

## George Stephenson High School Unit Overview Acting Tech Award

KS 4 Component	KS 3 Topic
<p><b><u>Component 1: Exploring the Performing Arts</u></b></p> <p><u>Learning aim A: Examine professional practitioners' performance work</u></p> <p><u>A1</u></p> <p>Professional practitioners' performance material, influences, creative outcomes and purpose</p> <p>Learners will examine live and recorded performances in order to develop their understanding of practitioners' work in one or more of acting, dance and musical theatre, with reference to influences, outcomes and purpose. Learners will gain a practical appreciation of practitioners' work in using existing performance material in acting, dance or musical theatre and how they may respond to or treat a particular theme or issue, how they use/interpret/modify a pre-existing style, and how they communicate ideas to their audience through stylistic qualities.</p> <ul style="list-style-type: none"> <li>• Acting styles and genres such as absurdism, classical, comedy, commedia dell'arte, epic, forum theatre, melodrama, naturalism, symbolism, theatre of cruelty, verbatim.</li> <li>• Dance styles such as ballet, contemporary, jazz, tap, urban, international.</li> <li>• Musical theatre styles such as book musicals, chamber musicals, concept musicals, comic musicals, jukebox musicals, musical revues, operetta, rock musicals.</li> <li>• Creative stylistic qualities, to include:             <ul style="list-style-type: none"> <li>• treatment of theme/issue</li> <li>• production elements</li> <li>• form/structure/narrative</li> <li>• response to stimulus</li> <li>• style/genre</li> <li>• contextual influences</li> <li>• collaboration with other practitioners</li> <li>• influences by other practitioners.</li> </ul> </li> </ul>	<p><u>A1</u></p> <p>Students will look at a range of styles of drama including: -</p> <ul style="list-style-type: none"> <li>• Classical - all topics</li> <li>• Naturalism - Inspector calls, pop</li> <li>• Epic - Shakespeare</li> <li>• Comedy - story telling</li> <li>• Symbolism - Bullying</li> </ul> <p>Students will look at a range of stylistic qualities: -</p> <ul style="list-style-type: none"> <li>• Themes - crime, bullying</li> <li>• Elements - All topics</li> <li>• Form - All topics</li> <li>• Response to stimulus - all topics</li> <li>• Style/genre - all topics</li> <li>• Context - Inspector calls, Shakespeare</li> <li>• Collaboration - all topics</li> </ul> <p>Students will be aware of the different purposes of their drama according to each individual topic.</p>

- Purpose and its influence on stylistic qualities, to include:
  - to educate
  - to inform
  - to entertain
  - to provoke
  - to challenge viewpoints
  - to raise awareness
  - to celebrate.

A2

Practitioners' roles, responsibilities and skills Learners will examine the roles, responsibilities and skills of practitioners, developing their knowledge and understanding of how they contribute to performance.

- Performance roles such as:
  - actor
  - dancer
  - singer.
- Non-performance agreed roles such as:
  - choreographer
  - director
  - writer
  - designer.
- Responsibilities such as:
  - rehearsing
  - performing
  - contributing to the creation and development of performance material, e.g. devising, designing, choreographing, directing, writing
  - refining performance material o managing self and others
- Skills such as:
  - physical, vocal and music skills used by performers
  - managing and directing skills used by a choreographer, artistic director, casting director or musical director
  - communication skills used to liaise, direct and perform by a choreographer, director, actor, designer, dancer or musical theatre performer

A2

Throughout all topics students will

- take part in roles as actors
- get opportunities to support direction in their groups
- all rehearse, perform and devise

Throughout all topics students will: -

- develop their vocal and physical skills
- Managing and directing skills
- Communication skills in groups
- Creative skills
- Organisational skills

- creative skills, such as designing set, costume, lighting or sound, writing scripts and composing songs by a playwright or songwriter
- organisational skills used to put on a performance by a director or choreographer.

Learning aim B: Explore the interrelationships between constituent features of existing performance material Learners may participate as a performer and/or designer in one or more of the following performance disciplines: acting, dance and musical theatre. Learners will explore and participate in workshops and classes to develop their knowledge and understanding of the interrelationships between processes, techniques and approaches that contribute to performance repertoire.

### B1

Processes used in development, rehearsal and performance

- Processes, to include:
  - responding to stimulus to generate ideas for performance material
  - exploring and developing ideas to develop material
  - discussion with performers
  - setting tasks for performers
  - sharing ideas and intentions
  - teaching material to performers
  - developing performance material
  - organising and running rehearsals
  - refining and adjusting material to make improvements
  - providing notes and/or feedback on improvements.

### B2

Techniques and approaches used in performance

- Techniques such as:
  - rehearsal
  - production
  - technical rehearsal
  - dress rehearsal
  - performance
  - post-performance evaluation/review

### B1

Throughout all topics students will: -

- Respond to stimuli
- Explore and develop ideas
- Discuss
- Share ideas
- Develop material
- Organise rehearsals
- Refine material
- Offer and accept feedback

### B2

Throughout all topics students will: -

- Rehearse
- Produce dramatic material
- Perform
- Evaluate

## **Component 2: Developing Skills and Techniques in the Performing Arts**

Learning aim A: Develop skills and techniques for performance  
Learners will participate in workshops and classes to develop performance and or design, and interpretative skills and techniques appropriate to the selected discipline, for example acting, dance, musical theatre; and style, for example physical theatre, jazz dance and concept musical with reference to existing repertoire.

### A1

Development of performance/design and interpretative skills

- Performance skills needed by performers including:
  - physical skills relevant to the performance discipline such as: actions, alignment, accuracy, balance, coordination, contraction, characterisation, communication, dynamic range, energy, expression, extension, facial expression, flexibility, focus and control, gesture, mannerism, movement memory, pace, posture, phrasing, projection, rhythm, relaxation, reaction/interaction with others, stamina, spatial awareness, suspension, swing, trust, use of breath, use of weight.
  - vocal and musical skills relevant to the performance discipline such as: clarity and articulation, projection, breath control, remembering lines, pitch, inflection and modulation, tone and vocal colour, phrasing, pace, use of pause, tuning, rhythm, timing, following an accompaniment, communicating the meaning of a song, learning songs, projection and placing of the voice, interpreting lyrics, phrasing, musicality, characterisation, expression.
  - other performance and interpretative skills relevant to the performance discipline such as: awareness of the performance space and audience, interaction with and response to other performers, focus, energy and commitment, handling and use of props, set, costume, makeup and masks, emphasis, projection, use of space, awareness and appreciation of sound accompaniment, for example following the accompaniment, musicality, facial expression, tuning, rhythm and timing, stage presence, energy.

### A1

Throughout all topics students will develop performance skills including: -

- Physical skills
- Vocal skills
- Interpretative skills
- Staging awareness
- Prop awareness

- Design skills needed by designers relevant to the performance discipline, such as:
  - costume – interpreting the director’s brief, researching, developing and shaping ideas, e.g. mood boards, producing draft sketches, pitching ideas, making changes, refining ideas and creating final designs, e.g. annotated drawings showing construction methods and materials
  - set – interpreting the director’s brief, researching, developing and shaping ideas, e.g. mood boards, producing draft sketches, pitching ideas, making changes, refining ideas and creating final designs, e.g. scale plans, 3-D models and annotated drawings
  - props – interpreting the director’s brief, researching, developing and shaping ideas, e.g. mood boards, producing draft sketches, pitching ideas, making changes, refining ideas and creating final designs, e.g. scale plans, 3-D models and annotated drawings
  - masks – interpreting the director’s brief, researching, developing and shaping ideas, e.g. mood boards, producing draft sketches, pitching ideas, making changes, refining ideas and creating final designs, e.g. scale plans, 3-D models and annotated drawings
  - makeup – interpreting the director’s brief, researching, developing and shaping ideas, e.g. mood boards, producing draft sketches, pitching ideas, making changes, refining ideas and creating final designs, e.g. facial plan
  - lighting – interpreting the director’s brief, researching, developing and shaping ideas, e.g. producing draft sketches, pitching ideas, making changes, refining ideas and creating final designs, e.g. scale lighting plans, CAD models and annotated drawings
  - sound – interpreting the director’s brief, research, developing and shaping ideas, e.g. pitching ideas, sourcing soundtracks, recording effects, trialling sound elements, making changes, refining ideas and creating and communicating final designs.

## A2

Develop skills and techniques during the rehearsal process Learners will participate in rehearsal practices, continuing the development of skills and techniques with reference to existing performance types, styles and repertoire.

- For performers: repetition and recall, learning dialogue, songs or movement, learning blocking and stage directions, learning choreography.
- Experimenting with skills and techniques appropriate to the role selected.
- Reproducing repertoire, such as:
  - interpreting and developing a character
  - communicating a style or genre
  - combining separate elements of a piece (score, choreography and libretto)
  - developing the relationship between musical, lyrical and spoken elements
  - communicating themes and ideas
  - interpreting and realising design elements from existing performance material.
  - responding to direction, such as:
    - applying health and safety procedures
    - being prepared, warming up and cooling down
    - positive response to teacher instruction and feedback
    - peer feedback
    - absorbing and applying feedback and corrections.
- Reviewing and recording development of skills, techniques and progress in logbook.
- Behaviours and attitudes when working with others such as cooperation, being supportive, listening to others, punctuality, consistency, commitment, reliability, being prepared, being respectful of others' opinions and skills.

Application of skills and techniques during rehearsal Learners will apply skills and techniques during the rehearsal and development process to support their development.

## A2

Throughout all topics, students will develop rehearsal skills and techniques, including:-

- Performance techniques
- Experimentation
- Reproducing repertoire
- Reviewing and developing skills
- Appropriate behaviours

- Skills and techniques, such as:
  - physical
  - vocal
  - musicality
  - interpretative
  - stylistic
  - interaction with the group
  - interaction in performance
  - refining ideas
  - communicating design ideas e.g. pitch, presentation

B2

Application of skills and techniques in/for performance

- Learners will apply/realise skills and techniques during the performance of existing repertoire.
- Application of performance/design skills appropriate to performance repertoire.
- Application of interpretative skills such as expression, character, mood and atmosphere.
- Application of stylistic characteristics particular to the style or genre.
- Communicating meaning of repertoire through:
  - interpretation and realisation of creative intentions
  - demonstrating the appropriate style and influences
  - expressive use of voice and/or movement and/or design elements to communicate meaning to an audience.

Learning aim C: Review own development and contribution to the performance Learners must track their progress during this component, reflecting on their development of skills and working practices in workshops, through to rehearsals and performances.

The review can include recordings, annotations and/or written content.

B2

Throughout all units, students will apply the following techniques during performance: -

- Skills during performance
- Interpretation
- Stylistic awareness
- Communicating intentions

## C1

Review own development of skills and techniques in/for performance

- Developing skills such as physical, vocal, musical, design and interpretative.
- Responding to feedback, e.g. teachers, instructors, peers.
- Identifying strengths and areas for development. • Actions and targets for improvement.
- Reference to professional working practices.
- Use of terminology appropriate to the discipline/style of performance.

## C2

Review own application of skills and techniques in/for performance

- Applying skills such as physical, vocal, musical, design and interpretative.
- Responding to audience feedback.
- Identifying strengths and areas for future development.
- Actions and targets for future performances.
- Reference to professional working practices.
- Use of terminology appropriate to the discipline/style of performance

### **Component 3- Responding to a brief**

A Developing ideas in response to a brief

## A1

Understand how to respond to a brief through discussion and practical exploration activities

- Discussion of key requirements and parameters for the workshop performance:
  - target audience
  - performance space
  - planning and managing resources
  - running time
  - style of work

## C1

Learners are constantly reflecting on their own and others work through a range of self, peer and teacher reflection, as well as on-going development of practical skills throughout each topic.

They will respond to this feedback during KAT's and use it to develop their practical work.

## A1

Students always perform in class in a 'workshop' environment rather than to large audiences, and always think about the following aspects: -

- Requirements
- Stimulus/theme/issue/etc
- Developing work
- Creativity
- Group skills

- Starting points that can be investigated and explored practically to generate ideas to inform the response to the brief and the given stimulus:
  - a theme: concept such as distance or a key word such as discovery
  - an issue: social, health or safety issues
  - a prop: an umbrella, an apple, a dustbin
  - time and place: a beach in winter, night time in a hospital, early morning in the park
  - existing repertoire: a play, a composition, choreography, that can be investigated and explored to inform the response.
- The development of ideas for the work will be informed by:
  - structure of the work
  - style and genre of the work
  - skills required
  - creative intentions.
- Working effectively as a member of the group:
  - making an individual contribution
  - responding to the contributions of others.

## B

Selecting and developing skills and techniques in response to a brief  
Learners will need to understand the impact of the following when selecting and developing skills and techniques in response to a brief

### B1

Demonstrate how to select and develop skills and techniques that are needed to realise the creative ideas in response to a brief

- Skills and techniques of the individual performer e.g. vocal, physical.
- Skills and techniques of the performers as a group e.g. comedy, improvisation.
- Skills and techniques of the designer e.g. understanding implications of selected performance skills and techniques in relation to design, research, shaping and refining ideas.

## B

Students are always given a theme/topic/stimulus etc. to create their drama around, similar to a BTEC style brief, so they regularly throughout all topics develop and consider: -

- Performance skills needed
- Working together as a team
- Style of the work
- Rehearsing

- The style and/or genre of the work being created e.g. street dance, physical theatre.
- The influence of selected practitioners e.g. Brecht, Fosse, Julie Taymor
- Appropriate skills for the target audience e.g. young children, the elderly.
- Taking part in skills development classes or workshops.
- Taking part in the rehearsal process, including individual preparation and group rehearsals.

## C

Contributing to a workshop performance

### C1 Skills and techniques

Demonstrating effective use of performance skills and effective realisation of design skills and techniques in a workshop performance to the target audience.

- Skills may include:
  - vocal skills
  - physical skills
  - design skills
  - interpretative skills: showing time and place, presenting a character, creating humour or emotion.
- If performing, demonstrating and sustaining in performance the following skills:
  - energy
  - focus
  - concentration
  - commitment.
- If designing: during the presentation, demonstrating the following skills were used during the development process:
  - Research skills
  - Interpretative skills
  - Collaborative skills (with performers/other designers)
  - Ability to communicate ideas through non-verbal media e.g. diagrams, model boxes

## C

Students regularly perform their work to each other in a 'workshop' environment, so are aware of the following aspects: -

- Performance skills
- Focus and concentration

## C2

### Working effectively with others

- Communicating effectively with other performers:
  - in preparation for performance
  - o (if performing) during performance.
- Taking part in final group preparations, which may include:
  - o setting up/get in
  - o get out/strike
  - o taking part in/contributing to a workshop performance.
- If designing, ensuring that the realised designs are appropriate for the workshop performance and performers.

## C3

### Communicating ideas through performance

- Taking part in/contributing towards a performance for an audience.
- Communicating ideas and intentions effectively to an audience.
- If designing: present ideas to an audience, which will include:
  - An explanation of creative intentions and processes
  - A demonstration of the final design for the workshop performance e.g. model box, lighting grid plans and a lantern schedule,
- designs are realised in workshop performance

## D

### Evaluating the development process and workshop performance outcome D1 Reflect on the process

- Contributing to initial ideas and exploring activities in response to:
  - the brief
  - the stimulus
  - contributions from other members of the group.
- Contributing to the development process.

## C2

### All topics have aspects of group work so students constantly learn: -

- Communication skills
- Taking an active role in group work

## C3

### Students regularly perform their work to each other in a 'workshop' environment, so are aware of the following aspects: -

- Contribution

## D

Learner are constantly reflecting on their own and others work through a range of self, peer and teacher reflection, as well as on-going development of practical skills throughout each topic.

They will respond to this feedback during KAT's and use it to develop their practical work.

- Skills and techniques:
  - Selection
  - development and/or adaptation
  - application
  - individual strengths and areas for improvement
  - overall individual contribution to the group.
  - individual strengths and areas for improvement
  - overall impact of the work of the group.

## D2

Reflect on the outcome

- Contributing to the workshop performance outcome:
  - effectiveness of the response to the brief