

Kettlethorpe HIGH SCHOOL

Year 9

Performing Arts

Knowledge

Organiser Booklet

Name:

Tutor:



Dance

Drama

Music

THINK PINK!

If you see **PINK** in your books,
make the corrections.

Capital letters

- sentence **starts**
- proper **nouns**
- the word 'I'

Commas

- to separate three or more items in **a list**
- use a **pair of commas** when you are **inserting extra information** in the middle of the sentence
 - use **after an adverbial**

Before sunrise, Zac ate his breakfast.

Apostrophes

- to show that a letter or **letters are missing**: *I'm - haven't - don't*
- to show **something belongs to something else**: *The parents' meeting lasted an hour.*

1. Have you carefully reread your work?
2. Have you checked to see if you accidentally made any mistakes?
3. Are you proud of your work?

Common mistakes

There refers to a place or idea.
Their shows belonging.
They're is short for 'they are'.

use **should have** - not 'should of'
use **could have** - not 'could of'
use **would have** - not 'would of'

Spelling

- use **the dictionary**
- make sure to use **subject specific vocabulary**

APPLY THE RULES. **B**E CONSISTENT. **C**HECK FOR ACCURACY.

WWW - Descriptive comment on what went well

EBI - Descriptive comment saying your work would be even better if

Punctuation



to introduce extra info



to link connected sentences



You only need one!



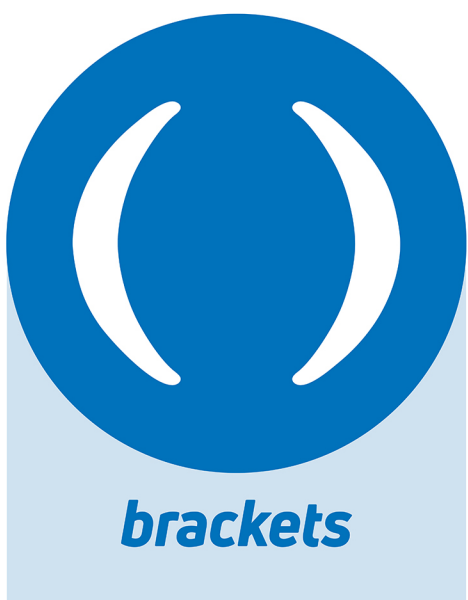
to leave a trailing thought...



to end a sentence



to add/separate information



to add extra information



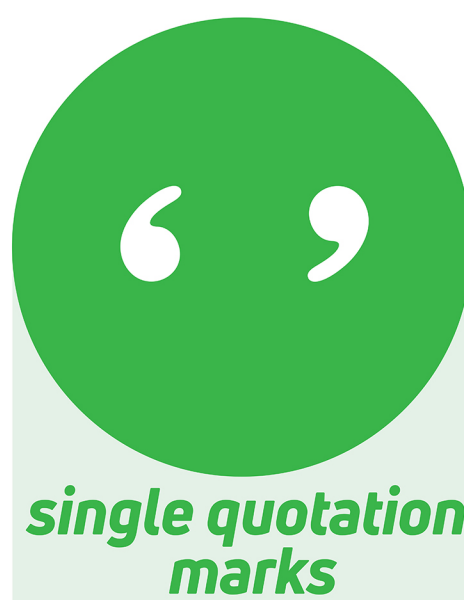
to add/separate information



for omission or possession



“Are you listening?”



to include quotes



at the end of a question

Do you know your roots?

Literacy

LASTS...

-scop-

root meaning **'to see'**

sub-

prefix meaning **'under'**

hypo-

prefix meaning **'below'**

ex-

prefix meaning **'out of'**

con-

prefix meaning **'with'**

-logy

suffix meaning **'study of'**

-graph-

root meaning **'writing'**

-bio-

root meaning **'life'**

-techn-

root meaning **'art / skill'**

micro-

prefix meaning **'small'**

-chron-

root meaning **'time'**

-phon-

root meaning **'sound'**

Choreographer

Itzik Galili

Stimulus

- Celebrating the Brazilian culture
- 'The Curved Line'

Choreographic Intention

- Just have fun.
- How Brazilian men communicate with / pursue women
- Males competing / showing off
- Contradiction between lines and curves

Dance Style

Samba,
Capoeira (both Brazilian dance styles), and Contemporary

Choreographic Approach

Motifs created using improvisation. Dancers created a solo of their favourite moves within an allocated square. Motifs and sequences then learnt by everyone to create ensemble

Dancers

28 Dancers
(15 male, 13 female)

Performance Environment

End Stage

Themes

- Carnival/Parades – living in the moment. Living spontaneously
- Relationships between men and women + male competitiveness
- Line and curves

Structure

- Large group sections = repetition of different motifs/phrases performed in different formations dictated by grid shaped lighting
- Narrative based sections explore the male competitiveness and interactions with women

Number and Gender of Dancers:

- 7 male/female dancers perform motif at start → accumulates to 14 dancers
- 5 male dancers USL travel towards 1 female dancer DSR
- Accumulation until all dancers perform in unison

Choreographic Content

Actions	Space	Dynamics	Relationships
Group sections: Arm swings, hip sways, claps, shoulder rolls Men showing off: Pike jump, jump, hip thrusts, walk, drop to ground	Group sections: Perform motifs facing different directions. Men showing off: Male dancers travel from USL → DSR to female. Large expansive movements	Lively, rhythmic, fast, continuous, rapid, strong, powerful, sharp, explosive, rigid, sudden	Linear / square formations, accumulation, contact, counterpoint, contrast
Choreographic Devices	<ul style="list-style-type: none"> • Motif Development: Perform motif changing the order of the actions and direction of the movements • Canon: Male dancers perform pike jumps • Repetition: Swinging of the arms / individual motif • Unison: Perform motifs in unison together • Highlight: Men perform hip thrusts and climb on the backs of the other men, so they are on a higher level to the others 		

Features of Production

Costume

* Men wear reflective neck piece at start *
Black mesh tops *
Bright coloured lycra neon hot pants (red, yellow, green, purple, blue) * Bare feet * Legs and arms exposed *
Men turn tops round to reveal torso's

Lighting

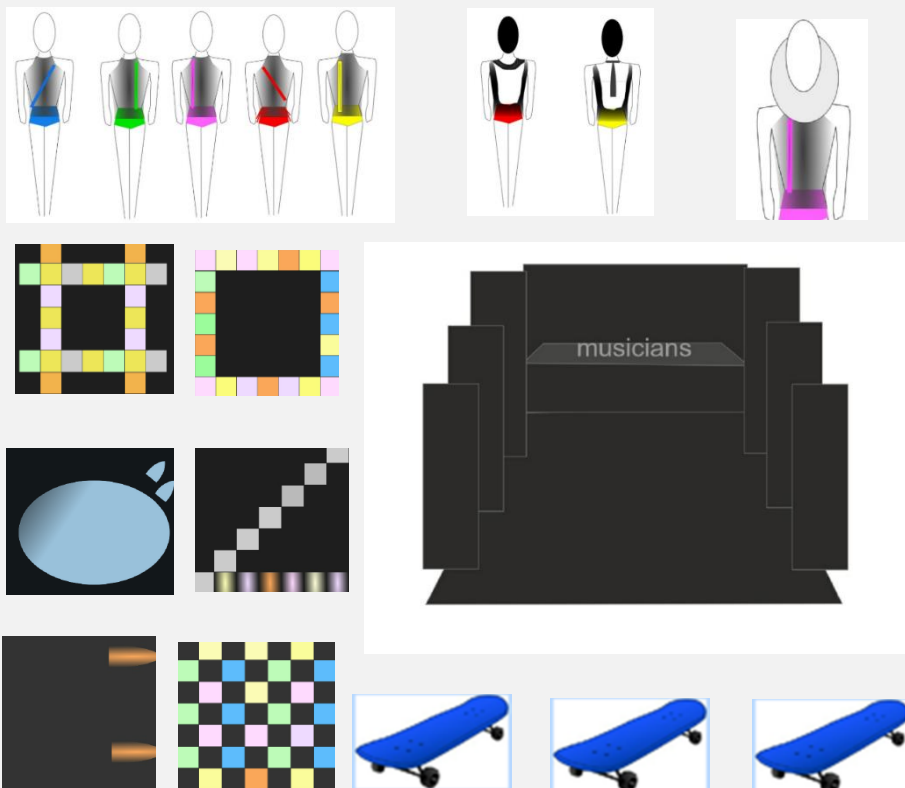
White overhead spotlights reflect off metal collars at start *
High intensity-coloured overhead spotlights shine down *
Chequerboard effect – individual squares and linear formations, bright colours (e.g. green, red, blue) * White wash of light during 'men pursuing women' section

Aural Setting

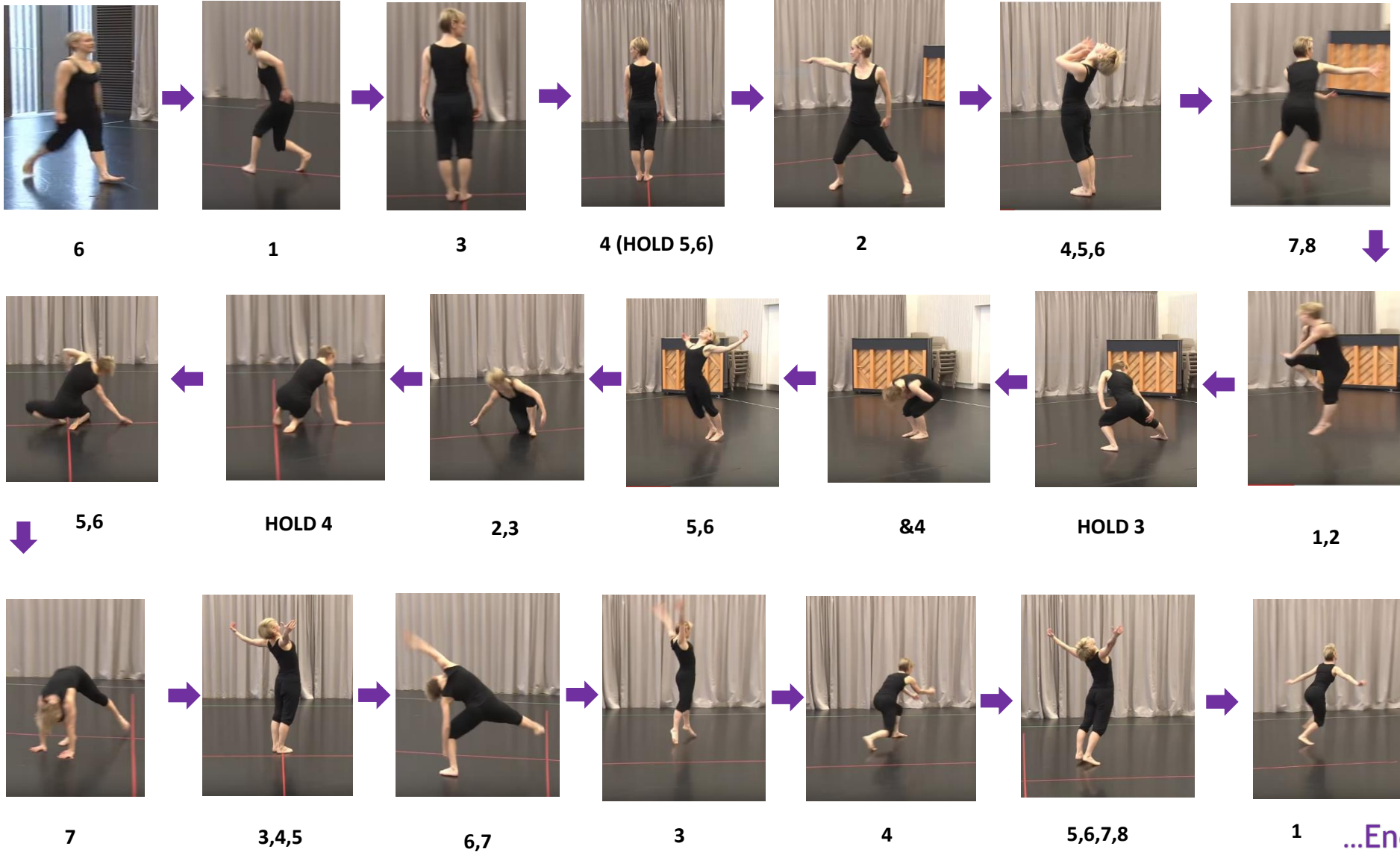
Played live * Males chant in unison 'Tum Takkata' females respond at start * Loud, fast, repetitive, continuous rhythms on conga and bongos * Male dancers shout 'hey' in canon in showing off section * Samba shakers samba whistles layered on top in climax

Set/Props.

Black backdrop * Black stage (black box set), * Raised platform at the back of the stage to elevate the samba band * Skateboards used to travel across the stage during slower mysterious section



1,2,3,4,5... START count 6...



Watch and practice 'Breathe' using the YouTube link – You can access this by doing the following:
 Google search: GCSE Dance Set Phrases → Teaching Guide: Set Phrases AQA → Set Phrase 1: Breathe → Video.

Physical Skills

- B – Balance
- A – Alignment
- S – Strength
- I – Isolation
- C – Control
- S – Stamina
- P – Posture
- E – Extension
- C – Co-ordination
- F – Flexibility
- M - Mobility

Expressive Skills

- M – Musicality
- C – Communication of Choreographic Intent
- P – Phrasing
- P – Projection
- F – Facial expression
- F – Focus
- S – Sensitivity to other dancers
- S – Spatial Awareness



Strategies to improve performance:

- Identify focal points in the room
- Film yourself and watch it back
- Use mirrors to check accuracy
- Systematic repetition
- Mark out the floor
- Teacher/Peer feedback for accuracy
- Go through individual actions slowly
- Practice individual movements
- Break down the phrase into smaller sections

Examples of Safe Practice:

- Knees over toes when bending the knees e.g. when jumping
- Flat hands when performing handstand
- Correctly aligning hips over shoulders in handstand
- Lower the knee with control to avoid impact on knee when transitioning into floor
- Align hips over feet when turning



How do performance skills CONTRIBUTE to a performance?

- Enables me to jump higher
- Smoother transition into the floor
- More accurate positioning of my body/arm/leg etc
- Helps me to exaggerate/emphasise certain movements
- Creates more dynamic variety
- Makes the movement look more aesthetically pleasing
- Helps to create contrast in the phrase
- Allows me to sustain my movements for longer
- Helps to communicate the intention of the dance
- Makes my movements look more projected / energised
- Movements are performed with more control
- I have more stability and my balance is improved
- It allows me to perform more complex/challenging movements
- Helps to engage the audience and makes it more exciting to watch
- Makes the lines which I create with my body cleaner and more precise
- Helps to reinforce the dance style / more stylistically accurate
- Allows me to extend movements fully
- Enables me to start and stop movements efficiently
- It makes my turns more consistent
- It stops me from getting tired halfway through the dance
- It helps to reduce the risk of injury
- It allows me to travel further
- It enables to me to move quicker and more efficiently
- I can show a clear character of emotion
- I travel along the correct pathway
- I face the correct direction / I am stood in the correct position



Technical Skills

- D – Dynamic content
- R – Relationship content
- S – Spatial content
- T – Timing
- A – Action content
- R – Rhythm
- S – Stylistically accurate

Mental Skills

- C – Commitment
- C – Confidence
- C – Concentration
- C – Capacity to improve
- M – Movement memory
- M – Mental Rehearsal
- S – Systematic Repetition
- R – Rehearsal Discipline
- R – Response to Feedback
- P – Planning Rehearsals

Stimulus:

Starting point / initial idea used to inspire the dance

Choreographic Intention:

The aim of the dance; what the choreographer aims to communicate

Motif:

A movement phrase which communicates the dance idea that is repeated or developed throughout the dance.

Actions:	Space:	Relationships:
Turn Travel Elevation / jump Gesture Stillness Kick Twist Leap Roll Slide Drop Pull Run Walk Reach Tilt	Directions: Levels: Size of movement: Floor Pathways: E.g. <ul style="list-style-type: none"> ○ Circular pathway ○ Linear/straight pathway ○ Curved pathway Floor patterns (pattern created on the floor) <ul style="list-style-type: none"> ○ Meander ○ Circle ○ Cross (X) ○ Diagonal ○ Linear ○ Zig-zag Air patterns (shape created by body parts as they travel through the air – like a sparkler in your hand): <ul style="list-style-type: none"> ○ Circular ○ Linear ○ Figure of 8 Spatial Design	Lead + follow Mirroring Action + reaction Accumulation Complement + contrast Counterpoint Contact <ul style="list-style-type: none"> ○ Light contact ○ Lean ○ Counter-balance ○ Lift Formation <ul style="list-style-type: none"> ○ Triangle ○ Circle ○ Line ○ Diagonal line ○ Vertical line ○ Cluster

Dynamics:

Fast/slow

 Sudden/sustained

 Acceleration/ deceleration

 Strong/light

 Direct/indirect

 Flowing/abrupt

	Choreographic Device	Definition Methods used to develop and vary choreography
C	Climax	The biggest/most significant part of the dance
C	Contrast	Movements/sections of the dance which are completely different
M	Manipulation of Number	How the number of dancers in the group is used
R	Repetition	Performing the same action/motif more than once
C	Canon	One dancer performs an action, the other dancers perform the same action one after another
H	Highlights	Important moments in the dance
U	Unison	Everyone performs the same actions at the same time
M	Motif Development	Making changes to the original motif e.g., change order of actions

Types of Dance Structures: (explained through biscuits!)

Binary: This dance has two sections or parts.



Ternary: This dance has three sections. The dance normally finished with a repeat of the beginning section.



Episodic: This dance has several sections and is linked by a theme!



Narrative: This dance tells a story!



Rondo: A dance with alternating, repeating sections e.g. verse, and chorus.



Types of Aural Setting (music/sound)

- Song
- Instrumental
- Orchestral
- Spoken word
- Silence
- Natural sound
- Found sound
- Body percussion



Structuring Devices:

- Binary
- Ternary
- Rondo
- Narrative
- Episodic
- Beginning / middle / end
- Unity
- Logical sequence
- Transitions.



Performance Environments – Different Setting for a Dance

Proscenium Arch End Stage Site-Sensitive In-the-round

Choreographic Processes =

Activities involved in creating dance such as improvisation, selection and development.

Researching –

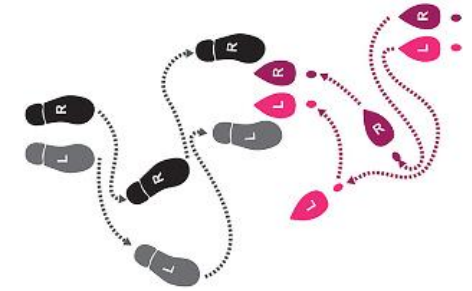
Looking for information based on your chosen stimulus / idea (e.g. images, text, YouTube).

Selecting –

Selecting appropriate movement material which links to the choreographic intention – creation of motifs

Structuring –

Decide on the different sections of the dance, development on transitions, type of structure which will be used. Consider beginning / middle / end of dance



Performance

Final performance of dance.

Improvising /Generating -

Exploring and generating movement ideas without planning

Developing

Develop motifs through ASDR. Create and develop additional movement content in relation to the dance idea. Choreographic devices explored

Refining –

Check and rehearse all movement content – make final adjustments to choreography and structure of choreography. Polish movement material

How do I describe a motif?

When describing a motif make sure you refer to **actions**, **space**, and **dynamics**

Example: **Kneel down** facing **forward**. **Roll swiftly** towards the **right** and **stand up**. **Swing** the left arm **smoothly** over towards the **left**, **step backwards** on your left foot, **turn** towards the **back**, **bring the hands upwards towards the face** whilst **slowly lowering down** towards the floor.

How do I describe how to develop a motif?

Example:

- I would start **stood up** instead of **kneeling down**
- At the end I would lower **quickly** to the floor instead if **slowly**
 - I would roll to the **left** instead of the **right**
 - I would **reverse the order of the actions**.

If you are struggling with any of the GCSE Dance terminology refer to this glossary. This will also be useful if you need to provide a definition...

Accessory	Choreographic Devices	Development	Formations	Motif	Repetition
A additional item of costume, for example gloves	Methods used to develop and vary material	The way in which movement material is manipulated	Shapes or patterns created in the space	A movement phrase encapsulating an idea that is repeated and developed throughout the dance	Performing the same action or phrase again
Actions	Choreographic Intention	Direction	Fragmentation	Motif Development	Relationships
What a dancer does e.g. travel, turn, elevation, gesture, stillness, use of different body parts, floor-work, transfer weight	The aim of the dance; what the choreographer aims to communicate	The facing of movement	Changing the order of a phrase/motif	Ways in which a movement phrase can be varied	The ways in which dancers interact; the connections between dancers
Acceleration	Choreographic Processes	Dynamics	Highlights	Movement Material	Retrograde
Speeding up a movement	Activities involved in creating dance such as improvisation, selection, and development	The qualities of movement based upon variations in speed, strength, and flow	Important moments of a dance	The matter of a dance; actions, space, dynamics, relationships	Reversing a movement phrase
Accompaniment	Choreography	Elements of Dance	Improvisation	Musicality	Rhythmic Content
The sound you hear during dance, for example: percussion	The art of creating dance	Actions, space, dynamics, and relationships	Exploration or generation of movements without planning	The ability to make the unique qualities of the accompaniment evident in performance	Repeated patterns of sound or movement
Air Pattern	Climax	Elevation	In-the-round	Narrative	Rondo
A design that is traced in the air by part of the body	The most significant moment of the dance	The action of 'going up' without support, such as a jump	A performing area with the audience seated on all sides	A dance that tells a story	A music or dance form with alternating and repeating sections e.g. verse and chorus
Alignment	Complementary	End-stage	Intention	Pathways	Safe Execution
Correct placement of body parts in relations to each other	Perform actions or shapes that are similar but not exactly the same	A performance space with the audience on one side; also known as 'end-on'	Aim of desired outcome	Designs traced in space (on the floor or in the air)	Carrying out action safely
Appreciation	Constituent Features	Episodic	Isolation	Performance Environments	Safe Working Practice
Recognition and understanding of the qualities of the dance	Characteristic of choreography such as style, stimulus, subject matter, number/gender of dancers, action content, choreographic principles, form and structure, physical and aural settings.	A choreography with several sections, linked by a theme	An independent movement of part of the body	Different settings for dance such as in-the-round, proscenium arch, and site-sensitive	Personal care, respect for others, safe execution and preparation

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Artistic Intention	Contrast	Execution	Kinaesthetic	Phrase	Sensitivity to Other Dancers
The aim of the dance; what the choreographer aims to communicate	Movements or shapes that have nothing in common	Carrying out actions with the required intention	Sensory perception	A short sequence of linked movements	Awareness of and connection to other dancers
Artistry	Control	Expressive Skills	Levels	Phrasing	Site Sensitive
Creative skill	The ability to start and stop movement, change direction and hold a shape efficiently	Aspects that contribute to the artistry and that engage the audience	Distance from the ground; low, medium, or high	The way in which the energy is distributed in the execution of a movement	Dances that are designed for non-theatre spaces.
Auditory	Coordination	Extension	Lighting	Physical Skills	Ternary
Relating to sound	The efficient movement of 2 or more body parts	Lengthening one or more muscles or limbs	The illumination of the performance area	Aspects enabling effective performance	A composition in three parts
Aural Setting	Costume	Facial Expression	Logical Sequence	Posture	Timing
An audible accompaniment to the dance such as music, words, song, and natural sound (or silence)	Clothing worn by dancers	Use of the face to show mood, feeling, or character	The flow of phrases or section of a dance	The way the body is held	The use of time or counts when matching movements to sound and/or other dancers
Balance	Counterpoint	Features of Production	Manipulation of Number	Projection	Transitions
A steady of held position achieved by and even distribution of weight	When dancers perform different motifs/phrases simultaneously	Lighting, set, properties, costume, and aural setting	How the number of dancers in a group is used	The energy the dancer uses to connect with and draw in the audience	Links between dances phrases or sections
Binary	Critical Appreciation	Flexibility	Mental Rehearsal	Prop/Property	Types (of music)
A piece of choreography with 2 contrasting sections (AB)	Evaluation of dance based upon knowledge and understanding, including original insights	The range of movement in the joints (involving muscles, tendons, and ligaments)	Thinking through the dance or visualising it	A portable object that is used in a dance, for example a suitcase	Genres of music including orchestral , electronic, percussion, vocal and found sound
Canon	Dancewear	Focus	Mental Skills	Proscenium Arch	Unison
When the same movements overlap in time	What a dancers wears for class and rehearsal	Use of the eyes to enhance performance or interpretive skills	Including commitment, concentration, confidence, movement memory, systematic repetition etc	A stage with an arch or opening that creates the effect of a picture frame and separates the stage from the auditorium	Two or more dancers performing the same movement at the same time
Choreographic Approach	Deceleration	Form	Mobility	Rehearsal Discipline	Unity
The way in which a choreographer makes the dance	Slowing down the movement	The overall shape and structure of a dance	The range of movement in a joint; the ability to move fluently from action to action	Attributes and skills required for refining performance – systematic repetition, teamwork etc	A sense of ‘wholeness’ or harmony

If you are struggling with any of the GCSE Dance terminology refer to this glossary. This will also be useful if you need to provide a definition...

Physical Skills

Aspects that enable effective performance

BASIC SPEC FM

B	Balance	A steady of held position achieved through an even distribution of weight
A	Alignment	Correct placement of body parts in relation to each other
S	Strength	Muscle power required to perform a movement efficiently
I	Isolation	An independent movement of part of the body
C	Coordination	The efficient movement of 2 or more body parts
S	Stamina	The ability to do physical activity over a period of time without getting tired
P	Posture	The way the body is held when sitting, standing, or lying down
E	Extension	Lengthening the limbs
C	Control	The ability to start and stop movement, change direction, and hold a shape efficiently
F	Flexibility	The range of movement in the joints (involving muscles, tendons, and ligaments)
M	Mobility	The range of movement in a joint; the ability to move fluently from action to action

Expressive Skills

Aspects that contribute to the artistry and that engage the audience. Vital to the communication of the intent

MC PP FF SS

M	Musicality	The ability to make the unique qualities of the accompaniment/music evident in performance
C	Communication of choreographic intent	Making the dance idea clear through appropriate interpretive qualities e.g. facial expressions, focus, and dynamics
Double		
P	Projection	The energy the dancer uses to connect with and draw in the audience
P	Phrasing	The way in which the energy is distributed when performing a movement
Double		
F	Focus	Use of the eyes to enhance performance and the meaning of the dance
F	Facial Expression	Use of the face to show mood, feeling, or character
Double		
S	Sensitivity to other Dancers	Awareness of and connection to other dancers
S	Spatial Awareness	Consciousness of the surrounding space and its effective use

Technical Skills

Skills that support specific requirements of the choreography set by the choreographer.

DR STARS

D	Dynamic content	How an action is performed: Fast/slow, sudden/sustained, strong/light, acceleration/deceleration, direct/indirect, flowing/abrupt
R	Relationship content	How you relate to other dancers: Lead + follow, mirroring, action-reaction, accumulation, complement + contrast, counterpoint, contact, formations
S	Spatial content	Where the action take place in the space: Pathways, levels, directions, size of movement, floor patterns, air patterns, spatial design
T	Timing	The use of time or counts when matching movements to sound and/or other dancers
A	Action content	What the body is doing: Travel, turn, elevation, gestures, stillness, use of different body parts, floor work, and transfer of weight
R	Rhythmic content	Repeated patterns of sound or movement
S	Movement in a stylistically accurate way	Giving the dance a clear identity through the correct posture, movements, and use of energy

CCCC MR MRS P

Mental Skills

C	Confidence	M	Movement Memory	M	Mental Rehearsal	P	Planning Rehearsal
C	Commitment	R	Response to Feedback	R	Rehearsal Discipline		MENTAL SKILLS: Aspects that prepare you physically and mentally for performance / during performance
C	Concentration			S	Systematic Repetition		
C	Capacity to improve						

Warm Up: Reasons to warm up:

- Prepares body for exercise
- Increases heart rate
- Increases blood flow which warms muscles
- Prepares mind for exercise
- To prevent injury

Stages of a warm up:

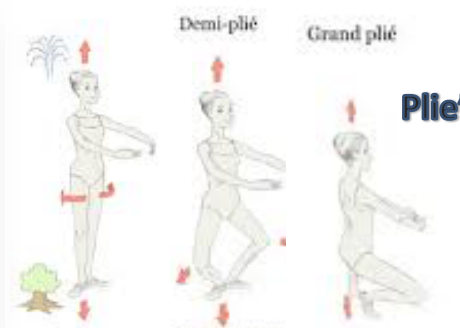
- Pulse raiser: jogging, jumping, star jumps etc
- Stretching: moving or static stretches
- Mobilising: moving of joints, leg swings/roll down + roll ups, shoulder/head/ankle rolls etc
- Technique/conditioning: specific exercises to enhance physical skills

Cooling down: Reasons to cool down:

- Helps heart rate return to normal.
- Prevents build-up of lactic acid.
- Prevents muscle soreness.
- Mental preparation for next class
- Helps breathing return to normal.
- Helps avoid dizziness.
- Prevents blood pooling in veins.
- Reduces core temperature.

Examples of cool down exercises:

- Breathing in and out for a count of eight whilst rolling through the spine
- Gentle stretches e.g. Low intensity lunging forwards on one foot and repeat on the other side
- Gentle jogging / walking getting slower every 30seconds till you come to a stop



Head Isolations



Roll Down / Roll Ups



Stretches



Press-Ups



Mountain Climbers

Appropriate dance clothing:

- Stretchy fabrics
- Close fitting fabrics
- No jewellery, hair tied up
- Avoid clothing which drags along the floor
- Appropriate footwear/ bare feet



Safe Execution of Action Content:

- Dancers need to ensure they safely execute the actions; physical skills can help with safe execution.
- Bending the knees (plié) when elevating, landing, lifting, or catching another dancer.
- Bending the knees to lower the centre of gravity to the floor when performing floor work.
- Using the hands to support the weight of the body when moving into the floor to prevent bottom or knee injuries.
- Ensuring the arms and legs are correctly aligned so that muscles are not strained at the joints.
- Ensuring the knees move over the toes when bending to prevent twisting in the knee.
- Turning out from the hip rather than the knee to prevent knee injury.
- Rolling through the feet when landing to prevent Achilles' injuries.

Importance of good nutrition and hydration:

- Helps to prevent build-up of lactic acid.
- Helps to avoid cramp.
- Keep muscles working at optimum
- Helps to prevent dizziness

Choreographer

James Cousins

Stimulus

- Tragic love story with a twist.
- Well known narratives.
- Inspired by 'There We Have Been'

Choreographic

Intention

Convey the narrative of the 2 characters by translating the emotions//intense inner feeling of characters - An abstract love story.

Dance Style

Contemporary / Contact work

Choreographic

Approach

Choreography used from stage production of 'There We Have Been'. Physical idea of the female dancer never touching the floor. Works with the dancers through improvisation.

Dancers

2 Dancers
(1 male, 1 female)

Performance

Environment

Site-Sensitive

Themes

- Love / intimacy / linking to heavens
- Loss / struggle to move on
- Dependency / support /trust
- Grief / struggle / betrayal / guilt
- Time passing / relationship progress

Structure

- Begins with a prologue - Followed by 6 continuous sections – defined by changing locations
- Structure and music help to reinforce the effect of one seamless journey and progression of a relationship

Number and Gender of Dancers:

1 male dancer and 1 female dancer throughout. Each represent a person in the relationship

Features of Production

Costume

- Female – wears a thick woollen cardigan at the start (removed) - delicate, light-coloured blouse (buttoned up to the neck), beige skirt, lose ponytail
- Male – Dark earthy colours - Khaki/ brown jeans, khaki/brown jumper, shoes

Lighting

- Natural light
- Dull and dreary at start
- Cloud cover creates a barrier making light appear duller
- Daytime → night-time - gradually gets darker as the dance progresses
- In forest section – natural light is blocked by trees

Aural Setting

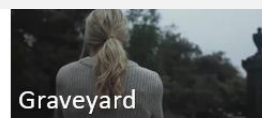
- Wind at beginning
- Field section: Long extended piano notes, with pauses in between
- Forest section: violin – much softer and calmer at start of section, however, builds in pace and intensity
- End: long ominous sounding drone with the occasional piano notes echoing – piece end with a very heavy piano note

Set/Props

- Deserted street
- Graveyard
- Hilltop (vast/open)
- Cliff top
- Forest/woods
- Quarry – broken rocks and debris
- Long grass
- Vast open space
- Restricted space
- Sky covered by cloud
- Long grass surrounding the dancers
- Quarry setting is secluded, yet harsh landscape

Choreographic Content

Actions	Space	Dynamics	Relationships
Reaching, extending away, sitting on males' shoulder, tips body forward, falls dramatically. Male catches her. Moments of stillness → spiralling, wrapping, rotating, turning → kneeling	Female faces away from the male. Female aims to keep as much distance between them as possible (whilst staying in contact). High → low level movements. Low to the floor in kneeling section facing each other	Slow, sustained, moment when she suddenly drops forward → Movements become faster, swifter and become more urgent and erratic → Become delicate, tender, calm, slow, cautious, purposeful	Lead and follow, contact, action-reaction, contrast, complementary,
Choreographic Devices	<ul style="list-style-type: none"> • Highlight: The moment they first make eye contact in kneeling section • Climax: The increase in the pace of the dynamics towards the end. The lift work, dropping from a high to low level, and the fast-spiralling actions create a climax • Contrast: Slow, delicate, and calm at the start → becomes faster and more erratic in the forest section • Repetition: Reaching away with arm gestures/foot gestures, repetition of spiralling, wrapping, and rotating 		



ANTI-SOCIAL BEHAVIOUR

Still Image/Freeze Frame is a frozen image which communicates meaning to the audience. The characters freeze on stage in a position. This gives us an insight into the characters and the performance's narrative.

Character— This is when you take on the role of one of the fictional or non-fictional persons in your performance. This character is an essential part of the play's narrative. You need to consider their age, background, social class, feelings and intentions and how you will communicate this to the audience using your vocal, physical and spatial

Mood is the feeling or tone of a performance. It refers to the ambience or aura and is often created through a combination of several dramatic and stagecraft elements working in harmony with each other (lighting, music, backdrops). The mood of a performance is closely linked with everyday feelings such as pity, anger, desire or frustration. These can be communicated by the actors' facial expressions, tone of voice and body language and a range of other vocal and physical skills.

Atmosphere is the feeling of an environment (not necessarily emotional), as constructed by a writer's description of the environment and objects within that setting. For example, the haunted house has an eerie atmosphere, time square has a bustling atmosphere.

Climax— This is the building of tension in drama. Tension is a growing sense of expectation within the drama, a feeling that the story is building up towards something exciting happening. A climax is when the tension within a scene builds to its highest point. It's the most exciting moment.

Thought-tracking is when a character steps out of a scene to address the audience about how they're feeling. Sharing thoughts in this way provides deeper insight into the character for an audience. ... Sometimes the character might feel something different to the words they're speaking

Cross-cutting is a drama technique borrowed from the world of film editing, where two scenes are intercut to establish continuity. In drama and theatre the term is used to describe two or more scenes which are performed on stage at the same time. You can use mime and freeze frames when cross-cutting from one scene to the next.

Flashback is an interjected scene that takes the narrative back in time from the current point in the story. Flashbacks are often used to recount events that happened before the story's primary sequence of events to fill in crucial aspects of characters' backstory.

ANTI-SOCIAL BEHAVIOUR

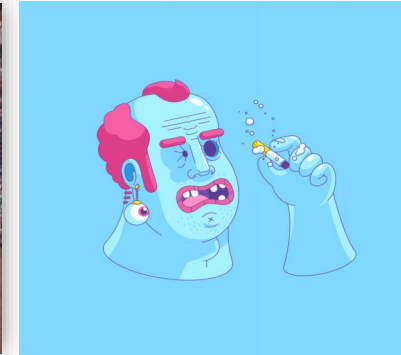
Antonin Artaud– Surreal Techniques

Slow Motion is a technique used to slow a performers physical movements down. This can be used to emphasise a key moment in the performance. It is also used to create an abstract style scene/moment in the narrative such as a nightmare sequence, car crash or bar fight.

Soundscape soundscape is a series of sounds created by students (not words, echoes, repetition, or speaking together) that create a setting or suggest a scene. Sounds could range from wind, to creaking boards, to laughter.

Mime can be used when you're portraying emotions through action or playing inanimate objects to change the relationship between character and setting in the piece. There is a vocal on the physical movements, facial expressions, body language and gestures, rather than characters dialogue. Mime can be used when performing in a surrealist style as well as when you are performing the style of Physical Theatre.

Canon is when a group of people all complete the same action, movement or gesture one after the other. This is a technique that is also used in the Physical Theatre performance style and dance. Canon can draw the audiences attention to a specific movement or gesture.

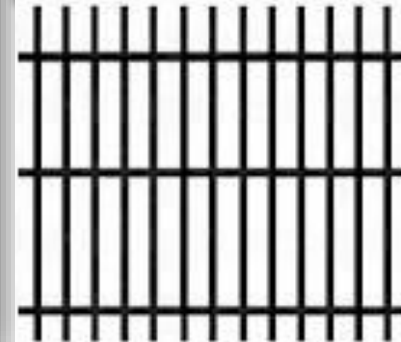


Choral Movement is where the actors perform the same movement at exactly the same time. Choral movement originates from Greek Theatre and the Greek Chorus. Actors can use unison, repetition and canon to develop choral movement. Unison is when a group of performers perform the same movement at the same time.

Isolated words are when as a performer you keep the dialogue to a minimum. You create tension and suspense in the scene by repeating one of two words per performer. This helps to build up tension and creates a climatic moment in the scene.

Tell Me Why- "I don't like Monday's"

The **Grover Cleveland Elementary School shooting** took place on January 29, 1979, at a public elementary school in San Diego, California, United States. The principal and a custodian were killed; eight children and police officer Robert Robb were injured. A 16-year-old girl, Brenda Spencer, who lived in a house across the street from the school, was convicted of the shootings. Charged as an adult, she pleaded guilty to two counts of murder and assault with a deadly weapon, and was given an indefinite sentence. As of May 2020, she remains in prison.



Hot Seating is when a character is questioned by the group about his or her background, behaviour and motivation. One person will sit in the centre of the circle as their character, whilst the other pupils will form a semi-circle round the actor. The pupils will ask a number of questions to find out information about the character in the centre. The performers must answer in

Role on the Wall is a technique used to help you develop an understanding of what your characters physical attributes and their inner feelings, emotions and intentions are. You will draw the outline shape of character on a piece of paper, on the outside you will list their age, clothing, what they physically look like. On the inside, you will write how the character feels- scared, nervous, lonely. You can also write their intentions- To find happiness, to seek revenge etc.

Marking the Moment is a dramatic technique used to highlight a key moment in a scene or improvisation. This can be done in a number of different ways: for example through slow-motion, a freeze-frame, narration, thought-tracking or music. This technique can be used to highlight a key moment in a scene or the plays narrative.

Proxemics is the symbolic use of space (distance and levels) on stage to communicate the relationship between the characters at different moments in the narrative. For example, close proxemics could symbolise a heated moment in the play or a couple that are close. Distant proxemics could convey that characters have had an argument or are emotionally drifting apart.

Montage is a series of images or scenes that don't necessarily fit together in a linear sense. It is often used in a performance as a way to grow the plot and character but allowing the story to jump around without following the current time format.

BLACKOUT

by davey anderson

How did I get here?

Direct Address is when the actors speak directly to the audience breaking the 'fourth wall' this destroys any illusion of reality (believing that the performance is real). This technique is used to remind the audience that they are watching a play/performance. It also stops the audience from emotionally investing in the characters and plot. Bertolt Brecht used this technique to achieve the alienation effect within his performances.

Multi-rolling is when an actor plays more than one character onstage. The differences in character are marked by the changing of voice, movement, gestures and body language.

Physical Theatre is a theatrical performance style that pursues storytelling through primarily physical means. The unifying aspect of this style is its reliance on the physical motion as performers communicate meaning to the audience using movement, gestures and body language. Performers can draw upon the influences of DV8 and Frantic Assembly and DV8 to develop work in this style. Physical Theatre is an effective way of convey-

Rhythm refers to the timing, pace and tempo of the performance. As a rule, the plays rhythm should never be the same throughout the performance, regardless of its length. Rhythm can follow the emotional state of one or more characters or the atmosphere of the performance at particular moments. You can alter the rhythm pace and tempo within a performance by changing the speed of the characters movements, dialogue, the speed characters walk, as well as the time it takes to transition between scenes.



Contrast is a marked difference between two or more things placed side by side **for dramatic effect**, eg stillness next to movement, fast paced dialogue contrast with slow paced speech, silence and dramatic pauses, low level movements contrast with high and medium level movements, close proxemics contrast with distant proxemics. It is important to have contrast within a performance to engage the audience throughout the narrative.

Characterisation is the act of a performer changing their voice, body language, movement, facial expressions and gesture to communicate a role/character. The actor must use their vocal, physical and spatial skills to portray a character consistently throughout their performance.

Blackout

Blackout was inspired by the true story of a young Glaswegian boy who committed a violent crime. The play opens as a young man wakes up in a prison cell one morning and can't remember how he got there, or what he's done to merit being locked away.

DNA by Dennis Kelly

Summary: *DNA* by Dennis Kelly follows the silent yet intimidating, 16 year old Phil, and his fearful following of misfits as they come to terms with the consequences of a practical joke that ends in tragedy. This piece deals directly and powerfully with hard hitting, relevant issues, such as violence, guilt, unrequited love, tyranny and solidarity within a group of adolescents who have placed themselves at the edge of society.

Since the arrival of aggressive and volatile John Tate the rest of the school fears them, they are above the law and intend to stay that way. Social outcast and self proclaimed loner Adam who would do anything to be accepted into the group, to be protected, to be safe, to hang out in the woods with them for just one afternoon. How far will he go? Being spat at? Being punched? Being bullied? Being murdered? The group discover how their tyranny presents them with cathartic repercussions and social developments within their clique.

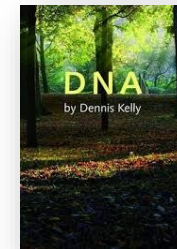


Locations/Setting:

Woods

Street

Fields



Issues explored within the play:

Gangs : Dynamics, cruelty, loss of individual identity for the greater good of the collective

Bullying : Psychological and physical of Adam, and of each other to show the power of the group as individuals and a collective.

Tyranny : John Tate initially running the gang, then being toppled by Richard, and then Phil who states: 'I'm in charge. Everyone is happier. What's more important: one person or everyone?'

Responsibility : as a collective, the responsibility of the group's callous behaviour towards Adam is a shared 'burden'; but this is a device which keeps the group together.

Guilt : who is most culpable (Phil, Mark, Cathy); least to blame and more attractive to the audience – Adam, Brian and Danny.

Violence: Physically placing a plastic bag over Brian's face & talked about – what they did to Adam.

Konstantin Stanislavski

Naturalism



The System

This term refers to the methods used by Stanislavski to foster a good performance in his actors. It focuses mainly on helping an actor recall the emotions needed for a role. Don't confuse 'method acting' with the System. Method acting is how Stanislavski's work was interpreted by others, in particular, actors and directors in the film industry

Given circumstances

The given circumstances are the information about the character that you start off with and the play as a whole. How old is the character? What's their situation in the play and in relation to the other characters? Are there any notes provided about the play and its characters? Such notes and stage directions may not tell you everything you need to build a character but they are the starting point from which you'll work to examine the other questions.

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. For example, the heroine might say to the hero, "I love you" and we might assume that it is the happy ending fairy tale moment. But the delivery would be very different if she was worried that he was about to walk out on her.

Magic If

Stanislavski said that the character 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

An **objective** is the reason for our actions. What are we trying to achieve? Life, people and circumstances constantly put up barriers in our way. Each of these barriers presents us with the objective of getting through them. You shouldn't try to express the meaning of your objective in terms of a noun, always use a verb, eg 'I wish to...'

Blood Brothers



Context	
Willy Russell	<ol style="list-style-type: none"> 1. Born into a working class family. 2. He grew up near Liverpool. 3. Father had various jobs including mining and factory work. 4. Annoyed at treatment of intelligent working class and associated stereotypes. 5. Left school at 15 with just one O'level: a D in English Language. Went to evening classes and university to become a teacher.
Liverpool	<ol style="list-style-type: none"> 6. A major port and the centre for trade providing lots of jobs at the docks. 7. During the Industrial decline, Liverpool became very vulnerable as the docks were shut and unemployment rates soared. 8. Some men turned to crime and gangs in order to support themselves and their families. There were also riots in 1980s.
Margaret Thatcher	<ol style="list-style-type: none"> 9. Prime Minister in 1979. 10. Reduced the power of the trade unions and closed down many factories etc leading to widespread unemployment.
Skelmersdale	<ol style="list-style-type: none"> 11. In the 1960s the government began building New Towns. These were small, existing towns which were extended and redeveloped to provide more housing for nearby cities. 12. Working class families were rehoused here in the 1960s.
Class	<ol style="list-style-type: none"> 13. Working class vs Middle class divide 14. More opportunities for middle classes reflected in education, job prospects and wealth.
Education	<ol style="list-style-type: none"> 15. The Education Act of 1944 led to 'secondary modern schools' and 'grammar schools.' 16. Top 20% went to a grammar school with an academic curriculum. Secondary modern taught more practical subjects. 17. 7% of students were educated in private, fee-paying schools. The average boarding school fees in the 1960s would have been approximately 25%.

Characters

1. Mrs Johnstone	Naive, loving and maternal, caring, rash, strong, generous, good, selfless, uneducated, superstitious, lively, zesty, trapped, victim, helplessness,
2. Mrs Lyons	Lonely, cold, wealthy, dependent, inconsiderate, pampered, self-centred, manipulative, over-protective, anxious, unreasonable, mad
3. Mickey	Friendly, excitable, adventurous, sneaky, cast-off, wants to impress, shy, determined, bright, witty, hard-working, ambitious, trapped, victim
4. Edward	Friendly, generous, naïve, restricted, impulsive, lacks compassion, condescending, sneaky
5. Sammy	Aggressive, threatening, sarcastic, anti-social, criminal, hostile
6. Linda	Kind, compassionate, feisty, humorous, strong-willed, supportive, protective, poor, untrustworthy, desperate

Setting— 1960-1980's Liverpool England working class (Mrs Johnstone) , middle class (Mrs Lyons).



Key Themes

Superstition and Fate
Violence
Nature Vs Nurture
Social Class and Money

Dynamics

The volume

Fortissimo (ff)
Very loud.

Forte (f)
Loud.

Mezzo forte (mf)
Moderately loud.

Mezzo piano (mp)
Moderately quiet.

Piano (p)
Quiet.

Pianissimo (pp)
Very quiet.

Fortepiano (fp)
Loud, then suddenly quiet

Sforzando (sfz)
Suddenly loud.

Crescendo (<=) Getting louder.

Diminuendo (>=) Getting quieter.



Form

The order of the different sections

Binary Form
A B

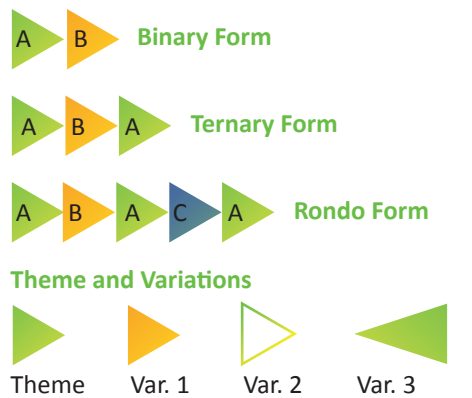
Ternary Form
A B A

Rondo Form
A B A C A

Theme and Variations
Theme Var. 1 Var. 2 Var. 3

32 Bar Song Form
Sections 1, 2, 4 = the same.
Section 3 = different.

Form describes the overall piece of music.
Structure usually describes how a section is put together.



Harmony

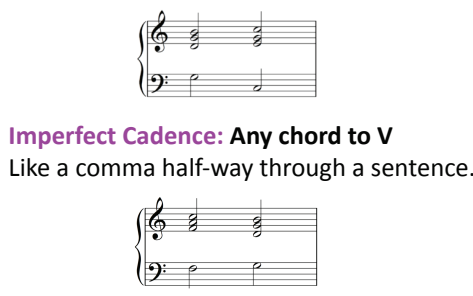
The chords

C d e F G a b
I ii iii IV V vi vii

I, IV & V: Primary Chords (major).
ii, iii, vi: Secondary Chords (minor).

Perfect Cadence: Chords V to I
Like the full stop at the end of a sentence.

Imperfect Cadence: Any chord to V
Like a comma half-way through a sentence.



Melody

The tune

Conjunct
Move by step.

Disjunct
Move by leap.

Sequence
A pattern repeated higher or lower.

Ascending
Getting higher.

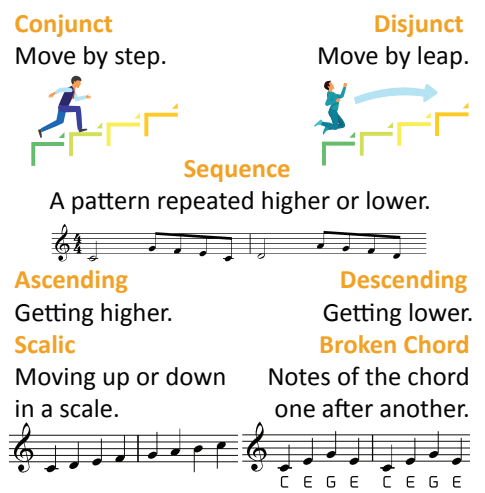
Descending
Getting lower.

Scalic
Moving up or down in a scale.

Broken Chord
Notes of the chord one after another.

Diatonic
Fitting with the chords.

Chromatic
Using notes from outside the chord.



Rhythm and Metre

The pattern of notes, rests and their groups

Simple time
Has 2, 3 or 4 beats in a bar, grouped in 2's.

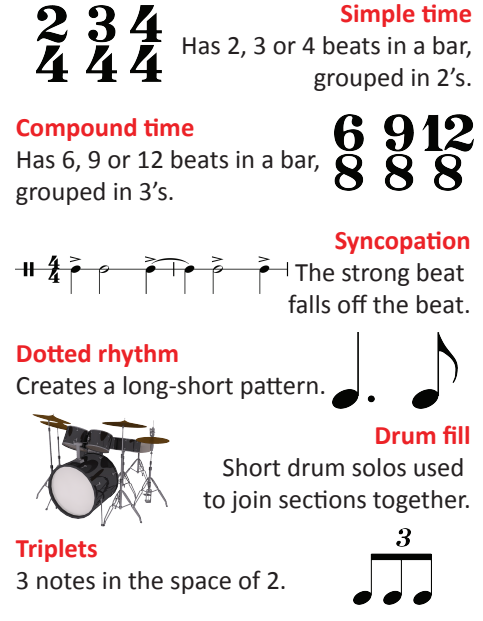
Compound time
Has 6, 9 or 12 beats in a bar, grouped in 3's.

Syncopation
The strong beat falls off the beat.

Dotted rhythm
Creates a long-short pattern.

Drum fill
Short drum solos used to join sections together.

Triplets
3 notes in the space of 2.

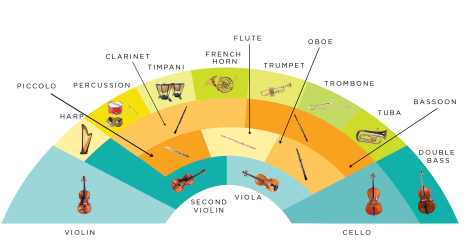


Sonority

The type of sound

Strings **Woodwind** **Brass** **Percussion**

Arco - played with the bow.
Pizzicato - plucked.
Muted - creates a slightly muffled sound.
Roll - a consistent stroke on the drum creating a constant sound.
Glissando - sliding from one note to another.
Strumming - a sweeping sound brushing all the strings on a guitar to create a chord.
Picking - playing one string at a time.



Texture

The layers of sound

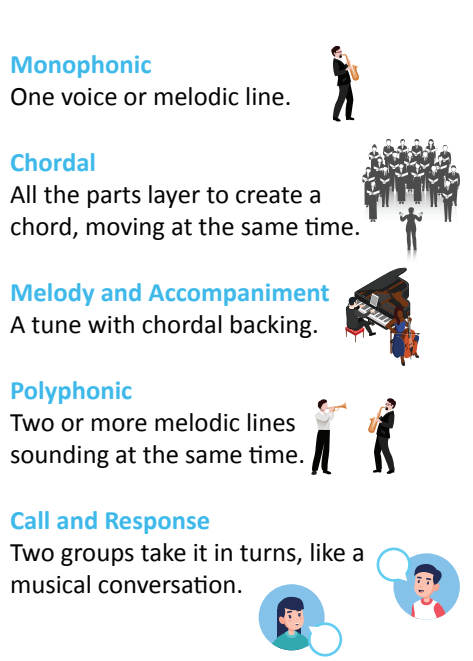
Monophonic
One voice or melodic line.

Chordal
All the parts layer to create a chord, moving at the same time.

Melody and Accompaniment
A tune with chordal backing.

Polyphonic
Two or more melodic lines sounding at the same time.

Call and Response
Two groups take it in turns, like a musical conversation.

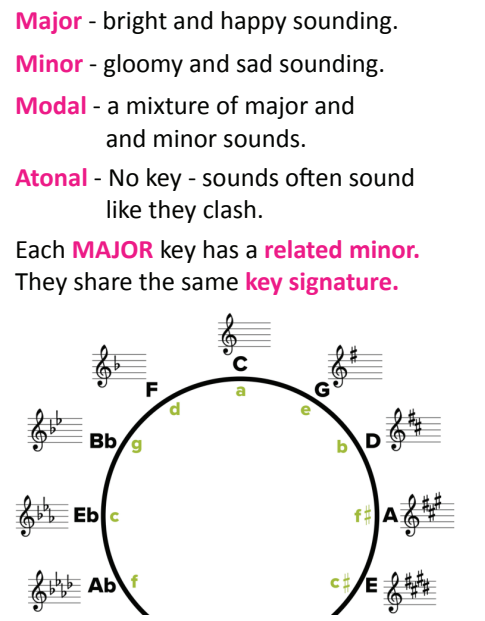


Tonality

If the music is major, minor, modal or atonal

Major - bright and happy sounding.
Minor - gloomy and sad sounding.
Modal - a mixture of major and minor sounds.
Atonal - No key - sounds often sound like they clash.

Each **MAJOR** key has a **related minor**. They share the same **key signature**.

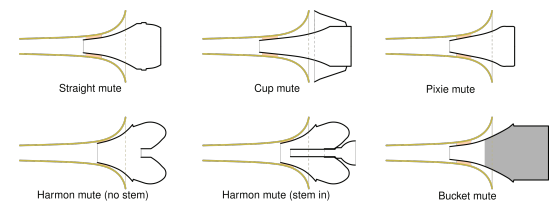
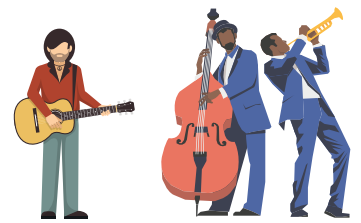


Sonority

Acoustic Instruments

- Acoustic guitar
- Upright string bass
- Harmonica
- Trumpet (sometimes muted)

Scat singing (sometimes)



Form

12 Bar Blues

A-A-B Form

*I woke up this morning,
I woke up this morning,
Feeling kinda blue.*

Rhythm & Metre

4/4 time signature **4/4**

Syncopation

Laid back tempo

Texture

Mostly melody & accompaniment

Call and response



Harmony

Limited use of chords

Primary chords

I - IV - V

12 Bar Blues chord sequence

I I I I
IV IV I I
V IV I I

Use of 7th chords

Melody

Use of Blues scale



Blues notes

Repetitive melody lines

Short phrases

Improvisation

Limited vocal range

LISTEN TO: ROBERT JOHNSON / BESSIE SMITH / B.B. KING



Sonority

Acoustic Instruments

- Acoustic guitar
- Upright string bass
- Banjo
- Accordian
- Violin (fiddle)

Backing vocals



Rhythm & Metre

Often compound metre



Syncopation



Texture

Mostly melody & accompaniment

Backing vocals

Simple accompaniment



Harmony

Simple harmony

Contrast between major and minor chords

Backing vocal harmonies at the end of phrases

Some use of dissonance



Melody

Repetitive melody lines

Lots of step-wise/conjunct movement

Sometimes irregular phrase lengths

Follows the natural inflection of the words

Relatively narrow range

LISTEN TO: KATE RUSBY / MUMFORD & SONS / LAURA MARLING



Sonority

Prominent bass

Electric guitar (often solos)

Montuno piano

Latin percussion

Congas
Agogo-bells
Maracas

Horn section

Trumpet (sometimes muted)
Saxophone
Trombone



Form

Popular song form

Verse - chorus form



Rhythm & Metre

4/4 time signature

$\frac{4}{4}$

Syncopation

Driving rhythms

Repetitive rhythms

Salsa rhythms

Clave rhythm



Texture

Mostly melody & accompaniment

Homophonic/chordal horns

Some call & response



Harmony

Repetitive chord sequences

Strong harmonic drive

Some harmonic backing vocals



Melody

Repetitive melody lines

Riffs/ostinatos

Pitch bends on lead guitar

LISTEN TO: SANTANA / ASTOR PIAZZOLLA / BUENA VISTA SOCIAL CLUB



Sonority

Prominent bass

Electric guitar

Piano

Caribbean Instruments

Steel Pans

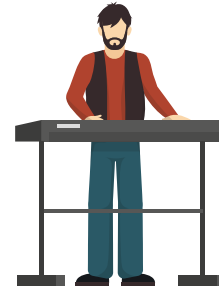
African Instruments

Djembes

Penny whistle

Horn section

Muted brass



Rhythm & Metre

4/4 time signature

4/4

Driving rhythms

Off-beat skank rhythm on guitar

Off-beat bubble rhythm on keyboards

Percussion has clear beat

Drum fills



Texture

Mostly melody & accompaniment

Homophonic/chordal horns

Some call & response



Harmony

Repetitive chord sequences

Strong harmonic drive



Melody

Repetitive melody lines

Riffs/ostinatos

Instrumental solos

LISTEN TO: BOB MARLEY / PAUL SIMON



Sonority

Standard rock band line-up

- Lead guitar
- Rhythm guitar
- Bass guitar
- Drum kit

Backing vocals (sometimes)

Effects

- Distortion
- Echo/delay



Rhythm & Metre

4/4 time signature

4/4

Back-beat

Emphasis on beats 2 and 4



Syncopation

Drum fills



Texture

Mostly melody & accompaniment



Harmony

Limited use of chords

Often I, IV, V

Power chords

Bare 5ths



Melody

Repetitive melody lines

Use of riffs

Sequences

Hooks in the chorus

Often limited vocal range

Short phrases

LISTEN TO: THE BEATLES / LED ZEPPELIN / PINK FLOYD / ROLLING STONES



Sonority

- Keys / synthesiser
- Lead guitar
- Rhythm guitar
- Bass guitar
- Drums (sometimes electronic)
- Backing vocals in harmony



Rhythm & Metre

4/4 time signature $\frac{4}{4}$

Back-beat

Emphasis on beats 2 and 4



Drum fills



Texture

Mostly melody & accompaniment

Use of broken chords



Harmony

Mainly consonant harmony

Major or minor songs

Often has a key change

Use of 7th chords



Melody

Repetitive melody lines

Mostly conjunct

Use of melisma and vocal fills

Mostly syllabic

Sometimes limited vocal range

Balanced phrases

LISTEN TO: OASIS / ALICIA KEYS / TAYLOR SWIFT / ADELE / WHITE STRIPES



Rhythm & Metre

Often 4/4 time

4/4

Clear metre

Metre can change

Reflects the style of the song



Texture

Mostly melody & accompaniment

Homophonic / chordal

Polyphonic sections

Singing in harmony



Dynamics

Reflects the mood of the song

Dramatic changes



Sonority

Pit band

Synthesisers

Solos / duet / trios / quartets

Chorus numbers

Music reflects popular music from the decade.



Harmony

Clear harmonic progressions

Major or minor tonality

Dramatic use of chromaticism



Melody

Repetitive melody lines

Very diatonic

Memorable and catchy

LISTEN TO: GREASE / LITTLE SHOP OF HORRORS / LES MISERABLES



Sonority

Large orchestra

- Lots of percussion
- Reflective strings
- Triumphant brass
- Pianos / guitars included
- Saxophones

Synthesised instruments

Sound FXs



Dynamics

- Reflects the mood
- Dramatic changes



Rhythm & Metre

- Clear metre
- Metre can change
- Driven by percussion



Texture

- Mostly melody & accompaniment
- Homophonic / chordal
- Polyphonic sections
- Singing in harmony



Harmony

- Cluster chords represent terror
- Chromaticism to represent uncertainty and build tension.
- Major to represent heroism or happiness
- Minor to represent heartbreak or sadness



Melody

- Repetitive notes to represent gun shots / movement
- Use of ostinatos and motifs
- Can be chromatic for dramatic effect
- Fanfares with large intervals for heroes

LISTEN TO: SUPERMAN / STAR WARS / LITTLE BIG PLANET