

COMPONENT 1 BTEC TECH PERFORMING ARTS (ACTING) KNOWLEDGE ORGANISER

LEARNING AIM A

A write up consisting of the following criteria for **EACH** of the plays:

- Key characteristics
- Creative intentions and purpose (purpose of the play, target audience, themes, how themes are communicated in the play, context of play (political, social, historical))
- Synopsis of play
- Initial reactions after watching the play Production elements
- Link opinions and theories together with justifications as to why the director/writer/actor may have made particular choices

Roles and responsibilities of an actor/director/various designers **THEN** specific roles and responsibilities of an actor/director/designer that are tailor made for **EACH** of the plays

LEARNING AIM B

1) The processes, techniques and approaches used by practitioners

- 1 – Participate in workshop rehearsals in the style of each company
- 2 – Recreate short snippets from the play using these techniques
- 3 - Reflect on the roles and responsibilities of an actor and director from these workshops
- 4- Research the rehearsal time line of each play (**from page to stage**)

2) The interrelationships between constituent features

Interrelationships – the way in which two or more things are linked together

Constituent features - e.g. the script, performers involved, techniques used in performance and design (e.g. lighting, sound set) relationship between performer and audience etc

Play: Billy Elliot the musical

Company: Old Vic Productions Plc

Genre: Musical Theatre

Synopsis: Billy Elliot tells the story of a boy from a family of coal miners who dreams of becoming a ballet dancer, even though his father wants him to box.

Rehearsal techniques:

Magic If- considering how your character would react to particular situations

Given Circumstance – who, where, what, why, when

Objectives – what your character wants to achieve,

Play: Enter Achilles

Company: DV8

Genre: Physical Theatre

Synopsis: Set in a British pub, eight men have their night out. Blokish fun is balanced on a knife-edge of tension, where weakness is exploited and violence covers up vulnerability.

Rehearsal techniques:

Trust – exercises building trust between company

Intensive physical warm up

Whole body engagement – using every part of the body to tell the story

Play: The Play that goes wrong

Company: Mischief Theatre

Genre: Comedy

Synopsis: The Play That Goes Wrong follows the antics of the Cornley Polytechnic Drama Society, who are trying their very best to stage a production of a 1920s murder mystery. This is not as easy as it sounds with everything that can go wrong doing just that. Despite the setbacks, the actors of CPDS struggle bravely to reach the final curtain.

Rehearsal techniques:

Multi-role play – playing more than one character

Improvisation – performing in an unrehearsed and spontaneous way

COMPONENT 2 BTEC TECH PERFORMING ARTS (ACTING)

Learning Aim A - To develop skills and techniques for performance

Skills workshops that will teach techniques needed to explore and create short extracts of a play.

Learning Aim B - To apply skills and techniques in rehearsal and performance

Learn 5-15 minutes of script from Too much punch for Judy and perform to an audience.

Learning Aim C – To review own development and performance

Provide a logbook which evidences your progress from first workshops through to performance of script. This will include strengths, targets and reviews.

Evidence needed: teacher observations, recordings of workshops, peer observations, target setting, logbooks.

Mark Wheeler

Mark Wheeler is a writer and part time Executive Director of Arts at the Oasis Academy Lord's Hill and director of the Oasis Youth Theatre. Although his name is not well-known outside of schools and colleges, he is one of the most-performed playwrights in Britain. He is a champion of young people's work and theatre in education more broadly

Influences:

- working class society
- Theatre in education
- Understanding plays

Too much punch for Judy:

The play is written in a Verbatim style and focusses on the Poulton sisters, Jo and Judy. After a night of heavy drinking, the girls argue over who will drive home, with fatal consequences. The play was constructed through interviews with the real life characters, meaning that some of the lines are the real words of those involved in the tragedy.

Skills workshops to include:

Vocal skills, Physical skills, Improvisational skills, Freeze frames, Thought tracking, Hot seating, Multi-role playing, Rhythm-Pace-Tempo, Stylised car crashes, Movement and Gesture, emotion memory, line learning, physical theatre

Key vocabulary

Naturalism – a style of performance where actors and designers try to create the illusion that what is happening on stage is 'reality'

Verbatim – a form of documented theatre in which plays are constructed from the precise words spoken by people interviewed about a particular event or topic

Levels - the height you perform a movement – low, medium or high.

Proxemics - distance between characters to show a relationship

Characterisation - creating a character through your movement and dynamic choices

Stereotype-

Use of voice – adapting your voice to suit a character requirement. Volume, tone, pitch pace, intonation

Freeze Frame - a silent and motionless depiction of a scene created by actors (plural)

Hot seating – an in-depth questioning of a character

Thought tracking – internal thoughts of a character spoken aloud

Physical Theatre– Physical theatre shows that you don't have to use words to express ideas. It uses techniques such as movement, mime, gesture and dance and can be used to explore complex social and cultural issues

Multi-role playing – an actor plays multiple characters

Rehearsal – a practice of the play

Blocking – deciding where an actor should stand during a scene

COMPONENT 3 BTEC TECH PERFORMING ARTS (ACTING)

Devise a performance in response to a stimulus provided by the exam board. Both parts of the task (written and performance) will be completed under supervision. There is a 12 week window for all parts to be completed. The component is marked out of 60.

Assessment objectives

AO1 - Understand how to respond to a brief. Discuss and practically **EXPLORE** the stimulus considering: target audience, performance space, planning and managing resources, running time and style of work.

Develop ideas considering: structure of work, style and genre used, skills required, creative intentions.

Work effectively as a member of the group making an individual contribution and responding to the contribution of others.

AO2 – Select and develop skills and techniques in response to a brief. Demonstrate **HOW** to select and develop skills and techniques that are needed for the performer and whole group and take part in the rehearsal process.

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

Contribute to a workshop performance using: vocal, physical and interpretative skills. (18 marks)

This performance will last

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

Evaluate the process and performance. Consider: the brief, stimulus and contribution from other group members. Reflect on: selection of skills used, individual strengths/areas for improvement, overall and individual contribution to the group, impact of the groups work.

Key vocabulary

Target audience – who you will perform to and why

Performance space – choosing where the performance will take place if not on the stage and why

Running time – length of the performance

Style of work – genre or practitioner who will influence your work

Vocal skills – ability to adapt voice to suit a character

Physical skills – movement, gestures, body language, facial expressions

Interpretative skills – presenting yourself to the audience and creating emotion

Commitment – how much effort you put in individually and as a group

Rehearsal – practicing the performance

Blocking – deciding where an actor should stand

Performance – Showing of the piece of work to the target audience

Evaluate – identify strengths and areas for improvement of both the rehearsal and performance

Characterisation - creating a character through your movement and dynamic choices

