
Transitions	The connection between two movements / sections of a performance.
Motif	A dominant feature that is repeated, like a reoccurring theme throughout a dance. Usually introduced at the start of a dance, then established, developed and varied.
EXTENSION VOCAB: Weight transference	When weight is moved from one supporting foot (or supporting limb/body part) to another one fully or partially.
Expression	The way we demonstrate and convey our emotion or thought to our audience, via our movements and body language.
Dynamics	The energy, or effort, or force, or weight applied to movement over time.



"Dance is the hidden language of the soul"  
Martha Graham

# Yr 7 Dance Knowledge Organiser: Terms 1-3: African Dance

## Practitioner info

In African societies, dance serves a complex diversity of social purposes. Within an indigenous dance tradition, each performance usually has a principal as well as multiple subsidiary purposes, which may express or reflect the communal values and social relationships of the people. In order to distinguish between the variety of dance styles, therefore, it is necessary to establish the purpose for which each dance is performed.

African dance often combines rhythmic body movements with ritual significance. For instance, within the Masai Mara tribe in Kenya, they believe the higher a male can jump, the more beautiful a bride he is worthy of.

Costumes, drums, clapping / stomping and singing all feature in African Dance, with bright colours, a stable rhythm and song.

Most traditional African dance can be divided into three major categories: ritual, griotic (story dances and oral history), and communal. More than mere entertainment, it recounts history, conveys emotion, celebrates rites of passage, and helps to unify communities. "African dance" is usually associated with sub-Saharan and Western Africa.

## Practitioner techniques

**Rhythm** - keeping rhythm is a strong feature of African dance. Often part of the dance routines includes stomping of feet and clapping of hands in order to all maintain a specific, regular rhythm.

**Drum beat** - Drums are a strong feature of many African dance styles. These are often singular drums often positioned between the legs of musicians sat on the floor, but each group of people have their special type of drum.

**Singing** - There is often singing that accompanies the rhythmical African dance.

### EXTENSION TECHNIQUE:

**Team Dance** - performed either in a closed circle, with the dancers facing the centre, or in a line following a circular path that is often centred around the musicians. The dancers often move along the circle line in a counterclockwise direction.



Key subject terminology	Definitions
Isolation	Movements that involve only one part of the body while the other parts remain still. Dancers most often isolate their heads, shoulders, hands, ribs or hips.
Repetition	A choreographic device whereby a movement or motif are repeated exactly for emphasis or to gain interest.
Formations	Any dance in which a number of couples form a certain arrangement, such as two facing lines or a circle, and perform a series of figures within or based on that arrangement.
Levels	The vertical distance from the floor. Movements take place on three levels: high, middle, and low or deep level.
Confidence	Honed, strong, and relaxed, you know you are dancing well. It is a feeling of invincibility that usually results in a great performance. ... Self-confidence reflects how you feel about yourself and your abilities
Call and response	A musical term: The caller or leader acts as a guide for the musicians, starting the song and facilitating its development.
Costumes	The clothing worn by a dancer/performer when performing before an audience.
Musical instruments	Any device for producing a musical sound. The principal types of such instruments, classified by the method of producing sound, are percussion, stringed, keyboard, wind, and electronic.
Atmosphere	Evoking a particular emotional or aesthetic quality.

*Dance to the sun and turn your back to the clouds.*

*African Proverb*

# Yr 7 Music Knowledge Organiser: Terms 1-3: African Drumming

Genre info	Techniques	Key subject terminology	Definitions
<p>Music is an important part of traditional African life. The styles of music vary across the countries of Africa. The music features a number of percussion instruments.</p>	<p><b>Call and response-</b> call and response is a series of two parts usually played or sung by different musicians The second part is heard as a comment about or an answer to what the first has sung.</p>	<p>Ostinato</p>	<p>A motif or phrase that persistently repeats in the same musical voice, frequently in the same pitch.</p>
<p><b>Instruments</b></p>	<p><b>Syncopation-</b> Syncopation is music which creates rhythmical variation. Examples would be:</p>	<p>Texture</p>	<p>Texture describes how layers of sound within a piece of music interact.</p>
<p>Percussive instruments are a part of life in some African societies. Traditionally they have been used for:</p> <ul style="list-style-type: none"> <li>• Ceremonies of all occasions, from celebrating birth to respecting the dead</li> <li>• Calling to arms in wars</li> <li>• Religious rites and rituals</li> <li>• Communicating across distances</li> </ul>	<ul style="list-style-type: none"> <li>• A stress (accent) on a beat not usually stressed.</li> <li>• A rest where there would normally be a beat.</li> <li>• Use of split-beats.</li> <li>• Minute delays or advances in the timing of beats.</li> </ul>	<p>Pulse</p>	<p>A steady beat. It can be measured in time by counting the number of beats per minute (BPM).</p>
<p>The music played by drum ensembles is very complex in <b>rhythm</b> and <b>texture</b>. The rhythms are not normally written down and are instead passed between people through <b>aural tradition</b>. The master drummer has the most elaborate part, leading the drum ensemble and playing solos.</p>	<p><b>Polyrhythms-</b> Polyrhythm happens when two different rhythms are played at the same time in music.</p>	<p>Metre</p>	<p>Grouping beats into regular measures called bars.</p>
<p>African drums are usually made from wood, metal or clay and come in different sizes.</p>	<p><b>Composing-</b> Making up your own music is called composition. People who write music are called <b>composers</b>.</p>	<p>Timbre</p>	<p>The sound quality, or tone quality, of a note played on a particular musical instrument. Two musical instruments can play identical pitches at identical volumes and still produce distinct musical sounds, or timbres.</p>
		<p>EXTENSION: Monophonic/ polyphonic / homophonic</p>	<p>Imagine that a piece of spaghetti is a melody line. One strand of spaghetti by itself is a single melody, as in a <b>monophonic</b> texture. Many of these strands interweaving with one another (like spaghetti on a plate) is a <b>polyphonic</b> texture. If all of these strands were placed directly on top of each other and all lined up (like spaghetti in a packet), they could move together in chords. This would be similar to a <b>homophonic</b> texture.</p>
		<p>Dynamics</p>	<p>How quietly or loudly a piece of music should be played. Dynamics are an important way of conveying the mood of a piece.</p>



<p>Djembe</p> 	<p>Dundun</p> 	<p>Talking Drum</p> 
---	---	---

# Yr 7 Music Knowledge Organiser: Terms 1-3: Intro to Music (Elements Listen)

## Genre Info

The 'Elements' of Music are the very building blocks we use to create music - without them, music wouldn't exist. All the elements are used in all your favourite songs today!

**Harmony, Melody, Rhythm** have been around and a part of music since the dawn of music. The era's of music are a great way of seeing when other elements:

- Ancient -
- Medieval
- Renaissance
- Baroque
- Classical
- Romantic
- Modern



INTRODUCTION TO THE 8 ELEMENTS OF MUSIC

## Techniques

**Composing**- Making up your own music is called composition. People who write music are called **composers**.

**Syncopation**- Syncopation is music which creates rhythmical variation. Examples would be:

- A stress (accent) on a beat not usually stressed.
- A rest where there would normally be a beat.
- Use of split-beats.
- Minute delays or advances in the timing of beats.

**Crescendo / Diminuendo** - this is where the music gets louder or quieter. This technique can be used to create tension, excitement, happiness and sadness.

**Expression** - the mood of the music, giving music more feeling. Making appropriate use of phrasing, timbre, and articulation to bring the music to life

## Key subject terminology

## Definitions

Harmony

Two or more notes heard at the same time. (vertical music)

Melody

The tune of the song. A single lines of notes, one after the other. (horizontal music)

Rhythm

The patterns of beats in music. Long and short.

Dynamics

How quietly or loudly a piece of music should be played. Dynamics are an important way of conveying the mood of a piece.

Tempo

The speed of the music. It can be measured in time by counting the number of beats per minute (BPM).

Texture

Texture describes how layers of sound within a piece of music interact.

Scale

A number of notes that create "home" for your music. E.g. C Major





# Yr 8 Drama Knowledge Organiser: Terms 1-3: Edward Scissorhands (mime)

## Edward Scissorhands

A scientist (Vincent Price) builds an animated human being -- the gentle Edward (Johnny Depp). The scientist dies before he can finish assembling Edward, though, leaving the young man with a freakish appearance accentuated by the scissor blades he has instead of hands. Loving suburban saleswoman Peg (Dianne Wiest) discovers Edward and takes him home, where he falls for Peg's teen daughter (Winona Ryder). However, despite his kindness and artistic talent, Edward's hands make him an outcast.

### Characters:

Edward Scissorhands  
 Kim Boggs  
 Peg Boggs  
 Bill Boggs  
 Joyce  
 The inventor  
 Jim



## Practitioner techniques

**Mime** – Moving in performance without sound and focusing on gesture, expression and movement.

**Narration-** technique whereby one or more performers speak directly to the audience to tell a story, give information or comment on the action of the scene or the motivations of characters. Characters may narrate, or a performer who is not involved in the action can carry out the role of ‘narrator’.

**Mirroring-** Becoming a mirror image of another actor on stage.

**Shared environment-** When a team of Actors work collaboratively to communicate to an audience that they are in the same physical space.

**Planned improvisation-** Developing drama without a script but with time to rehearse.

## Key subject terminology

## Definitions

WWW / EBI

'What went well' and 'even better if' - used to evaluate a performance.

Facial Expression

To communicate to the audience how the character is feeling without using speech

Script

a piece of writing in the form of drama. ... A script consists of dialogue (what the characters say to each other), stage directions and instructions to the actors and director.

Eye-contact

Actors must look at their imaginary object

Weight

objects must not become heavier or lighter as the scene progresses

Size

Objects must not change size as the scene progresses

Slow pace

It is easier to follow a mirroring sequence if it is done slowly

Quote

*' I am not complete'*

# Yr 8 Drama Knowledge Organiser: Terms 1-3: Physical Theatre (Berkoff / Lecoq/Japanese Noh / Laurel & Hardy)

## Practitioner info

### Steven Berkoff

Steven Berkoff was born in Stepney, East London and started acting at the City Literary Institute when he was 19. Following more training at the Webber Douglas School of Drama, he worked extensively in repertory theatre in England and Scotland - doing every job from understudy to stage management. In 1968 he formed his own company, the London Theatre Group. Through mime, gymnastics and voice, the Group liberated themselves from the conventions of mainstream theatre and started to evolve an innovative, more integrated theatrical language. Berkoff's encounter with the mime artist Jacque le Coq in Paris was seminal in this.

### Jaques Lecoq

Jacques Lecoq, was a French stage actor and acting movement coach. He was best known for his teaching methods in physical theatre, movement, and mime which he taught at the school he founded in Paris known as École internationale de théâtre Jacques Lecoq. Influences- Masks, Commedia dell'arte, Antonin Artaud, Greek chorus, Japanese Noh. Jaques Lecoq also introduced the 7 levels of tension.



## Practitioner techniques

**Corpsing-** British theatrical slang word for when an actor unintentionally breaks character during a scene by laughing or by causing another cast member to laugh

### **7 levels of tension-**

1. Exhausted/catatonic
2. Laid back
3. Neutral
4. Alert of curious
5. Suspense or the reactive
6. Passionate
7. Tragic

**Total Theatre-**The belief that **all** elements of theatre are equal. All aspects have equal value in contributing to the overall effect on the audience.

**Tableux-** a group of models or motionless figures representing a scene from a story or from history.

**Physical comedy-**is a form of comedy focused on manipulation of the body for a humorous effect. It can include slapstick, clowning, mime, physical stunts, or making funny faces

### **Extention Technique**

**Commedia dell'arte-** an improvised kind of popular comedy in Italian theatres in the 16th–18th centuries, based on stock characters. Actors adapted their comic dialogue and action according to a few basic plots and to topical issues

## Key subject terminology

## Definitions

### Gestus

A clear character gesture or movement used by the actor that captures a moment or attitude rather than delving into emotion.

### Masks

Hides part or all of the face.

### Melodrama

Is a story or play in which there are a lot of exciting or sad events and in which people's emotions are very exaggerated.

### Japanese Noh

Noh performers are simply storytellers who use their visual appearances and their movements to suggest the essence of their tale rather than to enact it.

### Abstract

Abstract drama does not follow the linear sequence of a story. It is more concerned about representing the underlying feelings, moods, themes and ideas. This kind of drama uses movement, sound and words.

### Breaking the wall 4th wall

When plays, television shows, and movies break the fourth wall, they acknowledge the existence of the audience and speak to them directly.

### Expressionism

Exaggeration and distortion to deliver strong feelings and ideas to audiences.

# Yr 8 Dance Knowledge Organiser: Terms 1-3: Tarzan

## Tarzan

Tarzan is a musical based on the Walt Disney Animation Studios 1999 film of the same name. The songs are written by Phil Collins with a book by David Henry Hwang. The musical follows Tarzan, who is raised by gorillas in West Africa. He meets Jane, a young English naturalist, and falls in love, unknowing that Jane's entourage plans to kill the gorillas

The original Broadway production opened in 2006, directed and designed by Bob Crowley with choreography by Meryl Tankard.



## Practitioner techniques

**Improvisation** - Improvisational theatre, often called improvisation or improv, is the form of theatre, often comedy, in which most or all of what is performed is unplanned or unscripted: created spontaneously by the performers.

**Acrobatic**- Combination of classical dance technique with precision acrobatic elements.

**Animalistic**- Characteristic of animals, particularly in being physical and instinctive.

**Contemporary**- Mid 20th century style where dancers strive to connect the mind with the body through fluid movements.

### EXTENDING KNOWLEDGE:

**Retrograde**- movement that is directed or moving backwards.

**Accumulation**- When a dancer performs a series of movements and others join in at different times until all perform in unison.

Key subject terminology	Definitions
WWW/EBI	'What went well' and 'even better if' - used to evaluate a performance.
Choreographing	To plan and compose the sequence of steps and moves.
Dynamics	Using time, weight and flow
Space	Where on stage you are placed or performing.
Floorwork	In contact with the floor.
Formations	The shape of dancers on stage
Motif	A dominant feature that is repeated, like a reoccurring theme throughout a dance. Usually introduced at the start of a dance, then established, developed and varied.
Levels	Using high, medium and low levels

"You have always been one of us".

# Yr 8 Dance Knowledge Organiser: Terms 1-3: Frantic Assembly

## Practitioner info

Frantic Assembly's Co-Founder and Artistic Director is Scott Graham seeks to create thrilling, energetic and uncompromising Physical Theatre.

**The Frantic Method** - The Frantic Method is approaching devising as a series of tasks, each broken down into building blocks. This is designed to establish progress from the simplest discoveries. movement direction within theatre. It is essentially direction through movement and promotes an acute physical awareness that can be implemented in moments of stillness just as it can be in the physically spectacular.

## Past productions include:

The Curious Incident of the dog in the night-time  
 Things I know to be True  
 Othello  
 Fatherland  
 Lovesong



**Building Block 2 - Rocks and Ledges**

It is always difficult to write about lifting, please bear with me!

Set a group of 6+ people in a horse shoe configuration. These will be the lifters. One extra person will be lifted. That person should stand facing the open 'horse shoe.'

At this stage I will introduce the concepts of rocks and ledges. 'Rocks' do very little other than allow themselves to be clambered upon. 'Ledges' create opportunities for the climber to press down and lift themselves. This language and concept is an important inversion of what might be expected from the 'lifters' and the 'lifted!' Here it is the person lifted that is being reminded to be active and not passive. They have to push their weight down through the rocks and use the ledges.

The 'lifted' walks forward towards the deepest part of the horse shoe. The person standing at this place is the 'rock.' The lifted leans forward and places their hands on the rock's shoulders. The rock merely maintains their balance and straight back. As the lifted leans forward they may naturally lift a leg. Encourage them to exaggerate this slightly. The 'ledge' places their hands under this leg (ideally the leg comes up to near waist height) and the others place their hands on the lifted.

## Practitioner techniques

**Physical theatre** - a form of theatre which emphasizes the use of physical movement, as in dance and mime, for expression.

**Devised theatre** - frequently called collective creation - is a method of theatre-making in which the script or (if it is a predominantly physical work) performance score originates from collaborative, often improvisatory work by a performing ensemble.

**Building blocks** - take a moment back to its simplest truth and build from there with truth.

**Round-by-through** - Partner work where 3 movements put into a sequence to convey a storyline.

**Chair-duet** - build a story through movement whilst restricted to chairs.

**Slow-motion** - reduce the speed at which a drama is enacted, to highlight a scene or bring a big moment into focus. Slow Motion can also be used to create dramatic tension by slowing the action when building up to an important event.

**Anthropomorphism** - When you assigns human characteristics to nonhuman entities like animals or inanimate objects.

**Go, stop, clap, jump** - a focusing game that is made more complex by swapping commands with meanings to build focus.

**Walk the grid** - non-verbal communication and spatial awareness

## EXTENSION TERMINOLOGY:

**Mirror / mirror variation** - Pairs (A & B) mimic movements can be varied by pace / cannon / reverse order / change partner to alter the atmosphere or story.

Key subject terminology	Definitions
Collaboration	Working together practically to examine and develop ideas in order to generate theatrical material.
Empowerment	The ability of drama, theatre, dance and performance to give power to communities of very different kinds.
Contemporary theatre	Can involve all types of text, objects, music, costumes, lighting, image, sound, sets, and vocal expression. Created in our modern time.
Choreographer	Creates original dance movements and routines for performances and productions.
Spatial awareness	A well-thought-out awareness of things in the space around us, including the awareness of our body's position in space.
Focus	Attention – either as a performer or audience member.
Physical improvisation	Designed to free the creative imagination & develop performance skills through making up without planing.
Non-naturalistic	A theatre style not dependent on the life-like representation of everyday life.
Trust	Encouraging receptive interaction to make others comfortable.

## PUSH HANDS

**Building Block 1 - Push Hands**

The first building block is always communication through touch. I use an exercise developed from something used in Kung Fu, Tai Chi and probably many martial arts. There it is sometimes referred to as sticky hands. I have stolen it, changed it and call it push hands.

Put people in pairs facing each other and get one to put their right hand on the top of the others right hand. The person with their hand on top is in control

and can lead the other around the room, high and low. This only works if the person below maintains the pressure that exists between the two hands. Neither person can grip the other. They must navigate the room maintaining this same pressure. If successful, they are communicating through touch. They are sending and receiving signals though this contact and this is the building block of all the physical work that will follow.



# Yr 8 Music Knowledge Organiser: Terms 1-3: Gamelan

Genre info	Techniques	Key subject terminology	Definitions
<p>Gamelan, also spelled gamelang or gamelin, <b>the indigenous orchestra type of the islands of Java and Bali</b>, in Indonesia, consisting largely of several varieties of gongs and various sets of tuned metal instruments that are struck with mallets.</p>	<p><b>Call and response</b>- call and response is a series of two parts usually played or sung by different musicians The second part is heard as a comment about or an answer to what the first has sung.</p>	<p><b>Laras</b></p>	<p>means 'mode' - a mode is a type of scale.</p>
<p>Although the popularity of gamelan has declined since the introduction of pop music, gamelan is still commonly played in many traditional ceremonies and other modern activities in <a href="#">Indonesia</a>, both at formal and informal events.</p>	<p><b>Dampening</b> - the act of using your hand to dampen the sound of the metallophone. This allows for more shorter and precise beating.</p>	<p><b>Gending</b></p>	<p>what you call a composition in the style of Gamelan</p>
<p>Almost all dances originating from the island of Java and Bali are accompanied by gamelan music. Gamelan gives spirit and beauty to live dance performances. The beautiful sound of the gamelan music brings dance to life and graceful to see.</p>	<p><b>Canon</b> - canon in music is the act of repeating the main melody line slightly delayed to the first one. A repeated canon is when this can occur an unlimited amount of times. Musicians play <b>simultaneous variations of a melodic line</b>, creating a shimmering, pulsating sound.</p>	<p><b>Tuning</b></p>	<p>The tuning is what the notes are tuned too</p>
		<p><b>Pitch</b></p>	<p>High and Low notes</p>
		<p><b>Syncopation</b></p>	<p>Syncopation is music which creates rhythmical variation. Playing on the off beat</p>
		<p><b>Kotekan</b></p>	<p>interlocking parts - 2 or more melodies playing at the same time</p>
		<p><b>Articulation</b></p>	<p>How clear the playing of an instrument is</p>



Suling



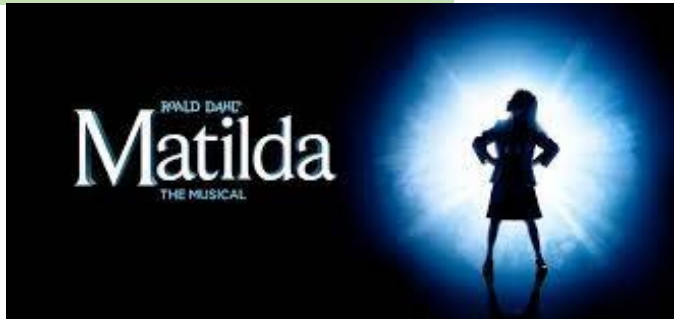
Kendhang



Metallophone

# Yr 8 Music Knowledge Organiser: Terms 1-3: Matilda (singing)

Genre info	Techniques	Key subject terminology	Definitions
<p><b>Matilda the Musical</b> is a musical based on the 1988 children's novel of the same name by Roald Dahl. The musical's narrative centers on Matilda, a precocious 5-year-old girl with the gift of telekinesis, who loves reading, overcomes obstacles caused by her family and school, and helps her teacher to reclaim her life.</p> <p>The instrumentation uses a ten-to-thirteen-piece orchestra, including keyboards, reeds, brass, strings and percussion.</p> <p>The singing style of Matilda is very pure, unrefined, child-like. This give the show a true sense of it being played by actual school children, in school.</p>	<p><b>Alexander Technique</b> - a breathing technique that strengthens your diaphragm.</p> <p><b>Falsetto</b> - Falsetto is often the term used when male singers go extremely high into their head voice.</p> <p><b>Belting</b> - Belting is a very powerful way of singing, using the chest register to create a raw, down-to-earth sound.</p> <p><b>Warm Up</b> - Warming up before a performance is the best way for your muscles to literally 'warm up'; Different types of warm ups can include:</p> <ul style="list-style-type: none"> <li>- breathing exercises</li> <li>- range practice</li> <li>- lip trilling</li> </ul>	<p><b>Diction</b></p> <p><b>Melodic Phrasing</b></p> <p><b>Word Painting</b></p> <p><b>Portamento</b></p> <p><b>Ballad</b></p> <p><b>Harmony's</b></p> <p><b>Unison</b></p>	<p>How clear your words are while singing</p> <p>How you shape the melody with your voice, what syllables do your stress and separate pitches with</p> <p>When the music reflects the words itself, the word "high" could be sung at a high pitch</p> <p>Portamento is a fairly subtle way of sliding from one pitch to another, either to connect two notes together or to provide more expression to the start of a phrase.</p> <p>a ballad is a type of slow singing style, usually romantic in nature</p> <p>2 or more voices singing at the same time, creating a sung interval or chord</p> <p>where all singers sing the same line at the same time</p>



# Yr 9 Drama Knowledge Organiser: Terms 1-3: Duologues / Blood Brothers

## Practitioner info

**Blood Brothers** is a musical with the book, lyrics, and music written by **Willy Russell**, born into working class in 1947 near Liverpool. It is one of the longest running musicals in history, with the performance running since its original 1988 West End production.

Blood Brothers is **set in Liverpool**. The book musical revolves around twin boys who **are separated at birth** and brought up in completely different environments in the city. The play, set in the 19650s-70s, is divided into two acts, with songs throughout. **The main characters** in *Blood Brothers* are the twins Mickey Johnstone (representing working class) and Edward Lyons (middle class) and their mothers Mrs. Johnstone and Mrs. Lyons.

**The Narrator** is on stage throughout the play and communicates with the audience rather than being involved in the events.

Mickey's brother Sammy and Edward's father Mr. Lyons are in the play and Mickey and Edward's friend Linda, becomes Mickey's wife; all have an impact on the plot. Superstition and inequality are **key themes** as well as social class, violence, adolescence and fate.

## Practitioner techniques

**Epic Theatre** – Russell uses Brechtian techniques such as a narrator, songs, direct address and adults playing children, to make sure the audience stay active thinkers, reflecting on the message rather than just 'switch-off' and enjoy the story.

**Broken syntax** – When characters are angry, they speak using fragmented sentences / pauses / incomplete thoughts. **Stage directions** – reveal characters' behaviour and how they interact.

**Political message** – Willy Russell questions the Thatcher/Conservative reasoning of hard work is all you need to be successful and reveals the challenges of being born into poverty.

**Multi-rolling** - The narrator plays several different characters who are all very negative and unsympathetic towards the protagonists.

Key subject terminology	Definitions
<b>Duologue</b>	A performance with only two performers.
<b>Naturalistic</b>	Natural way of reacting to stimuli or situations. Imitating natural life on stage.
<b>Naturalistic Dialogue</b>	Gives a natural impression of conversation between characters of different class. This means emotions are revealed by how fluent the lines are.
<b>Articulation</b>	The formation of clear and distinct sounds in speech. Speaking clearly.
<b>Tone</b>	The emotion in your voice.
<b>Pitch</b>	How high/low your voice is.
<b>Pace</b>	How fast/ slow your voice is.
<b>Pause</b>	When you stop moving/ speaking.
<b>Volume</b>	How loud/ quiet your voice is.
<b>Accent / Dialect</b>	Accent is the way a person or a group of people pronounces words. Dialect refers to both the accent and the grammatical rules of the language.
<b>Proxemics</b>	To analyse and represent character relationships: The distance between characters on stage represents the distance in the relationship.



"Why didn't you give me away?"

"I could've been him!"

**Mrs. Johnstone**

- JUDGED**: "The mother, so cruel, there's a stone in place of her heart"
- WORK-OUT**: "By the time I was twenty-five, I looked like forty-two"
- UNEMPLOYED - DOESN'T VALUE EDUCATION**: "... zilly gets play with midweek"
- POOR**: "I'm starvin' on there's nothin' in there never bloody well is"
- OPTIMISTIC**: "We'll live like kings, like bright young things"
- DISCRIMINATED AGAINST BY CLASS**: "Oh, bright new day, we're movin' away"
- VULNERABLE**: "They say I should put them into care"
- MATERNAL**: "I love the bones of every one of them"
- MANIPULATED**: "You share on the Bible"
- REALISTIC**: "I'd buy more 'junk and trinkets' that's all"
- GUilty**: "You're always gonna know what was done... You sold a son"
- RESPONSIBLE**: "You can't stop the milk, I need the milk, I'm pregnant"
- SUPERSTITIOUS**: "Never put new shoes on a table... You never know what'll happen"

**Mickey Johnstone**

- STREET-WISE**: "I know loads of words like that"
- LOYALTY**: "You mean we're blood brothers and that we'll always love to stand by each other?"
- DEPRIVED**: "You've not had much of it like when we, home?"
- MISCHIEVOUS**: "Ask... take no notice, let's be both caught loads of times by policemen"
- DESPERATE**: "The jump found him really, come him down for seven years"
- RESPONSIBILITIES**: "Look, mate, I can't sign"
- SHY**: "I'm afraid, mate, I'll see her but, but the words just disappear"
- RESENTFUL**: "Why didn't you give me away?"
- FROID**: "No, I don't want your money, stuff it"
- UNFORTUNATE**: "They've started laughin' people off"

**Edward Lyons**

- FRIENDLY**: "Do you want to come and play?"
- CARE-FREE**: "If I couldn't get a job I'd just take one and I'd draw the dole, live like a behemoth"
- ARTICULATE**: "We have been undergoing a remarkable educational experience!"
- SHELTERED**: "My mammy doesn't allow me to play down here actually"
- NAIVE**: "Yes, I gave you one for Sammy, remember?"
- CONFIDENT**: "He is bright and fascinating"
- HONEST**: "I've always loved you"
- SECURE**: "Why is a job so important?"
- WELL-EDUCATED**: "Talk of Oxbridge"
- INFLUENTIAL**: "Now it's a job and it's out (...)"
- MIDDLE CLASS**: "He's a frigin' posh"
- GENEROUS**: "Look, look, money, lots of it, have some..."
- ROMANTIC**: "If I was him, I'd bring you flowers and ask you to dance"
- DISLOYAL**: "Play their part in a tight romance"
- THREATENED**: "Let's swap here, over'n' us?"

**Mrs. Lyons**

- WEALTHY**: "I'm talking about thousands"
- CHILD-LESS**: "We've been trying for such a long time now"
- CONNING**: "You tell your baby?"
- DECEITFUL**: "Give the baby, arrived the babies most of her birth"
- PARANOID**: "Whenever I see you'll be just behind me..."
- PROTECTIVE**: "I'm not with you, the baby"
- LOVELY**: "You'll be glad when he's back, won't you? The house won't feel so empty then"
- SUPERBIOUS / SUPERIOR**: "You're a posh, you're a posh, you're a posh"
- DIFFERENTIATE**: "It's wonderful, it's posh (...)"

# Yr 9 Drama Knowledge Organiser: Terms 1-3: Theatre Design

## Blood Brothers Design info

The **two sides** will clearly highlight the social class divide between the characters of Mickey and Eddie throughout the play.

The play is meant to be performed with the audience end on – a **Proscenium Arch** so the audience can connect to the realistic acting and emotions. This was also the way Willy Russell intended the staging to be used.

The set is **naturalistic** which will suit the overall style of Blood Brothers.

The **higher level** and window could be used to mark the importance of the character of the narrator when he sings 'shoes upon the table'. The **bench** could be used when the boys' meet for the first time to show the setting that they are outside.

The **alcoves for the narrator** could be used as he is a character that remains constantly on stage; in the shadows.

There is **space for an orchestra** in this design which would be effective as Blood Brothers is a musical with live signing and music throughout.

## Practitioner techniques

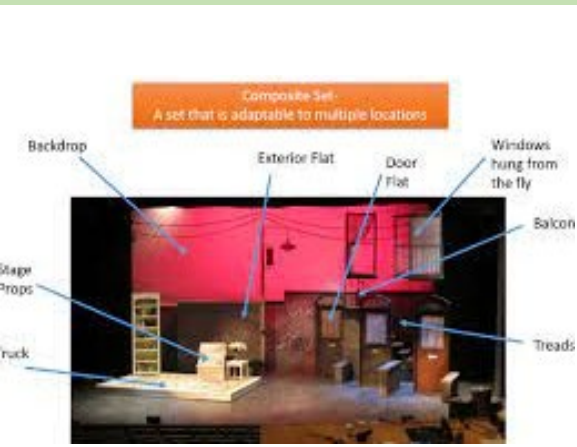
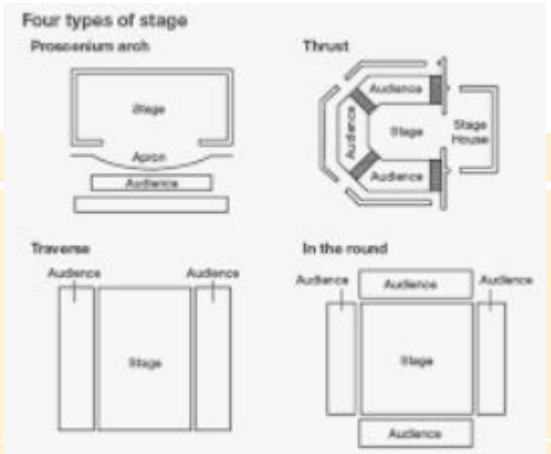
**Symbolic props** - Russell uses props as symbols throughout the play. Many props even change later in the play to show the change in the characters as they grow older.

**Minimalist set** - Sticking with the Brechtian theme, Russell's Blood Brothers is often created with a minimalist set (simple / not cluttered). This set is often adaptable and can be used to represent different locations with the help of lighting to take the action from the street scene to a prison cell without moving flats.

**Using semiotics** - Audiences interpret information that is communicated to them from the stage, often subconsciously through the use of various signs and symbols. The process of reading and analysing these is called semiotics. Set design, props, lighting etc are used to help the audience interpret information in a certain way in addition to the semiotics that is part of interpreting characters' actions and reactions on stage.

**Foreboding** - The Narrator tells us the ending at the start, so we know there will be some tragedy and are more interested in HOW this happens rather than IF.

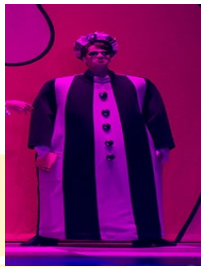
Key subject terminology	Definitions
<b>Stage layout</b>	Proscenium Arch In-the-round Thrust Traverse Black Box Promenade Site Specific
<b>Composite set</b>	A stage setting where several locations are represented in the same space and isolated or highlighted by lighting each area separately.
<b>Adaptable set</b>	Adaptable sets can change quickly to show different locations.
<b>Non-naturalistic set</b>	Set may not be true to life but will be more symbolic.
<b>Gobo</b>	A thin metal plate with specific shapes cut out to produce a design which can then be projected by a spotlight.
<b>Gel</b>	The coloured 'filters' placed in front of theatre lights to colour the beam.
<b>Flat</b>	A lightweight timber frame covered with scenic canvas, or plywood. Flats are used to provide a lightweight and easy to move and re-configure backdrop to a stage set. Flats sometimes have windows or doors built into them to provide extra flexibility, for use in realistic settings.
<b>Cross fade</b>	Bringing another lighting state up to completely replace the current lighting state.
<b>Back lit</b>	Light coming from upstage, behind scenery or actors, to sculpt and separate them from the background.



“the music pulsates and builds”  
as Mickey searches for the gun.



# Yr 9 Dance Knowledge Organiser: Terms 1-3: Nutcracker



## Practitioner info

British choreographer and dancer noted for his uniquely updated interpretations of traditional ballet repertoire. He began studies at London's Laban Centre at age 20 and did not begin dance classes until he was 22. Bourne received a bachelor's degree in dance theatre in 1985 and then toured for two years with Transitions, the centre's dance company.

His film work includes television productions of his stage work including Matthew Bourne's Christmas (Channel 4, 2012), Swan Lake (1996 Emmy nomination, 2011 in 3D and 2019), The Car Man (2001 and 2015), Nutcracker! (2003) and Sleeping Beauty broadcast by the BBC for Christmas 2013 prior to worldwide cinema screenings



## Practitioner techniques

**Characterisation**-The act of changing voice, body language, movement, gesture in the role of a character.

**Musicality**- The ability to make the unique qualities of the accompaniment evident in performance.

**Choreographic approach**- The way in which a choreographer makes the dance.

**Creative exploration**- a conceptual approach that develops both technical and creative skills at the same time through exploration of movement



## Key subject terminology

## Definitions

**Jeté**

To leap in which the weight of the dancer is transferred from one foot to the other

**Plié**

To bend the knee bend. It is used in jumps and turns to provide spring, absorb shock, and as an exercise to loosen muscles and to develop balance.

**Pirouette**

Turn in place on one leg

**Pathways**

The direction/path the performer takes on stage.

**Humour**

The quality of being amusing or comic.

**Ballet**

An artistic dance form performed to music, using precise and highly formalized set steps and gestures.

*"I'm very interested in storytelling and anything that plays with structure"*

### Ballet Terminology

Leap- Jeté



Bend- Plié



Spin- Pirouette



# Yr 9 Dance Knowledge Organiser: Terms 1-3: Romeo and Juliet

## Practitioner info

**Matthew Bourne's** Romeo and Juliet is a passionate and contemporary re-imagining of Shakespeare's classic love story. Bursting with youth, vitality and Matthew Bourne's trademark storytelling, Britain's brightest young dance talent joined the New Adventures company for this World Premiere production.

Romeo and Juliet is a tragedy written by **William Shakespeare** early in his career about two young Italian star-crossed lovers whose deaths ultimately reconcile their feuding families.

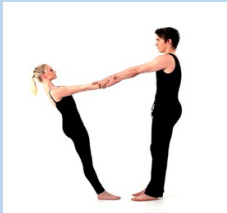


## Practitioner techniques

**Contact improvisation**- a form of improvised dancing that has been developing internationally since 1972. It involves the exploration of one's body in relationship to others by using the fundamentals of sharing weight, touch, and movement awareness.

**Choreograph**- compose the sequence of steps and moves for (a ballet or other performance of dance).

**Breathing techniques**- To focus and be aware of when to inhale and exhale when taking part in partner/contact work.



## Key subject terminology

## Definitions

Balance

A steady or held position achieved by an even distribution of weight.

Relationships

Spatial relationships, time relationships, relationship to music, and to each other

Contact

Movement that dancers are touching and using physical contact to create a lift, balance etc.

Expression

Refer to the way we demonstrate and convey our emotion or thought to our audience, via our movements and body language.

Development

The way in which movement material is manipulated

Narrative

A steady or held position achieved by an even distribution of weight.

*"Did my heart love till now?"*

# Yr 9 Music Knowledge Organiser: Terms 1-3: Blues (scat), Jazz, Reggae

## Genre info

The origins of the blues are poorly documented. Blues developed in the southern United States after the American Civil War (1861–65). It was influenced by work songs and field hollers, minstrel show music, ragtime, church music, and the folk and popular music of the white population.

The foundation of Blues music is the "12 Bar Blues" - a repeating chord progression that makes strong use of the strongest and most common chords in a key: 1, 4, and 5.

Blues music later developed into Jazz music in the early 1900's- starting out with big band swing pieces. The biggest difference between Jazz and Blues back then was Jazz's heavy use of Improvisation; the act of making up music or solos on the spot. Jazz focused a lot more on instrumental music rather than vocals.

Where the rise of Blue and Jazz are seen as African-American genres, the development of Reggae comes from Jamaican origin. Reggae was influenced by an earlier popular Jamaican pop music called "Ska"- which in turn was directly influenced by early African-American Rhythm and Blues.

## Genre

### Characteristics/Techniques

**Blues - Vocal Growls** - in blues music, a lot of the "soul" that is associated with the genre comes from heavy use of singing. Vocal growling is the act of making your voice sound gravely- similar to that of Louis Armstrong.

**Jazz - The Lick** - In Blues, Jazz and Reggae, we see traces of a riff aptly called "The Lick" - it is a short music phrase that a lot of improvisors and performers plays as a sort of signature of the style.

**Reggae - Political** - Reggae music has always had a strong backbone of anti-establishment political themes



## Key subject terminology

## Definitions

Blues Scale

The blue scales is a type of altered scale that soloists use to improve around

Extended Chords

Extended chords are chords that include extra note withing them, such as 6ths, 9ths, 11th, 13ths etc

Scatting

Scatting is the vocal act of creating random sounds and vocal inflections, which is great for vocal riffing and improv

Circle of Fifths

In western music theory, the circle of fifths helps us understand how keys work and relate to eachother

Improvisation

the act of making up music or solos on the spot

Syncopation

Syncopation is music which creates rhythmical variation. Playing on the off beat

12-Bar Blues

The term "12-bar" refers to **the number of measures, or musical bars, used to express the theme of a typical blues song.**

The beautiful thing about learning is nobody can take it away from you.

B. B. King

# Yr 8 Dance Knowledge Organiser: Terms 4-6: Thriller

Genre info	Genre Characteristics/Techniques	Key subject terminology	Definitions
		Levels	The height within the movement
		Formations	The position you are stood in
		Dynamics	Time, weight and flow



# GCSE Drama Knowledge Organiser: Unit 1: Devising Theatre & Acting



## Unit 1 info

In this unit you will be asked to create an original piece of theatre!

Practitioners you may use to inspire you include:

The Paper Birds (Mix of verbatim, physical, social relevance and abstract)

Frantic Assembly (Physical Theatre)

Katie Mitchell (Multimedia)

Bertolt Brecht (Abstract and Political)

## Requirements

Evidence you will create includes:

- audio-visual recordings of complete performance
- audio-visual recordings of physical demonstrations of key aspects with explanation of how they inform final piece
- original and non-original photographs, images, drawings or sketches with annotations to illustrate intentions for performance or design
- scripts
- written accounts



## CHARACTERISATION:

### Remember the criteria:

You will be marked on your physical skills, vocal skills, interaction, interpretation, communication with the audience and individual contribution.

### Also remember:

Your artistic intention must be written and submitted to the examiner before or on the day of the examination.

Once you know your text, you will need to focus on your character. Remember to use a range of practice techniques that will help you develop your role and create the rounded character: The Red Chair, Role on the Wall, Improvisation, Mime Work, The Missing Scene, Emotional Memory, The Magic If.

During the rehearsal periods, develop your vocal and physical skills:

**VOICE:** pronunciation, emphasis, pauses, tone and tempo, accent, pitch, constructiveness, highlights.

**MOVEMENT:** gesture, body posture, walk, position on the stage, characters' territories.

**INTERACTION:** distance, proximity, back turned, eye-rolling, facial response, moving away, approaching, physical gestures.

Discuss with your group what your stage shape will be, what type of set will be needed, stage equipment and props. It is also a good idea to use sound to create a mood and atmosphere either at the beginning, between scenes or at the end. You will need to carefully consider the costume, hair and make-up suitable for your role. Remember that you need consistent rehearsals and a full dress rehearsal before your final performance.



## Key subject terminology

## Definitions

Stimulus

A picture / show / story / event / phrase that inspires a performance - it can be anything!

Theatre Practitioner

A person or group who take part in creating theatre.

Style

How the show looks - There are four basic theatrical forms either defined, implied, or derived by or from Aristotle: **Tragedy; Comedy; Melodrama; and Drama.** ... Theatrical styles are influenced by their time and place, artistic and other social structures, as well as the individual style of the particular practitioner.

Devised / Devising

When a group of people work together without a script to create a performance, a narrative or an outline from a stimulus which has inspired ideas.

Transition

How you get from the end of one scene to the start of the next - the style of the piece can influence whether this transition is seen by the audience or not.

Designer

A theatre designer will generally specialise in one area: lighting, sound, set, props, costume, hair and make-up; and design how that area will look, ensuring they stick to the overall theme and meet requirements of the director.

Rehearsal technique

Refers to a rehearsal technique such as hot-seating; role on the wall; conscience alley; character swap; stream of consciousness. These help to further develop the scene, either by improving the characterisation or by improving the structure and content of the piece being created.

Drama skill

Skills refer to vocal / movement / characterisation / interaction skills such as the way a performer is able to adjust their use of voice or use eye contact to communicate their character.

# GCSE Drama Knowledge Organiser: Unit 1: Devising & Design

## Design examples from text

The **two sides** will clearly highlight the social class divide between the characters of Mickey and Eddie throughout the play.

The play is meant to be performed with the audience end on – a **Proscenium Arch** so the audience can connect to the realistic acting and emotions. This was also the way Willy Russell intended the staging to be used.

The set is **naturalistic** which will suit the overall style of Blood Brothers.

The **higher level** and window could be used to mark the importance of the character of the narrator when he sings 'shoes upon the table'. The **bench** could be used when the boys' meet for the first time to show the setting that they are outside.

The **alcoves for the narrator** could be used as he is a character that remains constantly on stage; in the shadows.

There is **space for an orchestra** in this design which would be effective as Blood Brothers is a musical with live signing and music throughout.

## Practitioner techniques

**Symbolic props** - Russell uses props as symbols throughout the play. Many props even change later in the play to show the change in the characters as they grow older.

**Minimalist set** - Sticking with the Brechtian theme, Russell's Blood Brothers is often created with a minimalist set (simple / not cluttered). This set is often adaptable and can be used to represent different locations with the help of lighting to take the action from the street scene to a prison cell without moving flats.

**Using semiotics** - Audiences interpret information that is communicated to them from the stage, often subconsciously through the use of various signs and symbols. The process of reading and analysing these is called semiotics. Set design, props, lighting etc are used to help the audience interpret information in a certain way in addition to the semiotics that is part of interpreting characters' actions and reactions on stage.

**Foreboding** - The Narrator tells us the ending at the start, so we know there will be some tragedy and are more interested in HOW this happens rather than IF.

## Key subject terminology

## Definitions

### Stage layout

Proscenium Arch  
In-the-round  
Thrust  
Traverse  
Black Box  
Promenade  
Site Specific

### Composite set

A stage setting where several locations are represented in the same space and isolated or highlighted by lighting each area separately.

### Adaptable set

Adaptable sets can change quickly to show different locations.

### Non-naturalistic set

Set may not be true to life but will be more symbolic.

### Gobo

A thin metal plate with specific shapes cut out to produce a design which can then be projected by a spotlight.

### Gel

The coloured 'filters' placed in front of theatre lights to colour the beam.

### Flat

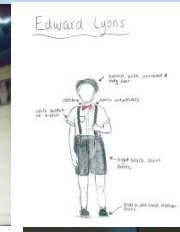
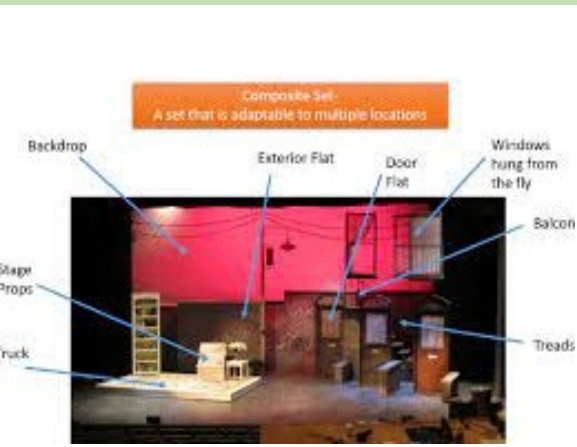
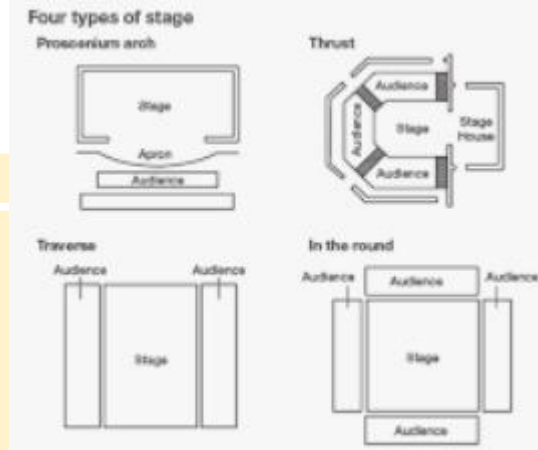
A lightweight timber frame covered with scenic canvas, or plywood. Flats are used to provide a lightweight and easy to move and re-configure backdrop to a stage set. Flats sometimes have windows or doors built into them to provide extra flexibility, for use in realistic settings.

### Cross fade

Bringing another lighting state up to completely replace the current lighting state.

### Back lit

Light coming from upstage, behind scenery or actors, to sculpt and separate them from the background.



“the music pulsates and builds”  
as Mickey searches for the gun.

# GCSE Drama Knowledge Organiser: Unit 2: Performance: Actor or Designer

## Unit 2 info

In this unit you will explore a script as an actor or designer.

You will need to understand the context of the story, it's original performance conditions and how and why every decision was made to create the performance.

You will perform this piece to a visiting examiner on one day - you will ideally have the appropriate costume, set, props and lighting to support your performance to be as professional as possible.

You will need to ensure you have learnt your lines well in advance of final rehearsals.

After deciding on the play you want to perform:

**Remember:** Read the whole play in order to understand the style, the playwright's intention, the period involved before analysing and interpreting your role.

**Style:** The style of the play - Naturalistic, Realistic, Absurd, Symbolic, Brechtian, Physical Theatre.

**The Playwright's Intention:** Discuss contemporary themes, e.g. mental health, family problem, anorexia, drugs. Discuss a historical theme, e.g. War and its impact on society?

**Period:** Historical, Political, Cultural

**Research:** Go online, look at Youtube clips and write rough notes.

## Requirements

Evidence you will create includes:

- audio-visual recordings of complete performance or design
- audio-visual recordings of physical demonstrations of key aspects with explanation of how they inform final piece or design drawings developed.
- original and non-original photographs, images, drawings or sketches with annotations to illustrate intentions for performance or design
- scripts
- written accounts
- a video diary
- Lots of energy, team work and creativity!

### ACTING ELEMENT:

**Remember:** Groups of 2 to 4

#### Time:

- groups of 2 actors - 5 to 10 minutes
- groups of 3 actors - 7 to 12 minutes
- groups of 4 actors - 9 to 14 minutes

**You must:** Perform two sections 10 minutes long that are key parts of the text.

**You must:** Perform a text that contrasts with the play you're studying for Component 3.

**The play must:** Be written by a different playwright, in different historical period and with different themes to the text in Component 3.

**Why?** To give you new experiences, and to be able to enjoy and challenge yourselves to learn and interpret different texts.

## Key subject terminology

Original Performance Conditions

Directorial intention

Interpretation

## Definitions

How the performance was first made - this includes the stage layout, how performers performed the piece - what style and what theme was highlighted through the director's approach to the text.

What the director wants the audience to get from the text - what theme or message they want to convey and whether their primary focus is to entertain / enlighten / educate / shock etc.

Many parts of a script are open to interpretation - whether this is through theatre design or character intentions, all decisions must be based on the intentions of the text.

### CHARACTERISATION:

**Remember the criteria:**

You will be marked on your physical skills, vocal skills, interaction, interpretation, communication with the audience and individual contribution.

**Also remember:**

Your artistic intention must be written and submitted to the examiner before or on of the examination.

Once you know your text, you will need to focus on your character. Remember to use a range of practice techniques that will help you develop your role and create the rounded character: The Red Chair, Role on the Wall, Improvisation, Mime Work, The Missing Scene, Emotional Memory, The Magic If.

During the rehearsal periods, develop your vocal and physical skills:

**VOICE:** pronunciation, emphasis, pauses, tone and tempo, accent, pitch, constructiveness, highlights.

**MOVEMENT:** gesture, body posture, walk, position on the stage, characters' territories.

**INTERACTION:** distance, proximity, back turned, eye-rolling, facial response, moving away, approaching, physical gestures.

Discuss with your group what your stage shape will be, what type of set will be needed, stage equipment and props. It is also a good idea to use sound to create a mood and atmosphere either at the beginning, between scenes or at the end. You will need to carefully consider the costume, hair and make-up suitable for your role. Remember that you need consistent rehearsals and a full dress rehearsal before your final performance.

### Important Things!

**Remember:** Read your text, decide on your interpretation of the character and artistic intention. Be confident - full marks can be achieved in the Component.

**Remember:**

The Component is externally assessed by an Examiner. It counts for 20% (60 marks in total).

# GCSE Drama Knowledge Organiser: Unit 2: Performance: The text

<b>Practitioner info</b> Write here	<b>Practitioner techniques</b> Write here	<b>Key subject terminology</b>	<b>Definitions</b>
<b>Pic linked to practitioner</b>		<i>Quote / Explanation of text</i>	



# GCSE Drama Knowledge Organiser: Unit 3 Text

<b>Practitioner info</b> Write here	<b>Practitioner techniques</b> Write here	<b>Key subject terminology</b>	<b>Definitions</b>
<b>Pic linked to practitioner</b>		<i>Quote / Explanation of text</i>	

# GCSE Drama Knowledge Organiser: Unit 3 Live Theatre Review

Practitioner info  
Write here

Practitioner techniques  
Write here

Key subject terminology

Definitions

## PERFORMING CONVENTIONS:

Again, decide on the performance's convention and style. The director will have decided on the complete picture whilst working with the actors and the designers. In a Musical, did the Director stick to the conventional styles? Did the Director use many sets and equipment, sophisticated lighting, complex costumes, also using a lot of space? This is usually a normal feature of similar shows. Nevertheless, the Director might have experimented and set the Musical on a bare stage with only a little set and equipment. This would break the usual conventions. The show you saw might reflect the usual conventions of staging, e.g. Naturalistic show on a proscenium stage, Symbolic show on a bare stage and using a more obscure set. You will need to discuss the Director's interpretation of all the elements in the piece - set, lighting, sound and decide whether his or her vision had succeeded or not. Remember also to mention the acting, and whether this was typical and followed the usual conventions, e.g. Realistic acting in a Naturalistic Drama.

**Remember to use a lot of terminology.**

ner

## RELATIONSHIPS SPATIAL ON STAGE:

Discuss the production style, the stage shape and the size of the space. Specify on a specific part of parts, depending on the question. The director will have decided on the characters' equipment from the acting space and how and when they interact, e.g. the actor's locations on stage, the space, or lack of space, between them, their response, or lack of response, to each other. You may also refer to how the actors use pieces of the set or equipment in the space, and the significance of that. The Director might have created a series of moving patterns for actors and it is possible to interpret a theme or meaning throughout them. Remember that the size of the space varies from show to show and the Director's challenge is always to use the space to its full potential. There might be a huge cast on stage, but only a few actors. Nevertheless, the spatial relationship is essential and it can create a particular mood.

Qu

## INTERPRETATION AND STYLE:

The style of the production in question must be discussed, e.g. Musical, Naturalistic or Symbolic Theatre; then describe the shape of the set and the type of set. All of these are the Director's choice. The director might have challenged a convention and staged a naturalistic production on a round or traverse stage. Most Musicals are set on a proscenium stage, in order to get a variety of sets and stage equipment. So decide if the Director has stuck to a normal interpretation of the style or if he/she has experimented. Then you can discuss the Director's interpretation in one or two pieces (depending on the question). Discuss what was on the stage or the performance space in terms of set, equipment and props and then you may discuss the Director's choice of light and sound to create mood. Go on to discuss the style of costumes, the colours, the hair and the make-up.

**Remember to use a lot of terminology.**

# GCSE Drama Knowledge Organiser: Unit 3 Live Theatre Review – Acting

Practitioner info

Write here

Pic linked to practitioner

## Interpreting Theatre - COMPONENT 3 - eduqas GCSE DRAMA SECTION B - 15 marks

eduqas

### Question Focus on Acting



#### Remember you are:

- evaluating and analysing a live theatre production
- spending about 25 minutes answering this section
- choosing one of the two options
- naming the performance, the company and the location.

**Remember:** The questions can vary and focus on the actor's use of **PHYSICAL SKILLS, VOCAL SKILLS, INTERACTION, INTERPRETATION OF CHARACTER.**

#### Important Things!

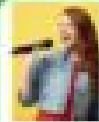
**Remember:** Please read the question carefully, use the bullet points to help you. Give your personal **OPINION** as a member of the audience.



#### PHYSICAL SKILLS:

You will need to specify how the actor interprets the character through his use of gestures, posture, walk, physical responses, facial expressions, position on the stage, special territories, stillness, use of space, set and personal equipment and props. To begin with, briefly mention the character, background, age, importance and social status because all of this is dependent on the actor's interpretation of the role he/she portrays. You can then specify and give examples of how the actor succeeded in physically conveying the character in a scene OR two scenes of the production in question (read the question carefully). You can give examples from the beginning, middle and end of the scene in order to organise the answer.

**Remember to use plenty of terminology.**



#### VOCAL SKILLS:

You will need to specify how the actor interprets the character through their use of tone and vocal tempo, perhaps accent, pitch, emphasis on words, use of pauses to create tension, pronunciation and constructiveness. Choose a specific scene or two, and discuss how the actor used the skills to create and enrich the role. You can refer to the character's background, age, status and motivation in this particular part. You can refer to the beginning, middle and end of a scene of your choice and elaborate on the skills associated with the voice.

**Remember to use plenty of terminology.**



#### INTERACTION SKILLS:

You will need to specify how the actor responds to the rest of the actors on stage, the distance and proximity between them and what was the significance of this. Was the actor moving deliberately to suggest a feeling or emotion? The actor may be using a series of facial gestures and responses, e.g. folded arms, eyes rolling, scrunched face, walking back and forth, pointing or back turned. Remember that the impact of this on the rest of the actors needs to be explained and how this succeeded in causing tension, a feeling or an emotion. What was the impact of this on the audience? Decide on specific examples from a scene or two scenes - once again, it depends on the question.



#### CHARACTER INTERPRETATION:

The character (or characters) in question will need to be discussed in terms of age, social class, intent and motivation, background and their relationship with the rest of the characters in the scene. Explain how the actor used the physical skills to interpret the role, then the vocal skills and interaction skills. Stick to the order of referring to the beginning, middle and end of a scene or scenes to organise your answer.

**Remember to use the appropriate terms.**

# GCSE Drama Knowledge Organiser: Unit 3 Live Theatre Review – Design part 1

Practitioner info

Write here

Pic linked to practitioner

Interpreting Theatre - COMPONENT 3 - eduqas GCSE DRAMA SECTION B - 15 marks

eduqas

Question Focus on Design



**Remember you are:**

- evaluating and analysing a live theatre production
- spending about 25 minutes answering this section
- choosing one of the two options
- naming the performance, the company and the location.

**Remember:** Questions can vary and can focus on the following: LIGHT, SOUND, SET and PROPS, COSTUME, MAKE-UP and HAIR, ATMOSPHERE and MOOD, and USE OF SPACE.

**Important Things!**

**Remember:** Please read the question carefully, use the bullet points to help you. Give your personal OPINION as a member of the audience.



**LIGHT:**

You will need to start by discussing the style of the production, e.g. Musical, Naturalistic or Symbolic Play, then the type of set and stage shape. The designer will have selected the types of light in order to reinforce this style. Choose a particular scene or scenes (depending on the question), which will be effective examples of lighting. You can discuss the types of lamps used, e.g. wash, fresnel, beams, profile and strength; and also the angles and how the set and actors were lit. Discuss the colours and gels and how this created an atmosphere. Gobos, cyclorama, a video screen or specific images might have been used. Lighting from the back can cast shadows and create a more sinister mood. The lighting for your production may be more simple but effective for different reasons, e.g. to emphasize themes or symbolize emotion.



**SOUND:**

You will need to start by mentioning the style of the production and then discuss how the sound enriched the show. The designer may have chosen the sound to match the period, social background of the play or specific themes. However, the designer may want to create a more vague or suggestive sound. Once again, the sound will have to be discussed in one scene or scenes. Sound can be a piece of music that's already been recorded or live music. It may also be a recorded sound effect or a live sound effect, e.g. a gun firing on or off stage, sounds off stage. Explain how the sound created a mood and atmosphere in this piece and helped the production to flow smoothly, or created a blanket in the background. You will need to mention the sound levels and volume and its impact, e.g. sinister or peaceful sound, classical or contemporary music; appropriate instruments to create a mood e.g. saxophone.



**SET AND PROPS:**

Comment on the style of the production and the design of the set. You will need to mention the shape of the stage, the drama period and the general appearance of the set, e.g. naturalistic, minimalistic, symbolic, bare. You can also discuss where the audience is situated in relation to the show, e.g. theatre in the round, traverse or proscenium theatre. Then proceed to explain the type of set used and how effective that was, e.g. painted flats, the colours and patterns; they may have been covered by material. The mobile platforms and rostrum that created a specific shape and location on the stage floor. Different levels that represented the status of particular characters or areas in the plays, e.g. scaffolding, the use of stage furniture and equipment, curtains and gauze. Consider the back of the stage as well and what was used to cover the walls, and also the ceiling and floor. You can discuss the materials, e.g. metal, wood or plastics, and also the colours used.

**PROPS** - Don't forget to discuss the props in terms of their period, colour, quality and condition and how they created impact and reinforced the production.

# GCSE Drama Knowledge Organiser: Unit 3 Live Theatre Review – Design part 2

Interpreting Theatre – COMPONENT 3 – eduqas GCSE DRAMA SECTION B - 15 marks



Practitioner info

Write here

Question Focus on Design



## Remember you are:

- evaluating and analysing a live theatre production
- spending about 25 minutes answering this section
- choosing one of the two options
- naming the performance, the company and the location.

**Remember:** Questions can vary and can focus on the following: LIGHT, SOUND, SET and PROPS, COSTUME, MAKE-UP and HAIR, ATMOSPHERE and MOOD, and USE OF SPACE.

## Important Things!

**Remember:** Please read the question carefully and use the bullet points to help you. Give your personal OPINION as a member of the audience.



### COSTUMES MAKE-UP AND HAIR:

You will need to start by discussing the production style, e.g. Musical, Naturalistic or Symbolic Drama; then the period, venue and time. Choose the characters that are a good example of costume, make-up and hair design. You can discuss the costume's fabric, colours and style. The colour might symbolise the character's emotion or motivation and helps the interpretation. You can discuss the costume in detail from head to toe, giving your opinion on the effectiveness of design. Also discuss the costume's condition and quality and also how this lead the audience to judge or sympathise with the character.

**Remember** - The hair and make-up will need to be discussed and their effect explained, e.g. messy hair, white make-up, a lot of lipstick.



### USE OF SPACE:

Explain what was the set's production style and also, was it essential to the shape of the stage? This will give an idea of the size of the space. The stage might be narrow and the set might be bare to give fair attention and a chance for the actors to use as much space as possible. If so, how were the locations created? Was there a change in atmosphere? Did a particular light suggest that? Were simple levels changed from one area of space to another? Was the space meant to be closed in order to create the theme of frustration and boredom? How did the actors make the most of the space they had? If the production was on a wide stage, there would be an opportunity to use several resources, sets, levels and rostra to create locations. Actors' locations could vary frequently and move to create an atmosphere of excitement and vitality. There may be many actors and a chorus coordinating and making effective use of the space in one scene of the production. Remember, when discussing space, you will need to refer to the equipment in the space and characters' locations.



### MOOD AND ATMOSPHERE:

Many theatrical resources can create mood and atmosphere in a production. But whilst referring to the designer's role, you could discuss the lighting, sound, costumes and set designer's work. However, one of these may have made more of an impression on you than the others. So, choose the show carefully, and initially, discuss the drama's style and context, e.g. Musical, Theatre Show in Education, production of Shakespeare's work, perhaps. Try to describe a scene (or scenes) that was/were full of tension and built tension amongst the audience, e.g. slowly increasing sound, the light fading or changing colour, the actor adding a piece of costume or using props in a symbolic way. A series of images on screen or a film might add to the mood. Theatre designers have so many possibilities to create mood and atmosphere.

Pic linked to practitioner

# GCSE Drama Knowledge Organiser: Terms 4-6: Theatre Design

## Blood Brothers Design info

The **two sides** will clearly highlight the social class divide between the characters of Mickey and Eddie throughout the play.

The play is meant to be performed with the audience end on – a **Proscenium Arch** so the audience can connect to the realistic acting and emotions. This was also the way Willy Russell intended the staging to be used.

The set is **naturalistic** which will suit the overall style of Blood Brothers.

The **higher level** and window could be used to mark the importance of the character of the narrator when he sings 'shoes upon the table'. The **bench** could be used when the boys' meet for the first time to show the setting that they are outside.

The **alcoves for the narrator** could be used as he is a character that remains constantly on stage; in the shadows.

There is **space for an orchestra** in this design which would be effective as Blood Brothers is a musical with live signing and music throughout.

## Practitioner techniques

**Symbolic props** - Russell uses props as symbols throughout the play. Many props even change later in the play to show the change in the characters as they grow older.

**Minimalist set** - Sticking with the Brechtian theme, Russell's Blood Brothers is often created with a minimalist set (simple / not cluttered). This set is often adaptable and can be used to represent different locations with the help of lighting to take the action from the street scene to a prison cell without moving flats.

**Using semiotics** - Audiences interpret information that is communicated to them from the stage, often subconsciously through the use of various signs and symbols. The process of reading and analysing these is called semiotics. Set design, props, lighting etc are used to help the audience interpret information in a certain way in addition to the semiotics that is part of interpreting characters' actions and reactions on stage.

**Foreboding** - The Narrator tells us the ending at the start, so we know there will be some tragedy and are more interested in HOW this happens rather than IF.

## Key subject terminology

## Definitions

### Stage layout

Proscenium Arch  
In-the-round  
Thrust  
Traverse  
Black Box  
Promenade  
Site Specific

### Composite set

A stage setting where several locations are represented in the same space and isolated or highlighted by lighting each area separately.

### Adaptable set

Adaptable sets can change quickly to show different locations.

### Non-naturalistic set

Set may not be true to life but will be more symbolic.

### Gobo

A thin metal plate with specific shapes cut out to produce a design which can then be projected by a spotlight.

### Gel

The coloured 'filters' placed in front of theatre lights to colour the beam.

### Flat

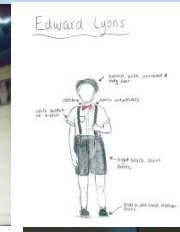
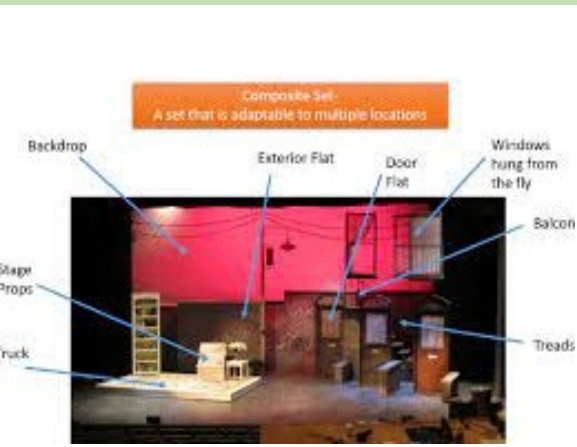
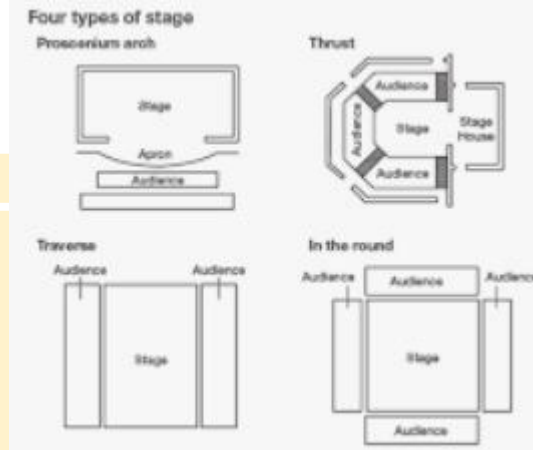
A lightweight timber frame covered with scenic canvas, or plywood. Flats are used to provide a lightweight and easy to move and re-configure backdrop to a stage set. Flats sometimes have windows or doors built into them to provide extra flexibility, for use in realistic settings.

### Cross fade

Bringing another lighting state up to completely replace the current lighting state.

### Back lit

Light coming from upstage, behind scenery or actors, to sculpt and separate them from the background.



“the music pulsates and builds”  
as Mickey searches for the gun.

# KS4 Technical Theatre Knowledge Organiser: Set design

Key subject terminology	Definitions

Quote / Explanation of text



# KS4 Technical Theatre Knowledge Organiser: Lighting design

<b>Practitioner info</b> Write here	<b>Practitioner techniques</b> Write here	<b>Key subject terminology</b>	<b>Definitions</b>
<b>Pic linked to practitioner</b>		<i>Quote / Explanation of text</i>	



# KS4 Technical Theatre Knowledge Organiser: Costume design

## Costume Designer info

- Liases with the Director, set and lighting designers to conceive the visual and stylistic designs of the costumes
- Provides costume plates/drawings and fabric samples for the wardrobe supervisor.
- Oversees the making and hiring of costumes and where possible attends fittings.
- Attends technical and dress rehearsals as well as the first night to ensure the original intentions have been achieved.
- While some productions use a separate costume designer often the set designer also designs the costumes.

## Things to consider

- Use costume to communicate character
- Create a sense of time and place
- Contribute to the overall artistic vision
- Actor's comfort and movement in performance
- Use of make-up, wigs and masks
- Use of minimal or abstract costume to focus on the Actors physicality
- How the costumes look under the stage lights
- How the staging may affect the detail required
- Naturalistic or abstract costume.

## Key Features

### Material

Designers must carefully choose material that represents the character and the style of the performance, while ensuring it is practical to wear in the performance. The choice will communicate status: expensive materials will be worn by high status characters, but coarse or ragged materials for lower status.

### Colour

The colour of a costume can give symbolic meaning to the performance. Colour can be used to link groups of characters or used to single characters out. The colour of clothing is often affected by the colour and intensity of the lights, so the designer must allow for this.

### Texture

The texture of material can add to the authenticity and realism of the costumes. Sometimes the real material is not practical in performance for example a Knights armour. So, costumes that replicate the real material are used to represent them. The designer should consider the comfort of the performer when choosing the texture.

## Key subject terminology

## Definitions

### Costume fitting

The action or an act of **fitting a costume to the wearer's figure**, especially for a theatrical or film role; an appointment at which an actor is fitted with a costume.

### Dresser

A **dresser** is a theatrical stagehand who is involved with maintaining costume quality at each performance. They are hired by either the director, producer, or wardrobe supervisor.

### Draping

### Fittings



# KS4 Technical Theatre Knowledge Organiser: Hair and make-up design

<b>Practitioner info</b> Write here	<b>Practitioner techniques</b> Write here	<b>Key subject terminology</b>	<b>Definitions</b>
<b>Pic linked to practitioner</b>			
		<i>Quote / Explanation of text</i>	

# KS4 Technical Theatre Knowledge Organiser: Sound design

<b>Practitioner info</b> Write here	<b>Practitioner techniques</b> Write here	<b>Key subject terminology</b>	<b>Definitions</b>
<b>Pic linked to practitioner</b>		<i>Quote / Explanation of text</i>	

# BTEC PA Knowledge Organiser: Component 1 Practitioner 1 Frantic Assembly

## Practitioner info

From a reckless leap into the unknown 25 years ago, Frantic Assembly has developed into one of the UK's most successful and best loved theatre companies.

Our ambition is that we continue to learn and remain committed to making brave and bold theatre. At times it is physically dynamic and brutal. At others it's proudly tender and fragile.

Curious Incident follows the story of Christopher Boone (Chris Ashby), a fifteen-year-old boy with Asperger's Syndrome, who comes across the pitchfork-pierced corpse of his neighbour's dog Wellington

# FRANTIC ASSEMBLY



## Practitioner techniques

**Trust exercises-** receptive interaction among participants to enhance responsiveness and orientation in the body, being comfortable with others and awareness of kinaesthetic boundaries in which the participants can feel safe.

**Lifting exercise-** Frantic Assembly use lifting exercises within their exploration and improvisation with choreography. This helps to build trust and explore physical theatre movement.

**Communicating through contact-** Using contact movement to communication theme/feelings.

**Building blocks** - starting from the beginning and building up skills step by step.



## Key subject terminology

## Definitions

### Physical Theatre

A form of theatre that puts emphasis on movement rather than dialogue. ... With the expression of ideas choreographed through movement, such performers use very little or no dialogue at all.

### Set Design

The set is the space where the performance takes place and is crucial in helping to convey the setting.

### Trust

To develop trust with company by being able to listen and communicate with others.

### Audience

The assembled spectators or listeners at a public event such as a play, film, concert, or meeting.

### Genre

A style or category of art, music, or literature.

### Lighting Design

Theatre stage lighting is designed to make the stage performance visible to the audience, but the method used to light the stage will impact on the way the stage picture is perceived and should reinforce the overall dramatic impact of the production

### Scripted Language

A script consists of dialogue (what the characters say to each other), stage directions and instructions to the actors and director.

*'An eye-opening work in a unique and compelling literary voice'*

# BTEC PA Knowledge Organiser: Component 1 Practitioner 2 Bob Fosse

## Practitioner info

A trained dancer, Bob Fosse achieved success as a choreographer and director of stage and screen musicals. He set records with Tony and Academy Awards won for his work, which includes *Pippin*, *Cabaret* and *Chicago*. Fosse died of a heart attack in Washington, D.C., on September 23, 1987.

With his distinct style, reshaped the aesthetics of modern musical theater. When you see a Fosse dance move, you know it's a Fosse move. Think curved shoulders, turned-in knees, bowler hats, punctuated hand movements, finger snaps, sideways shuffling — and, yes, jazz hands.

Visionary, intense, and unbelievably driven, Fosse was an artist whose work was always provocative, entertaining, and quite unlike anything ever before seen. His dances were sexual, physically demanding of even the most highly trained dancers, full of joyous humour as well as bleak cynicism — works that addressed the full range of human emotions.

## Practitioner techniques

**Element of surprise** e.g. if the music states a theme three times most choreographers repeat the step three times. But Fosse would do the same step only twice the third time he would do something totally unexpected.

Fosse has a reputation as an inventive choreographer. His dance numbers, many of which were sensual in nature, frequently featured props—notably chairs, canes, and bowler hats—and his signature moves included turned-in knees, the sideways shuffle, rolled shoulders, and the splayed-finger shaking “jazz hand.”



## Key subject terminology

## Definitions

### Jazz

Jazz dance combines techniques of classical ballet and modern dance with the current forms of popular dance.

### Choreographical style

The consistent choices a choreographer makes in relation to all elements of choreography, for example subject matter and its treatment, use of choreographic devices, structuring, dancers, aural setting and physical setting.

### Pigeon-toed

Turned-in knees

### Bad posture

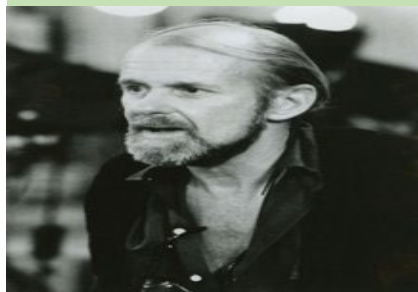
Rolled shoulders and back bends

### Isolated movement

Movement that requires the use of only one muscle, as opposed to compound movement, which requires the use of more than one muscle or one part of the body.

### Control

The ability to start and stop movement, change direction and hold a shape efficiently.



*"Choreography is writing on your feet"*

# BTEC PA Knowledge Organiser: Component 1 Practitioner 3



## Mathew Bourne

### Practitioner info

British choreographer and dancer noted for his uniquely updated interpretations of traditional ballet repertoire. He began studies at London's Laban Centre at age 20 and did not begin dance classes until he was 22. Bourne received a bachelor's degree in dance theatre in 1985 and then toured for two years with Transitions, the centre's dance company.

Matthew Bourne's *Swan Lake* is a contemporary ballet based on the Russian romantic work *Swan Lakee*, from which it takes the music by Tchaikovsky and the broad outline of the plot. Bourne's rendering is best known for having the traditionally female parts of the swans danced by men.

It was the longest-running ballet in London's West End and on Broadway. First staged at Sadler's Wells theatre in London in 1995, it has been performed in the UK, Los Angeles, Europe, Russia, Australia, South Korea, Japan, Israel, and Singapore. Matthew Bourne's "Swan Lake" helped inspire a generation of male dancers to put on ballet slippers. In "Swan Lake," an evil magician transforms a beautiful princess into a graceful swan, an image now intimately linked to the idea of classical ballet itself.

### Practitioner techniques

**Improvisation-** created spontaneously or without preparation.

**Mime-** the theatrical technique of suggesting action, character or emotion without words, using only gesture, expression and movement.

**Individual Interpretation-** Interpretation is the act of explaining, reframing, or otherwise showing your own understanding of something



Key subject terminology	Definitions
<b>Contemporary</b>	Contemporary dance is a style of expressive dance that combines elements of several dance genres including modern, jazz, lyrical and classical ballet.
<b>Narrative</b>	A narrative, story or tale is any account of a series of related events or experiences, whether nonfictional or fictional.
<b>Ballet</b>	An artistic dance form performed to music, using precise and highly formalized set steps and gestures.
<b>Choreographer</b>	Choreographers create dance routines and movement sequences for dancers and other performers
<b>Rehearsal</b>	A practice or trial performance of a play or other work for later public performance
<b>Evaluation</b>	Evaluation is the process of making an assessment or judgement about an experience.
<b>Theme</b>	A theme is a recurring idea that's present throughout the work.

*'An evil magician transforms a beautiful princess into a graceful swan'*

# BTEC PA Knowledge Organiser: Component 2 Come From Away

## Practitioner info

Come from Away is a Canadian musical with book, music and lyrics by Irene Sankoff and David Hein. It is set in the week following the September 11 attacks and tells the true story of what transpired when 38 planes were ordered to land unexpectedly in the small town of Gander in the province of Newfoundland and Labrador, Canada as part of Operation Yellow Ribbon. The characters in the musical are based on (and in most cases share the names of) real Gander residents as well as some of the 7,000 stranded travelers they housed and fed. In 2011, Sankoff and Hein visited [Gander](#) on the tenth anniversary of the attacks to interview locals and returning passengers.<sup>[2]</sup> The couple translated some stories directly to the musical while others were merged for story purposes. Rubinoff used their initial script to produce a 45-minute workshop version for the Canadian Music Theatre Project, part of the Sheridan College Music Theatre Performance Program, in 2012.

## Practitioner techniques

**Conveying emotion-** To convey information or feelings means to cause them to be known or understood by someone.

**Oral Storytelling-** Newfoundlanders are excellent storytellers, which is how the musical came about. Songs also share stories of home, culture and community.

**Exploration of tone and dialogue-** Exploring different tones and dialogue through improvisation and devising.



## Key subject terminology

## Definitions

Musical Theatre

A genre of drama in which [singing](#) and dancing play an essential part

Theme

The message the play wants to convey. Some people describe it as a moral or lesson, but it is not always directly a lesson

Narrative

A spoken or written account of connected events; a story.

Dialogue

A conversation between two or more people as a feature of a book, play, or film.

Empathy

The ability to understand and share the feelings of another

Techniques

A way of carrying out a particular task, especially the execution or performance of an artistic work

Repertoire

A stock of plays, dances, or items that a company or a performer knows or is prepared to perform



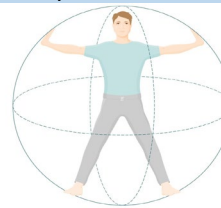
*"Be anxious for nothing"*

# BTEC PA Knowledge Organiser: Component 2 Skills



## Musical Theatre

Musical theatre uses song, dance and dialogue to tell a story. The very popular genre's roots go back centuries and there are specialized roles involved in putting on a production of a modern musical. Anyone who is hoping to progress in the performing arts industry must be skilled in their chosen discipline. Without the required skills, they will not even be given the opportunity to audition. The industry is very competitive, so those who fail to make the grade will not get far. Some performers specialise in one single discipline, whereas other performers are multi-skilled. Candidates who have been to stage school will often be able to show off a wide range of different performance skills. Candidates who have not been professionally trained may need to be more selective about the role



**Developing singing skills**  
An action plan can be used to develop singing skills and build them into individual and group rehearsals. Here is an example.

Is the song I ...	What is the problem?	Why?	Action plan
... lack confidence in the verse sections.	I am unsure of the tune and the lyrics.	I need to be more familiar with it.	Save the song onto my phone and listen to it until I know it.
... find the end section with higher notes difficult.	My voice sounds strained and breaking.	It takes time for my voice to warm up to reach higher notes.	Warm up properly before I sing.
... stumble over the lyrics at the end of the chorus.	This section is fast and I can't get my tongue round the words.	I need to improve my articulation.	Practise the section slowly then gradually build up the speed.
... find it difficult to maintain the characterisation.	I am not communicating my character's intentions in the song.	I don't understand some of the lyrics.	Go over the lyrics as if it was a monologue, and work to understand my character better.
... struggle with the key change at the end of the song.	I keep going off key.	I can't find the right note to come in on.	Save the song to my phone and listen to the key change until it is really familiar.

**Dance performance skills**  
The selection and development of dance performance skills allows the group to communicate intentions to an audience.

**Selecting skills**  
Creative decisions about a performance will inform the dance skills and techniques the group selects and develops. Consider the ideas of the group and what is needed for the choreography and movement.

**Reflecting on skills**  
The dance performance skills of the group can be identified through reflection and analysis, to ensure a strong performance. Developing skills is an ongoing commitment.

reflect on the skills of the group  
 set actions for improvement  
 practice  
 evaluate  
 perform

**Using mirrors and video**  
Using mirrors is a good way to help you self-evaluate. However, video recording group rehearsals and watching them back will allow you to give your all during a run-through, and clearly see what needs to be worked on.

Recording group rehearsals allows you to evaluate and develop the performance skills of the group.

**Developing dance skills**  
An action plan can be used to develop identified dance performance skills and build them into individual and group rehearsals. Here is an example.

Is my dance I ...	What is the problem?	Why?	Action plan
... go from the floor to standing quickly.	I have to put my hand down.	Weak back and core muscles.	Sit-ups, back-lifts, T-raisers.
... dance for 10 minutes at high impact.	I'm out of breath and shabby at the end.	Poor stamina.	Jogging, cross-training, swimming.
... have the character of an old lady.	I feel and look silly so I'm not good at it.	Lack of confidence in acting.	Workshops to develop character.
... drop to the splits.	I can't do it.	Inflexible.	Stretches.
... use a difficult canon sequence.	I end up in time with another dancer.	Not counting the movement right.	Break down and re-learn the sequence.

Key subject terminology	Definitions
<b>Voice projection</b>	Voice projection is the strength of speaking or singing whereby the voice is used powerfully and clearly.
<b>Movement memory</b>	The key with movement memory is that you're exercising the mind and the body. ... The body gets used to doing a movement after it has done something any number of times.
<b>Coordination</b>	Ability to efficiently control, execute and direct your movements in relation to internal and external factors. All movement requires coordination and participating in any dance or movement activity will develop coordination.
<b>Spatial awareness</b>	An Expressive skill When a dancer is spatially aware they are conscious of their surrounding space and its effective use.
<b>Communication</b>	The means of connection between people; the imparting or exchange of information, thoughts, opinions.
<b>Interactive theatre</b>	Interactive theatre is a presentational or theatrical form or work that breaks the "fourth wall."
<b>Stamina</b>	The ability to sustain prolonged physical or mental effort.



# BTEC PA Knowledge Organiser: Component 2 Shrek

## Practitioner info

Shrek is a fantasy romantic comedy written by William Steig. An ogre living in the swamp outside the kingdom finds out that the kingdom is getting corrupt because of Lord Farquaad, who wants to be the next king.

Shrek then makes a deal with Lord Farquaad to rescue Princess Fiona in exchange for having his swamp back at peace. Enjoy this romantic adventure as Shrek goes on a journey with his best friend Murphy, the Donkey.

*Shrek The Musical* is a musical with music by Jeanine Tesori and book and lyrics by David Lindsay-Abaire. It is based on the 2001 DreamWorks Animation film *Shrek*, along with elements of its sequels: *Shrek 2*, *Shrek Forever After* and William Steig's 1990 book *Shrek!*

## Practitioner techniques

**Gender swapping**- Swapping roles to make each character able to be played by either male or female.

**Triple threat**- a triple threat is someone who can sing, dance, and act. Therefore learning techniques from all 3 areas is part of developing the techniques needed to be a triple threat.

## Key subject terminology

## Definitions

### Expression

The action of making known one's thoughts or feelings.

### Characterisation

The act of changing voice, body language, movement, gesture etc when in role is called characterisation.

### Slapstick

Comedy based on deliberately clumsy actions and humorously embarrassing events.

### Costume Design

Costume design is the creation of clothing for the overall appearance of a character or performer

### Choreography

The sequence of steps and movements in dance or figure skating, especially in a ballet or other staged dance

### Repertoire

A stock of plays, dances, or items that a company or a performer knows or is prepared to perform



*"What makes us special makes us strong"*

# BTEC PA Knowledge Organiser: Component 3 cont'

## Introduction

Live performance can happen in a number of places and for a range of reasons. For example, you may perform in a traditional performance space to an audience to communicate ideas about a particular theme or issue, or you may be part of a touring group that takes a performance to a community setting, such as a local school, to teach a young audience a safety message.

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.

This component will help you with progression to Level 2 or 3 vocational or academic qualifications. This component will also enable you to develop transferable skills, such as communication and teamwork, which will help you to progress onto further study.

## 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

## Key subject terminology

## Definitions

Brief

Performers often respond to a given brief for performance. It is important to understand what is required in response to the brief for your performance.

Stimulus

Inspiration for an idea or movement.

Director

A person who is in charge of an activity, department, or organization

Choreographer

A person who composes the sequence of steps and moves for a performance of dance.

Target audience

A particular group at which a product such as a film or advertisement is aimed.

Commissioning body

The decision making body of commissioners providing strategic leadership to support the performance.



# BTEC PA Knowledge Organiser: Component 3

## Target audience

performers and designers need to be aware of their target audience, both when developing ideas and in performance. There are many ways to define the target audience for a piece of performance work. Here are three examples.

**Types of audience**

- 1 Age**
  - mixed
  - elderly people
  - children (0-5/6-12 years)
  - teenagers
  - adults
- 2 Interests**
  - enthusiasts of dance, drama, musical theatre
  - regular theatre-goers
  - new to theatre
- 3 Groups**
  - clubs/societies
  - families
  - schools/colleges
  - people with special needs

### Audience needs

There are different ways to meet the needs of different target audiences.

- Targeting adults or young children involves different language levels, ideas and designs to engage them. The message and narrative for young children needs to be very clear.
- Targeting 'the general public' is a broad audience. Specific and specialist audiences might involve more targeted needs, for example: people with learning difficulties or issues relating to health.

Define the needs of your audience carefully and be aware of any social and cultural issues.

Performances for young audiences tend to be shorter than performances for adults. A young audience may also respond better to visual or auditory stimuli than to dialogue-heavy performances.

**How try this**

Take 'All of a sudden...' as your stimulus. Write down three factors to consider when targeting a performance for primary school-aged children.

Consider your target audience and:

- ideas that might appeal to them
- the purpose of your performance
- their needs
- how to keep them engaged.

## Responding to stimulus

Responding to a brief and stimulus involves discussion and practical exploration activities.

### Developing ideas

Performers and designers start the creative process by using the stimulus in a brief to generate ideas for material. When discussing, selecting and rejecting ideas, it is important to:

- work effectively as a member of a group
- respect opinions
- take turns to share your ideas
- make notes for logging and evaluating ideas.

### Exploring ideas

Practical activities can be used to explore and generate ideas in response to the brief and stimulus. The skills used will vary, depending on different features:

- Discipline** - acting, dance, musical theatre, design. Within your discipline you could use improvisation as a quick way to respond to a brief immediately. You could split the group up and improvise, then share your findings with the rest of the group.
- Form and style of performance** - if you know the style of performance you might use, you could work in pairs to list the stylistic features you might include. Then share these with the rest of your group.

These performers are using movement to explore the stimulus of 'Stronger together or apart'.

**Ways of exploring a stimulus**

- starting points (e.g. themes, issues, props, time and place, existing repertoire)
- brainstorming
- hot seating
- improvisation
- vocal work
- movement techniques
- solo work
- small group work
- ensemble piece
- sketches, drawings/photographs
- mock-ups and try-outs

**How try this**

Using the theme 'Stronger together or apart', choose two practical activities that you can use in a small group. Make notes on how you would use them.

## Audience and purpose

The way that performers and designers target an audience might change, depending on the purpose of the performance. Here are five examples.

**Purposes of performance**

- To educate**
  - Target audience might be children or teenagers.
  - Purpose could be to cover a topic in the school curriculum.
  - Shows in Education (EIT) companies are a good source of material.
  - Needs to communicate key points of the message in an interesting and original way, with an appropriate tone.
- To inform**
  - Target audience might be parents and children.
  - Purpose could be to alert audience to the dangers of fluoroquinolone prior to a night.
  - Needs to communicate facts and information so that safety is understood.
- To entertain**
  - Users should take account of the target age of the audience, e.g. using familiar contexts or music.
  - Purpose could be to entertain alone, or combine with another purpose.
  - Consider the type of entertainment and any variety needed.
- To challenge viewpoints, to provoke, to raise awareness**
  - Target audience might be teenagers.
  - Purpose might be to raise awareness of lifestyle issues such as smoking, drinking, drugs, or consider an issue such as immigration.
  - Needs to communicate the main objective clearly and ensure the material is appropriate.
- To celebrate**
  - Target audience might be a selected age group, or families.
  - Purpose might be to celebrate a festival, landmark or personality.
  - Communication should take account of religious or cultural considerations.

Consider the purpose of a performance. For example, the book musical *South Pacific* integrates song and dance into a story that entertains, while also engaging the audience with a range of emotive and social issues such as racism.

## Performance space and staging

The type of performance space is considered early on when creating a performance. It determines how performers and designers stage a piece, and can play a big part in communicating creative intentions to an audience. Different types of staging can be used in performance spaces, for different purposes.

**Proscenium arch**, where the audience is seated on one side of the performance space, with one main point of view. The arch frames the action, and can be raised with a raised stage.

**Thrust**, where the audience is on three sides of the performance space. The action comes into the audience but can also be pulled back.

**Round**, where the audience is on all sides of the performance space, which is in the middle. Performers enter and exit the stage through the audience.

**Traverse**, where the audience is on either side of a rectangular, long thin performance space. The audience is parallel and facing each other.

**Arena**, where there is freedom to stage scenes in different locations. It needs confident performers and actors to encourage the audience to follow them on a journey.

**How try this**

Consider a performance piece that you have staged or seen. What changes might you consider to the performance space?

For assessment, learners will be given a brief and stimulus to create performance material as either a performer or designer. In groups consisting of a minimum of three and a maximum of seven performers, plus up to a maximum of four designers, learners will respond to the stimulus and create a workshop performance that communicates ideas and creative intentions to a target audience of their choice.

This external component builds on knowledge, understanding and skills acquired and developed in Components 1 and 2 and includes synoptic assessment. Learners will apply their skills and techniques creatively to a workshop performance for a selected audience. Learners will capture their ideas on planning, development and effectiveness of the production process in a written log and an evaluation report.

# BTEC Music Knowledge Organiser: Unit 1

## Job Roles

**Musician-** A musician is someone who performs music through the playing of an instrument or singing.

**Composer/song writer-** A Composer is someone who writes music.

**Record Producer-** A Record Producer (or Music Producer) has a very broad role in overseeing and managing the recording

**Conductor-** A Conductor directs a musical performance. They are also responsible for rehearsing the band and understanding what all the performers are supposed to be playing

**Live sound technician-** A Live Sound Technician controls the sound at live events such as theatre performances and music concerts

**Roadie-** The road crew (roadies) are the technicians support personnel who travel with a band on tour and handle every part of the concert productions

**Talent Manger-** Is an individual who guides the professional career of artists in the music industry.

**Venue manager-** The venue manager must ensure the smooth running of their venue and make sure that the venue is a profitable business

**Studio manager-** A Studio Manager makes sure that the studio is organised, in terms of bookings, equipment and administration.

**Promoter-** A Promoter is typically hired as an independent contractor by music venues, earning an agreed-to fee or royalties.

**Marketer-** A Music marketer is someone that oversees raising awareness of an artist and creating a brand that can be easily recognisable to the public

**Artist & Repertoire (A&R)-** The division of a record label or music publishing company that is responsible for talent scouting

**Sound Engineer-** A Sound Engineer is required to assemble, operate and maintain the technical equipment.

**Session musician-** A session musician is a musician that is called in to play on recordings or in bands at short notice

**Mastering Engineer-** A mastering engineer is a person skilled in the practice of taking audio that has been previously mixed and preparing it for use in distribution.

**Retailer-** A Retailer is someone who works in a business that sells music to consumers.

## Types of Venue

**A large venue-** Can encompass a wide variety of different types of venues. For music events this can mean arenas, stadiums, large outdoor festivals and large west end theatres.



The O2 (London)

Advantages	Disadvantages
Excellent sound and technical facilities	Larger hire costs
Larger publicity and promotion available	Certain level of fame to see tickets/ Make profit
More seats/ More money	Less intimate performance

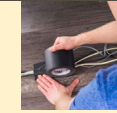
**A small venue-** When you are starting out as a musician you will be playing at venues of this size. These can be venues such as pubs and bars, school stages, small theatres or community centres



Moth club (Dalston)

Advantages	Disadvantages
More accessible to performers (Transport)	Poor sound quality
Caters more to the community	Limited audience due to venue size
Cheaper hire/ can be free	Less opportunity to publicise or promote event

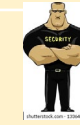
## Health and Safety



Equipment including cables must be taped down so that people do not trip over.



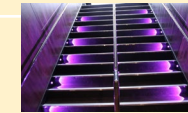
Fire Exits must be identified in case of an emergency. Number of exits = Ratio to audience numbers.



Security- Bouncers must be employed to guard doors, turn away unsuitable customers.



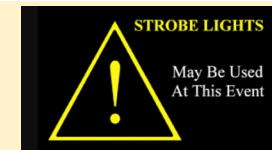
Access to facilities- water and toilets must be provided



Lighting- If there are steps or obstacles they must be clearly lit to prevent accidents.



No smoking- signs need to be placed around the venue.



Strobe lighting- If used in a performance, it must be identified. There is a law as to how many flashes per second is allowed

## Employee safety

It is against the law to smoke in public area - an area can be provided but it is not necessary

In venues where the noise level is louder than a specific number of db, ear protection needs to be provided



Separate for men and women  
Hot and cold running water  
Clean facilities  
Correct number for employees

Free from contamination, public water supply, cups or water fountain provided

Subtle seating area for breaks that is clean and free from contamination

# BTEC Music Knowledge Organiser: Unit 1 cont.

## Organisations

### Recording companies/ Labels

A record label manages such brands and trademarks, coordinates the production, manufacture, distribution, marketing, promotion, and enforcement of copyright for sound recordings and music videos.

### Major Labels

There have been several major record labels over the years but, as of 2012, there are three. These are Universal Music Group, Sony Music Entertainment and Warner Music Group.



### Sub Labels

The big three record labels own and manage many other labels that are called "sub labels". These are also big companies.

*Island Records is a sub label owned by Universal Music Group. On their record label they currently have artists such as The Vamps, Demi Lovato, Shawn Mendes, Florence and the Machine and Ariana Grande*

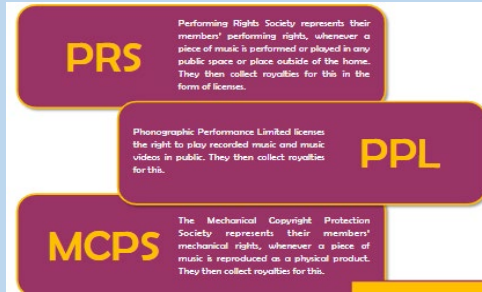
### Independent Labels

An independent record label or indie record label is a record label that operates without the funding of major record labels. Many bands and musical acts begin their careers on independent labels.

## Agencies, Unions and Trade bodies

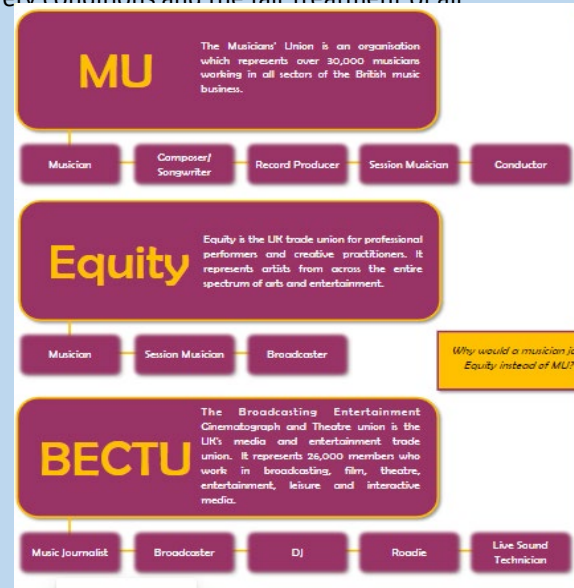
### Agencies

An agency is an organisation that provides a particular service on behalf of a business or an artist.



### Unions

A Union is an independent organisation that represents their members and stands up for rights of their members. This can be in legal situations, disputes over pay and contract, work place safety conditions and the fair treatment of all



## Music Publishing

### Major publishing companies

They look after the song registration, licensing, royalty collection and creative matters.

**Positive-** They have more power in the music industry.

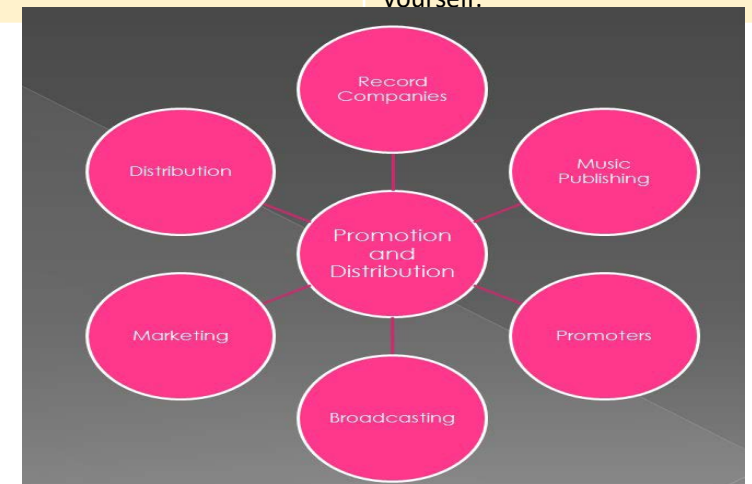
**Negative-** You have to pay them for the privilege.

### Self publishing

the artist/band is in control of the whole publishing process themselves. This includes design (cover/interior), formats, price, distribution, marketing & PR.

**Positives-** You don't have to share profits with a publisher.

**Negative-** There will be a lot of administrative tasks to complete yourself.



# BTEC Music Knowledge Organiser: Unit 2

## Unit 2 information

This unit will enable you to manage the planning, delivery and promotion of a live concert. The success of your music product will rely heavily on the planning and development process. It is important that different types of audience are understood and successful promotion is able to effectively engage these audiences. Your research should introduce you to elements of industry practice. You will work in a defined role to apply the specialist skills, knowledge and understanding required for the aspect of the work for which you are responsible. Whichever role you take, you must demonstrate appropriate planning skills for the creation of your product.

Your planning will lead to the final delivery of your product and its presentation to others. You will be required to work with others as well as achieving your personal goals, ensuring the product reflects your work and the qualities you show. The music industry requires teamwork at all levels of operation and you must support others to achieve to their full potential.

Your work will also include the promotion of the music product, reflecting the fact that the industry does not depend purely on what happens on stage, but also on what happens in the market place, in retail and in audience generation and engagement.

## Requirements of Unit

### Learning Aim A

#### Plan, develop and deliver a music product

- Rough outline of ideas (notes/Diagrams)
- Notes from meetings
- Schedules/Timetables
- Lists of required resources and equipment
- Set lists
- Annotated sheet music
- Equipment diagrams/ Floor plans
- Room/resource booking sheets
- Notes from rehearsals
- Draft compositions or arrangements
- Video recording of the live event

### Learning Aim B

#### Promote a music product

Promotional press package

### Learning Aim C

#### Review the management of a music product

Written evaluation report



## Skills needed for this unit

### Activity one- Responding to a brief

#### What are the creative constraints

- What resources are available?
- Will your own ideas be effective within the timeframe?
- How can you make your concert stand out from others?
- How can you develop your own skills?
- How can you build on your own strengths?

## Skills needed for this unit

### Activity two-Applying musical skills

#### Organisational skills

- Identify priorities- What will you do and when?
- Set targets- What do you need to do each lesson? How will you achieve this?
- Use of technology- Do you need to use Sibelius?

#### Preparing for the project

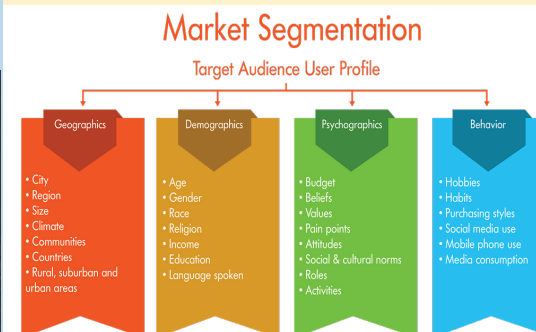
- Health and safety- Correct and safe use of musical equipment , manual handling.
- Checking resources and facilities- What instruments are available? Do you need sheet music and/or lyrics?
- Plan for alternatives- have a back-up plan in case things go wrong.

#### Consider the constraints

- Ensure you are working within the aims of the brief- keep in mind your target audience, the finished product and the deadline.
- Use suitable materials and techniques.
- Address any quality issues.

## Target Audience

This is a group of people identified as likely customers. People in the target audience share similarities such as age or location. This makes it much easier to target your product.

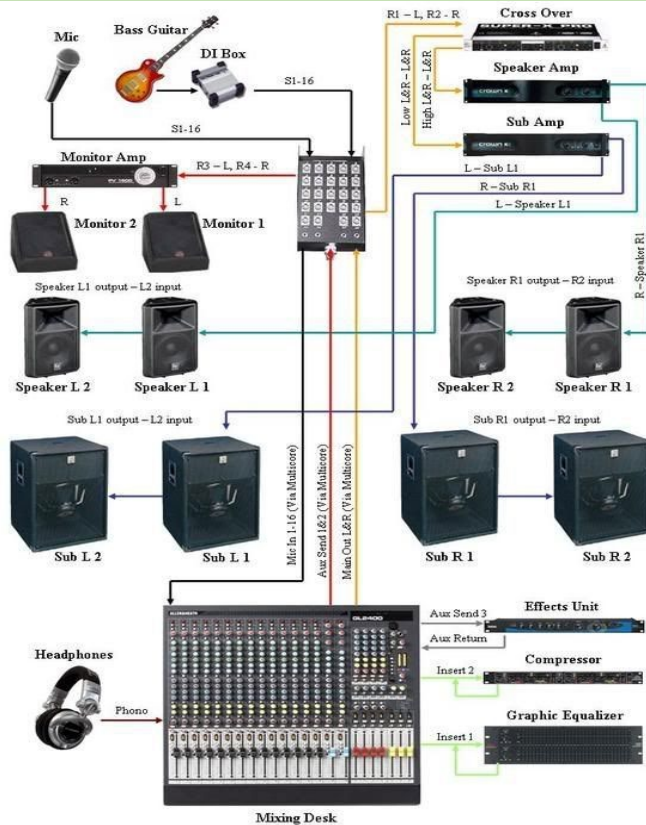


# BTEC Music Knowledge Organiser: Unit 2 cont.

## Requirements

You will be split into different groups to focus on a specific job role throughout this unit:

- Staging
- Technical
- Performance
- Promotion



Staging	Technical	Performance	Promotion
Layout of seating	Operation of PA system <ul style="list-style-type: none"> <li>Wiring</li> <li>Lay out</li> <li>Mixing Desks</li> <li>Microphones</li> </ul>	Auditions	Press Package <ul style="list-style-type: none"> <li>Poster</li> <li>Ticket</li> <li>Magazine advert</li> <li>Social networking</li> <li>Press release</li> <li>TV Advert</li> </ul>
Layout of performance space	Understanding of Technical equipment <ul style="list-style-type: none"> <li>Microphones</li> <li>Speakers</li> <li>Mixing Desk</li> <li>Wires</li> <li>Amps</li> <li>Electric instruments</li> </ul>	Mentoring	Merchandise
Decorations	Risk assessment of technical equipment	Set list	
Lighting Design	Technical Rehearsals	Script for presenters	
Risk assessment of performance space		Liase with performers about equipment needed and requirements for the night.	
Order form for equipment needed			

# BTEC Music Knowledge Organiser: Unit 4

<p>Practitioner info Write here</p>	<p>Practitioner techniques Write here</p>	<p><b>Key subject terminology</b></p>	<p><b>Definitions</b></p>
<p>Pic linked to practitioner</p>		<p><i>Quote / Explanation of text</i></p>	





# BTEC Music Knowledge Organiser: Unit 5

<p>Practitioner info Write here</p>	<p>Practitioner techniques Write here</p>	<p><b>Key subject terminology</b></p>	<p><b>Definitions</b></p>
<p>Pic linked to practitioner</p>		<p><i>Quote / Explanation of text</i></p>	

# BTEC Music Knowledge Organiser: Unit 5 cont.

<b>Practitioner info</b> Write here	<b>Practitioner techniques</b> Write here	<b>Key subject terminology</b>	<b>Definitions</b>
<b>Pic linked to practitioner</b>			
		<i>Quote / Explanation of text</i>	

# KS5 PA Knowledge Organiser: Unit 1

## Unit 1 info

Understanding the contextual factors that have influenced and informed the work of performing arts practitioners has an important role in developing your own professional practice and understanding of features, such as response to a theme, performance styles, genre and purpose. A personal evaluation of the work is important; judgements need to be based on effective research and secure critical analysis.

In this unit, you will develop skills that allow you to investigate the work of influential performing arts practitioners. You will identify the contextual factors that influence their work and critically analyse key information, such as creative intentions, performance, production and repertoire in order to develop and communicate independent judgements. To complete the assessment tasks within this unit, you will need to draw on your learning from across your programme. This unit will give you skills in research, critical analysis and extended writing that will support your progress to higher education. As a performing arts practitioner you will need to have a good understanding of the work of influential practitioners to inform your own work and professional practice.

## Requirements

- AO1** Demonstrate knowledge and understanding of contextual factors that influence work of performing arts practitioners
- AO2** Apply knowledge and understanding of how contextual factors influence the creative intentions and themes of performing arts practitioners
- AO3** Apply critical analysis skills to develop and demonstrate understanding of performance, production and repertoire
- AO4** Be able to apply an effective investigation process to inform the understanding of the work of performing arts practitioners, communicating independent judgements.

## Key subject terminology

## Definitions

Contextual influences

Circumstances or facts that influence practitioners' work, such as culture and music.

Creative intentions

Use of original ideas and purpose during the creative development process.

Critical analysis

Investigation, judgement and evaluation of practitioners' work.

Practitioners

A recognised individual actively engaged in performance practice.

Investigation

Formal research: primary/secondary through practical exploration.

Theme

The topic or subject that influences a piece of work.

## TYPES OF RESEARCH

### PRIMARY

(field research) involves gathering new data that has not been collected before.

1. Surveys- This could be questions asked to your client or to a range of users from a similar background
2. Data- from your survey can be quantified and put into charts or tables and analysed
3. Interviews- Speaking to your client/ target market and really get into an in-depth discussion about the subject!
4. Focus groups- A group of people from varying backgrounds give their opinions on a subject or product.
5. Anthropometric Data- Measure your client yourself!
6. Product/ Packaging Analysis- Go into the shop/ buy/ photograph and analyse products or packaging rather than doing a random google search.
7. Observations- Observe your client and their every day life. What is it like? Follow them around! (With their permission of course, no hiding in bushes...)
8. Situational observations- Put yourself in your clients position ( are they blind, have arthritis etc:?) and try to complete tasks- keep a diary of this.

### SECONDARY

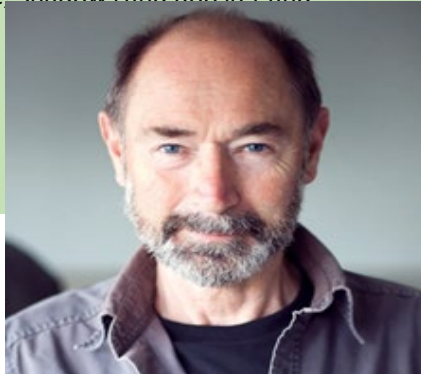
(desk research) involves gathering existing data that has already been produced.

1. Internet research- using google, yahoo, shopping websites, Amazon etc and see what reviews people have left products/ look at publications and other online resources.
2. Books (in the library maybe) Yes before the internet you had to go to the library to look up things! This is still an excellent and varied way to research!
3. Newspaper/ Magazines- Steal your dads newspaper or your mum's vogue and see if there are any reports or articles that may be of use to your project! Summarise this in your coursework.
4. Anthropometric Data- Find out average sizes of your target market based on internet research. You can also look up dress sizes from shop websites.
5. Government statistics and information from government agencies.
6. Podcasts/ Radio/ Tv programmes- Maybe it's time to watch that boring documentary?! Maybe download a podcast or tune in to Radio 4 (and before you ask, no there is no music on Radio 4).
7. Social Media- You are already on your phone so why not use it? Download Pinterest and start a research board! Look up relevant hash tags on Instagram etc.

# KS5 PA Knowledge Organiser: Unit 1 cont.

## Practitioner info

- Christopher Bruce was born in 1945 in Leicester. He is a British Director and choreographer.
- He was the artistic director at Rambert Dance company until 2002.
- Christopher Bruce was influenced by the blending of classical Ballet and Graham Technique.
- Bruce's choreography reflects a range of styles; Ballet, contemporary, Folk and popular dance.
- Bruce deals with themes such as Human condition, social or political issues and shows them through emotive, dramatic and theatrical elements.
- Bruce usually added music after his choreography was near completion, this was because he believed that dance should be independent to the music.
- He often used popular music from artists such as Bob Dylan and The Rolling Stones.
- His works include; Cruel Garden, Ghost dances, Moonshine, Shadows and Rooster and Swansong.



## Influences

- Walter Gore:
- Norman Morrice:
- Glen Tetley:
- Anna Sokolow:
- Marie Rambert:

### Strong connection with design and the aural setting

Marie Rambert influenced his belief that dance should be independent of music. For many of his early works the electronic score was added when the choreography was almost complete. Bruce gained confidence in using existing music and commissioning original works from Philip Chambon. Since the early 1980s Bruce has also choreographed to popular songs e.g. Rolling Stones for Rooster (1991). Bruce has collaborated closely with designers. On occasion, Bruce has taken the responsibility for the visual aspects of his productions notably Swansong.

Swansong (1987) was specially commissioned by Christopher Bruce for Swansong and was composed by Philip Chambon. The music composed is played by various instruments and is modified using a computer/synthesizer. The electro-acoustic accompaniment includes digitally sampled sounds, vocals, a reed pipe and popular dance rhythms. Unaccompanied interludes (silence) enable us to hear the tapping of feet, as the dancers perform. The silence means that the audience can hear dancers' movements and breath, the chair and allows the dancer to improvise and feel the mood of the dance freely.

## Key subject terminology

## Definitions

Contemporary

Contemporary dance is a style of expressive dance that combines elements of several dance genres including modern, jazz, lyrical and classical ballet. Contemporary dancers strive to connect the mind and the body through fluid dance movements"

Graham technique

Graham technique is a modern dance movement style and pedagogy created by American dancer and choreographer Martha Graham.

Episodic structure

A series of sections presented by the choreographer. The sections can be self-contained but when put together will illuminate the overarching theme of the choreographed work.

Stimuli

The starting point or incentive for creative movement.

Torso contractions

The forward curving of the spine, starting from the pelvic zone.

"I don't make dances to make a statement"

# KS5 PA Knowledge Organiser: Unit 2

<p><b>Practitioner info</b> Write here</p>	<p><b>Practitioner techniques</b> Write here</p>	<p><b>Key subject terminology</b></p>	<p><b>Definitions</b></p>
<p>Pic linked to practitioner</p>		<p><i>Quote / Explanation of text</i></p>	

# KS5 PA Knowledge Organiser: Unit 2 cont.

<p><b>Practitioner info</b> Write here</p>	<p><b>Practitioner techniques</b> Write here</p>	<p><b>Key subject terminology</b></p>	<p><b>Definitions</b></p>
<p>Pic linked to practitioner</p>		<p><i>Quote / Explanation of text</i></p>	

# KS5 PA Knowledge Organiser: Unit 3

<p>Practitioner info Write here</p>	<p>Practitioner techniques Write here</p>	<p><b>Key subject terminology</b></p>	<p><b>Definitions</b></p>
<p>Pic linked to practitioner</p>		<p><i>Quote / Explanation of text</i></p>	



# KS5 PA Knowledge Organiser: Unit 3 cont.

<p>Practitioner info Write here</p>	<p>Practitioner techniques Write here</p>	<p><b>Key subject terminology</b></p>	<p><b>Definitions</b></p>
<p>Pic linked to practitioner</p>		<p><i>Quote / Explanation of text</i></p>	

# KS5 PA Knowledge Organiser: Optional 1

<p><b>Practitioner info</b> Write here</p>	<p><b>Practitioner techniques</b> Write here</p>	<p><b>Key subject terminology</b></p>	<p><b>Definitions</b></p>
<p>Pic linked to practitioner</p>		<p><i>Quote / Explanation of text</i></p>	

# KS5 PA Knowledge Organiser: Optional 2

<p><b>Practitioner info</b> Write here</p>	<p><b>Practitioner techniques</b> Write here</p>	<p><b>Key subject terminology</b></p>	<p><b>Definitions</b></p>
<p>Pic linked to practitioner</p>		<p><i>Quote / Explanation of text</i></p>	

# KS5 PA Knowledge Organiser: Dancing

<p><b>Practitioner info</b> Write here</p>	<p><b>Practitioner techniques</b> Write here</p>	<p><b>Key subject terminology</b></p>	<p><b>Definitions</b></p>
<p>Pic linked to practitioner</p>		<p><i>Quote / Explanation of text</i></p>	

# KS5 PA Knowledge Organiser: Singing

<p><b>Practitioner info</b> Write here</p>	<p><b>Practitioner techniques</b> Write here</p>	<p><b>Key subject terminology</b></p>	<p><b>Definitions</b></p>
<p>Pic linked to practitioner</p>		<p><i>Quote / Explanation of text</i></p>	

# KS5 PA Knowledge Organiser: Acting

<p><b>Practitioner info</b> Write here</p>	<p><b>Practitioner techniques</b> Write here</p>	<p><b>Key subject terminology</b></p>	<p><b>Definitions</b></p>
<p>Pic linked to practitioner</p>		<p><i>Quote / Explanation of text</i></p>	

# KS5 PA Knowledge Organiser: Musical Theatre

<b>Practitioner info</b> Write here	<b>Practitioner techniques</b> Write here	<b>Key subject terminology</b>	<b>Definitions</b>
<b>Pic linked to practitioner</b>		<i>Quote / Explanation of text</i>	