



Key information about the topic

This half term you will focus on Practitioners of both dance and drama. You will take part in workshops and deliver your own short lessons to your peers based on your set practitioner in order to become 'experts' on specific important people in the Arts industry. This will link with the coursework that you will be starting this year and developing throughout Year 10 and Year 11. Your exam in Year 11 will need you to reference practitioners that you have studied. You will need to know about their techniques, how to use them in practice and how to write about and analyse them.

Drama

You will be looking at drama practitioners such as – Brecht, Stanislavski and Artaud. You will be looking at how they influenced modern drama and how their techniques are used in theatre. You will look at professional repertoire in order to explore these techniques and to see how they are used in professional performance. You will need to write about your exploration. You should ensure that you are 'ready to learn' in all drama lessons and attend with all the necessary equipment for the lesson.

Dance

You will be looking at practitioners such as – Fosse, Michaels, Robins and others. You will focus on techniques and styles used by these set practitioners and experiment with their choreography. You will look at professional repertoire and analyse this, both verbally in class and in written formats. You will need to ensure that you are always aware of safe working practice for dance and attend lessons wearing dance appropriate clothing and footwear.

Thinking Questions

- Do I know what the teacher wants me to do?
- Do I know how to get the best marks possible?
- How do I find more information?
- Have I communicated everything I wanted to?
- Does everyone know what I mean?
- Have I included as many key terms in my writing as possible?
- Can I do more research on my own?
- How can I extend my work?

Evidence required

You will need to create a lesson, make notes, take videos, complete homeworks, write essay answers.

Key words

Analyse / compare / contrast / demonstrate / evaluate / research / effective / benefit / impact / adequate / acceptable / inferior / substandard / deficient / open / closed / naturalistic / non-naturalistic / energetic / refined / physicality / levels / tempo / mood / atmosphere / facial expressions / practitioner / genre / style / characterisation / chorus / dynamic / exploration / technique / intensity / tempo / purpose / motif / unison / canon / movement memory / precision / isolation / mirroring / phrase / gesture / rhythm / speed / direction / travelling / theme / timing / instrumental / level / direction / stillness / elevation

Notes from the Mark Scheme

You are being marked on your ability to - Examine professional practitioners' performance work / Select and develop skills and techniques / Apply skills and techniques in a workshop performances.

To reach the highest grades you need to - effectively and consistently apply appropriate skills and techniques for the style or genre of work / analyse performance work through assessing how roles, responsibilities and skills of practitioners contribute to the creative intentions and purpose of the piece

Knowledge Organiser - Performing Arts- Stanislavski - Naturalism

He formed the Moscow Art Theatre and is most commonly known for his 'system'. The 'System' was Stanislavski's acting method, born out of a quest for realism in acting. A set of rules and exercises created a foundation for actors to work from. The principle objective of his system was to aid the actor in creating an illusion of actuality on stage and in convincing the audience that he was portraying a real person, convincing his audience that his feelings and thoughts were exactly those of the character he embodied.

Konstantin Stanislavski

Russian
1863-1939



He taught that an actor must prepare his role in great detail, with a large amount of attention to the psychology, the motivation and the lifestyle of the character. Stanislavski does not teach you how to act, he teaches you how to work with yourself, how to organise your own creativeness and use your inner body to create the external show, it gives him a purpose.

Elements of the System

Given Circumstances - The given circumstances are the information the playwright tells you. Location, time period, characters etc. Notes and stage directions may not tell you everything you need to build a character but they are the starting point.

Emotional Memory - Emotional memory is when the actor finds a real past experience where they felt a similar emotion to that demanded by the role they are playing. They then 'borrow' those feelings to bring the role to life.

Method of Physical Actions - Imagine a simple activity like cleaning your teeth and then imagine a husband cleaning his teeth whilst deliberating on how to tell his wife about his mistress. This is a simple illustration of how a physical action can release the necessary emotions.

Subtext - The script of a play could be called the text. The subtext is the actual meaning and motivation behind the lines that are spoken and the actions taken. It is not spoken but interpreted by the actor through posture, gesture, facial expressions and body language.


Magic If - Stanislavski said that the actor should answer the question, 'What would I do if I was in this situation?' Also known as the 'magic if', this technique means that the actor puts themselves into the character's situation. This then stimulates the motivation to enable the actor to play the role.

Objective & Super-Objective - An objective is the reason for our actions. What are we trying to achieve? The super-objective is an over-reaching objective, probably linked to the overall outcome in the play. We use the word super-objective to characterise the essential idea, the core, which provided the impetus for the writing of the play. A character's objectives are likely to be stages in the journey towards the super-objective. If that journey is perceived as a clear path to the super objective, then you have your through line.

Tempo and Rhythm - Stanislavski felt that an inner and an outer tempo and rhythm were vital if you were to enact movements truthfully and link them to the expression of emotions and feelings. He linked tempo to the speed of an action or feeling and the rhythm to the intensity or depth of the experience.

Stanislavski System is an intense character development process that strives to make a performance 'real' and not artificial.

Knowledge Organiser – Drama – Brecht and Political Theatre

Overview of topic: students will develop their knowledge and understanding of Brecht and political theatre.	
Key content/ ideas/ concepts	Keywords/ Glossary
<p style="text-align: center;"><u>WHO WAS BRECHT?</u></p> <ul style="list-style-type: none"> ➤ Bertolt Brecht was born in Germany in 1898 and died aged 58 in 1956. He was a poet, playwright and theatre director. His influence is still present in much of theatre and many would argue that Brecht changed the face of modern theatre. ➤ Brecht made his theatre highly political. He wanted his theatre to spark an interest in his audiences' perception of the world. He did not want his audiences to sit passively and get lost in a show's story, but to make them think and question the world they live in. He encouraged them to be critical of society. His work was often mischievous, provocative and ironic. ➤ Brecht did not want the audience to have any emotional attachment to his characters, so he did various things to break it. Here are some of the techniques he used. <p style="text-align: center;"><u>SOME OF BRECHT'S TECHNIQUES</u></p> <p>Breaking the fourth wall- This is where the imaginary wall between the audience and actors on stage is broken. Rather than allowing the audience to sit passively and get lost in the show, the actors will sometimes directly address the audience with a speech, comment or a question.</p> <p>Narration- Narration is used to remind the audience that they are watching a story. Sometimes the narrator will tell the audience what is about to happen in the story, before it happens, because if the audience knows the outcome then they may not get as emotionally involved.</p> <p>Minimal set, costumes, props and lighting- Brecht believes the stage should be brightly lit at all times. That sets should not be realistic, just suggestive. And that actors should use minimal props, often only one per character. Also props can be used in several different ways, for example a suitcase may become a desk.</p> <p>Using placards- A placard, or projection screen can be used to give the audience some extra factual information, for example it might say how many people have died in a particular war. Placards can also be used to introduce characters in generic ways, e.g. 'mum,' or 'dad.' Placards are also used to introduce a new scene, or to tell the audience when one has finished.</p> <p>Freeze frames/tableaux- The actors may go into a freeze frame, so as to break the action. Sometimes it's done so that the audience can stop and think critically for moment. And sometimes it's done so that the narrator can speak, or so that an actor can come out of character and perhaps break the fourth wall.</p>	<p>Verfremdungseffekt, or the 'estrangement effect,' was used to distance the audience from the play and is sometimes called the alienation effect.</p>  <p style="text-align: center;"><u>Wider reading</u></p> <p>Wikipedia page has a wealth of information about the social/ political context of Brecht's life and why he created this form of theatre.</p> <p>https://en.wikipedia.org/wiki/Bertolt_Brecht</p>



Matthew Bourne

Similarities and Differences

Anne De Keersmaker



Bob Fosse



- Had a choreographer (Ita Muritz) . Liked all dancers to be involved in choreography

icon used

- Allowed the dancers to explore choreography

- Choreographed herself

- Gave the dancers limited input

- Had his own style and technique (clearly identifiable style). He directed and choreographed, liked to be his own boss

- Gave the dancers limited input. He was a perfectionist

- Rhythmic Choreographer

- Rhythmic Choreographer

- Wanted the dancers to connect with the character (asked them to do research in war museums)

- Wanted the dancers to connect with the character (listened to the music carefully)

- Wanted the dancers to connect with the character (Expect them to research the character)

- Large cast - rotational had to learn more than one role (all ages, male and female)

- Small cast to work with (all female)

- large cast (all ages male and female)

Rehearsal with the set is crucial

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Total perfectionist. Limited breaks

Uses more structural camera angles, one dimensional

Likes to see moves from a variety of angles- changes all the time

Narrative

Abstract

Narrative

Influenced by the music Prokofiev

Influenced by Faze 1983. Minimalistic and abstract movements

Influenced by Fred Astaire, childhood growing up in Chicago

Costume Designers

Lex Brotherson - had to research all characters, draw the look then check with Bourne, lots of characterisation

Dries Van Note - look closely with Anne Completed set - all in same clothing. Minimal to fit the theme

Patricia Zipperer - Fosse heavily influenced her Black, fishnets....

All costume designers work closely with set and lighting to ensure the theme is portrayed

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All costume designers work closely with set and lighting to ensure the theme is portrayed



Key information about the topic

This half term you will focus on Design and Technical elements linked to your set pieces of repertoire. This means that we will be looking in depth at staging types, lighting, sound, set design, costume and hair and makeup. You will take part in lessons and workshops to develop core knowledge, ensure that your notes and the methods of analysis and evaluation are updated. This will help you to use this knowledge in your first piece of coursework in January.

Staging types

You will look at the 8 different staging types and how their use will affect the design and use of a space.

Lighting

You will look at a range of different lantern types, how they are rigged, focused, programmed and plotted, and the effect they have on a performance.

Sound

You will look at how to set up, and effectively use sound equipment within a performance as well as how to develop atmosphere using sound.

Set

You will look at how to dress a set space, complete a 'get in' and 'strike' as well as safe practice with building and designing set.

Costumes

You will look at how different costumes effect a character and their representation. We will look at creating our own costumes and their effect.

Hair and Make Up

You will look at how different hair and make-up effect a character and their representation. We will look at creating our own designs.

Thinking Questions

- Do I know what the teacher wants me to do?
- Do I know how to get the best marks possible?
- How do I find more information?
- Have I communicated everything I wanted to?
- Does everyone know what I mean?
- Have I included as many key terms in my writing as possible?
- Can I do more research on my own?
- How can I extend my work?

Evidence required

You will need to create a lesson, make notes, take pictures, complete homework, write a mock exam response.

Key words

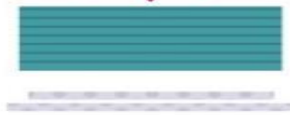
Research / Interpret / Collaborate / communicate / non-verbal / media / diagrams / model boxes / effective / Gobo / gel / Fresnel / spotlight / par can / Flood / In the Round / Proscenium arch / thrust / traverse / reverberation / pitch / volume / interference / tone / pan / speaker / quality / audience / position / blocking / levels / fabric / colours / palette / texture / impression / promenade / Scenery / paint / flat / brace / cyclorama / scale / style / genre / actors / use / site specific / arena

Notes from the Mark Scheme

You are being marked on your ability to - Select and develop skills and techniques / Apply skills and techniques in a workshops
To reach the highest grades you need to - effectively and consistently apply appropriate skills and techniques for the style or genre of work / initiate imaginative and appropriate activity / contribute valid ideas to discussions and practical exploration activities.

Types of Staging

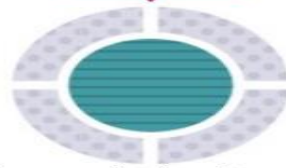
End-on



End-on

- Proscenium arch, without the decorative arch!
- Audience sit on one side, performers perform on the other.
- Everything is directed in the same direction – simple blocking.

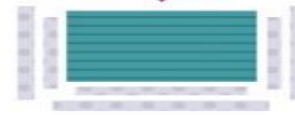
In the round



Theatre in the Round

- Audience on all sides
- Walkways to enter/exit.
- Intimate and immersive.
- Performers must move and change positions frequently.
- Set can obstruct sightlines.

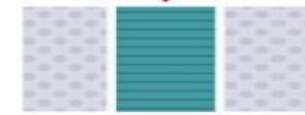
Thrust



Thrust

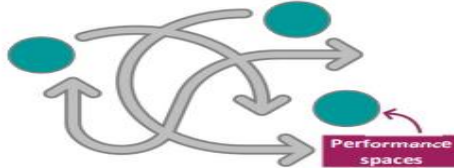
- Stage extends into the audience area.
- Seating on three sides.
- Back wall can be used for hanging backdrops and scenery.
- Blocking is easier.

Traverse



Traverse

- Long, narrow stage with audience on either side.
- Audience can see each other.
- Scenery can obstruct sightlines.
- Backdrops cannot be used.



Promenade

- The audience follow the performers around the space.
 - Often site-specific in interesting and unusual locations.
 - Blocking is challenging.
- Audience and performance can be unpredictable.

Proscenium arch



Proscenium Arch

- Describes the frame separating performers & audience.
- Fourth wall & naturalism.
- Often raked seating and drapes/tabs to hide wings.
- Blocking is easy.
- Not as immersive.



Site-specific

- Performance staged at a unique location which isn't a traditional theatre.
- The location is usually linked to the performance contextually.
- Can be difficult logistically.
- Can be effective and immersive if thought through.



Black Box

- A simple studio space, commonly painted black.
- Staging is flexible here.
- More contemporary style of theatre.
- Lighting can be innovative.
- Absence of colour gives audience sense of "anyplace".

Aspects of Costume

Accessories

E.g. A bag, handkerchief, watch, necklace...



Any accessories carried are known as *personal props*

Make-up

Naturalistic? Over the top?

Use it to show:

- Wounds
- Scars
- Illness
- Age
- Glamour
- Culture



Masks

Designers should consider...

- Whether to use full or half mask
- Will it affect speech or vision of performer?
- Expression on the mask
- Impact



Hair

Think of whether you would use...

- Wigs
- Particular style
- Hair colours
- Facial hair



Remember! Choices you make in any of these areas can be symbolic and tell us information about the characters/setting/time/circumstances.

Colour Symbolism

The colours you use suggest things about the character...

Green Nature, growth, innocence, jealousy...	Yellow Light, joy, energy, youth, warmth, caution...
White Purity, innocence, goodness, faith...	Red Danger, blood, passion, love, fear...
Blue Opportunity, depth, strength, cold, truth, water...	Grey Boring, plain, oppressed, routine, practical...
Pink Love, compassion, femininity, childish...	Brown Earth, nature, comfort, stability...
Black High status, night, evil, mystery, death...	Purple Royalty, high status, power, luxury, magic...

Materials



Metal

Can look effective
Used for accessories
Noisy & heavy
Gets hot
Reflects lights



Lace

Great for enhancing costume (decoration)
Fine detail can't be seen from afar



PVC/Plastic

Lightweight alternative to leather
No excessive noise
Not breathable



Cotton

Easy to dye/alter
Cheap to replace
Rips easily
Takes long to dry



Velvet

Luxurious look
Can be expensive



Leather

Authentic look for specific eras and genres
Difficult to alter
Gets hot under lights



Silk

Soft and comfortable
Looks luxurious
Expensive to clean and maintain



Brocade

Embroidery looks luxurious
Suggests wealth
Can be heavy
Fine detail can't be seen from afar

Context – An Inspector Calls

1910-1912 is known as the *Titanic era*.
End of the Edwardian era, but before the devastation of WWI.

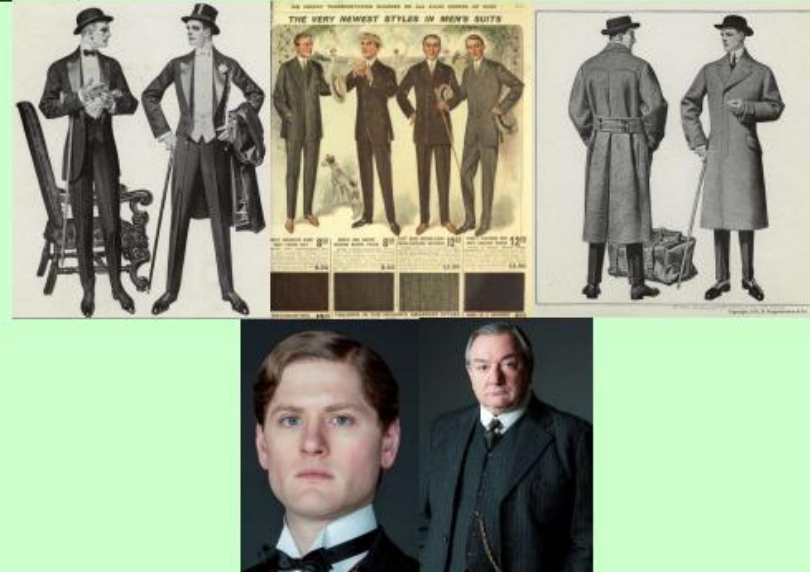
Women's fashion

- Evening dresses made of fine silk, open necklines, short sleeves.
- Popular materials of the time: Silk, lace, brocade, chiffon.
- Thin materials were layered to add a rich effect without bulk.
- Corsets and structured undergarments (bodices) were still popular.
- Dresses were long and columnar (straight)
- Hair was piled on top of head in an updo.
- Wide-brimmed hats were fashionable.



Men's fashion

- Men would wear suits during the day.
- Formal tailcoats for evening.
- In 1912, there was a brief fashion of purple suits.
- Double breasted suits on men who were slender, larger men encouraged to go for striped suits.
- Trench coats and duster coats used for outerwear (Inspector G...)
- Pocket watches fashionable.
- Gentlemen always wore gloves.
- Formal eveningwear consisted of black tailcoat jacket, matching trousers, white waistcoat, black silk top hat, black shoes and white bow tie.
- Hair usually short and slicked back. Facial hair such as moustaches fashionable.



As a designer, you get to make a choice. You can decide to use designs which are true to the period or move away from this. As always, you must have your reasons!

Types of Light



Profile Spotlight

- Hard Edge effect
- Used to light specific characters or elements on stage
- Can be static or moved by a person or computer ('follow spot')
- Can be fitted with coloured filters



Fresnel

- Soft edged light
- Diffusing lens (look for the rings on the glass)
- Can be combined with others to create a good overall light
- Can be fitted with coloured filters



Floodlight

- Wide-angled light (covers a wide area)
- Little control over the spread of the light (risk of spill)
- Good for a general wash
- Can be fitted with coloured filters

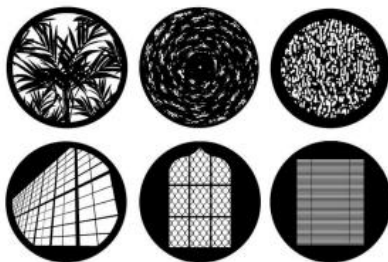


Strobe

- Flashing light, used for special effects
- Old movie effect
- Makes actors' movements appear jerky

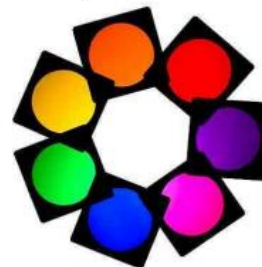
Lighting Accessories

Gobo



A small stencilled circular disk used to create projected image or pattern.

Gels/Colour filter



Coloured filters which change the colour of the light output.

Barn doors











Metal flaps that can open and close to change the shape of the light output. Fixed to the front of **fresnel**.

Cyclorama



A fabric hung from a batten at the back of the stage, on which light can be cast to create effects.

Props		Stage Furniture
<p>Props</p> <p>Anything used by actors onstage.</p> <p> The telephone which multiple characters use.</p> <p>The dinnerware and glassware which is used at the start. </p> <p> The bottle of port Edna brings in and pours out.</p>	<p>Personal props</p> <p>Props which are kept by an actor in their costume/on their person and used.</p> <p> The picture of Eva</p> <p>The ring worn by Sheila </p> <p> A glass of port always held by Eric</p>	<p>Elements of the production that can be used/moved but cannot be defined as personal props. E.g. chair, table, block.</p> <p>This can also be written about to support set design.</p> <p> The “good solid furniture of the period”</p> <p> The fireplace.</p>
<p>These are clearly suggested in the script. <u>HOWEVER</u> As a director/designer you CAN add in props/stage furniture which you want to elaborate your ideas</p> <p>Think:</p> <p>What is necessary on the stage? Can it be symbolic or representative? Could a prop/piece of furniture be multi-use? Will you keep it minimal or detailed? Will you stick to Priestley’s vision and elaborate, or twist it completely? WHY?</p>		



Key information about the topic

This half term will focus on Component 1 which is 30% of the overall BTEC course and is a key piece of coursework. In this coursework piece you will be analysing a piece of professional repertoire from a set style and discipline. You will need to practically explore this, research it, watch it and write about your personal response to and findings from this text. You will be marked on the task below as part of this coursework.

Component 1

Research journal

You must first explore existing performance repertoire to develop your own understanding of what it is, who it is for, who made it and how it was made.

You will participate in research activities and discussions that explore a range of professional productions/repertoire in your selected discipline.

You should store your findings in a research journal.

Your research journal should include consideration of the following:

- How the chosen performance has been created by different practitioners, through different performance styles.
- How the practitioners (both performers and non-performers) contributed to the shaping of the work through their fulfilment of their roles and responsibilities.
- How the roles and responsibilities in this work differs due to the performance style of the piece.

Your research journal can include extracts from live performance, recorded discussions, images of professional practitioners, etc. It should have a clear layout and use subject-specific language accurately.

Thinking Questions

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- Do I know how to get the best marks possible?
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- Does everyone know what I mean?
- Have I included as many key terms in my writing as possible?
- Can I do more research on my own?
- How can I extend my work?

Evidence required

You will need to watch performances, make notes, take videos, complete homeworks, write essay answers.

Key words

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Notes from the Mark Scheme

You are being marked on your ability to - Examine professional practitioners' performance work

To reach the highest grades you need to - Analyse performance work through assessing how roles, responsibilities and skills of practitioners contribute to the creative intentions and purpose of the piece. Present and justify considered selected examples. Analyse findings and present to a high standard, with accurate use of subject-specific terminology and effective presentation techniques.



Key information about the topic

This half term will STILL focus on Component 1 which is 30% of the overall BTEC course and is a key piece of coursework. In this coursework piece you will be analysing 3 pieces of professional repertoire from a range of different styles and disciplines. You will need to practically explore these, research them, watch them and write about your personal responses to and findings from these 3 texts. You will be marked on the task below as part of this coursework.

Component 1

Presentation or promotional material

You must now present your findings in either a presentation to the festival audience or in promotional material such as programme notes or a blog.

You need to make sure you include the following information:

- Explanations of how the different practitioners approach creating professional work(s).
- An explanation of the rehearsal process, using examples from your experience in classes and workshops.
- An explanation of the skills needed to perform in the styles of dance/theatre/musical theatre explored.
- Explain how effective the different practitioners' processes, skills and approaches are in creating professional work.

To support your explanations, you should include extracts from live performance, practical demonstrations, recorded workshops/rehearsals, images, and anything that will help illustrate how performance material is made. Make sure your work is presented to a high standard and that you use subject specific language accurately.

Notes from the Mark Scheme

You are being marked on your ability to - Explore the interrelationships between constituent features of existing performance material.
To reach the highest grades you need to - Select and analyse considered examples of existing repertoire, demonstrating the interrelationship of processes, techniques and approaches used in performance work. Consistently demonstrate competent practical appreciation and understanding of processes, techniques and approaches, as performers and/or designers. Communicate findings effectively, demonstrating comprehensive understanding.

Thinking Questions

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Key information about the topic

This half term you will be working as a Theatre Company. You will be performing a piece of repertoire to a 'brief' that is approximately 20 minutes long. You will take on *both* a performance role *and* a technical or design role. You will need to understand how a performance is put together from start to finish and how all the people involved work together to create a final production. You will need to make notes on the whole process.

Performance role

You will take on a performance role and be expected to learn your lines, blocking and any choreography for your role. You should try, as much as possible, to ensure that your performance meets the needs of the brief, matched the set style and allows your audience to understand the meaning you are trying to communicate. You will have to think about the skills that you are selecting and applying as how well you are using each skill.

Design or Technical role

You will take on a design role and need to work closely with the other designers in order to create one consistent idea / design that is maintained throughout the performance. You will need to be aware of the performance constraints and actively work to support these. You will need to ensure that your ideas take form in reality, as closely to your initial designs as possible and will be responsible for these in performance.

Thinking Questions

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- Does everyone know what I mean?
- Have I included as many key terms in my writing as possible?
- Can I do more research on my own?
- How can I extend my work?

Evidence required

You will need to make notes, take pictures and videos, complete homework, and maintain working logs.

Key words

Pitch / Pace /
Pause / Accent /
inflection / volume
/ emphasis /
articulation /
projection / Facial
expressions / body
language / gait /
posture / gestures
/ Repetition /
Climax / Contrast /
Unison / Canon /
Motif / research /
improvisation /
structure / patterns
/ levels / directions
/ spatial design /
strength / flexibility
/ Lead and follow /
mirroring / action
and reaction /
contact / formation
/ complement and
contrast /
counterpoint

Notes from the Mark Scheme

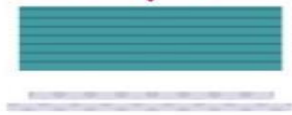
You are being marked on your ability to - Understand how to respond to a brief / Select and develop skills and techniques in response to a brief / Apply skills and techniques in a workshop performance in response to a brief / Evaluate the development process and outcome in response to a brief
To reach the highest grades you need to do / be - Analyse / clear / well considered / Disciplined / organised / considered examples / Confident delivery and communication / assured ability to communicate / Fluent application of performance skills and techniques.

WATCH

- <https://www.youtube.com/watch?v=xk7thZL4s0>
- https://www.youtube.com/watch?v=-ofM_1rPB5I
- <https://www.youtube.com/watch?v=S7loJVz7HZM>
- https://www.youtube.com/watch?v=9_wazQCqdm0&t=191s
- https://www.youtube.com/watch?v=q_l6-r6CVB0
- <https://www.youtube.com/watch?v=DMKQqtzPzO0>
- <https://www.youtube.com/watch?v=IM4Lgb0-YJo&t=111s>
- <https://www.youtube.com/watch?v=dQ5RxI7X0Xw&t=263s>

Types of Staging

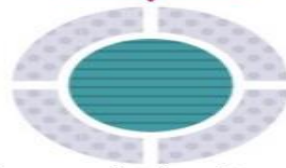
End-on



End-on

- Proscenium arch, without the decorative arch!
- Audience sit on one side, performers perform on the other.
- Everything is directed in the same direction – simple blocking.

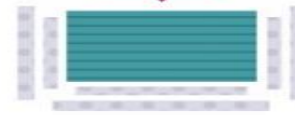
In the round



Theatre in the Round

- Audience on all sides
- Walkways to enter/exit.
- Intimate and immersive.
- Performers must move and change positions frequently.
- Set can obstruct sightlines.

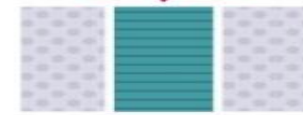
Thrust



Thrust

- Stage extends into the audience area.
- Seating on three sides.
- Back wall can be used for hanging backdrops and scenery.
- Blocking is easier.

Traverse



Traverse

- Long, narrow stage with audience on either side.
- Audience can see each other.
- Scenery can obstruct sightlines.
- Backdrops cannot be used.



Promenade

- The audience follow the performers around the space.
 - Often site-specific in interesting and unusual locations.
 - Blocking is challenging.
- Audience and performance can be unpredictable.

Proscenium arch



Proscenium Arch

- Describes the frame separating performers & audience.
- Fourth wall & naturalism.
- Often raked seating and drapes/tabs to hide wings.
- Blocking is easy.
- Not as immersive.



Site-specific

- Performance staged at a unique location which isn't a traditional theatre.
- The location is usually linked to the performance contextually.
- Can be difficult logistically.
- Can be effective and immersive if thought through.



Black Box

- A simple studio space, commonly painted black.
- Staging is flexible here.
- More contemporary style of theatre.
- Lighting can be innovative.
- Absence of colour gives audience sense of "anyplace".

Aspects of Costume

Accessories

E.g. A bag, handkerchief, watch, necklace...



Any accessories carried are known as *personal props*

Make-up

Naturalistic? Over the top?

Use it to show:

- Wounds
- Scars
- Illness
- Age
- Glamour
- Culture



Masks

Designers should consider...

- Whether to use full or half mask
- Will it affect speech or vision of performer?
- Expression on the mask
- Impact



Hair

Think of whether you would use...

- Wigs
- Particular style
- Hair colours
- Facial hair



Remember! Choices you make in any of these areas can be symbolic and tell us information about the characters/setting/time/circumstances.

Colour Symbolism

The colours you use suggest things about the character...

Green Nature, growth, innocence, jealousy...	Yellow Light, joy, energy, youth, warmth, caution...
White Purity, innocence, goodness, faith...	Red Danger, blood, passion, love, fear...
Blue Opportunity, depth, strength, cold, truth, water...	Grey Boring, plain, oppressed, routine, practical...
Pink Love, compassion, femininity, childish...	Brown Earth, nature, comfort, stability...
Black High status, night, evil, mystery, death...	Purple Royalty, high status, power, luxury, magic...

Materials



Metal

Can look effective
Used for accessories
Noisy & heavy
Gets hot
Reflects lights



Lace

Great for enhancing costume (decoration)
Fine detail can't be seen from afar



PVC/Plastic

Lightweight alternative to leather
No excessive noise
Not breathable



Cotton

Easy to dye/alter
Cheap to replace
Rips easily
Takes long to dry



Velvet

Luxurious look
Can be expensive



Leather

Authentic look for specific eras and genres
Difficult to alter
Gets hot under lights



Silk

Soft and comfortable
Looks luxurious
Expensive to clean and maintain



Brocade

Embroidery looks luxurious
Suggests wealth
Can be heavy
Fine detail can't be seen from afar

Context – An Inspector Calls

1910-1912 is known as the *Titanic era*.
End of the Edwardian era, but before the devastation of WWI.

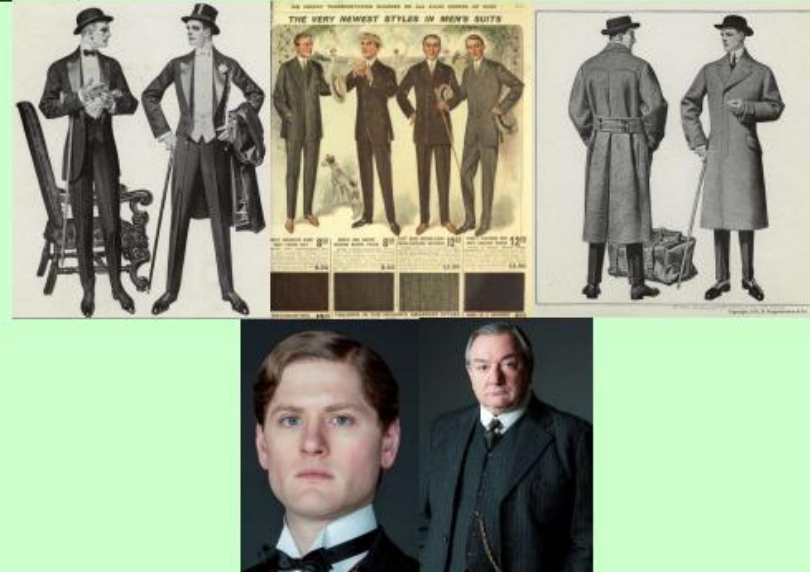
Women's fashion

- Evening dresses made of fine silk, open necklines, short sleeves.
- Popular materials of the time: Silk, lace, brocade, chiffon.
- Thin materials were layered to add a rich effect without bulk.
- Corsets and structured undergarments (bodices) were still popular.
- Dresses were long and columnar (straight)
- Hair was piled on top of head in an updo.
- Wide-brimmed hats were fashionable.



Men's fashion

- Men would wear suits during the day.
- Formal tailcoats for evening.
- In 1912, there was a brief fashion of purple suits.
- Double breasted suits on men who were slender, larger men encouraged to go for striped suits.
- Trench coats and duster coats used for outerwear (Inspector G...)
- Pocket watches fashionable.
- Gentlemen always wore gloves.
- Formal eveningwear consisted of black tailcoat jacket, matching trousers, white waistcoat, black silk top hat, black shoes and white bow tie.
- Hair usually short and slicked back. Facial hair such as moustaches fashionable.



As a designer, you get to make a choice. You can decide to use designs which are true to the period or move away from this. As always, you must have your reasons!

Types of Light



Profile Spotlight

- Hard Edge effect
- Used to light specific characters or elements on stage
- Can be static or moved by a person or computer ('follow spot')
- Can be fitted with coloured filters



Fresnel

- Soft edged light
- Diffusing lens (look for the rings on the glass)
- Can be combined with others to create a good overall light
- Can be fitted with coloured filters



Floodlight

- Wide-angled light (covers a wide area)
- Little control over the spread of the light (risk of spill)
- Good for a general wash
- Can be fitted with coloured filters

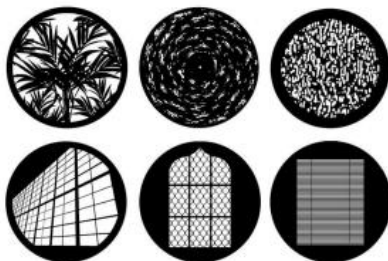


Strobe

- Flashing light, used for special effects
- Old movie effect
- Makes actors' movements appear jerky

Lighting Accessories

Gobo



A small stencilled circular disk used to create projected image or pattern.

Gels/Colour filter



Coloured filters which change the colour of the light output.

Barn doors











Metal flaps that can open and close to change the shape of the light output. Fixed to the front of **fresnel**.

Cyclorama



A fabric hung from a batten at the back of the stage, on which light can be cast to create effects.

Props		Stage Furniture
<p>Props</p> <p>Anything used by actors onstage.</p> <p> The telephone which multiple characters use.</p> <p>The dinnerware and glassware which is used at the start. </p> <p> The bottle of port Edna brings in and pours out.</p>	<p>Personal props</p> <p>Props which are kept by an actor in their costume/on their person and used.</p> <p> The picture of Eva</p> <p>The ring worn by Sheila </p> <p> A glass of port always held by Eric</p>	<p>Elements of the production that can be used/moved but cannot be defined as personal props. E.g. chair, table, block.</p> <p>This can also be written about to support set design.</p> <p> The “good solid furniture of the period”</p> <p> The fireplace.</p>
<p>These are clearly suggested in the script. <u>HOWEVER</u> As a director/designer you CAN add in props/stage furniture which you want to elaborate your ideas</p> <p>Think:</p> <p>What is necessary on the stage? Can it be symbolic or representative? Could a prop/piece of furniture be multi-use? Will you keep it minimal or detailed? Will you stick to Priestley’s vision and elaborate, or twist it completely? WHY?</p>		



Key information about the topic

This half term you will be completing a MOCK Component 3 exam piece. You will be given a past paper and will need to choose either a design OR performance role. You will be working in two groups and so should choose people that you will work well with. You need to create a performance that meets the requirements of the brief and communicates the set message to the audience. You will also need to write up an IDEAS LOG, SKILLS LOG and EVALUATION under exam conditions. You make take in notes for these so make sure that you note all the choice you make during the process.

What do I need to do?

You will need to - Discuss key requirements and parameters for the workshop performance / Starting points that can be investigated and explored practically to generate ideas to inform the response to the brief and the given stimulus / Take part in the development of ideas for the work / Work effectively as a member of the group / If performing, demonstrate and sustain skills in performance / If designing: during the presentation, demonstrate skills during the development process / Communicate effectively with other performers / Take part in final group preparations / If designing, ensure that the realised designs are appropriate for the workshop performance and performers.

You will be assessed via – An IDEAS LOG (800 words), a SKILLS LOG (800 words), a workshop performance for the performers, or a presentation for the designers, an EVALUATION (800 words)

Notes from the Mark Scheme

You are being marked on your ability to - Understand how to respond to a brief / Select and develop skills and techniques in response to a brief / Apply skills and techniques in a workshop performance in response to a brief / Evaluate the development process and outcome in response to a brief
To reach the highest grades you need to do / be - Analyse / clear / well considered / Disciplined / organised / considered examples / Confident delivery and communication / assured ability to communicate / Fluent application of performance skills and techniques.

Thinking Questions

- Do I know what the teacher wants me to do?
- Do I know how to get the best marks possible?
- How do I find more information?
- Have I communicated everything I wanted to?
- Does everyone know what I mean?
- Have I included as many key terms in my writing as possible?
- Can I do more research on my own?
- How can I extend my work?

Evidence required

You will need to make notes for the logs, 2 logs and an evaluation, a final workshop performance video.

Key words

Pitch / Pace /
Pause / Accent /
inflection / volume
/ emphasis /
articulation /
projection / Facial
expressions / body
language / gait /
posture / gestures
/ Repetition /
Climax / Contrast /
Unison / Canon /
Motif / research /
improvisation /
structure / patterns
/ levels / directions
/ spatial design /
strength / flexibility
/ Lead and follow /
mirroring / action
and reaction /
contact / formation
/ complement and
contrast /
counterpoint

Ideas Log

ACTIVITY 1: IDEAS LOG WHAT WILL I BE MARKED ON?

The focus of Activity 1, should be the interpretation of the brief and not describe the narrative of the piece.

- Learners should explain how their ideas were informed by the practitioners they have learnt about, for example in component 1.
- Learners will be assessed on their individual contribution to the interpretation of the brief, exploration and development of ideas and planning.

ACTIVITY 1: IDEAS LOG

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

You must complete the log template, providing information on the following:

- the concept and style of performance
- your selection of target audience
- the resources needed (during development and performance) for the exploration and development of ideas
- how the ideas meet the requirements of the brief
- how the work of practitioners has influenced your ideas
- ideas you have contributed
- how you explored ideas.

You will be assessed on your individual contribution to the interpretation of the brief, exploration and development of ideas and planning. 800 words

Skills Log

HAVE A GO AT WRITING YOUR OWN! SKILLS LOG

SECTION ONE:

WHAT IS MY ROLE WITHIN THE GROUP? AM I ALSO DIRECTING? LEADING? CREATING MOVEMENT SEQUENCES? MAKING COSTUMES?

SECTION TWO:

WHICH SKILLS HAVE I SELECTED TO FOCUS ON? WHICH EXERCISES HAVE I USED TO IMPROVE THOSE SKILLS?

SECTION THREE:

WHICH TECHNIQUES HAVE OUR GROUP USED? WHY DID I CHOOSE THEM?

BRECHT – GESTUS, DIRECT ADDRESS, PLACARDS, MULTI ROLING
FRANTIC ASSEMBLY- LIFTS, CHAIR DUETS

SECTION FOUR: MY CONTRIBUTION TO THE REHEARSAL AND DEVELOPMENT PROCESS

WHAT DID I ADD TO THE GROUP? HOW DID WE FURTHER DEVELOP AN IDEAS?

WHAT DID YOU ADD? WHICH IDEAS WERE YOURS?
HOW HAVE YOU FED BACK TO YOUR GROUP?
WHICH LEADERSHIP SKILLS HAVE YOU USED?

SECTION FIVE:

HOW DO YOUR IDEAS LINK TO THE BRIEF?

WHICH SKILLS LINK WITH THE ORIGINAL STIMULUS?
WHAT SKILLS DO YOU NEED TO HAVE FOR THEATRE IN EDUCATION?

ACTIVITY 2: SKILLS LOG

You should work as part of your performance group to develop skills relating to the performance/pitch.

You should prepare notes to support the completion of Activity 2.

Complete the skills log template, providing information on the following:

- Your role in the group
- The skills and techniques you selected
- How your skills meet the requirements of the brief
- How you developed your skills and techniques
- Your individual contribution to the rehearsal/development process
- How the work of practitioners has influenced your development of skills and techniques. You will be assessed on your selection and development of skills, contribution to the rehearsal/development process and use of the influence of practitioners.

ACTIVITY 2: SKILLS LOG WHAT WILL I BE MARKED ON?

Learners should explain how they developed the skills they have selected to use, for example explaining specific techniques they use to improve vocal projection, movement and characterisation.

- Learners should explain how their skills and techniques were influenced by the practitioners they have learnt about, for example in component 1 or 2.
- Learners will be assessed on their selection and development of skills, contribution to the rehearsal process and use of the influence of others.

Evaluation

SECTION 1. how the outcome met the requirements of the brief

Did your performance meet the aims and intention of your piece? Do you feel you met the requirements of the brief? Did you clearly communicate the theme or quote? Do you feel your piece communicated your aim to the target audience?

SECTION 2. the development process as an individual and as a group

you should summarise YOUR individual contribution of the overall process of devising the piece. What was your main responsibility? How did you lead the group? You should also evaluate how effectively you group worked together to develop the performance.

SECTION 3 the performance/design outcome

Evaluate the quality of the whole performance. Write about YOUR characterisation and how effectively YOU created a role or roles. Evaluate YOUR use of performance skills: voice, movement, space, communication with other performers and/or the audience. Include how well your group communicated together on stage in the final performance.

SECTION 4. the key strengths of your work

Identify what went well. How do you know it went well? Include audience feedback here.

SECTION 5. Areas for further development.

Identify what could have been improved and what could you do to achieve this? Include comments from audience feedback.