

**Ormiston Maritime Academy**  
**KS4 Performing Arts**  
**Knowledge Organiser**



**Performing Arts**

**Name:** \_\_\_\_\_

## HOW WILL I BE ASSESSED?

There will be no written examination – assessment will be via portfolios of evidence.

## HOW WILL I BE GRADED?

You can achieve any of these grades:

Level 1 Pass, Merit, Distinction or Distinction\*

Level 2 Pass, Merit, Distinction or Distinction\*

This is roughly equivalent to GCSE grades, as shown:

1	2	3	4	5	6	7	8	9
L1P	L1M	L1D	L1D*	L2P	L2M	L1D	L2D*	

Assessment Criteria: Will be shared with you when you undertake each unit
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## WHAT SKILLS WILL I DEVELOP?

You will develop a range of skills which are attractive to employers, colleges and universities including:

Communication, Confidence, Learning independently, Organisation, Problem solving, Research, Self-discipline, Stamina, Taking on responsibility, Time management

## EXPECTATIONS

**BE PREPARED:** To bring everything you need to lesson and additional rehearsals

**BE RESILIENT:** To try your best by attending all lessons ready to work hard and make good use of the time you have.

**BE OPEN MINDED:** To show respect to everyone in the class equally.

**BE SUPPORTIVE:** To be a supportive and critical audience member. To take part in the wider life of the music department (including extra-curricular groups and performances). To look after and respect practical spaces, equipment, and resources.

**BE PROACTIVE:** To remain on task and true to the spirit of the work you are doing.

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## CAREERS WITH PERFORMING ARTS

The performing arts industry offers you a wide range of exciting opportunities which includes:

Actor

Arts administrator

Community arts worker

Choreographer

Composer

Dancer

Designer

Director

Drama / Music therapist

Front of house manager

Lighting / Sound technician

Musician

Musical Theatre Performer

Teacher

Stage manager





### Skills to develop for Unit 3:

How to plan an event

How to promote and pitch your ideas (including public speaking)

How to respond to a stimulus/theme and develop initial ideas

How to evaluate yourself as a musician and respond to feedback

## Vocal Skills

Pitch	How high or low the voice is
Pace	How fast or slow
Volume	Loud or quiet
Tone	Emotions of the voice
Projection	Clear and loud voice
Articulation	Diction – clear sounding words
Accent	Dialect of regional areas
Characterisation	Adapting the vocal skills to suit a character

Expression	Conveys the emotion. The feeling behind the words spoken.
Use of pause	To add emphasis to speech. To show thought process and sometimes, character personality.

Facial expressions	Showing emotion or feelings without having to speak
Body language	How the character moves and uses their body. To show emotions also
Mannerisms	A character trait, repeated action
Focus	Using strong focus to express skills successfully and develop believability
Control	Control of characters movements. In or out of control
Gesture	How the character uses their hands
Gait	How the character walks
Posture	The position of the character's body when standing or sitting
Pace	How fast or slow the character moves
Characterisation	Adapting the physical skills to suit the character
Space and levels	The use of space allows every character to be seen by the audience and levels shows status.
Stance	How you stand in the role of the character

Performance skills	<ul style="list-style-type: none"> <li>• Learning dialogue</li> <li>• Movement memory</li> <li>• Learning blocking</li> <li>• Learning stage directions</li> </ul>
Skills to reproduce existing repertoire	<ul style="list-style-type: none"> <li>• Interpreting and developing a character</li> <li>• Communicating a style or genre</li> <li>• Communicating themes and ideas</li> <li>• Interpreting and realising design elements of the performance</li> </ul>
Rehearsal skills	<ul style="list-style-type: none"> <li>• Applying health and safety procedures</li> </ul>

	<ul style="list-style-type: none"> <li>• Being prepared, warm up and cool downs</li> <li>• Positive response to teacher and peer feedback</li> <li>• Providing peer feedback</li> <li>• Listening well to instruction</li> <li>• Absorbing and applying feedback and corrections</li> </ul>
Behaviours and attitudes	<ul style="list-style-type: none"> <li>• Cooperation</li> <li>• Being supportive</li> <li>• Listening to others</li> <li>• Punctuality</li> <li>• Commitment</li> <li>• Being prepared</li> <li>• Being respectful</li> <li>• Reliability</li> <li>• Consistency</li> </ul>



**Characterisation** = Adapting and applying vocal, physical and interpretive skills to demonstrate understanding of role. Knowing the character, their personality and relationships with others helps to develop a more believable character.

Top tip: The development technique 'Role on the wall' helps actors to understand characters in more detail. This is similar to the picture on the left. The actors have drawn the outline of the character and have made notes about Matilda; her personality and relationships with others.



# Dramatic Conventions

Dramatic conventions are the specific actions and techniques the actor, writer or director has employed to create a desired dramatic effect/style.

Frozen picture/Still image	A still image. Can be used to start or end a performance or to highlight an important moment in the performance.
Slow motion	Movement slowed down to emphasise and exaggerate.
Aside/Thought track	When a character directly addresses the audience to comment within a scene. Thought track is used in a still image.
Multi-role	One actor playing more than role.
Split stage/Cross cutting	Splitting the stage so that different spaces represent different locations.
Flashback	Takes the storyline back to the past.
Flash forward	Allows the storyline to move to the present.
Narration	Narrating is adding a spoken commentary for the audience about the action onstage. A narrator is like a storyteller informing the audience about the plot.

# Creative intentions and purpose

To entertain
To educate
To raise awareness
To celebrate
To provoke
To inform

At the planning stage, it's important to establish the aims and intentions of your work clearly. It's not essential that your piece has a message. You may choose to explore a theme and leave the audience to take their own message or meaning away from it. But if you do have a message, remember to keep it central to the work that you create, so you have a clear thread running throughout.

You may already have a clear narrative: a story with a beginning, a middle and an end. Nevertheless, at this stage you must still consider the effect you hope to have on the audience. Do you want them to feel moved, gripped, questioning or scared? You could always surprise them with a twist in your tale.

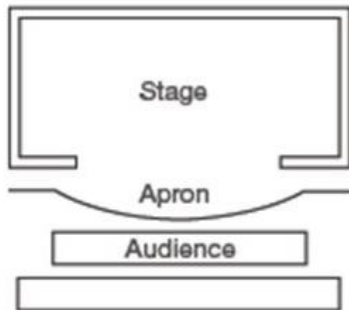
Who is your target audience? Every piece of drama you create should keep the audience awareness at the core of the work. Without an audience there is no 'theatre'.

# Practitioners and their influence

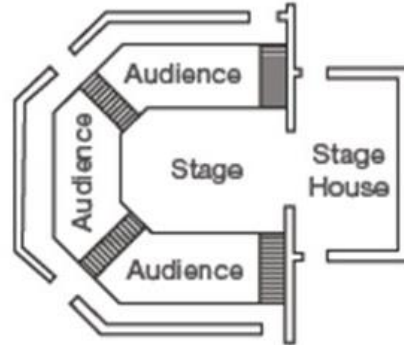
A practitioner can be anyone who creates theatrical performances and/or produces a theoretical discourse that informs of his or her practical work. A theatre practitioner may be a **director, dramatist, actor, designer, lyricist, choreographer** or a combination of these traditionally separate roles.

Stanislavski	Theatre influencer and practitioner. Stanislavski created the theatrical approach of 'Naturalism'. This approach is where the actors feel they are fully immersed in their role and feel they are the part and not playing the part. His overall aim was to create a theatrical experience for the audience that allowed them to be fully entertained and to be used as a release from their everyday life.
Brecht	Brecht completely opposed Stanislavski's approach to theatre. He believed that audience members should be educated from theatre and that they should think, form an opinion and be able to debate the topics/storyline portrayed throughout. He believed the audience should be aware that they are watching a performance.
Mark Wheeller	Mark Wheeller is a well-known playwright who has written many scripts such as <i>Chicken and Chequered Flags</i> for <i>Chequered Futures</i> . He helped to create, directing, the verbatim styled theatre piece called 'I love you Mum, I promise I won't die' based upon a true story.
Boal	Augusto Boal was a Brazilian practitioner. He created the theatre of the oppressed; used in radical left popular education movements. Boal believed that people could use theatre to challenge the oppression of every-day life. The key aim of his theatrical approach is to push the audience to become more than spectators.

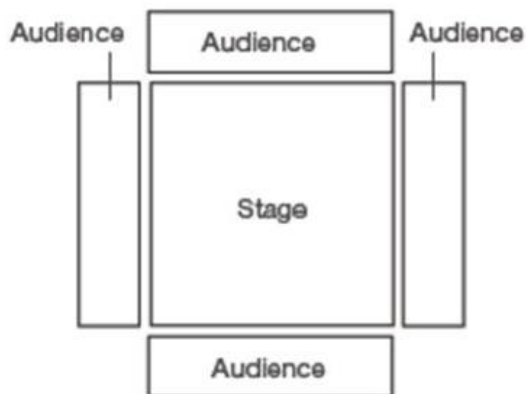
# Staging types



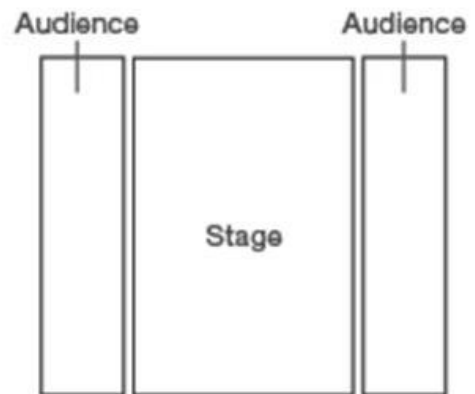
Proscenium



Thrust



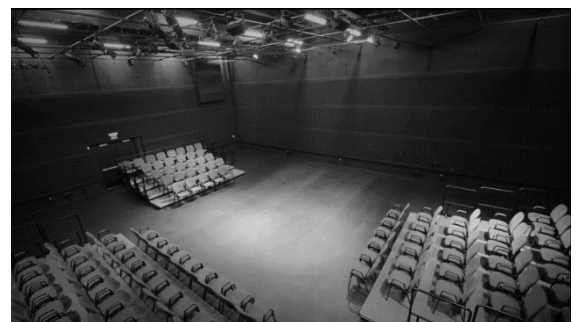
In the round



Traverse



Promenade



Black Box

# Genres/Styles

Tragedy	The tragedy deals with a serious action in which the consequences are of great magnitude to the characters involved.
Comedy	Comedy may be divided into multiple genres based on the source of humour, the method of delivery, and the context in which it is delivered.
Horror	The horror genre is all about eliciting from its audience emotions such as fright, terror, or disgust
Melodrama	A sensational dramatic piece with exaggerated characters and exciting events intended to appeal to the emotions.
Musical Theatre	Musical theatre is a form of theatrical performance that combines songs, spoken dialogue, acting and dance. The story and emotional content of a musical – humour, love, anger – are communicated through words, music, movement and technical aspects of the entertainment as an integrated whole.
Historical drama	Using historical characters and events, he imagined dialogue, compressed episodes for dramatic effect, and dramatised material to make points relevant to his contemporary audience, all strategies that remain part of the genre.
Docudrama	Theatre that uses pre-existing documentary material (such as newspapers, government reports, interviews, journals, and correspondences) as source material for stories about real events and people, frequently without altering the text in performance.
Verbatim theatre	A form of documentary theatre, it allows theatre makers to explore events and themes through the words of people at the heart of them,
Naturalistic theatre	Naturalism is a movement in European drama and theatre that developed in the late 19th and early 20th centuries. It refers to theatre that attempts to create an illusion of reality through a range of dramatic and theatrical strategies.
Children's theatre	A term employed to denote the performance of plays by professional actors for a children's audience. These plays are usually constructed along conventional lines using writers, directors, designers and occasionally puppetry, music and dance.
Epic theatre	Epic theatre is a theatrical movement arising in the early to mid-20th century from the theories and practice of a number of theatre practitioners who responded to the political climate of the time through the creation of a new political theatre.
Youth theatre	Youth Theatre defines a group or several groups of young people who come together regularly to participate in theatre/drama and performing arts related activities.

# Roles and responsibilities

Job Role	Responsibilities
Actor	Actors' are responsible for arranging and attending casting calls and auditions for specific roles on time and prepared. They're also responsible for learning in-depth about their character and their relationships to develop their interpretation of the role they're playing. They also need to be willing to undertake other opportunities that may not be as appealing as others in order to gain experience.
Director	A director's responsibilities include reading scripts and understanding the performance in order to feedback to the writers on how they can interpret them. They're also responsible for selecting the best choice of actors for each role and mindfully considering the abilities of each individual. Alongside this, they also need to direct actors during filming or rehearsal and be able to make any productive changes. Director's also collaborate with other production workers such as the camera, art department and costume and exchange ideas. Primarily, they need to supervise all creative aspects of the performance and make any changes that may be critical to the quality of the performance.
Choreographer	A choreographer works closely with the director to incorporate movement into the performance. The choreographer will also be required to lead warm ups for the cast to ensure no injuries and that health and safety is followed.
Playwright	A playwright's responsibilities include working to deadlines and producing dramatic scripts. Alongside this, follow criticism accurately and add in recommended factors. Playwright's also need to have the knowledge of other plays out there.
Composer/Lyricist	A composers responsibilities include creating musical scores for the performances. A lyricist incorporates lyrics into the compositions.

### Important information:

Creative stylistic qualities	<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>
Purpose	<ul style="list-style-type: none"> <li>• To educate</li> <li>• To inform</li> <li>• To educate</li> <li>• To provoke</li> <li>• To challenge viewpoints</li> <li>• To raise awareness</li> <li>• To celebrate</li> </ul>
Processes	<ul style="list-style-type: none"> <li>• Responding to stimulus to generate ideas for performance material o exploring and developing ideas to develop material</li> <li>• Discussion with performers</li> <li>• Setting tasks for performers</li> <li>• Sharing ideas and intentions</li> <li>• Teaching material to performers</li> <li>• Developing performance material</li> <li>• Organising and running rehearsals</li> <li>• Refining and adjusting material to make improvements</li> <li>• Providing notes and/or feedback on improvements.</li> </ul>
Techniques	<ul style="list-style-type: none"> <li>• Rehearsal</li> <li>• Production</li> <li>• Technical rehearsal</li> <li>• Dress rehearsal</li> <li>• Performance</li> <li>• Post-performance evaluation/review.</li> </ul>